THE QUEST FOR HARMONY WITH THE OTHER IN ANDRE NORTON'S YOUNG ADULT LITERATURE

APPROVED BY SUPERVISORY COMMITTEE:

Dr. Dennis Kratz, Chair

Dr. Rainer Schulte

Dr. Joan Chandler

Copyright 1995
Diana M. Beebe
All Rights Reserved

THE QUEST FOR HARMONY WITH THE OTHER IN ANDRE NORTON'S YOUNG ADULT LITERATURE

by

Diana M. Beebe, B.A.

THESIS

Presented to the Faculty of

The University of Texas at Dallas

in Partial Fulfillment

of the Requirements

for the Degree of

MASTER OF ARTS IN THE HUMANITIES

The University of Texas at Dallas

January, 1995

ACKNOWLEDGMENTS

I would like to thank my supervising professor, Dennis Kratz for all of his help and encouragement during the writing and development of this thesis. I would also like to thank the other members of my committee, Rainer Schulte and Joan Chandler for their encouragement and thoughtfulness. Many ideas may have remained underdeveloped without their insightful comments and probing questions. I cannot thank you enough.

Many thanks go to Andre Norton for creating all the worlds that have given me so much inspiration and growth. I have made my own quest and have come closer to finding my own Harmony.

Thank you to my friends who read my manuscript and helped me proofread for my final draft: Liza Bachman, John Shampton, and Bill Spier. Thanks to all my friends (Stephanie, Lona, Norma, Brandy, Jennifer, Amy; the list goes on) who understood when I was emersed in Andre Norton's worlds.

I most want to thank my family. Larry and Marty Haynes, I could not have done this without their love and support and patience. Richard and Mary Jo Beebe, for their love and caring when things did not seem to run so smoothly. Thanks to my siblings and to my siblings-in-law for listening. Special thanks to my husband, Steve, who must be the most patient man in the world, and who let me take over more than my fair share of bookcases. Thank you for contributing to the Harmony. I love you.

November, 1994

THE QUEST FOR HARMONY WITH THE OTHER IN ANDRE NORTON'S YOUNG ADULT LITERATURE

Publication No. _____
Diana M. Beebe, B.A.
The University of Texas at Dallas, 1995

Supervising Professor: Dennis Kratz

Andre Norton is widely recognized as one of the finest writers of young adult and science fiction and fantasy literatures. However, her works have attracted relatively little critical attention. This neglect may stem from the fact that Norton often blurs the conventional boundaries between science fiction and fantasy and between young adult and adult literatures. She has produced works identifiable as science fiction, fantasy, and as a combination of the two genres. The purpose of this thesis is to correct the neglect of her work. Norton writes quest-based adventures that, in addition to providing entertaining ideas, explore the theme of mutuality with the Other (anyone or anything different to the norm) in her novels and short stories. Her use of harmonious partnerships offers readers (especially young adults) the encouragement to discover themselves and act on their own beliefs. This balance is the union of opposites or the harmony with the Other (cultural, sexual, racial, or personal). Norton's protagonists cannot succeed in their quests until they have achieved a balance with Others (temporarily or permanently) or within themselves. Through the integration of individual powers, Norton's characters are able to overcome overwhelming obstacles. They succeed in their quests when they join together in mutuality and interdependence. It does not matter that they are different genders, races, or species as long as they share the Light as part of their goals. Dominance is not conducive to the characters' successes. As one reads Norton's work, he or she is drawn into an imaginary world. It does not matter if this world, or any other Norton has created, is based on fantasy or on science on both; the location is believable.

TABLE OF CONTENTS

Acknowledgments iv

Abstract v

List of Figures vii

Introduction 1

The Harmony between Self and Other 23

Conclusion 77

Appendix 90

Bibliography 111

Vita

LIST OF FIGURES

Figure 1 18

Figure 2 19

Figure 3 35

Figure 4 37

Figure 5 44

Figure 6 44

Figure 7 44

Figure 8 44

Figure 9 45

Figure 10 45

Figure 11 45

Figure 12 45

Figure 13 47

Figure 14 48

THE QUEST FOR HARMONY WITH THE OTHER IN ANDRE NORTON'S YOUNG ADULT LITERATURE

INTRODUCTION

Andre Norton is widely recognized as one of the finest writers of young adult science fiction and fantasy. In their introduction to Norton's essay, "On Writing Fantasy," editors Robert Boyer and Kenneth Zahorski write, "Andre Norton is one of the first women and one of the most prolific writers in the fields of contemporary science fiction and fantasy literature."[1] Yet, her works have attracted relatively little critical attention. Roger Schlobin, in his Norton bibliography, suggests as one possibility that "she is a superb storyteller and her command of the narrative form is at times so effective that even the most critical reader becomes too enthralled to reflect and analyze."[2] Perhaps this neglect stems from the fact that, as a writer, she often blurs the conventional boundaries between science fiction and fantasy, and between young adult and adult literature; even her name is ambiguous.

Since I will be examining Norton as a writer of science fiction and fantasy (and works falling uncomfortably between these generic boundaries), my first task is to offer working definitions of science fiction and fantasy as literary genres.

The essential characteristic of fantasy is the presence in the narrative of elements that would be considered impossible in the realm of what might be called "everyday reality." In this respect, fantasy exists as the opposite of mimetic or realistic fiction, which creates a fictional realm that operates in accordance with the rules of the world as we know it. These elements are usually impossible in the ordinary world.[3] Colin Manlove defines the fantasy as a fiction "evoking wonder and containing a

substantial and irreducible element of the supernatural with which the mortal characters in the story or readers become on at least partly familiar terms."[4]

W. R. Irwin, in his book *The Game of the Impossible*, argues that a fantasy is, "[a] story based on and controlled by an overt violation of what is generally accepted as possibility; it is the narrative result of transforming the condition contrary to fact into 'fact' itself."[5] Fantasy takes objects and ideas (occasionally abstract) and makes them real to the characters and the reader. The fantastic works on whatever rules that the author created and not the rules that control the everyday, ordinary world called Earth.

Regrettably, many critics do not look upon fantasy literature favorably; perhaps these critics have narrow views of that genre. Irwin briefly discusses the "simplification" of fantasy literature by some critics:

> Some make it an oddity within a larger genre. Some make it the subject of a single observation or two so discerning that the omission of any development is disappointing. Some discuss it in a generalizing paragraph and pass on to matters of more interest. Others fasten on a single feature, usually having to do with material or content, and force this to explain the whole.[6]

Irwin writes that an author of fantasy thinks as a rhetorician and "chooses to invent a narrative embodying this or that impossibility, and in this choice, . . . he will be governed by a discrimination between potential advantage and disadvantage."[7] The fantasy author cannot afford to trivialize either the story or the reader's interest, and he or she should not restrict work to "what is of immediately self-evident importance."[8] Human involvement is one of the principles of advantageous choice that an author can make, and, as Irwin observes, it is included in most successful fantasies.

Science fiction, like fantasy, depicts a fictional world that includes elements impossible (or unlikely) in the present, real world. Where science fiction differs from

fantasy is in the obligation of the author to offer a plausible explanation that convinces the reader that such elements are *possible* scientifically. Science fiction literature relies on facts and concepts of realities that are believable because they have been proven or explained or could be in future. This genre relies on terminology that sounds impressive, because it is based in science and is used in different and new ways. Science fiction is not different from fantasy but is a subgenre within fantasy. Paul Carter's definition of science fiction states, "Science fiction is an imaginative extrapolation from the known into the unknown."[9] What is fantastic in science fiction is made real when whatever laws of science and nature are revealed and explained. A work is science fiction, as Eric Rabkin writes, "[I]f its narrative world is at least somewhat different from our own, and if that difference is apparent against the background of an organized body of knowledge."[10] It is fantasy, but rather than let the fantasy world stand on its own, the author gives it a scientific basis.

Above all, science fiction is fiction. The science used by the authors is not necessarily "real" or "good" science; rather, it is characterized by what we might call the rhetoric of science. The author's purpose is to lure the reader into believing the possibility or plausibility of what is described. It does not matter if the science is bad or wrong, but it must be convincing. For example, in the series *Star Trek*, the starships must have fuel. This fuel is dilithium crystals that work using matter and anti-matter. To travel shorter distances, the characters use a transporter machine that breaks down the body's atoms, transports the particles, and then rematerializes the body on the new location's transporter pad.

Sometimes the rhetoric of science is a simple as, "They used a machine." An explanation might be more complicated with a description of every step, every procedure, and every chemical formula involved, depending on the author's purpose. Shelley's *Frankenstein* is an example in which Victor Frankenstein takes the reader

through the process of building his creation. The rhetoric of science makes fantasy plausible.

Because the rhetoric of science is so important in science fiction, the genre, as Martha Bartter writes, "must deal with the relationship of man to his creation and with the combined power and responsibility that ensues."[11] Dr. Frankenstein is killed by his own creation that he betrayed. If he had taken responsibility for the monstrous life he created, then he might have prevented the disastrous conclusion. The theme that has been present since science fiction's "generic inception" is the "questioning of man's ability to use effectively the power he is so capable of creating."[12] One of Norton's worlds that could be considered science fiction is one set in the future in *Star Man's Son*. She created a future America in 2250, two hundred years after the atomic bomb devastates the world. This was the result of what could happen when people (the rulers of the world in 2050) neglect or misuse the power they create for power and control.

Between fantasy and science fiction, there is a continuum. Some stories are clearly fantasy, while others are obviously science fiction. Something interesting happens when fantasy and science fiction come together and merge in the middle of that continuum. The differences between the two become blurred, and some call this middle ground science fantasy. Robert Scholes discusses in his essay "Boiling Roses: Thoughts on Science Fantasy" what he considers to be science fantasy:

> Science fiction is described as hard and sharp—in contrast with the soft and shapeless lyric extravagance of fantasy. Science fantasy, then, is by definition an impossible object, hard and soft, pointed and uncircumscribed: a monstrosity. Yet it is said to exist. The existence of strange objects implies the strangeness of the world in which they exist.[13]

He continues that writers tend to lean toward either science fiction or fantasy:

> [W]orks of fiction that sought to present alternate or secondary worlds were forced to align themselves according to the binary polarities offered by positivism: science or magic, extrapolation or escapism, this primary world transformed or a secondary world created: positivism itself or religion, the antagonist of science. . . .[14]

Given the delineation made so clearly between the two genres, Scholes hesitates to label the "new form" that has moved beyond polarities of religion and positivism that he describes in his discussion.

Norton has produced works identifiable as science fiction, fantasy, and as combinations of the two genres. Over the years, Norton has created a few fantastic worlds that may have some resemblance to Earth. They may have their own rules separate from Earth's, but human involvement is always present. In the land of Estcarp in the Witch World, women have special abilities and powers; they can control magic. These women are the rulers of one land, and men rule other neighboring lands. When the different cultures become involved with each other (through gates, time travel, or teleportation), the stories develop depth and meaning. Norton has also moved her protagonists from one world to another. The voyages may seem physical to the characters and the readers, but the journeys are unexplainable, mental, and fantastic.

Norton seems most inclined toward a combination of the two genres, as I will show. Although she also created many stories about humans working, living, and moving in space, her stories most often fall into that middle area on the continuum toward the fantasy side. She asks her readers to accept and believe the power of the Witches, the Old Ones, and those in service to the Light. Brian Attebery points out that when "she [Norton] shows science and magic in conflict, magic nearly always proves superior."[15]

* * *

Critics have largely ignored Norton's considerable accomplishment as a writer. Mainstream criticism has ignored her, in all likelihood, because she writes science fiction and fantasy and a combination of the two. Science fiction and fantasy critics seem to have ignored her because she writes for young adults. It is the purpose of this thesis to correct that neglect. Norton focuses on young adults who are awkward, insecure, and outcasts of society. Also, this is how most women must have felt, especially in science fiction, beneath that umbrella of Otherness. When I focus on Norton's treatment of women, I will maintain that her portrayal prefigures the positive treatment of women that occurred in science fiction in the 1960s.

One traditional assumption of science fiction criticism holds that female characters are either unimportant or unimpressive in American science fiction until the late 1960s and perhaps even until a decade later. Anne McCaffrey, in 1974, describes the woman in science fiction prior to the 1960s as "a 'thing,' to be 'used' to perpetuate the hero's magnificent chromosomes. Or perhaps, to prove that the guy wasn't 'queer.'"[16]

In 1975, Ursula LeGuin said that the "women's movement has made most of us conscious . . . that science fiction has either totally ignored women or presented them as squeaking dolls subject to instant rape by monsters—or old maid scientists . . . —or, at best, loyal little wives or mistresses of accomplished heroes."[17] For the most part, women were portrayed according to their relationships to men. The woman character was "'won' or 'lost' by a male protagonist before the story was over."[18] Few, if any, female characters were strong, intelligent, independent, and satisfied all at the same time in a positive portrayal. If a woman character possessed such dominant qualities, she was most likely considered alien. Robin Roberts wrote, "Because of the depiction

of femininity as magical, reproductive, dangerous, and threatening to men, female monsters, literal aliens, and female rulers all belong in the category of female alien."[19] These women were never human and:

> . . . are initially powerful and threatening and thrust their sex aggressively toward the reader and the men in the stories. But by the end of the texts, the female is put in her proper place, subordinate to the male characters. Her subordination is even justified by the sexual or physical threat she poses to mankind.[20]

Usually the female alien is not only made subordinate, but she is eventually destroyed.[21]

A second assumption of much science fiction criticism is the inferiority, or relative unimportance, of young adult science fiction. It is often dismissed as mainly formulaic adventure fiction with little to offer the scholar interested in studying the value of modern science fiction as a literature of ideas. Le Guin attributes the dismissal of fiction, particularly young fiction, to several different American characteristics including Puritanism and sexual mores.[22] In her defense of science fiction and fantasy literature for all ages, Le Guin writes about the importance of the imagination:

> . . . especially in fiction, and most especially in fairy tale, legend, fantasy, science fiction, and the rest. . . . I believe that all the best faculties of a mature human being exist in the child, and that if these faculties are encouraged in youth they will act well and wisely in the adult, but if they are repressed and denied in the child they will stunt and cripple the adult personality. And finally, I believe that one of the most deeply human, and humane, of these faculties is the imagination: so that it is our pleasant duty, as librarians, or teachers, or parents, or writers, or simply as grownups, to encourage that faculty of imagination in our children. . . . And never . . . to squelch it, or sneer at it, or imply that it is childish, or unmanly, or untrue.[23]

Unfortunately, young adult science fiction and fantasy *are* usually considered to be childish and false, and, therefore, are useful only for entertainment for children.

In defense of both science fiction and fantasy, and in opposition to many ideas that men impose rational explanations of science, J. Timothy Bagwell writes:

> But the best literature has always been that in which it is difficult to distinguish what pleases from what instructs, in which *dulce* and *utile* function in happy harmony. There is as much escapist science fiction as there is escapist fantasy: literature that only entertains is simply bad literature, whatever genre it belongs to.[24] [author's italics]

He continues his argument by stating that science fiction is far from escapist, and its "ultimate goal . . . is to make the reader reflect upon gaining self-identity rather than losing it."[25] It seems that many critics of science fiction (for example, Bagwell and Irwin) have worked to develop a perspective that, to most writers, the characters and the psychology are secondary to the ideas that can teach the audience something about themselves or the world.

Despite the studies that science fiction (especially juvenile science fiction) can teach its readers important lessons about themselves, critics have neglected this area of literature. As a result of this attitude that Le Guin describes, not only are the genres ignored, but the writers are also neglected. Among the authors of young adult science fiction who have been overlooked is Andre Norton. The neglect of Norton's work is, on one level, understandable: not only does Norton write for young people, but this author is also a woman. However, the neglect of Norton and of her work is difficult either to understand or to condone.

Norton deserves far more attention (and respect) as an author than she has received in the sixty years of her career. I will argue first that, in Norton's fiction directed primarily to a young adult audience, she provides early explorations of themes that later authors would use. I will show that in her fiction she is among the

first (if not *the* first) to present strong female characters who are not necessarily aliens or the Other. Secondly, she provides specific examples of strong women joined with men in mutually productive and respecting relationships—a bold move in the masculine science fiction world of the 1950s.

Some critics have criticized Norton for the unions between her male and female protagonists. For example, Amanda Bankier, in one issue of *The Witch and the Chameleon*, explores the role of women in Norton's fantasy and science fiction (up to 1974) and explains that Norton was the first who wrote about strong women before it was popular to do so. However, Bankier thinks that the pairings in Norton's stories are somewhat forced, too easily made, and the women choose the companionship over their integrity:

> . . . Any story not intended as a tragedy is bound to end with the protagondist [sic] having found some individual direction in her life, but these endings are still very unrealistic. Usually the woman finds a satisfying occupation . . . and is paired off with a male companion. The friendships are all actually or potentially romantic in character. This is a wildly improbable outcome for the women Norton portrays. In the given societies the type of man who would relate to an independent woman as a person would be extremely rare and the chance of such pairings low. Undoubtably [sic] companionship and sex are both important human desires, and to find both in the same person a happy outcome, but it happens much too easily in Norton's books. I can't help feeling that she could . . . deal effectively with women who are forced to choose their integrity over companionship. . . .[26]

I disagree with Bankier's assessment; Norton's female characters do not put aside their integrity or identity when they choose companionship.

Finally, Norton's fiction provides some of the earliest examples in science fiction of what some might call a "multicultural" attitude. This attitude includes peoples from radically different cultural origins who are able to overcome their differences (their Otherness) and to cooperate with one another.

With the assumption that the essence of good science fiction is the use of the fiction to explore ideas, I approach Norton's novels and short stories with the understanding that her ideas work. In this thesis, I closely examine works that I believe represent watersheds in Norton's artistic development. I begin with *Star Man's Son* (1952), because it is her first science fiction novel. It is perhaps one of the earliest examples of science fiction in which other races (nationalities) are not the enemy to the protagonist's people. The secondary conflicts in this novel are about cross-cultural issues among three races of people and the dangers of xenophobia. Donald Wollheim, an editor at Ace Books, saw great potential for this book, and he moved it from its original young adult category to adult science fiction. To market this book to an older audience, Wollheim had to market it in a less childish manner; thus, implying that "young adult" is a pejorative term.

The next work is a short story called "All Cats are Gray" that Norton wrote one year after *Star Man's Son*. This neglected short story is important in Norton's artistic development, because the protagonist is a strong, capable woman. In a sense, the story can be read as a parable of Norton herself (or of most female writers in science fiction): all alone in a man's world. It begins with an almost clichéd woman character: so nondescript that she fades into the background, but the hero must eventually save her from evil aliens. Norton takes this cliché and turns it over; the almost invisible woman saves the man from the invisible alien creature. By the end of the story, she is the powerful, wise, and colorful heroine.

I will continue with a book written a decade later (1963) when Norton published the first of her Witch World series. Norton wrote *Witch World* at a time when strong women had begun to appear more often in science fiction. However, Norton seems to create an old-fashioned girl who gives up her career and life for the hero. The sequel to this book reveals that she did not sacrifice all for love after all.

What Norton intended to be only one book, turned into a well-known, multi-book series that she continues to develop.

With *Yurth Burden* (1978), I return to cross-cultural issues. Although this is a little-known book, it seems to be an early version of the novel *Enemy Mine.* A human and an alien who are each other's archenemies find themselves stranded together in the middle of unknown lands. They cannot survive unless they cooperate and learn to trust each other. The protagonists in *Yurth Burden* find themselves, in a similar situation, alone in the wilderness. One is native to the land and the other a descendant of aliens who crash-landed on the planet. They must work together to survive and to overcome the fear and hatred they have for each other's races.

A short story called "Falcon Blood" (1979) follows a similar plot. In both of these stories, not only must the protagonists find a way to break the centuries-old curses that bind their peoples and work toward understanding of one another, but they must also find a way to overcome their fear (or rather their aversion) of each other's differences. This short story explores what happens when a strong-willed woman first saves a man's life when a storm destroys their ship. Later, she spares his life when an evil, feminine spirit tries to use her body to kill him. The woman is the strong one, both physically (she is uninjured) and mentally, while the man is fearful and belligerent.

I return to the Witch World series with *Gryphon in Glory* (1981) the sequel to *The Crystal Gryphon.* The women in this novel are strong and independent. The female protagonist knows that she should be with Kerovan. She goes after him, even though she has little knowledge of the dangers she faces. The other significant woman is powerful, confident, and she understands the Other (her own alien heritage and powers) within herself. This book is also a watershed in Norton's artistic development. This novel shows young people the importance of determination in

achieving one's goals. The story is not just about the protagonists fighting their enemies, but it is also about overcoming the unknown around and within themselves. The message is that people do not have to limit themselves according to what their disabilities appear to be.

The characters in *Moon Called* (1982) do not search for the perfect bond that the characters in *Gryphon in Glory* crave. The characters in *Moon Called* form cross-cultural bonds (both physical and spiritual) with nonhuman animals. Again, the protagonist is a strong, independent woman who works in cooperation with the men in the story. At the end of the novel, she leaves them to continue her own life as a chaste priestess in her religion. This novel continues my study in Norton's artistic development as the protagonist is perhaps the first (if not the only) of her strong women who chooses not to leave her way of life and begin a new one with the man she loves or the man who is her friend.

The woman protagonist in *Wheel of Stars* (1983) is similar to the protagonist in "All Cats are Gray" as she begins her story as a single, quiet, and nondescript woman. She takes more time to overcome her denial and to understand her life and the power that she can control. What is most interesting about this novel is the male protagonist. He is divided into two opposite people with similar bodies. One is wise, mature, patient, and powerful while the other is irresponsible, impatient, immature, and power-hungry. The two must become one before the protagonists can continue their greater duties.

The last novel I will look at is one of Norton's most recent novels. *Golden Trillium* (1993) is about cross-cultural issues between different races of people as well as between different species of animals. All must work together with mutual respect and cooperation to overcome the evil that threatens their worlds. The central character is a strong woman who must not only organize the fight but also discover her own role

in life after the battle is over. This novel also touches on ecology as the evil that threatens the lands destroys everything that it touches. The implication is that the Old Race did not secure the land from the evil, and then they left (unintentionally) the next generation unprepared for its onslaught. The first race takes responsibility for their actions and returns to complete what they had left unfinished.

* * *

Before I discuss these novels and short stories in more detail, I will briefly discuss Norton's life and the beginning of her writing career. I will also look at her many achievements and accomplishments. Most importantly, I will explore some of the possible reasons that may explain why her work has been neglected or overlooked.

Alice Mary Norton was born in Cleveland, Ohio on February 17, 1912.[27] Growing up, she was practically an only child; the sibling closest to her in age was a sister seventeen years older. Mrs. Norton, her mother, influenced her life with poetry and stories, and later proofed and critiqued Norton's work. By the time Norton began school, she could read aloud.[28] Her interest in literature began when she received Ruth Plumly Thompson's Oz books for her good grades while in school.[29]

In high school she worked as the literary editor of the school paper.[30] In a class taught by the paper's advisor, the members of the newspaper wrote and "published" a book of their work.[31] While in high school, she wrote a book that later became her second published novel *Ralestone Luck* in 1938.[32] When the Depression forced her to leave college and ended her hopes of a career as a history teacher, Norton got a job in the Cleveland Library System. She continued to take writing and journalism courses

in night classes.[33] She says that before the Depression she had "no intention of becoming a professional writer."[34]

In 1934, before Norton was twenty-one years old,[35] she published her first book and legally changed her name to Andre.[36] At a time when men dominated the writing field, she knew that her work would be more marketable with the change. In an interview with Paul Walker, Norton said, "When I entered the field I was writing for boys, and since women were not welcomed, I chose a pen name that could be either masculine or feminine."[37] In another interview, Norton says she has used the name Andre for "so long now that it's become my name. It is, legally."[38] She has written boy's adventures, mysteries, westerns, Gothic romances, and historical novels.

Since 1934, Norton has written over one hundred books, collaborated with other authors on at least eighteen others, edited more than a dozen anthologies, and written more than twenty-five short stories. When Ruse asked Norton about the output of her work, Norton said:

> When I was working full-time, I could only bring out a book once every two years, because I had to write in little snippets of time, rather than steadily as I do now. Since then I've been doing four a year, up until this year. . . . [S]ome of them are for younger children, and they're short. I usually do about two full length novels a year. . . .[39]

After nearly sixty years of writing, Norton has played an important part in the acceptance of young adult science fiction and fantasy as legitimate genres. In Norton's pioneering work in the 1950s, she depicted many of the concerns of adolescence and coming of age in her young adult science fiction and won the acceptance of parents, librarians, and teachers.[40] By the end of the decade, science fiction and then fantasy had become an alternative to realism that entertained and challenged young readers.[41]

Norton has also received many honors and awards. She was nominated twice for Hugo awards for *Witch World* in 1964 and "Wizard's World" in 1968.[42] In 1977,

Norton was the first woman and only the fourth recipient of the special Hugo award called the Gandalf Award from the World Convention for Life's Achievement in Fantasy which C.J. Cherryh presented to her.[43] The Science Fiction Writers of America named her "Grand Master of Fantasy,"[44] and she has received the Balrog Award.[45] In 1963, she received the Invisible Little Man Award (as recognition of sustained excellence in the genre) from science fiction fans at Westercon XVI, and, in 1976, southern fans gave her the Phoenix Award for overall achievement.[46] She was also the first woman inducted into S.A.G.A. (Lin Carter's Swordsmen and Sorcerers Guild of America).[47]

Unfortunately, Norton has been neglected in literary criticism and rarely studied, even though she is one of the earliest and most prolific American female writers of young adult fantasy literature and science fiction. In his introduction to *The Book of Andre Norton*, Donald A. Wollheim's list of some of the possible reasons for Norton's neglect. The reasons include the lack of self-promotion at conferences,[48] which is due, in part, to her poor health.[49] Norton has never serialized her novels and rarely publishes her stories in popular pulp magazines as many science fiction and fantasy writers do to promote their work.[50] Norton found the writing of short stories "impossible,"[51] and managed to write only a few. When Paul Walker asked why she felt it was impossible to write short stories, she told him:

> I don't know. I could not plot in the lesser (briefer, stricter?) style of short stories until just recently. This was a handicap in getting started, . . . as the SF magazines were the field long before books became readily available.[52]

Perhaps Norton's gentle style of writing is also a reason she has been overlooked. She tells wonderful stories that often teach a lesson but are not didactic or preaching in tone. Norton presents the themes about which she cares deeply, but she is subtle in her approach. She skillfully weaves her characters into her entertaining

stories. Gary Alan Ruse describes the characters as ". . . wizards and witches and brave warriors, colorful and exciting people who never-the-less [sic] have emotions enough like ours that we may identify with them and cheer them on in their adventures."[53] Therefore, these issues, such as feminism and treatment of animals (and when women and animals are treated as the Other), go almost unnoticed.[54]

Another reason she has been neglected is the "young adult" label given to many of her books. Norton said:

> . . . I still find vestiges of disparagement—mainly, oddly enough, among other writers. . . . I find more prejudice against me as the writer of "young people's" stories now than against the fact that I am a woman.
>
> . . . In science fiction, for example, there is no recognition among other writers for the juvenile or young people's story. I have tried in vain for years to have a Nebula Award added to the SFWA ballet, but met with no interest whatsoever.[55]

This lack of an award for young adult science fiction and fantasy seems to further the pejorative view that many people have of the genre.

The stigma attached to young adult science fiction and fantasy fiction as being escapist or childish and, therefore, unimportant seems to have faded a bit in the last decade. In *Worlds Within*, Sheila A. Egoff asserts that fantasy literature continues to keep the traditional purposes of children's literature: "to instruct, to enlarge horizons, to make moral judgments, and . . . to help the young come to terms with themselves and with the situations in which they find themselves."[56] Even though the fantasy is unreal, it is a reflection of real situations (for example, coming of age and xenophobia) and the moral decisions that the young protagonists made as a result of those situations. Fantasy for young adults is positive and worthwhile. It gives a supportive guidance that "assists in revealing to adolescents that evil exists both within and

outside, that they are capable of great evil as well as great good, and that they must make choices or render judgments if they are to grow into authentic adulthood."[57]

In her interview with Walker, Norton said, "One reads fiction for escape, not to be plunged into degrading and sordid scenes."[58] The way she feels about this is one of the primary reasons she gives for the "young people" label put on her novels.[59] While there is an escapist side to fantasy and science fiction, there is also a side that encourages the young reader. The readers can benefit most when the adventures create a positive attitude or encourage bravery.[60]

Norton began writing young adult fiction because it gave her the most freedom to develop plot and action. In the Walker interview, Norton discusses her reason why she writes for young adults:

> I do not find the piling on of sex of any benefit and never did, and to my mind the straight action story does not need this. Thus--writing without this element when I began made it fall directly into the "young people's" field. . . .
>
> Many of the taboos of earlier days have disappeared. Also, the stories are growing grimmer and darker all the time. I agree with some of the removal of taboos, but I do not agree with fiction that is preoccupied with the seedier sides of life.[61]

Because of the "young adult" label given to many of Norton's books, book stores do not display them in the science fiction section of adult fiction.[62] It is noteworthy that when Wollheim was editor at Ace Books, he took one of Norton's books, *Star Man's Son: 2250 A.D.*, and changed the title to *Daybreak – 2250 A.D.* He "avoided all reference to it as a novel for younger readers. . . . It was so accepted and it has been selling steadily ever since."[63]

Figure 1


ANDRE
NORTON
DAYBREAK-
2250 A.D.
ACE 13989 $1.50
PS
3527
O632
D4
1952
LC BOOKS
Norton,
Andre.

Figure 2

Wollheim also took out all of the illustrations from the first book and changed the cover. Figure 1 is the title page to *Star Man's Son: 2250 A.D.* The ink illustration depicts a young man with a sword in one hand, a bow over his shoulder, and a large cat leaning against his side. Both are calm. He holds an easy stance and looks to the side without emotion. While the cat rubs her head against his leg, he scratches her head behind one ear. He is wearing a sleeveless shirt, short pants, knee-high boots, and a sword belt around his waist, and the satisfied cat has wide eyes and a tip-curled tail.[64]

The cover to the Ace edition (Figure 2) depicts a less benign image. This picture is a realistic painting of a grown man and his cat traveling on a handmade raft. They are both tense with action. He has focused and alert eyes, and he has an angled face of a mature man. He uses a pole to control the raft while the cat sits crouched with her eyes narrowed, her ears flattened, her mouth open in a snarl, and her tail wrapped protectively around her legs. A more obvious difference between these two pictures is the second character's dress and physical build. He wears a sword around his hips, and the only coverings he wears on his defined, muscular body are a loin cloth and short boots that stop below his calves.[65]

Regardless of the presentation of the hardback editions of Norton's novels, young adults are not the only readers of her books. Perhaps as evidence of this, in the Ruse interview, Norton said that "she has far more fan letters from adults than from young readers."[66]

Although Norton writes some works for children and juveniles, she cannot be classified with other writers of juvenile fiction. Her fiction does send messages of right and wrong to adolescents and young adults. However, Norton's work is different from that of some authors of juvenile fiction, because her works look beyond the surface physical and mental changes that occur with adolescence. Le Guin writes

that realistic children's fiction is the hardest genre in which to teach young people right from wrong. She asserts:

> It's hard not to get entangled in the superficialities of the collective consciousness, in simplistic moralism, in projections of various kinds, so that you end up with the baddies and goodies. . . .
>
> *That* is escapism, that posing evil as a "problem," instead of what it is: all the pain and suffering and waste and loss and injustice we will meet all our lives long, and must face and cope with over and over and over, and admit, and live with, in order to live human lives at all.[67] [author's italics]

Norton's characters live human lives and they cope with problems and obstacles. Even if the novel or short story ends happily, the characters may not find solutions to all of their problems. Norton's characters continue to live their lives and face hints of new obstacles as the readers close the books. Often the characters explore these new or continued dilemmas in following stories. If, at the end of one novel, two characters form a bond (of friendship or of love), then at the beginning of a new novel the pair will face possible heartbreak or suffering. Norton's characters continue to grow and mature just as the members of Norton's audience do the same.

Most of Norton's protagonists are young men and women who are not beautiful and have not realized their full potential. Young adults who read Norton's work may find it easy to understand the characters and, perhaps, feel empathy with them. For example, in *Gryphon in Glory*, minor characters call Kerovan a monster because his feet are actually cloven hooves, and he does not know the power of his birthright. Because his mother cast him aside when the Dark powers failed to take control of him before birth, Kerovan felt lost. He was the heir to his father's land in which he was a complete Alien. Another character who does not understand her birthright is the young woman Gwennan Daggert in *Wheel of Stars*. A strict aunt raised her after the

mysterious deaths of her parents. Gwennan must overcome her mental handicaps before she understands her own destiny.

Norton's protagonists go through the traditional search for identity and learn the consequences of their choices and actions. These are things that happen to all young adults as they mature into adulthood. Both Kerovan and Gwennan learn that they can hold great power for the good of all people. At the same time, they witness the destruction caused by the misuse of that power. Their ultimate quests, as well as those of all her principal characters, are the same—to find balance and harmony within themselves and with Others.

THE HARMONY BETWEEN SELF AND OTHER

The themes of individuality, interdependence, cooperation, respect, and mutuality are the issues that Norton addresses in her science fiction and fantasy literature for young adults. She uses these themes to illustrate the importance of harmony and balance with Others. The protagonists achieve both only after they have completed long and often dangerous quests. These are the themes that I will explore and discuss in this thesis.

I began my study with the premise that the androgynous quest was the dominant theme in Norton's works. This was my initial response to the unions that form between polar opposites: male and female, human and animal, material and spiritual. However, as I studied Norton's works, I discovered that the boundaries of androgyny was only a small part of her novels. Her novels and stories are more about the need to understand and cooperate with Others than they are about the quest for combining dualities or polarities into androgynous unions.

Many of her books have crossed over the vague boundaries between these genres. One example, mentioned earlier, is *Star Man's Son* that was marketed firstly as juvenile fiction and secondly as science fiction. Norton's works tend to blur the very thin line between science fiction and fantasy. The books and stories stress the importance of harmony, balance, mutuality, and cooperation among the principal characters (whichever labels they are given).

Many of Norton's novels and stories have settings in science fictional future worlds where the characters travel through space in ships. However, these worlds are not always as technical as they appear, because unexplainable and fantastic things

occur including mind-speech, teleportation, time travel (without an obvious transporter), magic, and intelligent, speaking animals or Aliens. The Aliens are not only natives of other planets, but they are also all people or sentient beings who are different from the accepted norms; the Alien is the same as the Other.

The Other is anything different or alien. Both genders are capable of being the Other to each other, but their union, as I realized, is not necessarily androgyny. What I originally termed the androgynous quest is really the quest to find harmony among all types of Others. Le Guin points out that ". . . there is the sexual Alien, and the social Alien, and the cultural Alien, and finally the racial Alien."[1] She continues with a caution that declaring a person or a group of people as "wholly different from yourself—as men have done to women, and class has done to class, and nation has done to nation—you . . . have denied its spiritual equality, and its human reality. . . . You have, in fact, alienated yourself."[2] This is a strong tendency in most American science fiction, and Le Guin asks for some human idealism in science fiction.[3]

One way in which writers have attempted to introduce human idealism to their readers is with the quest for understanding and harmony between Self and Other to achieve the adaptability, independence, and understanding that lead to beneficial personal and perhaps societal changes. Harmony is a balance that is achieved when two or more people (or groups of people) recognize the necessity, or advantage, of cooperation. The hierarchy of power is eliminated and replaced with a powerful, mutual respect. Self and Other, Human and Alien combine their abilities to follow the goals of both; one does not use the other to benefit itself. Therefore, harmony is a cooperation, a mutuality, an interdependence of the two in balance rather than a subjugation, a repression, a subordination of one with power over another.

It is this quest that Norton writes about most. Science fiction and fantasy (and a combination of the two) allow the author to create a literal and dramatic Other. Norton does this with her development of characters who are the Other to themselves and to the rest of the characters. At the beginning of the protagonists' stories, they are misfits, aliens, and not quite whole (at least in their own minds). In her own description of marginalized characters, Jenny Wolmark writes, "Those who are different are objectified and are denied the capacity to be active agents in the creation of their own subjectivity; in taking on a sense of their own otherness, they are disempowered."[4] This statement well describes Norton's protagonists before they begin their journeys. For example, Kerovan is so concerned about what people, especially Joisan, think about his hooves that he does not realize his own gifts. By the end of his story, this young man has chosen his own path and has come to terms with his abilities and identity.

Norton, as mentioned in the introduction, has been writing primarily young adult adventure novels for sixty years. In addition to the adventure theme, there are two other major characteristics of her work. The first of these is the quest. In almost all of Norton's novels, the central characters are in search of something. For example, in *Forerunner Foray*,[5] Ziantha is a highly skilled Sensitive trained in mind-touch. She searches for hidden treasure and knowledge in the ancient worlds of the Forerunners. This search leads her to a throbbing green stone that holds even more secrets she must possess; this stone draws her back to the past and into a stranger's identity. She must find a way back to her true Self before unknown enemies find her or the stone thrusts her further back into another identity. Another example of the quest is in *Iron Cage*,[6] in which Jony has lived his entire life in a cage and was used by an alien race in experiments and mind-control. Another animal race called the People take Jony into

their family and give him security and love. When humans land on their planet, Jony is torn between his love for the People and his curiosity about his own race.

The second characteristic of Norton's fiction is her use of this quest-based adventure, in many instances, to explore the notion of mutuality with the Other. After her curiosity about the green stone transports her into a stranger's identity in the past, Ziantha must find a way back to herself at the same time that she involuntarily fights what the Forerunner faced in the past. Jony must defend the People, who have sheltered him, from his own kind that invade the planet; he must find his own identity in relation to the People and his own kind who are more Other to him than the non-human family that protected him. These two protagonists are characteristic of most of Norton's principal characters who face the internal struggle to find balance of opposite masculine and feminine qualities within themselves. They must also extend the search for a societal balance with the Other to achieve the flexibility, adaptability, and effectiveness described.

The quest usually begins when the protagonist's life changes, and he or she must act "for the sake of something other and larger than his own interests. . . . [H]is success or failure depends upon his willingness to accept a subordinate role in relation to a larger order."[7] The quest is the union (or harmony) between Self and Other on different levels. One level is the mutuality and respect achieved between the Human and Other. Another level is the cooperation and understanding between male and female. The protagonists cannot succeed in their quests (spiritual and physical) without the Other—the opposite sex, the machine, the animal, the alien, and occasionally themselves. The overwhelming demands that the protagonists face bring out "a corresponding strength, reinforced by [their] relationship to the Other"[8]—in whatever form the Other takes. It is important to recognize that the

Other is whatever is different, and the Other changes according to which character controls the point of view of the story at any given moment.

Norton offers her readers (children and adults) these imaginative choices to stand and act according to their own beliefs. Her principal characters must deal with both "dangerous external forces" and "their own maturation and personal challenges."[9] These characters are not superhuman, but they have human qualities (whether they are human or not) to which the reader can relate and respond—they have faults and fears and room to grow into better, more mature people. It is my contention that Norton's readers (especially perhaps the young readers) look at these characters and see that they can find a balance within themselves and with others and overcome their own problems. The message is that one must take responsibility for his or her own actions, because these actions have consequences that affect Others. Everyone has different gifts or talents, and often we must combine our gifts with those of Others to be more productive and powerful together. In this process, we do not lose anything (least of all our identities) when we join forces.

This union, whether temporary or permanent, is integral to the creation of more powerful entities. This theme is an alternative to the traditional conquer theory in science fiction that Le Guin describes as:

> . . . a permanent hierarchy of superiors and inferiors, with . . . aggressive males at the top, then a great gap, and then at the bottom the poor, the uneducated, the faceless masses, and all the women. . . . It is the perfect baboon patriarchy, with the Alpha Male on top, being respectfully groomed, from time to time, by his inferiors.[10]

Thus the Other is just as important to the story as the protagonist in Norton's works; the woman (or any other Alien) is not inferior to the male protagonist, because she (it) is equal. Again, Norton's protagonists fight to break down the hierarchy and achieve harmony with each other.

As I mentioned, Norton, as a prolific writer, continues to use the adventure formula as a basic structure for her young adult science fiction stories. According to John Cawelti, most of the formula stories are "artistic constructions created for the purpose of enjoyment and pleasure."[11] Part of the appeal of the formula story includes the writer's artistic ability to create exciting worlds and to give the reader assurance that he or she is safe from that danger:

> . . . [T]he world of a formula can be described as an archetypal story pattern embodied in the images, symbols, themes, and myths of a particular culture. As shaped by . . . the experience of escape, these formulaic worlds are constructions that can be described as moral fantasies constituting an imaginary world in which the audience can encounter a maximum of excitement without being confronted with an overpowering sense of the insecurity and danger that accompany such forms of excitement in reality. . . . [12]

Cawelti has identified three literary devices that the writers of formulaic fiction use. The first is suspense, that is, the temporary sense of fear for the characters about whom we care, but we always know the story will work out in the end.[13] In *Witch World*, it is terrifying to think about what would happen if Simon did not escape from the evil Kolder and they made him one of their many, mindless soldiers. The formula will not work unless the reader can identify with the protagonists and share in the characters' triumphs and narrow escapes.[14]

Identification is the second literary device. This occurs when the readers can relate to the characters, and perhaps see something of themselves in the protagonists. They may feel that they are about the same age and, therefore, feel similar emotions about becoming adults and facing the unknown alone. The reader easily feels empathy for Elossa in *Yurth Burden* when Stans ties her to an ancient altar and tries to kill her after she has saved his life. The reader experiences her fear of the possessed

young man and her brief anger that she had saved his life. Then one can feel her relief when she manages to escape her death.

The third is the creation of the imaginary world that allows the reader to escape from the standards of the ordinary world.[15] J. R. R. Tolkien writes in his essay "On Fairy-stories," that the author "makes a Secondary World which your mind can enter. Inside it, what he relates is 'true': it accords with the laws of that world. You therefore believe it, while you are, as it were, inside."[16] The lands in the Witch World series are descriptive and easily visualized. A map in the front of the book provides the geography, and the relationship of each land to the others is revealed as the stories progress. The "natural" laws are made clear: magic is common and the gods they worship (or fear) make themselves known. In "Falcon Blood," one can see the cliffs behind the beach and, then, the Falconer ruins on top of the cliffs. Jonkara almost succeeds in taking over Tanree so that she and her evil may return to the world. The reader can also see the lush forests of the Dales and the concrete-like roads of the barren Wastes in *Gryphon in Glory*. In this part of the world's geography, the mostly benevolent Gunnora (felt but never seen) will take in travelers (especially women) and give them hospitality or assistance, if needed.

Cawelti's observation of the formula adventure story describes many of Norton's works. In the adventure story, the hero or heroes overcome dangers to finish an important and moral mission.[17] The hero, in most adventure stories, is usually either superhuman with extraordinary abilities or ordinary with "flawed abilities and attitudes presumably shared by the audience."[18] Norton's protagonists are always ordinary characters (often misfits in their own societies) that the readers can understand and with whom they can identify. Although, for the most part, Cawelti's illustration of the adventure story formula describes Norton's novels, she transforms the formula and cannot be called a formula writer.

In a traditional adventure the hero (usually male) benefits from the "favors of one or more attractive young ladies."[19] Also, Cawelti claims that the romance story is traditionally considered the woman's adventure formula story—primarily because a female is the protagonist and a love relationship is the primary goal.[20] However, not all of Norton's books in which a woman is the protagonist end as romances. Thora of *Moon Called* is an example of independence, and she chooses her religion instead of Makil. When a love relationship does develop between Norton's characters, Cawelti's description of the romance moral fantasy does fit. The female and male principal characters often develop romantic bonds that lead to marriage as in the most obvious example of Kerovan and Joisan in *Gryphon in Glory*, Simon and Jaelithe in *Witch World*, and Steena and Cliff in "All Cats are Gray." The love between two of her principal characters is "triumphant and permanent, overcoming all obstacles."[21] Of course, this is not to say that the couples will not face other dangerous obstacles sometime in the future in another of Norton's books, especially in the lands of the Witch World.

What makes Norton different from other young adult writers who follow the adventure formula in science fiction is that she attempts to invest her young adult science fiction with meaningful ideas and themes, such as independence and responsibility. Traditionally, science fiction writers were concerned with the "efforts to bring the unknown under . . . control, to transform it into the familiar and therefore manageable. . . ."[22] Not only did the protagonists (mostly male) try to manage and control the unknown, but they also sought to dominate it and make it conform to their standards.

However, as I will show, Norton's concern is not controlling the unknown; her goal is the acceptance of the unknown and the harmony with the unknown. This harmony with the unknown includes a mutual understanding between the Self and

the Other, the Human and the Alien. Each protagonist, no matter what the gender, species, or race, has equal importance in Norton's books. The essence of Norton's philosophical exploration is her interest in the theme of mutual productivity, but many critics have over-looked this theme in the majority of her work.

Charlotte Spivack does recognize Norton as the "first of the women fantasists to combine themes of the renunciation of power" and "the depolarization of values."[23] However, Spivack asserts, "In Norton's view neither sex is complete without the other; self-fulfillment involves union with the opposite sex."[24] This statement is too narrow, as I have discovered, because not all of Norton's characters find completion with the opposite sex. This completion is not necessarily two bodies united, but it is elevated, spiritual thought that unites more than the obvious, physical attractions between opposites. The completeness is also achieved between travelers who share the same path, between "sisters" of the same religion, and between men and women from different races who fight the same enemy. Spivack's assumption that the integration of the Other in Norton's work is a result of the mythic goal of androgyny is true, if one does not stray far from the Witch World series and *Merlin's Mirror*.[25]

In her own study, Thelma J. Shinn also looks at the Witch World series and *Merlin's Mirror*. Shinn concentrates on the theme of change in the Witch World series. She compares Norton with Marion Zimmer Bradley in that they both "offer societies where women hold Power, and both initiate change in those societies as a positive dynamic affirming life."[26] In Shinn's criticism, Norton's work is about the evil that is created when magic and power are abused, and it is also about the protagonists who must have courage and face responsibility. The hero(-ine) fights evil "to become an agent of change and the future."[27] Shinn focuses more on the implications of change that benefit society, while Spivack looks at the androgynous relationships between characters.

Because of space restrictions, I have kept my study to seven novels and two short stories; two of the novels and one short story are part of the Witch World series. Although this selection of Norton's novels is not comprehensive, it is representative of her science fiction and fantasy fiction for young adults: *Star Man's Son: 2250 A.D.* (1952),[28] "All Cats are Gray" (1953),[29] *Witch World* (1963),[30] *Yurth Burden* (1978),[31] "Falcon Blood" (1979),[32] *Gryphon in Glory* (1981),[33] *Moon Called* (1982),[34] *Wheel of Stars* (1983),[35] and *Golden Trillium* (1993).[36] These works give a chronological overview of Norton's development of the shared quests of the Self and the Other during forty-one years of her career. For those unfamiliar with Norton's work, or who would like to review the novels, an appendix provides summaries of the works in this study.

I will suggest that the harmony of opposites is an overt and dominant theme that expresses the desire for balance and harmony on the different levels of interdependence between the Self and the Other mentioned. These are valuable ideas that Norton has put (and continues to put) in front of young people.

Star Man's Son: 2250 A.D.

1952

In 1952, Norton published her first science fiction novel, *Star Man's Son: 2250 A.D.*, as an exploration of possible lifestyles of Americans in the Cleveland area two hundred years after an atomic war. When asked if the book was meant as a commentary on the Atomic Bomb, Norton answered that she was not thinking of making a statement about it. She used the Bomb as a device to start her plot moving, not as a commentary on war: "What had always fascinated me was trying to imagine my home city of Cleveland as it might be as a deserted ruin."[37]

Norton's first science fiction novel contains many of the qualities that still characterize her work, but I will focus on two of these: the quest and harmony. The search is for balance with Self as well as with Other. Fors's quest is to find acceptance within in his tribe. Because he is a mixed breed and a mutant, his elders have overlooked him when choosing the young boys of the tribe to become Star Men. Fors wishes to follow in his father's footsteps as one of the greatest Star Men. He thinks that the only way he can prove himself is by finding the lost city that his father found before he died. Fors steals his father's Star Pouch and maps. This quest leads him to a much larger quest: to unite warring tribes against the bigger threat of the flesh-eating Beast Things.

As I mentioned in the introduction, Donald Wollheim changed the name of this book to *Daybreak – 2250 A. D.* and sold it as an adult science fiction novel rather than a juvenile book. Wollheim recognized that the novel was adult in its conception of themes. What is particularly striking about this novel is Norton's addressing of racial issues so far in advance of her time and when there was considerable racial tension in the country.

Norton explores here the bonds of mutual respect between different peoples, different races. The union between the Self and the Other is the discovery of people from another tribe—people who look different and live different lives. Arskane's tribe calls itself the Dark People. They have dark skin and black, curly hair. Although Fors is afraid of Arskane the first time he sees him, he is not the enemy. They are a peace-loving tribe that fights only when their land and people are in danger.

The novel offers a humanist message about the dangers of xenophobia. For example, Fors is a half-breed mutant. His father was an accomplished Star Man from the mountain, but his mother was the daughter of a chief Plainsman. Fors mutant blood gave him his keen hearing and night vision. Because he is different from the other mountaineers, they deny him his right to become a Star Man. Fors must reconcile his own feelings about his mixed heritage before he can find acceptance with his clan.

Fors is wary of Arskane the first time he sees him, because he is so different. Arskane's wide shoulders and muscular body were:

> at least five shades darker as to skin tint than the most deeply tanned of the Eyrie men. The hair on his round skull was black and tightly curled. He had strongly marked features with a wide-lipped mouth and flat cheekbones, his large dark eyes set far apart (29).

The illustration (Figure 3) portrays Arskane with the distinct features of an African American, though Norton never directly writes that about him. His tribe (shown in Figure 4) searches for a new land to settle, but they enter a land in which no one has ever seen their race.

Also, a new tribe of Plainspeople, nomads, is afraid of any tribe that is different, and they will fight to destroy anyone different from themselves. These

Figure 3

three tribes must overcome their fears of the Other so they can join together to face a larger enemy, the mutant Beast Things, that threaten them all.

Fors uses himself as bait to lure the Beast Things to the Plainspeople who threatened the Dark People (Arskane's tribe) and, in the process, the Things capture him. Fors's plan works, and the tribes defeat the rat monsters. During the battle, Fors escapes with Lura and makes his way back to the Eyrie (229-31). With the Star Men as mediators, the leaders of the two tribes agree to a peace:

> So did the cup of blood and brotherhood pass from chief to chief on the field and the ranks of the Dark Ones and the Plainsmen were made one by the ritual so that never again might man of one raise lance against man of the other (237).

These two tribes are opposites of each other. For example, one race has dark skin and the other pale. Also, the Dark Ones make their homes in settled land and try to live in peace, while the Plainspeople are nomads who live in tents and do not hesitate to fight any threat. With the ritual of the blood and brotherhood cup, the two become one in cooperation and with mutual respect for each other.

Just as the Dark People made Fors a brother to their tribe (195-96), so do the Plainspeople claim him as their own (238). Fors decides to face his own tribe for stealing his father's Star pouch, while Arskane and Marphy give him a place in their tribes whenever he wants it (240-41). Even though Fors says, "I am mutant" (238), Arskane calls him his brother (239). Marphy and Arskane are so adamant that Fors will travel with one of them that they seem to forget for a moment that anyone else is there (239). The message here is that they are all human—at least as human as possible centuries after the War—no matter what differences are visible. They should live in harmony, ". . . and there would in time be marriages between tent and cabin. And in fifty years—one nation" (242).

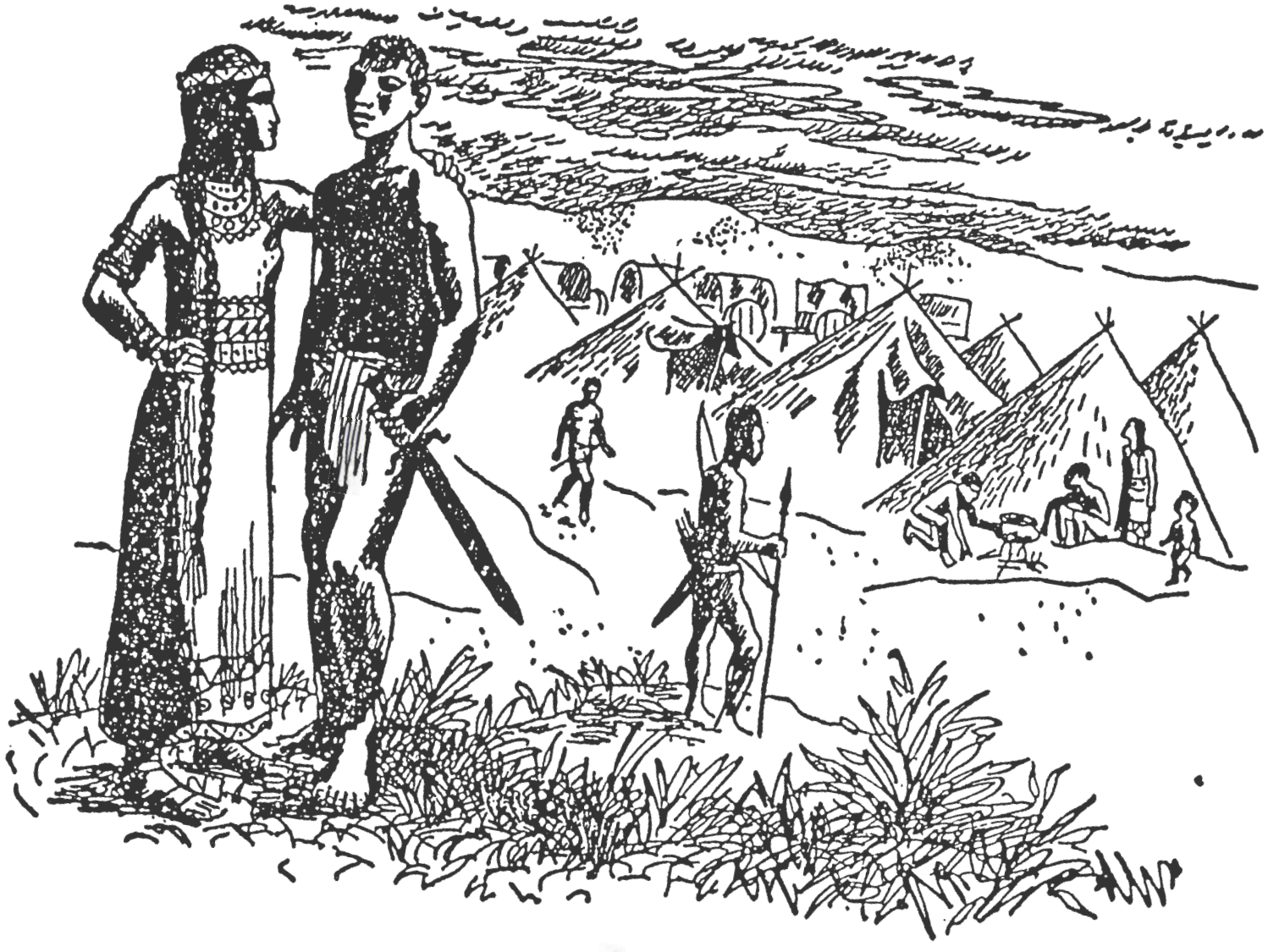

Figure 4

Not only do the races of the land establish harmony established, but the Eyrie restores its own balance. Jarl and the other Star Men decide that they can no longer live by their old laws. Jarl says:

> . . . Fors . . . being of mixed blood and clan, shall no longer be held as lesser than we, in spite of the laws of our fathers. . . . [H]e shall be the one who will carry the knowledge of one people to another, binding together in peace swords which might be raised in war. . . . [W]hich of us can prove that we are of the same breed as the Old Ones? (246-47).

The Star Men decide that they will follow a new path in growth so that they may recover their fathers' lost knowledge of the stars (247-48). As Star Men, they have the responsibility to share knowledge, and they realize that they can no longer live in isolation. Jarl gives Fors his own star. It is not a five-pointed star, but one with points in all directions like a compass sign to symbolize the new path they have all chosen to follow (248). Fors's duties as the first of the new Star Men is that of mediator between all the races.

Fors will go on his next journeys without the company of Lura. Although she chose him and they shared a bond, she leaves him at the Eyrie to go her own way. Fors understands that she needs her own independence and he does not prevent her leaving; he knows that she will return to him if she chooses to do so.

In *Star Man's Son: 2250 A.D.*, the characters' quest is to find a peaceful solution between the Self and Others and, on a lower level, human and animal (Fors and Lura). The Others are every group of people outside one's own tribe. Of the three tribes in the book, none had encountered the others at any time in their histories. The Dark Ones are the Other to Fors and the Plainspeople who had never seen a person with dark skin. The Plainspeople are the Other to the Dark Ones and Fors. The Plainspeople are a different tribe than the one into which Fors was born, and he did not understand their tendency toward war.

The implications of this adventure story, published in 1952, are humanist. This book is about different races joining together for the goodness of all. In the context of the early 1950s, *Star Man's Son* has a bold message—that the color of one's skin does not matter. Norton described characters of different races and gave them important roles during a time in which, as Martha Bartter writes, some ". . . writers avoid[ed] the question by having only white protagonists."[38]

"All Cats are Gray," *Witch World,* "Falcon Blood"

1953-1979

Now I turn from a novel about which few critics have talked to a novel that almost every critic who has studied Norton's work has mentioned when discussing her science fiction: *Witch World.* This novel deserves the attention it has received; it is the first novel that concentrates on strong, powerful women who fight with equally powerful men. Also, though the women choose to join the men in marriage, the relationships are mutually productive and the women do not lose their own power.

If one studies Norton's stories in the context of the date in which she first published them, then the bold and subversive nature of her message is more obvious. For example, to place Norton's Witch World series in the context of the 1960s, and 1970s, displays her feminist ideas of strong, independent women who take control of their lives and destinies. However, before I begin my discussion about *Witch World,* I will discuss a short story called "All Cats are Gray" in which Norton was already exploring the idea of strong, intelligent women.

In this short story, the protagonist and heroine is a woman called Steena of the Spaceways. Steena is a loner until a spacer, whose life she saved, gives her a gray tomcat named Bat, who becomes her constant and only companion. She has given many of the spacers (all men) the information they needed to either save their lives or build their fortunes. When she tells Cliff about the *Empress of Mars* and he decides to go after the lost ship, Steena and Bat join him. An invisible alien on board the ship threatens their lives, but Steena is the only one who can save them.

This story gives further evidence that Norton was interested in subverting the weak female character in science fiction. There are two ways to accomplish this. The first is the Amazon answer in which the woman is strong and the man is weak,

meaning he has little, if any, control of the situation. For example, Steena saves the powerless Cliff from the alien creature. He cannot see it, and he has no idea that it even exists until after Steena destroys it. She is in complete control of the situation, and she warns him away each time he tries to ask what is happening.

After the alien is dead, Cliff says, "Maybe now you'll tell me what in the hell's happened?" (470) Steena explains that she is color-blind and then describes what she did to trap the thing. Then she says:

> "It was curious at first, I think, and it knew we couldn't see it—which is why it waited to attack. But when Bat's actions gave it away, it moved. So I waited to see that flicker against the spaceall, and then I let him have it. It's really very simple. . . ." [sic]
>
> Cliff laughed a bit shakily. "But what *was* this gray thing. I don't get it" (471). [author's italics]

Steena must elaborate her explanation of the creature's behavior. The nervous Cliff does not put away his blaster and asks, "Any more of them aboard, d'you think?" (471). Steena says, "I don't think so. But Bat will tell us if there are. He can see them clearly, I believe" (471). Even though Cliff holds the blaster in his hand again, he still has no control of the situation. He is dependent on a woman and a cat for his safety, because the blaster is useless if he cannot see the target. Steena is self-assured and relaxed; she is the one with the answers to all the problems (including those of the other spacers who listened to her), and she has the ability to take care of herself and Cliff.

Instead of writing about the stereotypical, helpless woman as many male science fiction writers, such as Isaac Asimov, "Norton was expanding the parameters of science fiction with her strong female protagonists. . . ."[39] There is rarely any gender stereotyping present in Norton's stories; however, one example of female

stereotyping is in "All Cats are Gray." Steena wanders around the luxury space ship and finds a room that she cannot resist exploring.

> . . . [T]here was a lavish display of silk trailing out of two travel kits on the floor, a dressing table crowded with crystal and jeweled containers, along with other *lures for the female which drew Steena in* (467) [my emphasis].

This passage implies that a woman who sees all of these beautiful objects cannot resist them. This is the only case of stereotyping that I have found in Norton's work, and she tempers it by the end of the short story when Steena saves the baffled Cliff.

The Amazon approach to subverting the stereotype of women in science fiction can only be taken so far in a short story. The Amazon is strong and in control of a one-sided relationship. Norton seems to be playing with this approach in 1953, but she chose to develop the second approach to subvert the female stereotypical role in this story and in the genre. This second approach involves a mutual cooperation in which the woman and the man work together to form a more productive and powerful front than one they could achieve alone. Norton seems uncomfortable with any sort of relationship in which one person is in control of both. Norton seems to prefer those partnerships that break certain rules in the present society with the implication that more change is both possible and beneficial to that culture.

In *Worlds Within Women*, Thelma J. Shinn explores how female writers have given their female protagonists the power to change society. Shinn writes that sometimes the society "must be abandoned, attacked, or even destroyed—all of which are possible" in fantasy literature.[40] As I discussed earlier, Jaelithe abandons her society to marry Simon. A change in society begins as soon as she learns that she has not lost her power and their triplets (two sons and a daughter) are born with their

own. Elossa in *Yurth Burden*, first abandons her society with the knowledge that she will probably have to destroy it before change will improve the world.

During a time when women had relatively few career choices, the message is subversive, because Norton depicted women who do not have to be rescued, do not need explanations for simple theories, and are not weak and powerless. If women were not completely ignored in science fiction, then they were depicted as "squeaking dolls subject to instant rape by monsters—or old-maid scientists desexed by hypertrophy of the intellectual organs—or at best, loyal little wives or mistresses of accomplished heroes."[41] One example of the depiction of women in the 1960s is Robert Heinlein's *Podkayne of Mars*. Podkayne is the first adolescent, science fiction heroine who initiates the action of the adventure story. She is a genius and dreams of becoming a space captain, but she talks herself out of this desire for a career as a pediatrician. Podkayne says that women ". . . are designed for having babies. A baby is lots more fun than differential equations."[42] Almost all of "Heinlein's female characters—as sex objects—appear interchangeable (and often are)."[43]

The portrayal of women as sex objects in the *Star Trek* television series in the late 1960s, is difficult to overlook. This series probably had a greater audience than "all science fiction texts combined."[44] One woman is on the bridge of the *Enterprise*, but Uhura is not in command. The message that most of the *Star Trek* episodes projects is that women are not capable for the command positions.[45] The last of the opening words of each episode say, "Where no man has gone before." Since then, the phrase has been changed to be less gender specific on the series *Star Trek: The Next Generation*. The phrase now says, "Where no one has gone before."

Other television characters in the 1960s and 1970s depicted attitudes about women: June Cleaver, Donna Reed, and Edith Bunker. June and Donna rarely

Figure 5

Figure 6

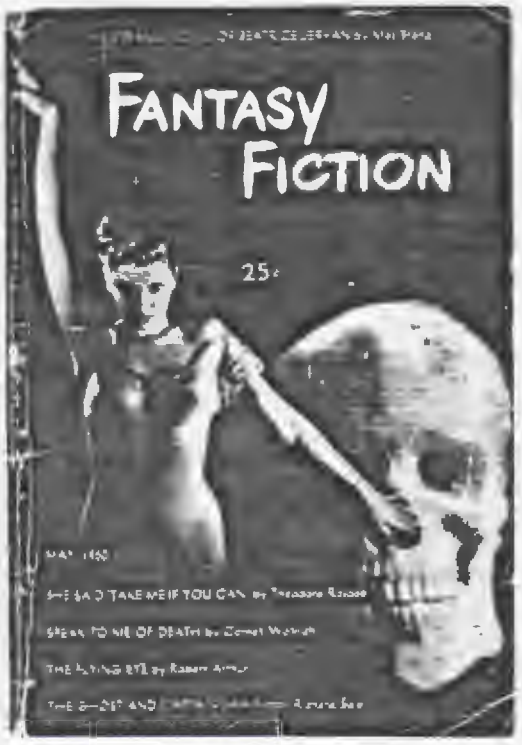

Figure 7

Figure 8

Figure 9

Figure 10

Figure 11

Figure 12

seemed frazzled, always looked immaculate, and usually ran their homes with ease. On the other hand, Edith was not perfect, was silly (if not stupid), and lived with an abusive husband.

Norton's characters are different from these stereotypes of women who live to wear aprons and take care of their families. During the 1960s and 1970s, Norton's women are not similar to the others in science fiction who are ignorant of technology, are saved from the terrible aliens or disasters, and tend to wear revealing clothes. On the covers of paperback books and the pulp magazines, the women were larger than life,[46] monstrous,[47] large breasted,[48] scantily clad (even when dangerous conditions—such as deep space[49] or freezing weather[50]—necessitate that the men wear space suits), and appear evil and calculating,[51] as seen in Figures 5-7,[52] 9, 12.[53] When the women are not the evil Other, men must rescue them from dangerous creatures or disaster, as seen in Figures 8,[54] 10, 11.[55]

The recent (the fourteenth printing) cover of *Witch World* (Figure 13) shows that perhaps attitudes about the cover art have not changed much. The cover depicts a woman, most likely a Witch, with tan skin and a piercing stare. With one hand, she reaches for the reader, and in her other hand, she holds a sword just below the hilt with the blade pointing down like a cross. Her hair is a writhing mass of hissing serpents, demonic skulls, eyeballs, and other creatures. This woman does not resemble Jaelithe or any of the women in the novel. Simon describes her the first time he sees her in formal dress in contrast to the first time he saw her:

> That hair which had hung in lank soaked strings about her then was coiled rather severely into a silver net, and she was covered primly from throat to ankle by a robe of a similar misty color. Her only ornament was an oval of the same cloudy crystal such as she had worn then in a wrist band, but this hung from a chain so that the stone rested between the small mounds of her breasts (37).

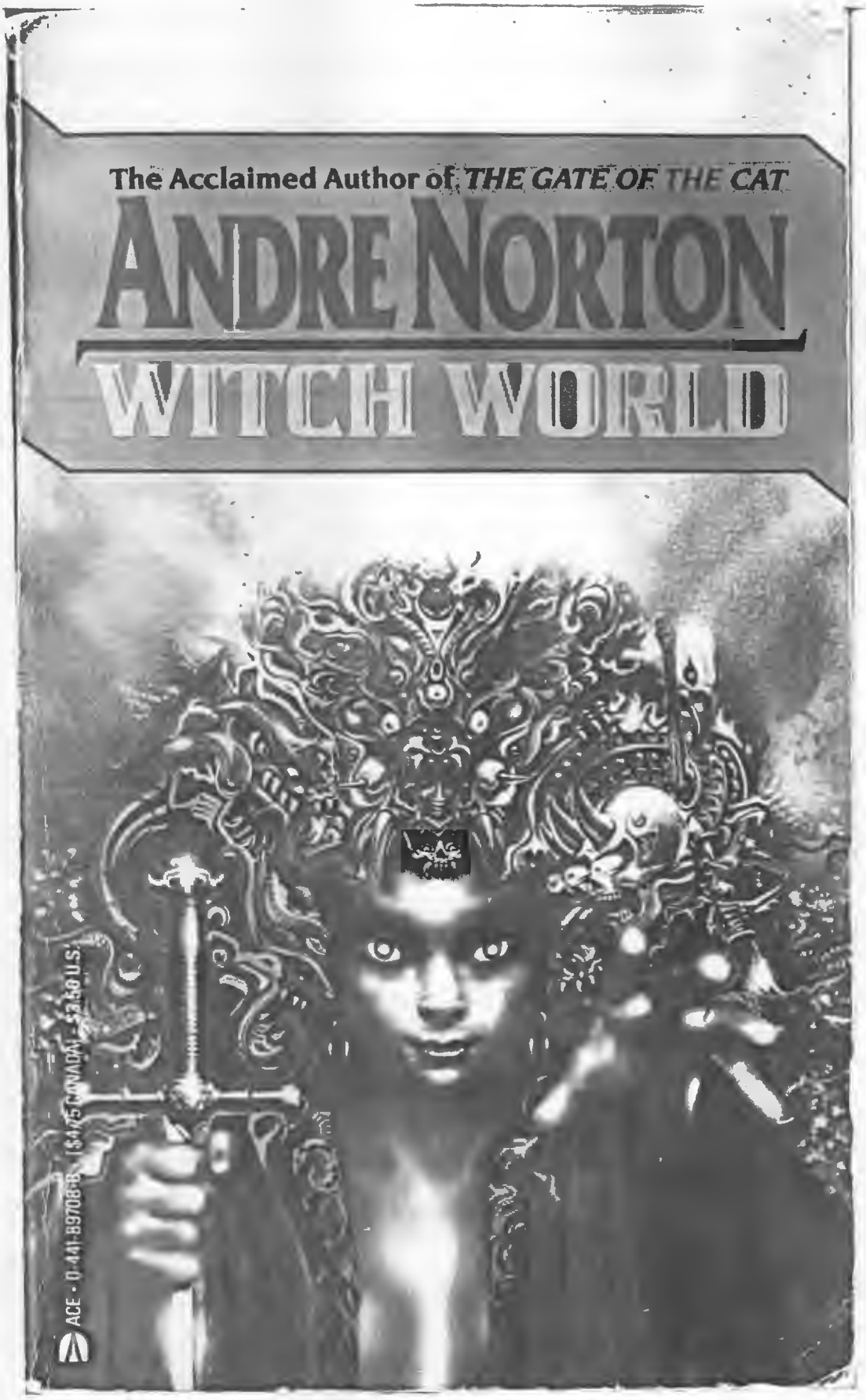
The Acclaimed Author of THE GATE OF THE CAT
ANDRE NORTON
WITCH WORLD
ACE · 0-441-89708-8 $3.75 CANADA $3.50 U.S.

Figure 13


fantastic
35¢
TALES OF FANTASY
AND SCIENCE FICTION
BY
WALTER MILLER JR.
RAY BRADBURY
ISAAC ASIMOV
KRIS NEVILLE
H. L. GOLD
AND OTHERS
PLUS A CLASSIC NOVEL BY RAYMOND CHANDLER

Figure 14

The witch on the cover wears an open robe that reveals her breast bone, some cleavage, and the absence of Jaelithe's crystal pendant. She is not the Jaelithe that Norton describes, but she does have a striking resemblance to the woman in Figure 14.

Simon Tregarth never meets a witch such as the one on the cover of the novel. His first meeting with Jaelithe occurs after he passes through the Siege Perilous. She is wearing torn clothes, and men on horses hunt her with a pack of hounds. Just before she seems to give up, Simon shoots and kills the lead huntsman (*Witch* 18). Granted, Simon rescued Jaelithe, but she is far from helpless. They elude the hunters using Jaelithe's magic and Simon's gun. It is Jaelithe's magic that summons reinforcements to take them to safety (*Witch* 26).

In the Witch World series, one gender cannot isolate itself from the Other gender without repercussions of some kind. For example, neither the patriarchy of the Falconers nor the matriarchy of the Witches of Estcarp has achieved a balance within itself, and both societies live in isolation away from the Other. The Falconers need their women to bear children just as the Witches need men to serve in their army. The Falconers' fear of their own women blinds them to any help that other women may offer in time of need. On the other hand, the Witches fear the loss of their Power so they keep themselves sequestered behind the walls of their community; as a result, their numbers are falling, and their search for young girls with the potential for Power is more difficult.

Amanda Bankier writes that the women are not aware that they "might make a common cause against their problems,"[56] but in *Witch World*—a novel Bankier praises[57]—the Witches of Estcarp isolated themselves from men and their numbers decline. The witches are not able to defeat the enemies of Alizon and Karsten with

their magic alone. The Council of Witches holds the power of Estcarp, but the Guard of Estcarp (enlisted men) protects it.

Just as the witches isolate themselves from men, the Falconers isolate themselves from women. The men are so untrusting of women that they do not let Jaelithe enter their lands even though danger is near and her life is in danger. A short story called "Falcon Blood" explains this fear of the Other. The she-devil, Jonkara, put a curse on the Falconers and controlled them through their women. Rivery tells Tanree that the curse is gone:

> So she is beaten at last! But you are a woman, and Jonkara could always work her will through any woman—that was her power and our undoing. . . Knowing that, we raised what defenses we could. For we could never trust those who might again open Jonkara's dread door (*Falcon* 18).

Rivery finds it hard to believe that a woman could have the will power and strength to break Jonkara's curse. Perhaps all the Falcon women were easily seduced by Jonkara's promise of power, and the Falconers assumed that all women were weak-minded as well. Rivery's words explain why the Falconers refuse to let women near them. This fear of control that rules them will not even allow them to let Jaelithe (who wants nothing from men) into their Eyrie during a time of war.

If Jaelithe disguised herself as a man (as Loyse did), then Falconers would allow her to pass. Briant hides her gender only to hide her identity. Jaelithe does not argue with the Falconer who denies her entry, but she tells him, "[T]he day comes soon when we must throw aside many old customs, both we of Estcarp and you of the mountains, for it is better to be alive and able to fight, than to be bound by the chains of prejudice and dead!" (*Witch* 202-01).

Jaelithe chooses to go with Simon rather than remain a member of the sisterhood of witches. The witches live in a closed society in which they lead chaste

lives. One result of their seclusion is the drop in their population, and they find it harder to find new members. Jaelithe recognizes that a change must come (as described in her speech to the Falconer), and she is willing to take the first steps toward making that change.

In two significant gestures, Jaelithe leaves behind her life as a Witch of Estcarp: first, she tells Simon her name:

> It came so abruptly, that for a full moment he did not understand her meaning. And then, . . . he drew a deep breath of wonder at that complete surrender: her name, that most personal possession in the realm of the Power, which must never be yielded lest one yield with it one's own identity to another! (*Witch* 281)

When the significance of the gesture hits Simon, he notices that she has also broken a taboo in the realm of Power; she disarmed herself and left her jewel of power behind her before she revealed her identity to him. Simon thinks about what she has done, "She had deliberately disarmed herself, put aside all her weapons and defenses, given into his hands what she believed was the ordering of her life" (*Witch* 281). However, this is not a one-sided trade, and Simon, who feels awed by Jaelithe's actions, is "stripped of all talents and ability" (*Witch* 281). Simon knows that "Now he was a part of a growing design, his life to be woven fast with hers, into the way of this world's" (*Witch* 282). As in a tapestry, the weaver weaves every thread together to form a pattern or a picture that is ruined if even one thread is pulled. Simon knows that their union is rare in the world that he can now call home. In their union (as shown in the books that follow *Witch World*), Jaelithe did not lose her magic with her virginity as widely believed in Estcarp and she passed her ability to their daughter and their *sons*.

Therefore, the witches must let go of their fear of men and the fear that they will lose their power to men if their magical powers are to strengthen and continue. This is something that Jaelithe recognizes as shown in the passage above. So, a subversive Jaelithe initiates a change within her society that later generations will facilitate. Not only does she decide to become a whole woman through marriage, but she does so at the risk of losing her magical powers.

Simon has his own quest for balance—between his masculine and feminine attributes. In America, he displayed only his male, aggressive side. The Gate transported him to a world in which his military abilities would best serve him. However, in the Witch World, Simon's sensitive side and his Cornish "second sight" (considered only good instinct when on Earth) is also amplified. Simon learns to use his military skills and his psychic abilities together. He is no longer the cold, unemotional (mechanical) fugitive when he accepts his sensitive side (his Other side), and he is able to let Jaelithe get close to him.

Therefore, when the Siege Perilous sent Simon to a world in which he would thrive, he did just that. Not only was he able to use the military skills that he loved, but he was also able to incorporate his emotions. Simon found a balance, physical and spiritual, within himself, and then he was able to find mutuality with another human being. He had never let himself fall in love because of the demands of his military career in America. In Estcarp, specifically with Jaelithe, he can build a life based on mutual respect and understanding.

As an Alien to Estcarp, Simon succeeds in his quest to find harmony within himself. Also, the people accept him easily, even though he must learn the language and he has his own magical abilities. In turn, he is able to accept his new friends, and they are all able to work with cooperation and respect to defeat the evil Kolder.

Yurth Burden

1978

Yurth Burden is not one of Norton's well-known novels, and is not perhaps one of her best. The quest is, on the surface, the basic union between a young man and a young woman who meet during their rites of passage. The protagonist Elossa, a young Yurth woman, goes on a quest to achieve her place as an Elder knowledgeable of Yurth history. This history is the burden of her people and explains why the Yurth live passively under the hatred of the native Raski. Stans, a Raski, has his own quest—to achieve his manhood by the blood of Yurth. He must follow any Yurth he sees that is out own his or her own Pilgrimage and then follow him or her. His goal is to learn the secrets of the Yurth or kill her. Ultimately, their quests lead them to a deeper understanding of their Selves and the Other. Elossa and Stans belong to different races and they must learn to trust each other to survive and to bring change to their world. Their primary and mutual quest (that a sequel or series would be necessary to complete) is to unite their races with a new understanding after centuries of hostility.

Yurth people are alien to Zacar and have heightened psychic abilities (passed on genetically) by which they feel (and passively accept) the native Raski hatred for them. "Yurth and Raski were as different as light and dark, mountain and plain, heat and cold. There was no common ground for their meeting ever" (6). This passage not only describes the two races as complete opposites, but also it describes the resignation that both races feel toward their respective roles on Zacar—Raski as the dominant culture and Yurth as the disruptive aliens.

On one level of Self and Other, these two races (one human, one alien) must resolve their differences and accept each other. The Raski must stop blaming the Yurth for the downfall of their civilization caused by the Yurth space ship that crashed near the city, and the Yurth must accept that the destruction of the city and downfall of the civilization were accidental and not their burden to carry. Yurth and Raski must find harmony and balance within themselves and then with each other. Both cultures teach that a change is possible, but neither has ever acted in that direction. For example, the computer voice on the stranded Yurth ship hints at an end to the hatred:

> As yet Yurth blood have not found the final path they must walk. It is laid upon them never to stop the seeking. It may be given to you, who have made the Pilgrimage now, to find that path, to bring into light all those who struggled in the darkness (77).

This message is repeated to every Yurth who makes it to the ship, but the Yurth people continue to live with their burden. When the Darkness ends, the message will not be necessary, and it is Elossa's hope to accomplish this.

After Elossa and Stans watch and listen to the history of Zacar when the Yurth ship crashed, they discover that both races are to blame for the state of the world. Stans tells Elossa that they can bridge their differences ". . . when Yurth and Raski can speak one with the other face to face, setting aside the past with a whole heart and mind" (87). They agree to set aside their own responsibilities and stay together until they can find a way to change the attitudes of their cultures.

Before they can embark on the quest to unite their races, Elossa and Stans must first complete their own quests on the material-spiritual level. Elossa must overcome her repulsion of physical contact. Yurth live with mental contact and intimacy, and avoid touching. Stans must overcome his fear of mental connection to the Raski fear

and hatred of the Yurth mental capacities. When their lives depend on each other, Stans opens his mind to Elossa so she can learn the truth of Karn's evil:

> She sent a mental probe. . . . so did she know instantly that strange revulsion moved in him at her invasion. Yet as quickly he steadied himself, even as a man facing impossible odds for some point of honor which was even greater to him than life. She could read. . . . [sic] (192).

Because Stans lets Elossa read his mind for Karn's horrible history and the Yurth people that he enslaved with his evil, she knows that Stan's trusts her. Just as Stans offered his open mind to Elossa, at the end, she "was the one to hold out palm and fingers in a gesture of union. Nor did she shrink, even in her mind, when his grasp closed about hers" (206).

Only when they learn to trust each other can they overcome these opposing fears. They must work together to survive in the wilderness, but they both worry about encountering one of their own kind. Yurth would consider Elossa strange, and Raski would most likely kill Stans; neither race would trust these individuals (153). Elossa and Stans risk alienation, but they know that they must make changes in their societies.

In this case, Elossa is Other not only because her ancestors came from another planet, but also because she is a woman. Although she is independent throughout most of the novel, she depends on Stans when she lets fear control her. For example, she needs him to help her across a pit that has only a small ledge of unstable rock. She straddles the rock and he pulls her to him. Then:

> She sprawled forward, her body landing full on Stans, pushing him back across the stone. For a moment or two she could not move at all. . . .Stans' arms closed about her. She was hardly aware of that fastidious dislike for touching another which was so much a part of her heritage. Elossa only knew at this moment the warmth of his

> body close against hers sent rushing back into the darkness of the gulf all the fear which had gnawed at her (143-44).

Her terror of the ledge and the dark over-power her enough to make his touch—his holding her—insignificant to her at that moment.

At the end, Elossa must trust Stans completely to save her from Atturn. She has read his mind and knows that he speaks the truth, but she is hesitant (194). Elossa protects herself with the image of this new trust for "Stans who had allowed her to read his thoughts in spite of all the horror his kind felt for such an act. . . " (197). When the power from the other Yurth slaves fades, Elossa's only hope is Stans's physical strength to pull Atturn down (201).

Ultimately, neither could have survived without the other: "They were free indeed—but Yurth could not have done it without Raski" (206). Elossa and Stans realize that they could not have survived their journeys without each other. They understand that both races are responsible for the destruction of the ancient city and civilization and, also, for the way in which both races live. Neither race has taken the initiative to change the *status quo*. In the ship, Elossa thinks about her new knowledge, "The same years had passed for Yurth as for Raski. Even as the Raski had not regained what they had lost, so did the Yurth make no move to better the punishment laid upon them" (82). The Yurth shoulder both their own guilt and the Raski's blame for the planet's regression into darkness.

The protagonists discuss their options, because they know they cannot return to their homes and live for long. Stans says, "Our own enlightenment is not yet old. Maybe some thinking together upon ways and means can show the two of us how we can do better than stay in perpetual exile" (88). Thus, they decide that only together can their races regain all of the lost knowledge.

At the end, Stans understands the Raski were not blameless, and he says, "[P]erhaps something may now come of that thought we two shared in Kal-Hath-Tan after all" (206). With cooperation, the Yurth and Raski could find their way through space again. The two finally reach beyond their Otherness and join both their hands and their minds.

Gryphon in Glory

1981

Gryphon in Glory is another variation of the quest in Norton's work that explores the harmony between the human and the Other. I will show that Jervon and Elys display the ideal union to Kerovan and Joisan: a well-maintained balance achieved between two people. Although the level of cooperation that Elys and Jervon have reached is described often in relation to Kerovan and Joisan, this fast-paced adventure is not about them; they have already achieved their own harmony.

On one level, Joisan must find harmony with Kerovan, and she must come to terms with her own Power. On a physical level, Kerovan's spiritual side, or his parentage, is the Other that he must reconcile with his material Self. However, a closer study shows that the usual role of the woman as Other has been turned upside-down. Kerovan *is* the Other. His parentage is not wholly of the Dale but consists of something higher that perhaps consists of more than one otherworldly being. Kerovan is not a human in the sense that his legs end in cloven hooves—the only mark of his Darker parentage.

Gryphon in Glory begins where *The Crystal Gryphon* ended. Kerovan releases Joisan from their marriage bonds and he leaves her at the abbey, but Joisan follows him. At the edge of the Waste, she meets Elys and Jervon (13). They are complete opposites of each other but form a well-balanced couple. Elys is a witch of Estcarp, though she does not know her heritage and did not train in the same manner as other Witches, and Jervon is a Dalesman and a warrior.

Like Jaelithe in *Witch World*, Elys trusted her life to a man at the risk of losing her powers. However, Elys, like Jaelithe, retained her powers. Jervon is the warrior and the physical aspect of the couple while Elys is the Wisewoman (Witch) and the

spiritual side. Jervon represents the Human and "lacked any pretense of talent" as a true Dalesman (126). Elys is the Other, and Kerovan wonders at her bond with Jervon and at their equality:

> This alliance of theirs—my thoughts returned ever to the strangeness of it—was by Dale standards unexplainable. Jervon was neither servant nor guard, that I had learned early during this endless ride west. They were equals in spite of their differences. Could one take two such opposing people—as one would take two different metals—and forge from their uniting a third stronger, more powerful than either alone? (127)

Kerovan has never seen a bond between two very different people as strong as the one between Elys and Jervon, and he is envious. Perhaps this couple became a part of Joisan's and Kerovan's quests to give them guidance and to show them for what they are really striving. Joisan did find them by chance as she wondered through the fog at the edge of the Waste. Later, Kerovan's path crosses theirs soon after Joisan disappears underground. After traveling with them for a time, he wonders, "Jervon accepted Elys for what she was. Could anyone so accept—*me*, in the same fashion?" (127). He believes that Joisan only accepts him out of duty, and he feels that she deserves more than what he could give to her. Kerovan sees, but does not understand, that Jervon fully accepts Elys.

Not only is Elys the Woman, but she is also the Alien. She does not know her true ancestry (only the reader suspects that she is from Estcarp). Kerovan is stunned when he meets the Wisewoman and sees her dual nature:

> Elys was a Wisewoman, more than that—for she wore the mail of a warrior with practiced ease and I saw that a sword was as familiar to her as it was to anyone who was trained in such usage for many years. Thus she was a strange puzzle—for Wisewoman and weapons have never consorted together. . . She was two things—each opposed to the other (126).

Kerovan suspects that Elys was trained as a Wisewoman to heal and promote peace, but she is armed and has fought in battles; she has integrated into one these apparent opposites. Elys appears comfortable with her own achieved, inner harmony and balance.

Joisan longs to have a bond such as the one Elys and Jervon share. Although she has already accepted Kerovan for what he is, she must wait for him to do the same for her. Joisan feels drawn to Elys and Jervon because of their union: "Their closeness of spirit was warm to my heart, so I clung to the fancy that being with them longer I could learn the secret of that—enough of it to smooth my way to Kerovan" (38).

For a moment Kerovan compares himself to Jervon. Kerovan thinks that he can accept things (especially Joisan) as well the Dalesman can accept Elys and her unusualness. Kerovan also thinks that it is not his choice: "Though the acceptance would never be mine—it was Joisan's" (128). Kerovan wishes for the very thing she has already given him. However, he cannot see it:

> . . . I need only have said the right words and she would have come to me willingly. But I did not want willingness out of duty. . . .
>
> I wanted something else, not pity, not duty, not that she came to me because *we had faced evil together and come unharmed out of* that battle that we had fought (152).

Joisan had already come to him willingly, because she believed that they were destined to be together for some purpose. At the beginning of the novel, she follows him, against his wishes, into the Waste.

When Kerovan pushes Joisan away again—his way to protect her from further evil, she says, "No, you shall not leave me again! You were here—now you try to go—but you shall not!" (177). He finally recognizes that she is part of his battle against the Dark, and they are "bound together for good or ill" (230).

In a dream, Kerovan's heritage and birthright are revealed: the Lord of Ulmsdale is the physical father and The Sleeper is the spiritual power and not the Dark power that Tephana called upon before he was born, despite his hooves (186-87). Only after Joisan and Landisl reinforce that he is part of the Light does Kerovan see the reality in their words. He finally understands the acceptance that Joisan had for him all along:

> Joisan . . . watch[ed] me now, as if what she saw was not one she knew, but neither was he a monster. . . . I was not to be pushed, used, possessed. *I* was free to make such choices as I deemed best, and from this moment I had no past, nor kin, only myself—and Joisan! (235) [author's italics].

Kerovan realizes that he controls his life—not the forces of Light or Dark—and Joisan accepts him for what he is and not out of duty. To reinforce that Kerovan is not part of the Dark, Neevor says, ". . . Remember this, their plotting went awry. Though he tried to make you, Galkur had no part of it" (241).

After that final battle, Joisan achieves her quest for balance and harmony; she and Kerovan have united as equals. Joisan regains her consciousness to find herself in Kerovan's arms. She narrates, ". . . [T]his was my lord as I had always dreamed he could and would be some day" (240).

Kerovan tells Neevor that he wants nothing to do with the Power that Landisl can give him. He says, "I will follow no road to the holding of Power—that one you would like for me to choose. . . . I want not to be the master of any force. I am myself, Kerovan. I want nothing to make me more—or less" (242). He makes the choice to be a mortal man without a dormant Power within that waits to be awakened. Joisan also carries no Power within now that she has released the gryphon.

With this culmination of events, Kerovan has found a balance within himself between his human side and his alien (Other) side. His material parents are the Lord

of Ulmsdale and the evil Lady Temphera (spelled Tephana in *The Crystal Gryphon*), but Landisl is also partly responsible for his birth. The Old One, though sleeping, interfered with Temphera's call for Galkur's Dark Power, and he made Kerovan a child of the Light. Galkur's only marks on Kerovan are his hooves. He learns that the physical signs of the Dark have nothing to do with his true heritage. Kerovan recognizes that Joisan accepts and understands him as one of the Light, despite his hooves; therefore, he is able to accept her. At the end of their second novel, they have finally formed mutual understanding and trust of each other. Their bond is such that they no longer consider each other to be the Other.

Moon Called

1982

The essential message of the novels and stories that I have discussed seems to be the recurring theme of the possibility of self-reliance and harmony. For instance, Joisan uses self-reliance to escape the underground Thas lair and she finds harmony with Kerovan as they complete their quest. Steena and Simon use their own strengths to escape and to defeat aliens that invaded human domains, and both find harmony with someone with whom they share the battle. Also, Elossa depended upon herself to elude the possessed Stans and to reach the Yurth spacecraft, and, in the end, they defeat the evil together. Although Norton's characters discover a self-reliance (or find harmony within), not all of them choose a temporary, harmonious cooperation over a permanent, harmonious integration with another.

For example, Thora in *Moon Called* chooses to lead her own life as the Maiden in the Three-in-One even though she knows that Makil could be her perfect match. On the other hand, Joisan married Kerovan in an arranged marriage, but she loves him as an equal. The message here is that if the women do choose to join the men (whether temporarily or permanently), they do not necessarily lose their powers or their independence.

However Norton's fiction is not about the sexual union between man and woman, nor is it about simple happy endings, as Bankier argued. Jaelithe does not set aside her witch stone at the risk of losing her powers because she wants to be with a man. She sees that her society needs improving and the only way to do that is through change. Besides that, she does not want to remain in her *status quo* as a Witch.

A simplistic look at Norton's work may reveal fast-paced adventure stories where boy meets girl and carries her away, but Norton's work is not this simple. Norton's theme of Self and Other is not about romance, nor does it always end in marriage. Interdependence and mutuality are vehicles for something more important in a creation of imagined societies in which the men and women, human and Other, characters work together.

Also, Norton's science fiction is different from that of many other science fiction writers, because when Norton uses scientific elements, the machinery almost always poses the threat to the inhabitants of her worlds. Norton is more "interested in why people do things and how they . . . might react to circumstances than in any technology."[58] Often the principal enemy in Norton's stories uses some type of technology or is itself mechanical, and, as a result, the woman (or Other) cannot be an independent individual. For example, Thora, in *Moon Called*, sees the women of the Valley (few in population) as unintelligent and weak. These women let their men dictate their lives, and they enjoy their soft existence; therefore, Thora believes they waste their time on frivolous things. Another example is the Kolder who invade the lands of *Witch World* with strange machines and turn the native men into mindless, zombie soldiers to fight their battles.

Although the quest for harmony and balance between opposites that will lead to a more productive society exists in *Moon Called*, the quest in this novel is unlike most of Norton's novels. The quest for cooperation, respect, and mutuality is present, and the protagonists are female and male, human and Other; however, the resulting partnerships are temporary and not even potentially romantic.

Thora and Makil are the Chosen to serve the Light and each carries a weapon of Power. Thora wears the moon gem of the Lady around her waist, and uses it against evil just as Makil uses the Light Sword of Lur. Thora's jewel of Light rests on

a girdle of silver, and Makil's Sword of Lur rests in a golden scabbard. They serve the same force, and both recognize this. They know that they could not have more between them because of the bonds they share with others—Thora with the Lady and Makil with Malkin.

Thora and Makil come from very different cultures, but they both belong to and serve the Light. For example, when Borkin uses Thora to free one of Malkin's people, she uses as much of her power as she can to succeed. She nearly falls into the hands of the Dark Ones and only partially frees the prisoner. Makil intervenes and pulls her back from the mental journey before the Dark One takes her (183-89). Later, Thora and Makil join together in the final battle against the Dark (297). Their weapons of Light and the added power of the Little Ones combine to defeat and push back the Dark. Their potent union is the ultimate weapon that succeeds against the Dark Ones. They would not have won the battle without each Other.

Thora and Makil are very much alike. Both belong to the Light and hold weapons of the Light, but Thora does not want a union with him. Tarkin and Thora only imply that a union is possible. Tarkin tells Thora that Makil might try to stop her from leaving him, but Thora says, "He has Malkin—in a comradeship more complete, I believe, than any I can understand. No, I am a Chosen—and there must be more for me to do" (301). Thora leaves without saying farewell for she understands that just as the Lady has claimed herself so has Malkin claimed Makil. In this case, the union between human and Other (Thora with the Lady and Makil with Malkin) is the stronger bond.

The bond between human and Other is the dominant theme and occurs on different levels in *Moon Called*. First, the bond between Makil and Malkin is a physical one Malkin is Makil's familiar through a blood bond. The two joined as

soul-mates and must sustain each other with the occasional drink of each other's blood. Tarkin explains it to Thora:

> Still there was born into us . . . a need to be close to man—such as those of the valley. This bond became a different kind perhaps, than it was intended—rather one of bloodsharing. Neither of us could understand just why we could and did make such a choice—why most of us had a longing to be so joined. I think it was another thing planned . . . so that in time of danger, the blood-bound could be ready to face danger as a single entity, one need, one mind. . . (288).

Tarkin explains the physical bond between human and Other and that the two are completely dependent on each other. They communicate through mind speech and maintain their bond (and their lives) with occasional exchange of blood. This dependence and reliance on each other are invaluable in time of war or danger when the two can act in concert as one entity.

Second, Thora has her own minor bonds with Malkin. The first is their common understanding of the Light and the second is their blood bond. A taste of Malkin's blood was all Thora needed to pass the invisible barrier to the valley (99), and that taste did her no harm. However, they made the temporary bond only as a necessity to their survival; neither of their lives depend on the continuation of this physical bond.

On the third level, Tarkin and Thora have a bond similar to that of the blood-bound, but it is more a spiritual bond than a physical one. They, too, are soul-mates, but the bond was not physical. For them it is a bond of spirit and of power:

> "So—for us it is thus—" Again the claw hand linked with hers over the moon gem. "In this way we strengthen one another. I am Tarkin—"
>
> "And I Thora." The exchange of true names, that, too, was a bond—a link which Thora well understood. . .
>
> "Into the Dark, sister of the moon" (215).

Thora and Tarkin have a spiritual bond through their shared allegiance to the Lady, their linking of hands over the moon gem, and their giving each other their true names. Tarkin is the only character that knows Thora's name. With this bond, Tarkin joins Thora's quest to fight the Dark powers that grow in the land. Like Makil and Malkin, they communicate through mind speech, but their bond is not dependent on any physical requirements. Indeed, their bond cannot be broken.

When Thora enters the lives of the valley people and the furred ones, some of them question the events. One girl even questions Thora's gender.
The girl says, "[I]t is with you that women are as the Windriders, the swordhanded? What are you, man or woman? For you have the body of one and you act as the other. It is not proper—" (154). Thora already has a balance, a harmony within herself. She is confident of her role as a Chosen, and she understands that the Lady guides her in everything she does. Perhaps this is the reason Thora is able to leave behind Makil. With the balance within herself, she has no need to search for the balance with another.

The necessity to restore the balance between the Light and the Dark created Thora's short-lived bonds with Makil and Malkin. Her bond with Tarkin is different from the bond she shared with the others. This union with the Other fulfills her need for balance of the physical and spiritual levels. Tarkin says, "[W]hen you came there was a new thing—a meeting between us which was not to be bound with blood" (288). Then, before Thora leaves, Tarkin tells her "[R]emember there remains a bond between us two—even though it is not sealed in blood. . . Serve Her well—but watch often by your night fire, so shall I come—for I am also Chosen!" (301).

With this ending, Norton shows that there are more ways to achieve harmony and independence than with the traditional union of male and female. Thora and Makil joined for a time and succeeded in their common fight against the Dark. She

and Malkin joined in the bond of human and Other on a physical level, but only temporarily. Her spiritual bond with Tarkin seems to balance the one made with Malkin. Lastly, Thora reaffirmed the harmony within herself, and the story ended with her confidence that she followed the right path.

Wheel of Stars

1983

Wheel of Stars is also a fast-paced fantasy, but the philosophic exploration of the quest for balance moves much differently than it does in *Witch World*. *Wheel of Stars* shows an example of the consequences caused by a lack of harmony within and between characters. The principal characters do little, if anything, to achieve the cooperation present in *Witch World* and other novels. For example, Simon and Jaelithe work together to understand each other and to fight their common enemy. The same is true for Fors and Arskane in *Star Man's Son*. Gwennan spends most of her time fighting or avoiding Tor and Saris who in turn fight each other. Saris and Tor fight about their roles, and Gwennan's, in the human world, and they never reach an agreement.

The protagonist is Gwennan Daggert who is the quiet and somewhat passive town librarian. She is content to lead the life that her aunt designed for her:

> As Nessa Daggert's niece her social life had been meager. Any widening of physical horizons had been strictly curtailed. Miss Nessa . . . had taken Gwennan . . . to raise. By town standards she had done her best for the child—adequate, if plain, food, clothing which was fashioned according to Miss Nessa's standards of what was fit, and the instilling of a moral code which was already challenged by the outside world. . . (13).

Gwennan has little excitement in her life, and "Not only had duty been well established as a motif of life, but she had come to really fear anything beyond the narrow round of her own days. She had always been a social misfit. . . " (14). Gwennan's life changes when the Lyles inexplicably draw her into the mystery of the standing stones on the Lyle property where she meets Tor Lyle.

Tor differs from Simon Tregarth, because Tor believes he is stronger without his spiritual (Other) side. In the distant past, in another life, Tor was the Arm of Purpose. He was one of two rulers (the other was Saris as the Voice) in an Atlantis-like city where the Voice and the Arm were meant to rule in concert with each other. The Arm was a man of great power until the Day of Ending destroyed much of the world. Tor Lyle has a quest similar to Simon's quest to understand his own psychic capabilities. Tor must reunite his two halves from outside himself to within himself. Even though he thinks his quest is to dominate humans, Tor's journey is really to unite his material and spiritual Selves.

His destiny was to become a Guardian to help guide humans back to the path of knowledge and light. However, when the Arm used Ortha's power to escape the cataclysm, the Arm's aggressive, material self separated from his gentler, spiritual side (146-47). Tor imprisoned this other part of himself in his renewing chamber so that he can try to gain power over humans with fear and evil. His goal also included denying himself harmony.

Tor tries to persuade Gwennan that together they can rule the world together; however, she denies him, because he uses fear and evil to control people. She also denies the other Guardian, Saris Lyle, even though she seems to follow the path of light. Saris is old, but she has just enough time to endear herself to Gwennan. Before Saris returns to her own renewing chamber, she gives the younger woman the key to unlock her buried memories and power (84).

Again the huntress, Saris, and the hunter, Tor, confront Gwennan. The young huntress tells her, "[Y]ou hold the balance" (148). Gwennan does not understand how her life could determine the fate of all mankind if she chose to ally herself with either of them, and she does not trust them. The hunter argues that the only way to

save the world from further destruction is by controlling people with Power and fear. Later, Tor tries to persuade her to help him open to the Power and join him:

> . . . I offer you a choice—come and join me willingly and you can share. More than you think any person can encompass shall be yours. Stand aside again as you tried to do before and you shall take not only your body into death, but you shall cripple your inner essence which should be turned to light and glory. . . (165).

Tor offers Gwennan Power and immortality if she helps him gain the power to rule the world with Darkness. He threatens her with death and a loss of Power greater than the one she experienced as Ortha.

Gwennan uses some of her newly found strength to deny him and then resist him when he tries to destroy her as he destroyed Ortha (168-69). This is the first hint that Gwennan has begun to find a balance within herself. However, she continues to fight her heritage and destiny.

Only in the last pages of *Wheel of Stars* do Tor and Gwennan succeed in finding a balance within their own Selves. Throughout the novel, the characters struggle against harmony internally and socially. Ortha loses her faith in the Power when both the Voice and the Arm betray her:

> Anger filled her at last, all bewilderment burned away. They were indeed playing games, these she had always believed in, had held in high reverence—who she thought never spoke except with the truth (or their own Power would turn on them leaving them sterile and sour), *Her* power had not done that . . . (133).

Ortha witnessed the corruption of the balance between the two rulers whom she trusted a great deal. The symbiotic relationship is gone, and this knowledge weakens her trust in the Power. Without harmony and balance between the two leaders, then she feels no harmony within herself. Ortha taps into her Power and sees herself in

the future as Gwennan—her power locked away with her lost faith. The loss of her memory and power as Gwennan saddens Ortha. She pushed on herself as Gwennan, and she "... sighed with regret that her talent was so limited she could not use it to force that other's mind doors" (115). Ortha cannot do anything to unlock her knowledge when she sees that her future Self, Gwennan, needs it. This self-doubt and lack of self-reliance may be partly responsible for the memory loss that Ortha suffers through each of her subsequent reincarnations.

Tor believes he is better with only one side in control. The Voice and the Arm competed against each other instead of working together even as a meteorite destroys their world. When Tor joins his Guardian half, he is joyful and says:

> I am whole.... I am both parts—that which held the ambition and the will and the need for power—and that which was perhaps a wiser essence. Half-blood he called himself. No, he was rather half-part, though he did not know it (312).

Not only was Tor's struggle for balance an internal one, but it was also external. The part of himself that exhibited his ambitious, almost evil, qualities separated into a different physical self. This side of Tor imprisoned the part that acted on his empathetic qualities of compassion and gentleness. Now both physical Selves reunited as one into the Guardian, and the physical shell of the aggressive Tor crumpled into dust, ending Tor's quest for completeness. Thus renewed and restored to balance, Tor can concentrate on his Duty as Guardian to the preservation of human knowledge.

Gwennan's own harmony is restored when she accepts her own Power. She realizes that she has much more to learn about her birth right and her ability. Gwennan takes Tor's hand and accepts their shared burden of the Guardianship (314). This novel ends with the physical and spiritual harmony within Tor and the

spiritual harmony within Gwennan. Gwennan also finds a balance with Tor. They achieve their quests, and they join together. Whether or not their union is a romantic one, or one of teacher and pupil, is up to the reader to decide. Harmony and balance, mutual respect and understanding are achieved between the Self and the Other for both protagonists.

Golden Trillium

1993

The male character as Other is a theme that Norton continues to explore. It began in her science fiction with "All Cats are Gray" and continued in *Gryphon in Glory* with Kerovan playing a more important role than Cliff. *Golden Trillium* (1993), one of Norton's most recent books, takes the man as Other and pushes it to its limits. This novel continues her collaboration with Marion Zimmer Bradley and Julian May, *Black Trillium*,[59] and her exploration of the quest for harmony. Like Norton's other books, this book is a fast-paced adventure quest that explores the relationships between opposites and their search for harmony and balance. The quest is basically the same in this book. However, a woman is the principal character, and all others, especially the man, are the Other. The woman, Kadiya, searches for a lost race to help fight the evil that has invaded the land. The Captain of the Vanished Ones, Lamaril, leaves behind his own race and immortality to stay with her. Lamaril is the Other, because he is from a different world and belongs to a strange and darker race.

In this case, the princess Kadiya is the human element who has found a balance in her relationship with Others. One of the Others is the Oddling Jagun who is her teacher of the swamp ways and also her companion. Lamaril is the Vanished One with whom she forms a bond. He is the Other because he is the masculine and he is also the Alien—part of a much taller and darker skinned race that disappeared to live an immortal life in a world where time does not exist (67).

Kadiya carries the sword that she took from the ground to fight the evil that threatened her family's kingdom. The ground does not accept the broken-tipped sword when she tried to return it; Kadiya knows that she must use the sword to fight whatever evil remains (76). Kadiya and Jagun travel together through the swamps

and learn what Dark Power plagues the land, and find the Vanished Ones to help them fight.

The evil that Varm tries to re-awaken is destroyed when many different races join together to fight it. Kadiya joins first with the Nyssomu (Jagun's race of Oddlings) and then with the wisewoman, Salin, of the Uisgu (cousin of the Nyssomu). In Yatlan, Kadiya joins with the Hassitti, the insect-like beings who wait for the Vanished Ones. Finally, she brings back Lamaril and the other Sindona. All five of these races work together as they travel to the mountains to find the Evil Ones.

Lamaril and the other Sindona confront Varm and the evil he managed to awaken (269-71). However, Kadiya, the Oddlings, and the Hassitti find an entrance into the mountain to destroy the sleepers that remained; her intent is to protect the Sindona from too large a battle. Together they use all their Power to destroy all but two of the Sleepers. They feel that they have used all their Power when Lamaril enters and destroys the last of the sleepers (287).

After the Sindona leave Yatlan, Kadiya "knew a strange hunger, not of one who craved food, but rather as if she sought a missing part of her inner self" (292). Her quest to rid her land of the evil Varm is over, but her quest for balance is not. She must still return the sword to the soil in Yatlan, but she feels an emptiness. She does not know anyone to fill this emptiness—neither her parents nor her sisters. Kadiya feels as if she is the Other in her own world, because she is not the princess nor is she the mage. Not even Jagun and Salin can fill the emptiness Kadiya experiences, because they are Oddlings with different cultures. Kadiya thinks again of Lamaril and believes that it is for the best that he has gone, because:

> To him she would be as an Oddling—as the Hassitti—a strange creature with no touch of common life. . . . It was only when he had faltered under that attack of the Dark One, when she believed him

> gone, that the truth had come upon her, to be strengthened and rooted deep now. . . (293).

In Yatlan, Kadiya wonders about her future and knows that she must discover her role in life (295). She returns the sword to the ground and a flower grows from the ground around it—a golden trillium. Lamaril joins her next to the flower and tells her:

> There are always choices given us. I made mine very willingly. No stream of time shall lie between us, heart, planted one. . . . [M]any seasons of what is new lie before us. There is much to be learned, much to be done—together (296).

Lamaril has completed Kadiya's quest for identity and harmony. They are of different races, but they complement each other. She is the warrior who carried a sword and wore mail, while he armed himself with his Power and rarely used his physical strength. As the Other, he seeks a union with Kadiya—she has already thought him gone. Lamaril makes sacrifices to remain with her. Just as Jaelithe gives up the sisterhood of Witches to marry Simon, Lamaril gives up his immortality to be with Kadiya. Lamaril and the other Sindona became "answerable to death and time, and this they had chosen when they came for battle" (218). All the survivors, except Lamaril, return to their immortality in their world beyond time. He and Kadiya end the novel with the promise of a union and possibly future adventures. All of the characters work together to defeat the Evil Ones. Without this mutual cooperation, the Dark may have won.

CONCLUSION

Norton writes quest-based adventures that, in addition to providing entertaining ideas, explore the theme of mutuality with the Other in her works. Her use of harmonious partnerships offers readers (especially young adults) the encouragement to discover themselves and act on their own beliefs. This balance is the union of opposites or the harmony with the Other (cultural, sexual, racial, or personal). Norton's protagonists cannot succeed in their quests until they have achieve a balance with Others (temporarily or permanently) or within themselves.

Norton's protagonists are usually independent, young (though not always as Simon of *Witch World* shows), self-conscious, and occasionally misfits. Something happens and interrupts the flow of daily life, and, as a result, they do not understand where they fit in their worlds. They are often, according to their own worlds, ordinary people, like Joisan and Elossa, or even like Kerovan and Gwennan. Along the way, they discover new strengths and must learn new abilities as they follow their quests. Events and discoveries are equally challenging for the women and for the men in her stories. Their goal is always the quest to find a balance with whatever Other (or Others) that confronts them.

The Other is anyone or anything that is strange or usual to someone. Therefore, depending on who the main character is, the Other varies throughout Norton's works. If a woman is the principal character, then all other characters are the Others. For example, the stories about Steena, Elossa, Gwennan, and Kadiya are told, for the most part, from their points of view. Cliff, Stans, Tor, and Lamaril (their respective Others) are different or strange to these women. On the other hand, Joisan

and Kerovan take turns in alternating episodes to tell their stories. Neither point of view has dominance over the other. Kerovan is the Other to Joisan, and, at the same time, Joisan is Kerovan's Other.

The basic theme is that everyone is the Other to someone else. Simon and Jaelithe are also the Other to each other as their story is narrated from differing points of view. Simon is a stranger (an alien) in the world and must even learn the language. However, when Simon's point of view is told, Jaelithe is the mysterious one. To Tanree, the Falconer Rivery is as strange and mysterious as the ruins they find. However, the ruins belong to the Falconers, and she becomes the Other for a moment in that place when Jonkara tries to possess her. Fors's perception of himself as the Other at the beginning of his story changes after he meets Arskane and the Plainspeople. The three tribes consider each other as the Other until the Beast Things become the common Other that they must fight.

Only through the integration of individual powers are Norton's characters are able to overcome overwhelming obstacles. They succeed in their quests when they join together in mutuality and interdependence. It does not matter that they are different genders, races or species as long as they share the Light as part of their goals. Dominance is not conducive to the characters' successes. They work together with mutual respect to achieve their shared goals.

This presents an interesting parallel to Norton's worlds in which the old mores of her created societies are challenged. In most of these cultures, the closed attitudes of isolation and power no longer fit the needs of the society. For example, in *Yurth Burden*, the Raski and the Yurth have lived in centuries of isolation from each other. Stans and Elossa overcome their fears of each other when they realize that their races should work together to better their stagnant world. During their fight, Elossa and

Stans analyzed "themselves, the enemy, and the environment to make changes as necessary within the overall strategy, tactics, and operations to win."[60]

Norton's characters adapt to whatever situations in which they find themselves. For example, Joisan learned to wear mail and to use weapons when war in her lands made it necessary to defend herself. Norton has long been practicing what her younger contemporary, Le Guin, has asked of science fiction writers and readers. Le Guin says, "I would like to see . . . a little human idealism, and some serious consideration of such deeply radical, futuristic concepts as Liberty, Equality, and Fraternity."[61] Le Guin asks for this in the mid-1970s, but since the early 1950s, as shown in the earliest novel of this study, Norton has been using these concepts.

Star Man's Son illustrates Norton's ever-present concern about the relationships between cultures and races. By working together, three different cultures and two races were able to overcome their own fears of the Other. Together, they defeated the evil mutants that threatened all of them. At the end of the novel, they form an alliance with each other, but they are still wary. It is not a perfect union, but it is one they will attempt to keep.

Le Guin addresses the problem of isolation and separation in our society, and her assessment of the problem and the possible solution is a good description of Norton's solution as the quest for harmony among Others.

> . . . [I]t seems likely that our central problem is now: the problem of exploitation—exploitation of the woman, of the weak, of the earth. Our curse is alienation, the separation of yang and yin. Instead of a search for balance and integration, there is a struggle for dominance. Divisions are insisted upon, interdependence is denied. The dualism of value that destroys us, the dualism of superior/inferior, ruler/ruled, owner/owned, user/used, might give way to what seems to me, from here, a much healthier, sounder, more promising modality of integration and integrity.[62]

Norton's characters achieve this integration and integrity. They integrate their powers to form potent and successful alliances. At the same time, they do not lose their own Selves (or identities), nor do they compromise any of their beliefs or morals.

Norton has set up organic life as the ideal: man and woman together to join their complementary powers. This union is not always romantic and is not always permanent. The couple may join only long enough to defeat the evil powers that threaten their worlds as Thora and Makil do in *Moon Called*. After the fight, they may decide to go on their separate paths, they may decide to follow the same path and travel together, or they may decide to get married and settle down for good as Steena and Cliff did in "All Cats are Gray". (Norton's principal couples rarely, if ever, settle down for good.) Many of the books in the Witch World series follow the future adventures of Joisan and Kerovan as well as Simon and Jaelithe.

Whatever the decision, the best union is when the Other shares equally in the power. The argument is against absorbing the Other in the union. The opposites form a more potent union in support of each other to promote a more productive society. They succeed against all obstacles when they achieve a balance within and without. For example, Gwennan and Tor strive for this balance within themselves in *Wheel of Stars*, and achieve harmony with each other when the threat of domination is over. In *Yurth Burden*, Elossa and Stans learn to trust each other so that they might end centuries of hate and misunderstanding to promote peace between their races.

While looking at all that Norton has done, the most interesting aspect of her work seems to be the achievement of harmony and people working together interdependently rather than a person's subordination to another. When one person (human or alien) dominates over another, neither can be successful and survive.

As one of the earliest authors to write about harmonious relationships and work, Norton has given us more than the hero as a lone figure who fights the battles alone. She has provided fictional role models for women who are not afraid of facing and overcoming their own shortcomings and who are capable of living in cooperation and mutuality with Others.

Not only has Norton provided role models for women, but also she has presented some subversive ideas to a young audience. In her early science fiction, before racial discrimination became an open issue in America, she presented multi-cultural issues of more than one race working together in harmony. She also gave her readers strong women who could beat the evil alien while the man was dumbfounded. There were also the believable women who defined themselves by their own abilities rather than in relation to the men in their lives.

As one reads Norton's work, he or she is drawn into an imaginary world. It does not matter if this world, or any other Norton has created, is based on fantasy or on science or on both; the location is believable. Norton gives her worlds much detail and seems to let her readers fill in any other details that suit their imaginations. She asks her readers to believe the power of the Witches, the mental abilities of the Yurth, the immortality of the Sindona, and the reincarnations of Gwennan. Norton has tried, I believe, to pull her audience away from dependence and immaturity and direct us to maturity, interdependence, and individuality.

Introduction Notes

[1] Boyer, Robert H. and Kenneth J. Zahorski, eds. *Fantasists on Fantasy: A Collection of Critical Reflections by Eighteen Masters of the Art.* New York: Avon Books, 1984. 151.

[2] Schlobin, Roger C. *Andre Norton: A Primary and Secondary Bibliography.* Boston: G.K. Hall, 1980. xiv.

[3] Kratz, Dennis M. "Development of the Fantastic Tradition through 1811." *Fantasy Literature: A Reader's Guide.* Ed. Neil Barron. New York, London: Garland Publishing, Inc., 1990. 3.

[4] Manlove, Colin. *Modern Fantasy.* Cambridge: Cambridge U P, 1975. 1.

[5] Irwin, W.R. *The Game of the Impossible: A Rhetoric of Fantasy.* Urbana: U of Illinois P, 1982. 4.

[6] Irwin 33.

[7] Irwin 63.

[8] Irwin 64.

[9] Carter, Paul. *The Creation of Tomorrow: Fifty Years of Magazine Science Fiction.* New York: Columbia U P, 1977.

[10] Rabkin, Eric S. *The Fantastic in Literature.* Princeton, N.J.: Princeton U P, 1976.

[11] Bartter, Martha A. The Way to Ground Zero. New York: Greenwood P, 1988. 10.

[12] Bartter 10.

[13] Scholes, Robert. "Boiling Roses: Thoughts on Science Fantasy." *Intersections: Fantasy and Science Fiction.* Eds. George E. Slusser and Eric S. Rabkin. Carbondale, Edwardsville: Southern Illinois U P, 1987. 3-18. 5.

[14] Scholes 18.

[15] Attebery, Brian. "Science Fantasy and Myth." *Intersections: Fantasy and Science Fiction.* Eds. George E. Slusser and Eric S. Rabkin. Carbondale, Edwardsville: Southern Illinois U P, 1987. 181-189. 187.

[16] McCaffrey, Anne. "Hitch Your Dragon to a Star: Romance and Glamour in Science Fiction." *Science Fiction Today and Tomorrow.* Ed. Reginald Bretnor, 1974.

[17] Le Guin, Ursula K. "American SF and the Other." 1975. *The Language of the Night: Essays on Fantasy and Science Fiction.* 1979. Ed. Susan Wood. Revised Ed. Ursula K. Le Guin. New York: HarperCollins Publishers, 1992. 93.

[18] Carter, Paul A. *The Creation of Tomorrow: Fifty Years of Magazine Science Fiction.* New York: Columbia U P, 1977. 186.

[19]Roberts, Robin. *A New Species: Gender and Science in Science Fiction.* Urbana, Chicago: U of Illinois P, 1993. 40.

[20]Roberts 62.

[21]Roberts 62.

[22]Le Guin, Ursula K. "Why are Americans Afraid of Dragons?" 1974. *The Language of the Night: Essays on Fantasy and Science Fiction.* 1979. Ed. Susan Wood. Revised Ed. Ursula K. Le Guin. New York: HarperCollins Publishers, 1992. 35.

[23]Le Guin "Why" 39-40.

[24]Bagwell, J. Timothy. "Science Fiction and the Semiotics of Realism." *Intersections: Fantasy and Science Fiction.* Eds. George E. Slusser and Eric S. Rabkin. Carbondale, Edwardsville: Southern Illinois U P, 1987. 36-47. 45.

[25]Bagwell 47.

[26]Bankier, Amanda. "Women in the Fiction of Andre Norton," *The Witch and the Chameleon.* 1 (August) 1974, 3-5. 5.

[27]Schlobin xv.

[28]Walker, Paul. *Speaking of Science Fiction: The Paul Walker Interviews.* Oradell, N.J.: Luna Publications, 1978. 266.

[29]Schlobin xv.

[30]Walker 266.

[31]Walker 266.

[32]Schlobin xvi.

[33]Schlobin xvi.

[34]Ruse, Gary Alan. "*Algol* Profile: Andre Norton." *Algol.* Summer-Fall 1977. 15-17. 16.

[35]Ruse 16.

[36]Boyer 151.

[37]Walker 269.

[38]Ruse 16.

[39]Ruse 17.

[40]Molson, Francis J. and Susan G. Miles. "Modern Fantasy for Young Adults, 1950-88." *Fantasy Literature: A Reader's Guide*. Ed. Neil Barron. New York: Garland Publishing, Inc., 1990. 307.

[41]Molson 307.

[42]Schlobin xv.

[43]Cherryh, C. J. "Introduction." *Lore of the Witch World* by Andre Norton. New York: DAW Books, 1976. 9.

[44]Bradley, Marion Zimmer, Julian May and Andre Norton. "About the Authors." *Black Trillium*. New York: Bantam Books, 1990. title page.

[45]Shwartz, Susan,ed. Introduction, "Andre Norton: Beyond the Siege Perilous," *Moonsinger's Friends: In Honor of Andre Norton*. New York: TOR Books, 1985. 1.

[46]Schlobin xiv.

[47]Schlobin xiv-xv.

[48]Wollheim, Donald A. "Introduction," *The Book of Andre Norton*. Ed. Roger Elwood New York: DAW Books, Inc., 1975. 7.

[49]Schlobin xiv.

[50]Wollheim 7.

[51]Walker 267.

[52]Walker 267.

[53]Ruse 17.

[54]Shwartz 11.

[55]Walker 269.

[56]Egoff, Sheila A. *Worlds Within: Children's Fantasy from the Middle Ages to Today*. Chicago: American Library Assoc., 1988. 266.

[57]Molson 310.

[58]Walker 269.

[59]Walker 269.

[60]Hume, Kathryn. *Fantasy and Mimesis: Responses to Reality in Western Literature.* New York, London: Methuen, 1984. 67.

[61]Walker 269.

[62]Wollheim 7.

[63]Wollheim 8.

[64]Norton, Andre. *Star Man's Son: 2250 A. D.* New York: Harcourt, Brace & Co., Inc., 1952. title page.

[65]-----. *Daybreak--2250 A.D.* New York: Ace Books. cover page. orig.: *Star Man's Son: 2250 A. D.* New York: Harcourt, Brace & Co., Inc., 1952.

[66]Ruse 15.

[67]Le Guin, Ursula K. "The Child and the Shadow." 1974. *The Language of the Night: Essays on Fantasy and Science Fiction.* 1979. Ed. Susan Wood. Revised Ed. Ursula K. Le Guin. New York: HarperCollins Publishers, 1992. 54-67. 65-66.

Notes

[1]Le Guin, Ursula K. "American SF and The Other." 1975. *The Language of the Night: Essays on Fantasy and Science Fiction*. Ed. Susan Wood. New York: Berkley Books, 1979. 97-100. 97.

[2]Le Guin 99.

[3]Le Guin 100.

[4]Wolmark, Jenny. Aliens and Others: *Science Fiction, Feminism and Postmodernism*. Iowa City: U of Iowa P, 1994. 27.

[5]Norton, Andre. *Forerunner Foray*. New York: Roc, a division of Penguin Books, 1992, 1973.

[6]——. *Iron Cage*. New York: Roc, a division of Penguin Books, 1992, 1974.

[7]Schaafsma, Karen. "Wondrous Vision: Transformation of the Hero in Fantasy through Encounter with the Other." *Aspects of Fantasy: Selected Essays from the Second International Conference on the Fantastic in Literature and Film*. Ed. William Coyle. Westport, Conn.: Greenwood P, 1986. 61-71. 64.

[8]Schaafsma 67.

[9]Schlobin, Roger C. "Andre Norton: Humanity Amid the Hardware." *The Feminine Eye: Science Fiction and the Women Who Write It*. Ed. Tom Staicar. New York: Frederick Ungar Pub. Co., 1982 29.

[10]Le Guin 99.

[11]Cawelti, John G. *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. Chicago, London: The University of Chicago P, 1976. 2.

[12]Cawelti 16.

[13]Cawelti 17.

[14]Cawelti 18-9.

[15]Cawelti 19.

[16]Tolkien, J.R.R. "On Fairy -stories." 1964. *The Tolkien Reader*. New York: Ballantine Books, 1966. 33-99. 60.

[17]Cawelti 39.

[18]Cawelti 40.

[19]Cawelti 40.

[20]Cawelti 41.

[21]Cawelti 41-2.

[22]Schaafsma 61-2.

[23]Spivack, Charlotte. *Merlin's Daughters: Contemporary Women Writers of Fantasy*. New York: Greenwood P, 1987. 23.

[24]Spivack 23.

[25]Spivack 32.

[26]Shinn, Thelma J. *Worlds Within Women: Myth and Mythmaking in Fantastic Literature by Women*. New York: Greenwood Press, 1986. 70.

[27]Shinn 73.

[28]Norton, Andre. *Star Man's Son: 2250 A.D.* Illustrations by Nicolas Mordvinoff. New York: Harcourt, Brace & World, Inc., 1952.

[29]——. "All Cats are Gray." *Wizards' Worlds*. Ed. Ingried Zierhut. New York: TOR Fantasy, Tom Doherty Assoc., 1989. Orig. in *Fantastic Universe*, 1953.

[30]——. *Witch World*. New York: Ace Books, 1963.

[31]——. *Yurth Burden*. New York: DAW Books, Inc., 1978.

[32]——. "Falcon Blood." *Wizards' Worlds*. Ed. Ingried Zierhut. New York: TOR Fantasy, Tom Doherty Assoc., 1989. Orig. in *Amazons*. Ed. Jessica Amanda Salmonson, 1979.

[33]——. *Gryphon in Glory*. New York: Atheneum, 1981.

[34]——. *Moon Called*. New York: TOR Fantasy, Tom Doherty Assoc., 1982.

[35]——. *Wheel of Stars*. New York: TOR Fantasy, Tom Doherty Assoc., 1983.

[36]——. *Golden Trillium*. New York: Bantam Books, 1993.

[37]Walker, Paul. *Speaking of Science Fiction: The Paul Walker Interviews*. Oradell, N.J.: Luna Publications, 1978 270.

[38]Bartter, Martha A. *The Way to Ground Zero: The Atomic Bomb in American Science Fiction*. New York: Greenwood P. 1988. 66.

[39]Roberts 93.

[40]Shinn 188.

[41]Le Guin 97.

[42]Heinlein, Robert A. *Podkayne of Mars*. New York: Berkley Medallion, 1963. 129.

[43]Friend, Beverly. "Virgin Territory: The Bonds and Boundaries of Women in Science Fiction." *Many Futures Many Worlds: Theme and Form in Science Fiction*. Ed. Thomas D. Clareson. The Kent State U P, 1977. 144.

[44]Whetmore, Edward. "A Female Captain's Enterprise: The Implications of *Star Trek*'s 'Turnabout Intruder'." *Future Females: A Critical Anthology*. Ed. Marleen S. Barr. Bowling Green, Ohio: Bowling Green State U Popular P, 1981. 159.

[45]Whetmore 159.

[46]Roberts, Robin. *A New Species: Gender and Science in Science Fiction*. Urbana, Chicago: U of Illinois P, 1993. 44, 51,55,58, 59.

[47]Roberts 55, 59.

[48]Roberts 44, 54, 55, 58, 59, 63.

[49]Roberts 44.

[50]Roberts 58.

[51]Roberts 44, 54, 55, 58, 59, 61.

[52]Gunn, James. *Alternate Worlds: The Illustrated History of Science Fiction*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1975. 195.

[53]Gunn 197.

[54]Gunn 195.

[55]Gunn 197.

[56]Bankier, Amanda. "Women in the Fiction of Andre Norton," *The Witch and the Chameleon*. 1 (August) 1974, 3-5. 5.

[57]Bankier 3.

[58]Walker, Paul. *Speaking of Science Fiction: The Paul Walker Interviews*. Oradell, N.J.: Luna Publications, 1978. 268.

[59]Bradley, Marion Zimmer, Julian May and Andre Norton. *Black Trillium*. New York: Bantam Books, 1990.

[60]Saylor 136.

[61]Le Guin 100.

[62]Le Guin, Ursula K. "Is Gender Necessary?" 1976. *The Language of the Night: Essays on Fantasy and Science Fiction*. Ed. Susan Wood. New York: Berkley Books, 1979. 161-169. 169.

APPENDIX

Star Man's Son: 2250 A.D. (1952)

The Star Men have over-looked Fors of the Puma Clan for the sixth time to join their society of Elders. It is Fors's life-long dream to follow in his father's footsteps as a Star Man and continue the search for a lost city. The search ended when Fors's father died. His clan disregards Fors because he is a mutant half-breed: his mother was a Plainswoman, his hair is silvery white, his hearing is too keen, and he has night vision. Fors and his only trusted feline companion, Lura, steal his father's Star pouch with the notes and map to the lost city that is free of the radiation contamination that destroyed much of the land centuries before by atomic bombs.

They leave the Eyrie in the mountains and begin their quest for the treasures that wait in this city. Fors believes that he will be able to prove himself worthy of the Star Men, if he can bring back some things that his people need. Along the way, Fors and Lura barely miss Jarl, Star Captain, and sure capture for stealing his father's Star pouch. They travel through the wild land and Fors captures a wild mare that once belonged to a Plainsman.

In a few days, they reach the city that Fors's father wrote about. He gathers samples of old paper and pencils and other things that are valued in the Eyrie. They explore the city and find an injured man trapped in a pit--Arskane, a warrior of a tribe looking for a place to settle. Fors pulls him out, and they stay with him for several days while he recovers. When they leave the museum in which they sheltered, Beast Things (flesh-eating, rat-like monsters that evolved from the radiation) attack them.

Fors loses his father's pouch that holds the new maps and notes he made. They manage to escape the Beast Things and use an old truck to escape the city. Arskane and Fors join together with their beliefs that all tribes should join together to rebuild the land to be better than the ways of the Old Ones who destroyed it.

The Beast Things follow them, and their only escape is into the Blow-Up Lands—the lands that were destroyed by the atomic bombs and are still contaminated with radiation. However, the Things follow and capture Fors and Lura as he tried to recover the pouch. The Lizards kill the Beast Things, and then Fors watch them destroy everything in his pouch except some figures from the museum. Arskane gives the Lizards a fourth statue and rescues Fors and Lura.

Arskane hears the signal drums of his people that calls all warriors back because of war. They continue on their way and find the body of one of Arskane's comrades--killed by a Plainsman whose spear markings Fors does not recognize. Later they fight these men, but the Plainsmen capture Fors and Arskane. Fors wins their freedom with his knowledge of the Plains customs. They stay with the law man, Marphy, of the tribe who begins to respect them as they tell him all they know about the land and the history of different parts.

They leave the Plainspeople when a ring of fire threatens the camp. Later they find the remains of a battle between Beast Things and a small Plains clan helped by the distinctive arrows of a Star Man. Jarl finds them and Fors tells the story of the warring Plainspeople. Lura rejoins Fors and they all meet with Arskane's people. Arskane calls Fors his brother and the chief woman makes Fors an honorary member of the tribe. The Chief alerts them of the two threats--Things and the Plainspeople. Jarl suggests to Fors to leave the camp and lead the Beast Things away from the rest. The idea is to defeat the Things before the humans defeat themselves.

Fors and Lura find the right time to get away and watches a Thing with its trained rat. They get snared in a trap, but he looses Lura to find Jarl.

The leader of the Beast Things is a mutant. He also captures a Plainsman and interrogates him by torturing him with a rat. Later, the Things use the men as shields when the different clans of humans attack. Somehow Fors gets away and Lura leads him home through the sounds of a battle.

The leaders of the three tribes join together. The leader of the warring Plainspeople died in the battle so Marphy speaks for them. Fors confronts them when they argue about land, and they all agree to peace. Marphy and Arskane both invite Fors to join their tribes. Fors decides to go back to the Eyrie to face judgment. There, he gives Lura her freedom--knowing she will someday return to him. His judgment is clan acceptance and acknowledgment of the road ahead – Fors task will be the neutral messenger to the other tribes while he wears a different star around his neck--the star that pointed in all directions as a compass to show the new ways that they will all follow.

"All Cats are Gray" (1953)

Steena of the Spaceways is a non-descript woman with gray hair and wears nothing but gray and even appears to be gray. She is a drifter and spends her free time in the stellar-port bar of whatever port she happens to work. She rarely speaks and just listens to the talk of other spacers. When she does decide to say something, those spacers listen closely. She once told a spacer about the Jovan moon rites, and this warning later saves the man's life. A stone that she identified as an unworked piece of a precious gem became the fortunes of ten men. Each man has tried to pay her back, but she refused everything, until a grateful spacer gives her a gray tomcat named Bat, and the two have been inseparable ever since.

When a destitute spacer named Cliff Moran comes into the bar, Steena joins him at his table. This sobers him up because Steena never chooses company when she can be alone. All she says to him is that the *Empress of Mars* is due to appear soon. The *Empress of Mars* is a pleasure ship carrying untold wealth. It was left in a derelict orbit when all its passengers and the entire crew abandoned the ship and disappeared without a trace fifty years earlier.

Cliff leaves to find the *Empress*, and Steena and Bat have stowed away on his ship—presumably to cash in on one of her own tips. Their presence does not bother Cliff; it just adds to the surprises Steena has already given him.

Once on board the cruise ship, Cliff goes straight to the control room, and Steena and Bat explore the rest of the ship. Steena walks into one room filled with silks, crystal, and jeweled containers. In the dressing mirror, she sees spider-silk covering the bed and a pile of gems on top of the spider-silk. Then one piece of jewelry moves. Bat flattens threateningly at the heap on the bed. He crouches and follows the invisible alien out of the cabin and down the corridor.

Steena follows Bat to the control room where Cliff continues to work on the engine. She sees something against Cliff's shoulder and Bat snarls. With her photographic memory, she remembers something. She takes off her gray spaceall and drapes it across the nearest chair. Steena tells Cliff to throw his blaster to her while Bat moves the invisible thing toward her. She fires at the spaceall on the chair, and the stench that fills the room signals that she hit her target.

Cliff is dumbfounded and asks several questions. Steena explains that the alien creature was a shade of gray that was beyond human sight. She and Bat were both color-blind and could only see shades of gray, but only Bat could see the alien. Steena was able to see a type of reflection of the creature when it crossed in front of their gray spacealls.

They check the ship and find it free of any other aliens. Steena and Cliff make their fortune when they bring in the *Empress*, and they fall in love. Their family of three live in colorful comfort afterward.

Witch World (1963)

Simon Tregarth is an ex-colonel and a fugitive from the law. While in New Orleans, he meets a man who offers him a permanent escape to a life that he wishes to lead. This man, Dr. Petronius, takes him to his place where he has the Siege Perilous--the ancient stone of power that the Arthurian legends mentioned. Petronius offers, for a price, the Gate to fugitives so they might find another world that is better suited to their needs. Reluctantly, Simon agrees, and he finds himself on a rocky edge.

From his vantage point, Simon witnesses a young woman running from a pack of hunting dogs and men on horses. Although there is a language barrier, the two manage to escape the hunters. The woman is a witch (he learns at the end of the book that her name is Jaelithe), and Simon later learns (as he learns the language) that he is in Estcarp where the Witches rule. Simon meets the matriarch of the Witches and Koris of Gorm, the Captain of the Estcarp forces.

Simon gains the trust of these people even though his Cornish heritage gave him a second sight similar to that of the Witches (a power that men do not have in the land). He joins their battle against Alizon and Kolder--the people who had hunted the young witch. In a fight against these technologically advanced people, Jaelithe uses her magic in a last effort to try to save the Sulcarkeep port. Jaelithe gets lost in the fog.

The second part of the book is about Loyse of Verlaine--the only daughter of the Lord of Verlaine. She loathes her father, but then hates him more when he arranges for her to marry an older lord; the alliance is one of power and greed. On the night of her symbolic marriage, Loyse cuts off her hair and puts on the mail and armor she stole for her escape. Before she leaves, she decides to save a witch that her father's men captured, half-drowned, on the beach. The men had plans to rape the witch (Jaelithe) because they believe that the source of a witch's power is in her maidenhood.

Part Three returns to Simon's point of view. Simon and Koris discover that the men they had fought were only empty shells (killing machines) of people that Koris had known in Gorm. While wandering through the area on the beach, the group find a passageway that leads to skeletal remains of one they know as Volt. Koris takes it as a sign that Volt's Ax is meant for him. Simon, Koris and their men join forces with the Falconers (a patriarchy of warriors). Their goal is to stop and defeat the combined forces of Karsten and Verlaine that are joining with the Kolder.

Simon dreams of a place in the city of Kars, and he and Koris travel to the city. Down a dark alley, they discover Jaelithe (who led Simon there through his own power) and Briant (Loyse disguised as a young man). The women have a plan to free Loyse from the unwelcome marriage--Jaelithe twists her magic and makes a love potion for the long-time mistress of the Duke of Karsten. The spell is supposed to make the Duke fall in love with his mistress and forget about his betrothed Loyse. To escape Kars, Jaelithe uses her magic again, but this time to disguise them through shape change.

They make it back to the Falconers and discover that the Kolder have captured some of their numbers. The Kolder also used their own mechanical birds to scout the area. Jaelithe and "Briant" camp away from the Falconers as Jaelithe's presence is not acceptable to the men. Later, Simon and his companions ride toward the border of Gorm and Estcarp. Simon scouts ahead, and is captured.

Simon wakes up in the blackness of a ship, and there are many men with him--including the missing Falconers. They are all put to sleep by a strange gas that enters the chamber. When Simon wakes again, he finds himself naked and strapped to a table. A Kolder stands over one of the other five men in the same situation. With strange technology, the Kolder turns the unconscious man into a mindless, fighting machine. Simon escapes, kills the Kolder, and finds his way out of the rooms. He

wanders around the building and accidently discovers the room that serves as the Kolder headquarters.

Simon manages to escape the mind control of the Kolder by driving a machine off the roof of the building. He makes his way back to Koris and the others. They join the Witches of Estcarp in a ritual to destroy their evil enemies. All of the protagonists join to destroy their own respective nemeses so that their fight will have power over the enemies. Only Loyse (still as Briant) feels as if she has not been successful destroying the image of her father.

Then they storm the Kolder headquarters and defeat the strange beings. They know that they still face challenges from their other antagonists, but they are satisfied for the moment. Koris recognizes Loyse's true identity, and they join together in a match of love and equality. Jaelithe gives Simon her name in a significant gesture that binds them together.

Yurth Burden (1978)

On the world Zacar, Elossa is a young Yurth woman who journeys on the Call. The Call is a rite of passage, also called the Pilgrimage, that all young Yurth take to understand their heritage. Elossa journeys alone with only her Upper Sense to guide her. One danger that she faces is the Raski, the people who dwelled in the plains. The Raski hate the Yurth; they fear the sensitive and peaceful Yurth can control minds with their Upper Sense.

Elossa realizes that a Raski follows her, but she evades him for a time. She senses that a sargon (a savage animal) approaches the pool. She diverts the beasts with a mind-send that a rog (its territorial enemy) is nearby. Too late, she realizes that the Raski that followed her is between the beasts. The sargon injured the Raski down the length of his body. Elossa uses all of her strength to heal him as much as she can. When she finishes, she leaves him, but she is weak from the amount of energy expended.

Elossa finds a century-old road and encounters ghosts or illusions of people killed in the destruction. She senses what happened to each and almost succumbs to the illusions, but she continues on her journey to the ruins of the city. The Raski follows her again, and he falls prey to the mad ghost-illusion of a city guard. He captures her. She wakes chained to an altar with the crazed Raski standing over her.

Elossa sends him an illusion and thoughts of peace and frees the Raski from the possession. Above ground, Elossa sees a great dome--her destination. She takes the Raski with her, because she fears that he will succumb to the madness if left alone. Inside the ship, Elossa argues with Stans, the Raski, but he tells her that he will see what she will learn. Just as her task is to make her Pilgrimage, his task is to follow any Yurth to their place of secrets and learn all that he could.

Elossa is lead by a computer voice to a viewing screen to learn the history of her people and so she will know the burden of guilt with which all her people live. The dome is a starship that traveled toward a space colony. Malfunctions forced the ship to land on the nearest planet, but a miscalculation landed the ship on the city of Kal-Nath-Tan. Many people were killed and maimed. In retaliation, the survivors hunted and killed as many of the Yurth that they could. Then remaining Yurth disabled the star-ship and turned the ship upon themselves--giving them the Upper Sense they passed to their children.

She and Stans argue about the lives and situations of each of their cultures. They reach the conclusion that neither race has done anything to make life better and return to the level they had lived before the destruction. They cannot return to their homes so they decide to find a solution to the problem between their races. They search for shelter from the coming winter, but find themselves in a sinister underground shrine to an evil god. Stans is briefly possessed, but he controls himself. A Yurth man, without any Upper Sense, tries to kill them, but Stans saves them.

The rest of the story is their struggle to trust each other. Mutated Raski attack them and take them to Karn--the ruler of Kal-Nath-Tan and Stans's distant ancestor. The mutated Raski and the enslaved Yurth are his servants. Karn rules the evil Atturn whose strange powers and evil blood rituals gave him immortality. Elossa learns that some of the Yurth slaves have their whole minds, but wait for their numbers to grow so they can confront Karn. Stans seems to desert Elossa for his kinsman, but he comes to and lets her into his mind to read all he learned (the ultimate act of trust).

Elossa faces Karn as Atturn and the group of Yurth poor all their energies through her to blast him with their power. He is stronger, but Stans steps in when their power fails. Together, they prevent Karn from entering the mouth of Atturn and then destroy him. They all feel the burdens lifted with Karn's death.

"Falcon Blood" (1979)

Tanree is a young Sulcar woman stranded on a beach after a storm destroyed her ship. A young Falconer is also on the beach, and Tanree sees no signs of anyone else. The Falconer is untrusting of her, because she is a woman, but she persuades him to cooperate with her. They must climb a cliff to get away from the beach and to safety.

At the top of the cliff, they find themselves in the ruins of a strange place that the Falconer calls Salzarat. A giant falcon head guards the doorway into the stone buildings. A regiment of ancient stone men and horses and falcons face a doorway to a roofed building. This building had protected the statues from the weather. The statues were of hungry-looking women who watch their queen kill the king.

Another stone woman stands apart from the others and watches. This statue looks alive to Tanree and she cannot break eye contact with the evil red eyes. The Falconer calls the woman a she-devil and breaks the spell the holds Tanree for a moment. However, in the next moment, a voice commands Tanree to kill the man. When Tanree refuses, the voice becomes stronger and tells her that women stay together and when the blood of a man flows then she will come again into her power.

Tanree fights the power, but her body acts without her control. With the stone sword in hand, Tanree resists the urge to kill the trapped Falconer. She breaks her own bonds for a moment and strikes the statue that crumbles. The voice of the woman, Jonkara, calls her a fool and fades away. Salzarat crumbles around Tanree and the Falconer as they escape the ruins.

The Falconer explains that Jonkara controlled all women and that curse also gave her power over the men. Part of curse lifted when the queen killed the king. That is why the Falconers hated and mistrusted women so much. It also explains why

they moved themselves to the mountains to live with their falcons—so that no woman could ever gain that kind of control over them again. He tells her that his name is Rivery, and he agrees with her that they must put the past curses behind them. They must face the future in the light, and they walk away together with the falcon flying overhead.

Gryphon in Glory (1981)

This book starts soon after *The Crystal Gryphon* ends. Kerovan takes Joisan and her people to the safety of Norstead Abbey. He frees Joisan from their marriage bonds even though she does not want that. He leaves to find the Wereriders to ask them to help fight the Alizon invaders. Joisan waits a few days and then follows him.

Joisan meets Elys and Jervon on the edge of the Waste. Elys is a Witch of Estcarp (and has not lost her power) and Jervon is a full-blooded Dalesman. They are a perfectly balanced couple--they work together in complete harmony and rarely need spoken communication. They agree to go with Joisan to find Kerovan. She longs to have a bond with Kerovan such as theirs.

In the Waste, Joisan, Elys and Jervon make their camp near the Wereriders' camouflaged lands. They are only a day or two behind Kerovan. He meets with the Wereriders (a patriarchal society) who change their shapes from human to animal as they please. They agree to join the battle against Alizon, but only for a payment that they will name later.

Kerovan leaves and meets Elys and Jervon who know him at sight. They are searching for Joisan. Evil mole-like creatures called Thas pulled her underground. Kerovan feels responsible and goes after her. Elys and Jervon accompany him as far as they can into the Waste, but some Power turns them back at a certain point in the road. Kerovan must continue alone. He has dream-visions of a column-chamber and a bird-like man who sleeps.

In the meantime, Joisan tries to make her way to safety with only dim light from the crystal gryphon to guide her. The Thas attacked her a few times, but she uses the power of the gryphon globe to save herself. She overextends her power and the globe goes dark for a time; she finally learns what the lessons of control that Elys tried

to teach her. Joisan finds a strange, domed chamber with an oculus to the night sky. The ground is maze-like and covered with colored jewels or crystals in the shape of a fantastic bird. She collapses and the gryphon transports her to a strange garden. Two very large cats and a small bear sit in the garden.

The animals use mind-speech to talk with Joisan. They agree to let her stay when she tells them all that has happened to her. The garden is a place of power and Joisan feels safe there. She explores and finds a locked room. When she opens the door, every fine piece of furnishings and trinkets crumple into dust. Only a ring in the shape of a large cat remains and it fits Joisan's finger perfectly. The cats are the guardians of the place and they agree that the Lady who had once lived there must have meant for her to have the ring.

Kerovan reaches the fortress. Joisan sees him coming and she runs out to meet him with the cats and bear in the lead. Her presence surprises him, but he is even more surprised at his reaction that she is safe. He pulls away from her to Joisan's disappointment.

They learn that it is time to open the Gate that they can only open together. Neevor returns, but he only gives them limited guidance. Kerovan witnesses Neevor confront one of Dark power who claims Kerovan as his, and he invents a bit about his true parentage. The Sleeper intervened when Tephana called on the Dark power; therefore, the only mark of the Dark One is Kerovan's hooves. The Sleeper and the Lord of Ulmsdale are both parts of his paternity. It is time for Kerovan to come into his birthright. He and Joisan use the key (the crystal gryphon) to open the Gate. The crystal globe shatters and releases the gryphon. They are in the same place of which Kerovan dreamed and the gryphon wakes The Sleeper. Through all this, Kerovan and Joisan wake to understand their own powers and that they belong together. Kerovan does not turn Joisan away from him again.

Moon Called (1982)

Thora is a Chosen One of the Mother (the Lady, the Three-in-One) of the Light (of the Moon). When pirates invaded her home in the Craigs, her people scattered to find their ways as best they could. Thora hid the things of ritual and escaped only with a chained girdle of silver with a round moon gem. Thora and her hound, Kort, find an injured creature. Malkin is a small furred familiar that only eats blood or raw meat. She was separated from her Blood Brother (Makil) and needs to find him. Malkin considers Thora a sister because they both follow the same path of the Light and the Mother.

They stumble into a long-hidden storehouse where they find the remains of an ancient battle between Light and Dark. Malkin finds some vials of dried blood that she wraps into Makil's cloak that she carries with her. The vials are her travel rations. Thora dreams of a man with a sword of light, and Malkin tells her that it was Makil. They set out to find him.

Along the way, they find the body of one of Malkin's kind. The followers of Set killed him and captured his Blood Brother, Karn. That night, Thora dances to the moon and to Malkin's strange singing. The ritual fills the moon gem with power that Malkin absorbs to give her strength.

They reach the boundaries of Makil's land, but Thora cannot pass through an unseen barrier. She drinks a few drops of Malkin's blood and passes easily. Martan takes them to Makil and Borkin (their leader). The men are surprised at the bond between Malkin and a woman. Thora is just as surprised that men yield Power of Light and good while the women are pampered.

Borkin uses Thora to find Karn. She has a vision or out-of-body experience into the place of the three evil ones who attempt to bind Karn with their evil rituals to

Set. She manages to break Karn's bonds, but only escapes when Makil saves her. Makil is as upset as she is at Borkin for using her.

Thora sneaks away during the night, but encounters invisible barriers that prevent her leaving. She goes into a wood and meets a group of Little Ones (those of Malkin's people who are not Blood-bonded to humans). She forms a mental and spiritual bond with Tarkin who is Chosen among her own kind.

Thora, Tarkin, and Kort decide to travel together. Their path crosses the one of Makil, Borkin, and their companions who search for the storehouse Thora had found earlier. They agree to travel together to find the storehouse again before the Dark does.

They fight the Dark when they arrive. Makil uses his Sword of Lur--the Sword of Light Thora dreamed about--and she uses the moon gem to fight together. With help from the power of the Little Ones, they destroy the Dark.

Later, Thora and Kort sneak away from the camp so Makil will not try to stop her. She says farewell only to Tarkin with whom she will always share a bond.

Wheel of Stars (1983)

Gwennan Daggert stands among the three standing stones in the meadow and sees the strange rune markings come to life in the moonlight. The sudden appearance of one of the Lyles startles her. The Lyle family has lived in the same house for many centuries and no one is sure of their origins. Tor Lyle is an intent man and he interrogates her about her presence at the standing stones that are on the edge of the Lyle property.

Gwennan is the librarian and Lady Lyle (Saris) comes in the next day to ask her about information on standing stones and ley lines. She invites Gwennan to dinner so they can discuss it.

Gwennan smells a horrible odor on the way to Lyle House, but she ignores it. She and Lady Lyle look over a map of ley lines that intersect with the standing stones in the meadow. Later that night, a terrible creature with red eyes looks in at Gwennan while she is in bed. It leaves behind the same odor she smelled before. People in town call it a "Black Devil."

Gwennan receives a message from Saris to tell her that she is ill and is going away. Tor tries to tell her that Saris is bored and eccentric. He invites her to lunch, but she declines. She smells a strange but pleasant smell around and inside her house. The incense leads her to a crystal globe on a cresting wave stand. Beneath the globe is the silver moon pendant that Saris wore. The incense and the globe give her a sensation of being two people at the same time.

Gwennan puts on the strange pendant that Saris had worn. She fights the urge to go to the standing stones, but she goes anyway (90). After a flash of lightning, she finds herself in a strange place (92). A woman riding a large deer follows her pack of strange hounds into the area. At the same time, a man on a dragon-thing approaches

with his pack of monsters. The two are old enemies—one looks like Tor and the other like a younger Saris (94-6).

The woman welcomes Gwennan, but the man taunts her. The woman tells her she has a choice to enter into the battle (100). The man interrupts her and tells Gwennan that she has no choice and will enter into the battle anyway. He adds, "There must be some measure of the old blood in you, outworld woman, or you would not have found your way this far. Now that strength one of us can claim to our own purposes!" (100-1). Gwennan trusts neither person and refuses to side with either. She wills herself away from the danger that she faces. They try to make her choose sides, but she denies them both.

She has another vision or memory that she is a Farseer named Ortha. She uses a mirror to see the future—meteorites destroy the city. As Ortha comes out of the vision, a woman who resembles Saris calls her a liar. Again, they try to force her to choose sides. Saris and Tor confront Gwennan, but then the destruction she foresaw happens. The one who resembles Tor uses her power to escape the destruction, and Ortha dies.

Gwennan faces Saris and Tor again. They argue about the role she plays in the balance of powers. She is the reincarnation of Ortha and was born beneath the same stars. Now she has the chance to learn her true destiny and power without the threat of the natural disaster that befell Ortha before she reached her own potential.

After these visions, Tor confronts her at the standing stones. He tries to convince her that his darker way is the best way. He tells her that the way to have power is to control people through fear, and he shows her all of his "Black Devils." Again, she leaves him. Black tracks surround her house, but her house is untouched. She discovers ancient symbols of luck and protection over her front door.

Saris dies and sends her a letter that tells her to go to the standing stones on Midwinter Day. Gwennan resists the urge to go on the designated day but goes anyway. The stones open for her, and she finds a mirror and a stool waiting for her.

In several visions she sees the fate of the Lyles as Guardians of knowledge. Saris is not dead, but sleeping in a coffin-like renewing chamber. A man who looks like Tor, but is a little different, rises from one of the other chambers.

Later she uses the globe to find out where the Guardians sleep. She sneaks into Lyle House and frees the man that Tor prevented from his waking. The man is like Tor, but he is gentle. He and Tor confront each other, and Tor acquiesces. The new Tor tells Gwennan that they were two parts of one that were torn apart during the destruction of Ortha's time, and now he is complete. Gwennan takes his hand in acceptance.

Golden Trillium (1993)

The *Golden Trillium* is part of a series that Norton began with Marion Zimmer Bradley and Julian May. These three writers created a world and triplet princesses who must save it. This book is about the princess that Norton created: the middle sister, Kadiya, the Seeker-Warrior. She feels most at home in the swamps that cover much of the land. The book begins with Kadiya and Oddling Jagun (her trail companion and tutor of the swamp ways). Kadiya thinks she finished her role in saving the land from an evil sorcerer, and tries to return the broken-tipped sword to a place called Yatlan of the Vanished Ones. When the earth does not reclaim the three-orbed sword, Kadiya learns that the geas is still there. She must understand why her task is not complete, and she must learn what new threat has invaded her land.

While exploring the well-preserved buildings in Yatlan, Kadiya meets the Hassitti who believe she is a member of the Vanished Ones. The insect-like creatures believe she has come to destroy a terrible and evil plague that threatens the land. Kadiya, Jagun, and two other Oddlings set out to find a way to bring the Vanished Ones back to fight the evil one called Varm before he comes to full power.

With power from her sword, Kadiya alone goes through the Gate through which Varm passed moments earlier. Instead of entering into Varm's place, she finds herself in the timeless place of the Vanished Ones--the Sindona. A giant golden trillium flower greets Kadiya, and then the Sindona accept her.

The Sindona are a taller and slightly darker race than Kadiya's. She recognizes that the people she meets look like the statues that stand guard outside and inside Yatlan. Kadiya is awed by their god-like power. Lamaril inspires the most awe in Kadiya as he is the only one of whom she has any prior knowledge. Jagun told her of Lamaril's legends. Lamaril had been a shield Guardian and fought the Dark alone at

the end. He beat the most powerful of the evil ones, but died according to the legends that Jagun's clan had passed down for many generations.

After Kadiya describes a dream she had about Varm, the Sindona decide to return with Kadiya to destroy the evil one that they had previously fought. In the first battle, the Sindona only put Varm and his followers in deep sleep sealed into a mountain. So in a ritual centered on the golden trillium and its golden pollen, Kadiya takes the Lamaril (the Commander of the Sindona) and the rest of the Guardians back in a special jar. Kadiya and her Oddling companions work against time to clear away centuries of mud and foliage from the statues that guard the way to Yatlan. She sprinkles each statue with the golden pollen and the Sindona come to life.

Kadiya, the Guardians, the Hassitti, and the Oddlings journey to find the mountain in which the escaped Varm's followers sleep. They encounter many strange things of the Dark including some illusions of danger and the evil plague that Varm spread. The rest of the novel is about the battle between the Light and the Dark and a growing bond between Kadiya and Lamaril.

BIBLIOGRAPHY

Attebury, Brian. *Strategies of Fantasy.* Bloomington; Indianapolis: Indiana U P, 1992.

Bankier, Amanda. "Women in the Fiction of Andre Norton," *The Witch and the Chameleon.* 1 (August) 1974, 3-5.

Barr, Marleen S., ed. *Future Females: A Critical Anthology.* Bowling Green, Ohio: Bowling Green State U Popular P, 1981.

Barron, Neil, ed. *Fantasy Literature: A Reader's Guide.* New York, London: Garland Publishing, Inc., 1990.

Bartter, Martha A. *The Way to Ground Zero: The Atomic Bomb in American Science Fiction.* New York: Greenwood P. 1988.

Boyer, Robert H. and Kenneth J. Zahorski, eds. *Fantasists on Fantasy: A Collection of Critical Reflections by Eighteen Masters of the Art.* New York: Avon Books, 1984.

Bradley, Marion Zimmer, Julian May and Andre Norton. *Black Trillium.* New York: Bantam Books, 1990.

Bretnor, Reginald, ed. *Science Fiction Today and Tomorrow.* , 1974.

Carter, Paul. *The Creation of Tomorrow: Fifty Years of Magazine Science Fiction.* New York: Columbia U P, 1977.

Cawelti, John G. *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture.* Chicago, London: The University of Chicago P, 1976.

Clareson, Thomas D. ed. *Many Futures Many Worlds: Theme and Form in Science Fiction.* The Kent State U P, 1977.

Coyle, William, ed. *Aspects of Fantasy: Selected Essays from the Second International Conference on the Fantastic in Literature and Film.* Westport, Conn.: Greenwood P, 1986.

Egoff, Sheila A. *Worlds Within: Children's Fantasy from the Middle Ages to Today.* Chicago: American Library Assoc., 1988.

Elwood, Roger, ed. *The Book of Andre Norton.* New York: DAW Books, Inc., 1975.

Heinlein, Robert A. *Podkayne of Mars.* New York: Berkley Medallion, 1963.

Hume, Kathryn. *Fantasy and Mimesis: Responses to Reality in Western Literature.* New York, London: Methuen, 1984.

Irwin, W.R. *The Game of the Impossible: A Rhetoric of Fantasy.* Urbana: U of Illinois P, 1982.

Le Guin, Ursula K. *The Language of the Night: Essays on Fantasy and Science Fiction.* Ed. Susan Wood. New York: Berkley Books, 1979.

Le Guin, Ursula K. *The Language of the Night: Essays on Fantasy and Science Fiction.* 1979. Ed. Susan Wood. Revised Ed. Ursula K. Le Guin. New York: HarperCollins Publishers, 1992.

Manlove, Colin. *Modern Fantasy.* Cambridge: Cambridge U P, 1975.

Norton, Andre. *Daybreak--2250 A.D.* New York: Ace Books. Originally: *Star Man's Son: 2250 A. D.* New York: Harcourt, Brace & Co., Inc., 1952.

Norton, Andre. *Forerunner Foray.* New York: Roc, a division of Penguin Books, 1992, 1973.

Norton, Andre. *Golden Trillium.* New York: Bantam Books, 1993.

Norton, Andre. *Gryphon in Glory.* New York: Atheneum, 1981.

Norton, Andre. *Iron Cage.* New York: Roc, a division of Penguin Books, 1992, 1974.

Norton, Andre. *Lore of the Witch World.* New York: DAW Books, 1976.

Norton, Andre. *Moon Called.* New York: TOR Fantasy, Tom Doherty Assoc., 1982.

Norton, Andre. *Star Man's Son: 2250 A.D.* Illustrations by Nicolas Mordvinoff. New York: Harcourt, Brace & World, Inc., 1952.

Norton, Andre. *Wheel of Stars.* New York: TOR Fantasy, Tom Doherty Assoc., 1983.

Norton, Andre. *Witch World.* New York: Ace Books, 1963.

Norton, Andre. *Wizards' Worlds.* Ed. Ingried Zierhut. New York: TOR Fantasy, Tom Doherty Assoc., 1989.

Norton, Andre. *Yurth Burden.* New York: DAW Books, Inc., 1978.

Rabkin, Eric S. *The Fantastic in Literature.* Princeton, N.J.: Princeton U P, 1976.

Roberts, Robin. *A New Species: Gender and Science in Science Fiction.* Urbana, Chicago: U of Illinois P, 1993.

Ruse, Gary Alan. "*Algol* Profile: Andre Norton." *Algol.* Summer-Fall 1977, 15-17.

Schlobin, Roger C. *Andre Norton: A Primary and Secondary Bibliography.* Boston: G.K. Hall, 1980.

Shinn, Thelma J. *Worlds Within Women: Myth and Mythmaking in Fantastic Literature by Women.* New York: Greenwood Press, 1986.

Shwartz, Susan,ed. *Moonsinger's Friends: In Honor of Andre Norton.* New York: TOR Books, 1985.

Slusser, George E. and Eric S. Rabkin, eds. *Intersections: Fantasy and Science Fiction.* Carbondale, Edwardsville: Southern Illinois U P, 1987.

Spivack, Charlotte. *Merlin's Daughters: Contemporary Women Writers of Fantasy.* New York: Greenwood P, 1987.

Staicar, Tom, ed. *The Feminine Eye: Science Fiction and the Women Who Write It.* New York: Frederick Ungar Pub. Co., 1982

Tolkien, J.R.R. *The Tolkien Reader.* New York: Ballantine Books, 1966.

Walker, Paul. *Speaking of Science Fiction: The Paul Walker Interviews.* Oradell, N.J.: Luna Publications, 1978.

Wolmark, Jenny. *Aliens and Others: Science Fiction, Feminism and Postmodernism.* Iowa City: U of Iowa P, 1994.

VITA

Diana Marie Haynes Beebe was born in Baytown, Texas, the daughter of Martha and Larry Haynes. After completing her work at the Robert E. Lee High School, Baytown, Texas, in 1988, she entered Texas Christian University in Fort Worth, Texas. During the summers of 1989 and 1990, she attended Lee College, Baytown, Texas. She received a Bachelor of Arts degree with a major in English (writing emphasis) and minors in Studio Art and French in May 1992. In June 1992, she married Stephen Richard Beebe of Plano. They enjoy watching their various African Cichlid fish and have unintentionally become successful breeders of small fish called Orange Dorsals (*Neolamprologus caudopunctatus*). In August 1992, Diana entered the Graduate School of The University of Texas at Dallas. During the Spring semester of 1994, she began teaching Composition and Rhetoric at a private business college (Executive Secretarial School) in Dallas. In September 1994, she became a full-time instructor and now, in addition to the composition course, teaches Business English, Business Communications, and Letter Writing.