# Grzegorz Trębicki

ORCID: 0000-0001-6740-8922

Jan Kochanowski University of Kielce, Poland

# The End of the World of Values: The Abandonment of the Axiological System in Recent Secondary World Fantasy for Young Readers. Part 1 — The Classical Model

Summary

The objective of the present work (which is the first in the two-part series) is to describe the evolution of the literary genre of secondary world fantasy for young readers in reference to the axiological system that prevails in its most canonical texts. The discussion is based on a three-level axiological model previously proposed by the author. It will be first analyzed how this model functions in the classical works by J.R.R. Tolkien and Ursula K. Le Guin, and then shown how it is transformed in more recent texts. The whole process will demostrate a gradual abandonment of fantasy's axiological and didactic ambitions.

# I

The present work is the first in the series of papers which attempt to describe the literary genre of secondary world fantasy for young readers in terms of the axiological system that prevails in its most canonical texts. As a point of reference, a three-level axiological model proposed by the author will be used. The objective is to demonstrate: first, how this model functions in the classical works by J.R.R. Tolkien (*The Lord of the Rings*, 1954–1955) and Ursula K. Le Guin (*A Wizard of Earthsea*, 1968) and then, how it is transformed in more recent texts.

The whole process documents, in the author's opinion, a gradual abandonment of fantasy's axiological and didactic ambitions as well as the rejection of a holistic, mythopoeic vision of the universe and humanity's place in it, that used to be so characteristic for the earlier masterpieces of the genre.

Even at a very casual glance, secondary world fantasy[1] (henceforward abbreviated as SWF) — the particular genre of non-mimetic or fantastic fiction that can probably be most briefly and reasonably described as comprising works whose plots are set in secondary worlds; worlds whose technological levels and social structures resemble medieval or ancient times, and in which magic operates effectively — appears to have exhibited, at least for most of its history, striking axiological or even didactic entanglements and interrelations. It is no accident, then, that the genre has always been in the centre of attention of not only the scholars and critics dealing specifically with fantastic/non-mimetic fiction as such, but also of those interested rather in children's or YA literature in general, or those taking not a strictly literary but rather a more interdisciplinary, especially pedagogical approach. And it is also no accident that the classical SWF masterworks such as J.R.R. Tolkien's *The Hobbit* and *The Lord of the Ring* or Ursula K. Le Guin's *A Wizard of Earthsea* have frequently been included in various officially or unofficially designed and approved reading lists for young readers.

Obviously, it would be an exaggeration to claim that the whole genre of secondary world fantasy can be described as didactic or axiological literature for young readers. There exists also a 'heroic fantasy' tradition started by Robert E. Howard's Conan series and continued by such writers as Fritz Leiber, Michael Moorcock, Karl Edward Wagner and others. There are specifically 'adult' fantasy novels by, for example, Tanith Lee with strongly emphasized and sometimes graphically described sexual content. There are, finally, recent series by George R.R. Martin (*A Song of Ice and Fire*), Steven Erikson (*The Malazan Book of the Fallen*) or Richard Morgan (*A World Fit for Heroes*) which definitely cannot be qualified as young readers' fiction. But if we look at the core of the modern SWF tradition, the majority of works representing the golden age of fantasy from 1950s till 1980s, the classical masterpieces of J.R.R. Tolkien (*The Hobbit* and *The Lord of*

---

[1]  The term 'secondary world fantasy' or a very similar one 'imaginary world fantasy' has been used by such critics as Lin Carter (*Imaginary Worlds: The Art of Fantasy*, New York 1973), Kenneth J. Zahorski and Robert H. Boyer ('The Secondary Worlds of High Fantasy', [in:] *The Aesthetics of Fantasy Literature and Art*, red. R.C. Schlobin, Brighton 1982, pp. 82–104) as well as Colin Manlove (*The Fantasy Literature of England*, London–New York 1999). This category essentially refers to the same class of texts as Farah Mendlesohn's 'portal-quest fantasy' (*Rhetorics of Fantasy*, Middletown, CT 2008). It is also, in many respects, analogous to Umberto Eco's notion of 'allotopia' (see. U. Eco, 'Światy science fiction', [in:] U. Eco, *Po drugiej stronie lustra i inne eseje. Znak, reprezentacja, iluzja, obraz*, transl. J. Wajs, Warszawa 2012). Basically, the term in question describes the mainstream of fantasy tradition in the vein of J.R.R. Tolkien's *Lord of The Rings*, or Ursula K. Le Guin's 'Earthsea' cycle (see, for example, A. Zgorzelski, *System i funkcja*, Gdańsk 1999, pp. 104–106, and G. Trębicki, *Fantasy. Ewolucja gatunku*, Kraków 2007, pp. 9–25.).

*the Rings*), Ursula K. Le Guin (the 'first' Earthsea trilogy), Andre Norton (*Year of the Unicorn*; several of the Witch World novels), Patricia McKillip (*The Forgotten Beasts of Eld* or *The Changeling Sea*) Tanith Lee (*Volkhavaar*, *Companions on the Road*, *Winter Players* or *Shon the Taken*), David Eddings (*Belgeriad*), Tad Williams (*Memory, Sorrow and Thorn*) and others, although these texts were, in most cases, not written specifically as children's or YA fantasy but simply fantasy, they can be (and often are) regarded and analyzed as such.

The basic mechanisms behind this phenomenon seem to be relatively easy to approximate and have already been largely addressed by such critics and scholars as Diana Waggoner,[2] Jeanne Murray Walker,[3] Sheila Egoff,[4] Ann Swinfen,[5] Kath Filmer,[6] Ruth Nadelman Lynn,[7] and Marek Oziewicz.[8] The reason why classical SWF is so appealing to young readers and why it can be reasonably viewed as literature especially well suiting their emotional and intellectual needs (although not necessarily purposely designed as such) is SWF's peculiar axiological structure which, in turn, derives its force from mythopoeic inspirations.[9] As the subject has been analyzed at length by the critics mentioned above, I will only summarize the main assumptions in the relevant discussion presented so far:

1. The struggle between good and evil is central for secondary world fantasy.

This literature, according to Lynn, deals specifically with 'such themes as the conflict between good and evil, the struggle to preserve joy and hope in a cruel and frightening world, and the acceptance of the inevitability of death.'[10] 'Heroic fantasy, like mythopoeic fantasy, emphasizes a conflict between good and evil,'[11] contributes Wagoner. 'If, indeed, the key to life is the struggle between good and

---

[2] See D. Waggoner, *The Hills of Faraway: A Guide to Fantasy*, New York 1978.

[3] See J.M. Walker, 'Rites of Passage Today: The Cultural Significance of *A Wizard of Earthsea*', *Mosaic* 13, 1980, no. 3–4, pp. 180–191.

[4] See S.A. Egoff, *Thursday's Child: Trends and Patterns in Contemporary Children's Literature*, Chicago 1981.

[5] A. Swinfen, *In Defence of Fantasy: A Study of the Genre in English and American Literature since 1945*, London–Boston–Melbourne–Henley 1984.

[6] See K. Filmer, *Scepticism and Hope in Twentieth-Century Fantasy Literature*, Bowling Green 1992.

[7] See R.N. Lynn, *Fantasy Literature for Children and Young Adults: A Comprehensive Guide*, Westport, CT–London 2005.

[8] See M. Oziewicz, *One Earth, One People: The Mythopoeic Fantasy Series of Ursula K. Le Guin, Lloyd Alexander, Madeleine L'Engle and Orson Scott Card*, Jefferson, NC–London 2008.

[9] The theoretical part of this paper is largely based on my discussion of axiology in fantasy presented in G. Trębicki, *Świat wartości. Aksjologia fantasy świata wtórnego — model podstawowy*, Kielce 2020, and includes a summary of a model introduced therein.

[10] R.N. Lynn, *Fantasy Literature for Children and Young Adults*, p. xvi.

[11] D. Waggoner, *The Hills of Faraway*, p. 36.

evil, then no modern literature expresses it as graphically or as wholeheartedly as modern epic fantasy,'[12] summarizes Egoff.

2. Ethical and moral issues are one of the primary concerns of numerous fantasy works.

Thus, the cosmic struggle between good and evil, epic and often semi-religious in nature gains a more moral, explicitly human dimension, related to the universal ethics. As Colin Manlove notices, 'the hero of fantasy usually has an emotional and spiritual life that we do not often find in science fiction, and his heroism is frequently of the sort that involves helping others. Fantasy tends to be moral in character, depicting the different natures of good and evil, and centrally concerned with viewing conduct in ethical terms.'[13] Lloyd Alexander, the author of the classical fantasy masterpiece, *Chronicles of Prydain*, remarks that, '[t]he fantasy hero is not only a doer of deeds, but he also operates within a framework of morality.'[14] Fantasy of this kind, 'the ethical fantasy,' as Francis J. Molson suggests:

> is contemporary fantasy for children and young adolescents that is explicitly concerned with the existence of good and evil and the morality of human behaviour. Neither technical nor argumentative, ethical fantasy takes for granted that good and evil exist and that there are substantive, discernible differences between them [...]. Also, ethical fantasy presumes that the choices and decisions of young people, whether they are fully aware or not, involve taking sides between good and evil and sometimes may have results different from what the individual intends or foresees. Further, ethical fantasy presumes that choosing between right and wrong and accepting the consequences of that choice are marks of maturity. In ethical fantasy, then, making moral decisions is an important plot element. Obviously, ethical fantasy is didactic, its creators intending that young readers will find either corroboration for their previous acceptance of the validity of the basic presumptions of the genre or, at the least, justification for maintaining an open mind towards the possible validity of these presumptions.[15]

3. Modern fantasy tales to a large extent can be viewed as contemporary analogues of myths or rites of passage as they perform similar cultural and social functions.

They, as Walker suggests, 'dramatize the passage from childhood […] to a new social status — manhood' (or in some cases, womanhood). Their plots 'externalize that dramatization in clear anthropological terms, the tendency towards such dramatization is inherent in the genre.'[16] The reader symbolically participates in protagonists quest and his/her spiritual transformation and is ultimately initiated into the world of timeless, universal values and archetypes.

---

[12] S.A. Egoff, *Thursday's Child*, p. 90.

[13] C. Manlove, *The Fantasy Literature of England*, Brighton 1982, p. 31.

[14] L. Alexander, 'High Fantasy and Heroic Romance', *The Horn Book Magazine* 47, 1971, no. 6, p. 583.

[15] F.J. Molson, 'Ethical Fantasy for Children', [in:], *The Aesthetics of Fantasy Literature and Art*, ed. R.C. Schlobin, Brighton 1982, p. 86.

[16] J.M. Walker, 'Rites of Passage Today', pp. 188–189.

4. Fantasy in a manner of speaking assumes the 'ethical' nature of the whole universe.

'Fantasy [...] relies on a moral universe,'[17] claims Farah Mendlesohn. It offers a certain holistic (and ultimately optimistic) vision of humanity's place in the universe and implies the purposefulness of all things. This attitude is, perhaps, best summarized by M. Oziewicz:

> [fantasy] feeds the belief in the ultimate conquest of death based on the perception of the essential oneness and continuity of life. It affirms value of life based on ideals and is concerned with the good of the holistically conceived universe on all levels. It also asserts the purposefulness of life [...]. The poetic thought of mythopoeic fantasy is thus its emphasis on the moral quality of life which it presents through some kind of struggle between good and evil. Other themes that mythopoeic fantasy tales are related to the human place in the world, human happiness and fulfilment, relationships, free will and the decision making process, the reality and intentions of transcendence, the necessity for understanding and forgiving, and similar issues.[18]

Thus, the 'axiological' SWF clearly proposes a certain holistic, idealistic, even para-religious vision of the universe in which it can be visibly contrasted with the mainstream of contemporary literature which in turn is inspired by moral stances and positions that are dominant in postmodern culture, i.e. materialism, nihilism, radical pragmatism or moral relativism.

5. SWF texts are usually coming-of-age novels with strongly pronounced mythopoeic elements.

Not surprisingly, one of the most frequent elements of fantasy plots, deriving directly from its mythopoeic inspirations, is the theme of initiation and spiritual growth of an adolescent protagonist. Thus, SWF novel often takes shape of a coming-of-age novel against the backdrop of eternal values and truths and a certain kind of transcendence or, at least, semi-transcendence.[19]

For the sake of brevity I recounted only some of the most essential characteristics of SWF texts, about which most of the scholars and critics agree — those that would be most crucial for my further discussion.

In another work[20] I have suggested that axiology in SWF texts functions on three basic levels which are, in my opinion, relatively easily distinguishable. It could be illustrated in the following way:

---

[17] F. Mendlesohn, *Rhetorics of Fantasy*, p. 50.

[18] M. Oziewicz, *One Earth, One People*, pp. 85, 88.

[19] See J.M. Walker, 'Rites of Passage Today', *passim*; M. Oziewicz, *One Earth, One People*, *passim.*

[20] See G. Trębicki, *Świat wartości*, chapter 2, pp. 33–76.

Level 3: 'Transcendental/metaphysical values'
(SWF as an analogue of a religious/para-religious text or experience)

Level 2: 'Patterns/archetypes' (SWF as an analogue of myths/rites of passage)

Level 1: 'Universal human values' — friendship, courage, honesty, mercy, sacrifice, etc. (SWF as an analogue of a fairy tale, didactic tale, etc.)
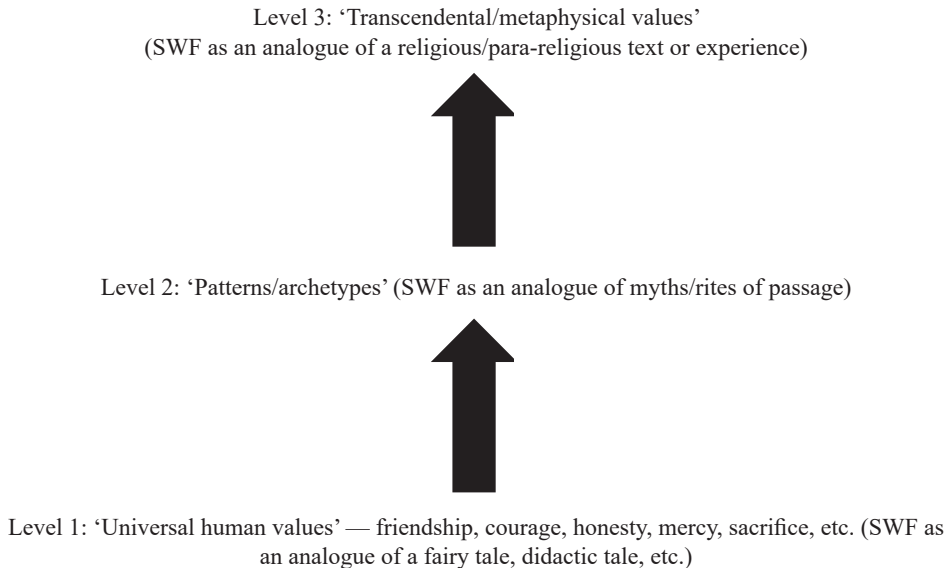
Figure 1. The basic axiological model of SWF

This, obviously, is only a theoretical construct, but I believe a useful one. Not every 'axiological' fantasy work exhibits all three levels and, moreover, each work employs them in its own specific way and with variable intensity, but the traces of the system are visible in the majority of the classical SWF texts.

It is also worth noting that the borderlines between the particular levels are not clearly defined (as they probably should not be). In many axiological SWF texts they are rather skilfully merged and integrated with the books' plots, ultimately creating a profound structure of meaning, which appears more and more clearly before our eyes as we go into deeper analysis. Thus, for example, a given event which at the first glance seems to be simply a good deed performed by the protagonist (level 1), can simultaneously function as an element of an archetype or mythopoeic plot (level 2), and ultimately it can also gain the force of a religious or semi-religious symbol or metaphor (level 3).

In the subsequent section I will briefly discuss, by way of example, the two most quintessential, in my opinion, classical SWF texts that present the full three-level model.

# II

Tolkien's *The Lord of the Rings* (henceforward abbreviated as *LOTR*) and Le Guin's *A Wizard of Earthsea* (the first book in the 'first' Earthsea trilogy; henceforward abbreviated as *Wizard*) are probably the two most canonical SWF works ever. Of the whole SWF they have undoubtedly been given the most attention by

scholars and inspired a lot of insightful critical works. Both novels, obviously, merit a very complex, multi-faceted discussion. At this point, however, I will analyze them briefly only in reference to the model introduced in the previous section. I will also not go into the details of the plots as they have been recounted countless times and I assume they are well known to my readers.

The texts in question pose an especially good example for my argument since they both present a well-developed three-level axiology. As far as *LOTR* is concerned I will focus primarily on the character of Frodo, whose story is basically closest to the universal pattern of the coming-of-age story. *A Wizard of Earthsea*, in turn, is entirely structured around the coming-of-age quest embarked on by Ged, the protagonist.

Thus, on the first axiological level, the protagonists learn how to become mature and deeply ethical individuals. They, predictably, must overcome their own weakness, fear and selfishness, acquire necessary courage and wisdom, but also compassion and forgiveness.

Frodo's main task is probably to resist the power of the One Ring. This is quite symbolic of his inner quest which generally revolves around resisting temptations and renouncing certain feelings and character traits — negative ones such as greed, hate or cruelty, but also desirable ones such as personal happiness and peace. On his way to Orudruin (and then back to the Shire again), he obviously learns the value of friendship and loyalty and, what is more, the import of the decisions he makes. He has many opportunities to make ethical choices; he chooses whom to trust and whom not to, shows his mercy to Gollum (and later to Saruman), decides to continue his quest alone for the sake of his friends, etc. At all times he is shown as a good person in terms of conventional morality — or someone aspiring to be good despite his weakness.

Ged's moral evolution is more dynamic in the sense that — in contradistinction to Frodo, who never really strays from the right path — he actually performs several bad deeds and, to a large extent, he himself is the source of the evil he ultimately must subdue. Thus, the book is, in a way, a story of his personal redemption. Another important difference between the protagonists is that Frodo's morality is basically passed to him by figures of authority and wisdom ('downloaded' as F. Mendlesohn puts it)[21] whereas, in Ged's case, although figures of wisdom are still present in the narrative (Archmage Nemmerle, and particularly Ged's first mentor, Ogion), he must acquire the knowledge of how to act morally for himself. As a result, his inner quest in search for ethical maturity is much more active. On his way Ged, similarly to Frodo — or perhaps more so — has an opportunity to make meaningful choices. After Nemmerle's death and his conversation with the new Archmage, Gensher, he realizes the consequences of his deeds and sets out on a journey in order to amend them; on Pendor he refuses to strike the deal with the dragon Yevaud in order to secure the safety of the people of Low Torning; on

---

[21]  See F. Mendlesohn, *Rhetorics of Fantasy*, pp. 7–17.

Osskil he rejects the temptations of the ancient forces of darkness. Finally, aided by his friend Vetch, he completes his quest by uniting with his shadow, and becomes a wise, responsible individual.

On the second level of the presented model, protagonists' comings-of-age become a part of a larger framework of archetypes and eternal truths. Their stories largely conform to the Campbellian 'hero's journey' trope[22] or rites of passages as described by Arnold Van Gennep[23] and Eleazar Meletinsky.[24] They include such typical elements as: a call to adventure which wrestles the protagonists from their mundane reality; various tests which protagonists have to pass, sometimes with the assistance of unusual or magical helpers; crucial decisions of an ethical nature they must take in order to complete their maturation; a separation from society and — both in case of Frodo and Ged — a symbolic temporary near-death experience; spiritual transformation (dramatized in a single act in Ged's case as he embraces and unites with his shadow at the end of the book); an acquisition of a 'treasure' or 'boon' which protagonists 'can bestow on [their] fellow man,'[25] at the same time contributing to the victory of the forces of good or harmony and a renewal of the protagonist's world — on a grander (in Frodo's case, since his mission is instrumental in defeating Sauron) or a lesser scale (in Ged's case, as he achieves personal maturity and indirectly also brings back balance to the world). This is followed by the protagonist's rise to a new, ultimately noble (and nonetheless demanding) status — a sort of semi-saint and saviour in Frodo's case and a wise powerful mage in Ged's case. On a more personal and psychological level, the ultimate outcome is 'identity regained, achieving one's completeness, finding both oneself and the way back home, as well as the model of being a human being at the full potential.'[26]

Thus, performing deeds and holding attitudes that are desirable from the point of view of universal, in a manner of speaking 'mundane,' everyday human morality, Frodo and Ged also become symbols of everlasting archetypal values and vehicles of deeper, mythopoeic significance.

To this (in both books) is subtly added a third axiological level — the level of transcendental truths and values, in which the texts deliver a sort of semi-religious experience. Although neither of the novels includes a direct reference to any 'real' faith,[27] and institutionalized religion does not function in their respective

---

[22]  See J. Campbell, *The Hero with a Thousand Faces*, Princeton 1973.

[23]  See A. Van Gennep, *The Rites of Passage*, Chicago 1960.

[24]  See E.M. Meletinsky, *The Poetics of Myth*, London 1976.

[25]  See J. Campbell, *The Hero with a Thousand Faces*, p. 30.

[26]  B. Trocha, *Degradacja mitu w literaturze fantasy*, Zielona Góra 2009, p. 254; impromptu translation by G. Trębicki.

[27]  Although, Tolkien's Christian and Le Guin's Taoistic inspirations are clearly visible and have been thoroughly analyzed by numerous critics. See, e.g. T.A. Shippey, 'The Magic Art and the Evolution of Words: Ursula Le Guin's Earthsea Trilogy', *Mosaic* 10, 1977, no. 2, pp. 147–163; T.A. Shippey, *The Road to Middle-Earth*, London 1982; T.A. Shippey, *J.R.R. Tolkien, Author of*

fictitious worlds, they both are para-religious in the way that they emphasize the transcendental nature of reality and strongly affirm spiritual dimension of human existence. In *LOTR* we are occasionally reminded about the invisible Providence and in *Wizard* we are lectured about the all-permeating Equilibrium. At some level both Frodo and Ged also act (albeit not quite consciously) as agents of higher transcendental powers in the eternal struggle between good and evil, light and darkness, chaos and equilibrium.

The ontological systems created by Tolkien and Le Guin differ in a lot of ways, however, they share one important characteristics: they offer a holistic vision of a moral universe with a clearly designed human place in it, and they imply purposefulness of all things. In Tolkien's and Le Guin's secondary worlds 'everything is suffused with a moral sense — a corollary of the author's use of cognitive strategy which assumes the meaningfulness of universe and the existence of some form of the supernatural.'[28]

Thus, both discussed works offer complete three-level axiological systems. They belong to a very specific kind of 20th-century fiction. Filmer declares that fantasy literature:

> has a significant part to play in the religious concerns of the late twentieth century, and that the discourse of religion marginalized not only by a consumerist and materialist society, but also by the anti-theological discourse of certain contemporary literary theories is legitimized in these genres. It is said that energy never dissipates, but merely changes its form; so the linguistic expression of the most profound human needs is displaced from religion to literature, but to a certain kind of literature which makes available the symbolic forms by which ontological and metaphysical concerns might be addressed [...] in fantasy literature the notion of secularity itself is displaced in favour of affirmative metaphysics.[29]

Three-level axiological fantasy seems, then, to fulfil the needs of the contemporary young reader who, on one hand often rejects institutionalized religion, but on the other seeks an element of the sacred.[30] It offers a new para-religious narrative trying to make it comprehensible and attractive.

Although written more than a half century ago, both *LOTR* and *Wizard* remain among the greatest masterpieces of axiological fantasy. They also successfully employ the model that I have attempted to sketch out in my introduction.

In the subsequent paper I will analyze three SWF texts representative, in my opinion, of more recent stages of the evolution of SWF genre convention. On their basis I will try to demonstrate how the described model is transformed, gradually reduced, and, ultimately, rejected in later SWF works, and how the genre abandons its axiological ambitions altogether.

---

*the Century*, Boston–New York 2000; R. Scholes, 'The Good Witch of the West', [in:] R. Scholes, *Structural Fabulation: An Essay on Fiction of the Future*, London 1975, pp. 77–99.

[28] M. Oziewicz, *One Earth, One People*, p. 66.

[29] K. Filmer, *Scepticism and Hope in Twentieth Century Fantasy Literature*, pp. 4–5.

[30] B. Trocha, *Degradacja mitu w literaturze fantasy*, p. 96.

# Bibliography

## Literary texts

Le Guin U.K., *A Wizard of Earthsea*, Penguin Puffin Books, London 1968.

Tolkien J.R.R., *The Lord of the Rings*, Harper Collins Publishers, London 1954–1955.

## Academic and critical writings

Alexander L., 'High Fantasy and Heroic Romance', *The Horn Book Magazine* 47, 1971, no. 6, pp. 577–584.

Campbell J., *The Hero with a Thousand Faces*, Princeton University Press, Princeton 1973.

Carter L., *Imaginary Worlds: The Art of Fantasy*, Ballantine Books, New York 1973.

Eco U., 'Światy science fiction', [in:] U. Eco, *Po drugiej stronie lustra i inne eseje. Znak, reprezentacja, iluzja, obraz*, transl. J. Wajs, Wydawnictwo W.A.B., Warszawa 2012, pp. 233–241.

Egoff S.A., *Thursday's Child: Trends and Patterns in Contemporary Children's Literature*, American Library Association, Chicago 1981.

Filmer K., *Scepticism and Hope in Twentieth-Century Fantasy Literature*, Bowling Green State University Popular Press, Bowling Green 1992.

Lynn R.N., *Fantasy Literature for Children and Young Adults: A Comprehensive Guide*, Libraries Unlimited, Westport, CT–London 2005.

Manlove C., 'On the Nature of Fantasy', [in:] *The Aesthetics of Fantasy Literature and Art*, ed. R.C. Schlobin, Harvester Press, Brighton 1982, pp. 16–35.

Manlove C., *The Fantasy Literature of England*, Macmillan Press, London–New York 1999.

Mendlesohn F., *Rhetorics of Fantasy*, Wesleyan University Press, Middletown, CT 2008.

Meletinsky E.M., *The Poetics of Myth*, Routledge, London 1976.

Molson F.J., 'Ethical Fantasy for Children', [in:] *The Aesthetics of Fantasy Literature and Art*, ed. R.C. Schlobin, Harvester Press, Brighton 1982, pp. 82–104.

Oziewicz M., *One Earth, One People: The Mythopoeic Fantasy Series of Ursula K. Le Guin, Lloyd Alexander, Madeleine L'Engle and Orson Scott Card*, McFarland & Company, Inc., Jefferson, NC–London 2008.

Scholes R., 'The Good Witch of the West', [in:] R. Scholes, *Structural Fabulation: An Essay on Fiction of the Future*, University of Notre Dame Press, London 1975, pp. 77–99.

Shippey T.A., *J.R.R. Tolkien, Author of the Century*, Houghton Mifflin Company, Boston–New York 2000.

Shippey T.A., 'The Magic Art and the Evolution of Words: Ursula Le Guin's Earthsea Trilogy', *Mosaic* 10, 1977, no. 2, pp. 147–163.

Shippey T.A., *The Road to Middle-Earth*, George Allen & Unwin, London 1982.

Swinfe, A., *In Defence of Fantasy: A Study of the Genre in English and American Literature since 1945*, Routledge, London–Boston–Melbourne–Henley 1984.

Trębicki G., *Fantasy. Ewolucja gatunku*, Universitas, Kraków 2007.

Trębicki G., *Świat wartości. Aksjologia fantasy świata wtórnego — model podstawowy*, Wydawnictwo Uniwersytetu Jana Kochanowskiego, Kielce 2020.

Trocha B., *Degradacja mitu w literaturze fantasy*, Wydawnictwo Uniwersytetu Zielonogórskiego, Zielona Góra 2009.

Van Gennep A., *The Rites of Passage*, University of Chicago Press, Chicago 1960.

Waggoner D., *The Hills of Faraway: A Guide to Fantasy*, Atheneum, New York 1978.

Walker J.M., 'Rites of Passage Today: The Cultural Significance of *A Wizard of Earthsea*', *Mosaic* 13, 1980, no. 3–4, pp. 180–191.

Zahorski K.J., Boyer R.H., 'The Secondary Worlds of High Fantasy', [in:] *The Aesthetics of Fantasy Literature and Art*, red. R.C. Schlobin, Harvester Press, Brighton 1982, pp. 82–104.

Zgorzelski A., *System i funkcja*, Wydawnictwo Gdańskie, Gdańsk 1999.