



INTRODUCTION

The Sorcerer's Apprentice, Harry Potter, and Why Magic Matters

It is now widely admitted by anthropologists that magic is based on power. A rite which has efficacy *in se* is exactly analogous to a word of power. It is by his power or *mana* that the sorcerer or medicine-man works his will. But it is important to notice in the lower culture the sorcerer's power differs not so much in kind as in degree from that of the ordinary man. Everyone has some power, some personality.

— W. R. HALLIDAY, "THE FORCE OF INITIATIVE IN MAGICAL CONFLICT"¹

The central problem, for anyone who wishes to use fairy tales as historical material, lies here. The common characteristic of such tales is their magical character. To understand them means understanding magic: understanding why people behaved in the ways for which we use magic as a general term. Now, if magical behaviour is irrational behaviour, this cannot be done. . . . In order to understand fairy tales, therefore, we must give an account of magic which will show that in its essence it is a thing familiar to ourselves, not as a spectacle, but as an experience: something which we habitually do, something which plays a part in our social and personal life, not as a mere survival of savagery, but as an essential feature of civilisation. If we can do this, we shall have reached a point of view from which, in principle at least, the magical elements in fairy tales become comprehensible; and we can go on to the strictly historical question of which of them can be understood, not only abstractly and in principle, but in detail, as manifestations of a particular historical stage of human development.

— R. G. COLLINGWOOD, *THE PHILOSOPHY OF ENCHANTMENT*²

FOR THE PAST FIFTEEN YEARS, I have wondered why a conventional series of fantasy novels such as the Harry Potter books has had such phenomenal success. I had tentatively proposed an answer to my own puzzlement in 2000, when I published *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter*. I claimed that

there is something wonderfully paradoxical about the phenomena surrounding the phenomenon of the Harry Potter books. For anything to become a phenomenon in Western society, it must first be recognized as unusual, extraordinary, remarkable, and outstanding. In other words, it must be popularly accepted, praised, or condemned, worthy of everyone's attention; it must conform to the standards of exception set by the mass media and promoted by the culture industry in general. To be phenomenal means that a person or commodity must conform to the tastes of hegemonic groups that determine what makes for a phenomenon. In short, it is impossible to be phenomenal without conforming to conventionality.³

I am not about to recant this critique. In fact, I could even elaborate and deepen it by discussing how the network of publicity and promotion forms and determines meanings in contemporary cultures throughout the world, and by demonstrating that the Harry Potter novels do not have an inherent meaning, but meaning bestowed on them by a massive web of fanzines, mass-mediated publicity, merchandising, films, and the creation of "myths" about the author, J. K. Rowling, and the origin of her novels, which are, to be sure, well-written and readily accessible to the common reader. But Rowling complies, and has had to comply, with the conventions of the culture industry. After all, popular culture is no longer made popular by the *popolo*, or the common people, but by forces that influence and manipulate how the *popolo* will receive and react to commodified forms of culture. The *popolo* is to be enchanted by the magic of commodification.

That said, something significant escaped my attention when I first tried to explain why the Harry Potter novels had such a mammoth success, and I want to attempt now to take a much different approach that has, I believe, ramifications for understanding the deep roots of fairy tales, magic, children's literature, and popular culture. The Harry Potter novels hark back to stories about magicians and their apprentices, told and written down during and before the Common Era in Europe, Asia, and the Middle East. Such great dissemination was noted already in the nineteenth century by the great British folklorist, William Alexander Clouston, when he wrote:

The stem of what Mr. Baring-Gould terms the "Magical Conflict Root" has spread its branches far and wide in the shape of popular fictions in which two or more persons possessing nearly equal powers of changing themselves into whatever forms they please, engage in a life-or-death

struggle. It seems to me that popular belief in men capable of acquiring such powers should sufficiently account for the universal prevalence of stories of this class, without seeking for their origin in primitive conceptions of the phenomena of physical nature, such as sunrise, sunset, clouds, lightning, and so forth.⁴

Indeed, these tales were widely disseminated over centuries by word of mouth and script until they became memetic, forming a memeplex, a pool of similar tale types, in Western cultural memory, expressing and touching upon core human dispositions and desires for self-knowledge, knowledge, and power that are related to the adaptation and survival of the human species. Underlying my thesis is the notion that “black” and “white” magic are opposite sides of erudite supernatural knowledge gained from an intense scientific study of the material universe. The “knowers” of the basic elements of our world—the magicians, sorcerers, wizards, witches, inventors, shamans, scientists, medicine men, priests/priestesses, gurus, generals, and politicians—use “black” and “white” magic to transform themselves and their environments in ways that most people cannot. In seeking omniscience and immortality sorcerers reveal that their success depends ethically on whether they will share their magic (knowledge or mana) to benefit the majority of the people or whether they will use their magic (knowledge or mana) to dominate the people of the world. These sorcerers are omnipotent shape-shifters, and they represent what we all want but cannot obtain unless we live in the wish-fulfillment of fairy tales that we project. The appeal and significance of magic in fairy tales stems from the manner in which it is contested. Magic is differentiated in the hundreds of tales about sorcerers and their apprentices, but one thing is clear: none of the protagonists and antagonists doubt the existence of magic, and they all realize that this mana can be used for good or evil purposes.

So to understand how and why we use magic in life-and-death struggles recorded as fairy tales, I want to first focus on the Harry Potter novels as a fairy tale,⁵ for in doing so we can see their relationship to the tale type “The Magician and His Pupil,” as classified by Hans-Jörg Uther in *The Types of International Folktales*,⁶ a catalogue that enables researchers to trace the origins and dissemination of tales with similar plots. Then I shall discuss how deeply the tale type of “The Magician and His Pupil” is historically rooted and how widely it spread in Asian, Middle Eastern, European, and American folklore since at least the fourth century BCE, and how it became a staple of

children's literature much later—during the late nineteenth century, thanks to the transformation of the Grimms' tales as stories for children, and during the twentieth century, thanks to Disney's 1940 film *Fantasia* and book version of *The Sorcerer's Apprentice*. Then I shall discuss how Georg Wilhelm Friedrich Hegel's notions of "The Master-Slave Dialectic" in *Phenomenology of the Spirit* (1807) are crucial for understanding the conflicts in the "Sorcerer's Apprentice" tales. This discussion is followed by a brief analysis of why and how the tale type of the "Sorcerer's Apprentice" as meme is so deeply rooted and disseminated in all cultural memories throughout the world, from transformations of cultural legends into magical fairy tales, as in the *Krabat* tales of Central Europe, to contemporary cinematic and narrative adaptations of sorcerer's apprentice tales in English-speaking countries.

We can only manage to know ourselves in life-and-death struggles played out metaphorically in tales we tell and write. The "Sorcerer's Apprentice" tales concern not only past magical conflicts related to problematic apprenticeships but also contemporary ways society teaches and "civilizes" young people either to conform to contradictory values and norms that expose hypocrisies, or to question and reform them so that magical knowledge can benefit the common good. It is precisely because the "Sorcerer's Apprentice" tales deal with problems of attaining awareness of the self and of the world that they have obtained great relevance and have become memetic in various forms. A "child-ist" world⁷ hinders most children from gaining critical knowledge of their societies and environments, or denies them the freedom to express themselves and develop talents that will enable them to make decisions about knowledge and power. Whatever magic they may attain is used for self-survival, but the question remains: Is self-survival enough to guarantee the transformation of the world into a haven where children can flourish and develop their talents through peaceful cooperation? Is self-survival enough, then, to guarantee the survival of the world?

THE HARRY POTTER NOVELS AS FAIRY TALE

Critics have proposed various theories about Harry Potter as a male Cinderella or Little Tom Thumb, the odd little fellow who uses his wits to outsmart ogres and predators.⁸ He is the little guy who always triumphs despite the odds against him. To my knowledge, however, no one has associated these novels with the tale type ATU 325, "The Magician and His Pupil," which is

the classification number and title used by Hans-Jörg Uther in *The Types of International Folktales* (2004)⁹ to identify narratives in which a young man seeks to obtain magic against the wishes of a sorcerer. If we were to undertake this task—to make a compact fairy tale out of the seven novels associated with ATU 325, “The Magician and His Pupil”—here is a summary of how they would read:

Once upon a time there was an eleven-year-old boy named Harry Potter. He was an orphan and lived in a boring town with his philistine relatives, the crude commoners known as the Dursleys, who treated him badly. They were insensitive Muggles, and Harry wanted to escape them and the town. One day he received a visit from the half-giant Hagrid, who informed him that he was a wizard and had been chosen to study magic at Hogwarts School, an enchanted place, a short train ride from London. When Harry traveled to Hogwarts, he made friends with Ron Weasley and Hermione Granger, who helped him in various struggles for survival. Indeed, Harry, anointed as “the boy who lived” after the murder of his parents by Lord Voldemort, the most evil and powerful wizard in dark history, had many battles with Voldemort in seven long years at Hogwarts. So he needed all the helpers he could find, such as the owl Hedwig and the wise Professor Dumbledore. In one of his first trials he learned to use the cloak of invisibility to protect the philosopher’s stone of immortality from Voldemort. Numerous friends and foes were shape-shifters, and part of Harry’s learning at Hogwarts demanded that he distinguish between true professors of the Defense against the Dark Arts and those who supported the evil of Voldemort. However, despite Harry’s ability to use white magic, Voldemort’s power kept mounting, and Harry was left to his own resources when Professor Dumbledore, his spiritual guide, was killed. By the time Harry turned eighteen, he developed into an adroit, powerful, and cunning wizard, and in a grand gesture of sacrifice, he allowed Voldemort to kill him because Harry contained a horcrux within him that was a fragment of Voldemort’s evil soul. However, Harry learned from the spirit of Dumbledore in limbo that Voldemort himself had accidentally already killed the horcrux in him with a killing curse so that Harry could return to life and slay Voldemort with a disarming charm. In the happy ending Harry marries well and sends his children off to study magic at the exclusive boarding school at Hogwarts, just as many well-to-do British and American families send their children to elite private schools today.

In short the structure of Rowling’s fairy tale resembles the folklore tale type ATU 325, which has the following plot functions: (1) A poor father apprentices

his son to a magician/sorcerer to study magic for one or three years at a mysterious place/school. The son as pupil can be released only after he spends the designated time in the magician's school and only if his father or mother recognizes him in a transformed condition, usually as a bird (dove, raven). Important here is that the sorcerer more or less enslaves the boy and wants to keep him as slave. (2) The son secretly flies home and indicates to his father/mother how he or she can recognize him, or the father and mother are helped by a mysterious stranger who advises them on how to recognize their son. (3) Once liberated, the son, who has learned and gained just as much knowledge of magic as his master, can shape-shift, and he uses this magic power to transform himself into an animal so that his father can sell him for a good deal of money as an ox, a cow, a dog (often a greyhound), or a horse at country markets or fairs. Then, after he is sold, the son returns to his human form and escapes the buyer. The son can only return to his human form if the father keeps the leash/bridle/halter that binds him. Son and father become wealthy. (4) The magician seeks revenge at a fair/market, buys his former apprentice when transformed into a horse, and manages to keep the bridle/halter. (5) The magician imprisons the pupil as horse and punishes him through torture and with the intention to kill him. (6) The pupil uses his cunning and knowledge of magic to escape, and the magician pursues him in a battle of shape-shifting. They transform themselves into birds, fish, rabbits, rings, apples, precious stones, and grains of corn or barley. In one final major battle the magician becomes a rooster/hen, and the pupil becomes a fox and bites off his head or devours him. There is always a bloody battle to death. (7) Sometimes the pupil returns to his father; sometimes he marries a princess or maiden who has helped him. There is no indication how he will use his magic power in the future. There is no apparent reason for him to use it for malevolent purposes, because his life is no longer in danger and he does not seek to exploit other people.

In my opinion, the Harry Potter novels owe their popularity to the rich worldwide tradition of "Sorcerer's Apprentice" tales, which are ever-present as memetic stories in cultural memories. It is not necessary to trace just how the novels have stemmed from a particular literary or oral tradition. What matters is that they evince a deep belief in the power of magic/mana as a supernatural means to "fashion" or "create" one's life as one personally desires and to triumph over nefarious forces that seek to hinder self-development. What matters is that we recognize how the "Sorcerer's Apprentice" tales inform our lives more than we realize. They are historically and culturally prominent in our

cultural memories. They make us aware that magic matters, no matter what its substance may be, no matter what form it takes.

To understand just how informed and formed we are by the “Sorcerer’s Apprentice” tales, we must also consider an important variant of tale type ATU 325, among some other hundreds if not thousands of minor offshoots. This other tale type, ATU 325*—often called “The Apprentice and the Ghosts” or, misleadingly, “The Sorcerer’s Apprentice”—involves a foolish apprentice who reads a forbidden book of magic. This occurs when the master magician leaves the house of magic. Sometimes, the curious and ambitious apprentice does not read a book but instead overhears the magician pronouncing spells, and tries to imitate the magician. In short, the apprentice wants to use magic to gain recognition and become the magician’s equal. Since he does not fully grasp the power of the magic, the apprentice calls forth demons or ghosts, who cause chaos until the magician returns and brings everything back to order. In the end the apprentice learns a lesson about not using language and knowledge until he is capable and mature enough to control what he conjures. The magician reprimands, scolds, or punishes the apprentice and then vanishes. Sometimes the magician brings about the apprentice’s death. In more recent stories or books for children, the apprentice is generally portrayed as a “blockhead” or bumbling ignoramus.

By studying the complex or memeplex of tale type ATU 325 (the major tale type, “The Magician and His Pupil”) and ATU 325* (“The Apprentice and the Ghosts”), we can see how relevant the “Sorcerer’s Apprentice” tales are in contemporary cultures throughout the world. In the development of a tale type as meme—and not all fairy tales become memes—one basic text or tale type becomes stable and more fit to survive under all social and cultural conditions than other memetic tales as it is adapted or adapts itself through diverse modalities. In the process it spawns variant memes that surround the stable type to form a memeplex.¹⁰ The variants stand in dialogue with one another or are in opposition to one another. Though they have different plots and patterns, they are part of a whole—that is, part of the memeplex. Clearly, the tale type of “The Apprentice and the Ghosts,” in which a young man is humiliated, is an oppositional version of “The Magician and His Pupil,” in which a young man defeats a tyrannical and demonic master by using the magician’s own magic.

Both tale types have roots in ancient India, Mongolia, Egypt, Siberia, Turkey, Greece, and Italy, and may share the same sources. Since the stories

in these two oral and literary traditions listed as the same tale type are often referred to by the same title, “The Sorcerer’s Apprentice,” which can cause confusion, I will categorize the tales in “The Magician and His Pupil” tradition as part of the tale type “The Sorcerer’s Rebellious Apprentice,” and the tales in “The Apprentice and the Ghosts” tradition as part of “The Sorcerer’s Humiliated Apprentice.” Indeed, I am doing this because many catalogue designations in *The Types of International Folktales* are confusing or too general, and the titles and tales are not sufficiently distinguished from one another. This ambivalence is especially the case in “The Magician and His Pupil,” which does not tell us anything about two distinct tale types that are in an antagonistic relationship with one another. Ideologically speaking, the one tale type, which I shall simply call “The Rebellious Apprentice Tale,” challenges the basic assumptions of the other tale type, which I shall call “The Humiliated Apprentice Tale.” Their antagonistic differences continue to play out historically and culturally in contemporary societies throughout the world, with diverse consequences. So we must return to the past to grasp why apprentices rebel against or comply with the holders of supernatural magical knowledge and power.

With this crucial distinction in mind I shall discuss the evolution of the conservative and conventional tale type, the “Humiliated Apprentice,” and its more radical tale type, the “Rebellious Apprentice,” with regard to the master-slave conflict, which is at the center of the memplex. But before I do this, I want to mention that there are some significant variants from other genres that also contribute to the memplex. One of the most significant tale types, “The Magic Flight,” ATU 313, forms the basis of European folk ballads that can be traced back to many songs of the late medieval period. In his pioneer study *The English and Scottish Popular Ballads* (5 volumes, 1882–98), Francis James Child indicates in his analysis of “The Two Magicians” that there were and are hundreds of European ballads related to the tale type of the “Sorcerer’s Apprentice.”¹¹ One of them demonstrates a clear connection:

*About a Godless Sorcerer and the Miraculous Redemption of
His Innocent Children (Von einem gottlosen Zauberer und
seiner unschuldigen Kindlein wunderbarer Erlösung)*

Once there were two innocent children	Es waren zwei zarte Kindlein,
a boy and girl without care or sin.	Ein Knabe und ein Mädchen;
But their father was a godless rake,	Ihr Vater war ein gottloser Bub’

Who swore to the devil they were his to take.	Er schwor die Kinder dem Teufel zu
Oh, praise be the Lord in Heaven!	O höchster Gott im Himmelreich!
The children lived in a foreign land in an unknown cave filled with sand.	In einer Höhlen unbekannt, Da lebten die Kinder im fremden Land.
The sorcerer had a magic book which pleased him with each look he took.	Der Zauberer hatt' ein Zauberbuch Daran er groß Gefallen trug.
The boy, too, liked to read this book, Whenever the sorcerer was away. He cleverly learned magic from this book, And just how one made magic work.	Der Knabe las in dem Buch so gern, Wenn oft der böse Zauberer fern. Lernt' zaubern wohl aus dieser Schrift. Und wie man einen Zauber trifft.
"Sister, the wicked one's wandering about. Let's go now into the world! We must set out!"	O Schwesterlein, der Böse ist aus, Wir wollen nun in die Welt hinaus!
So the two rushed off as fast as they could and wandered as far as they possibly could.	Die zwei, sie eilten den lieben Tag, So viel nur einer wandern mag.
And when it soon became late at night, The evil spirit came all too near. "Oh, brother, we are lost and can't stay here, For the wicked spirit is very near."	Und als es war am Abend spät, Der böse Geist hinter ihnen naht: O Bruder, jetzt sind wir verloren hier. Der böse Geist ist nahe schier!
The young man uttered a powerful spell Learned from the book he had studied so well. So his sister became a pond which he wished,	Der Jüngling sprach einen argen Spruch Den er gelernt aus dem Buch. Das Mägdlein ward ein großer Teich.

While he changed himself right into a fish.	Der Jüngling einem Fische gleich.
The wicked man walked around the water, But he couldn't catch the fish he sought. So he ran back to his cave in a rage, To see if he could fetch some nets and a cage.	Der böse gieng um das Wasser rund, Den Fisch er da nicht fangen konnt', Da lief er zornig nach seiner Höhl'. Ob er sich Netze holen konnt'.
The two rushed off as fast as they could And wandered as far as they possibly could. "Oh, brother we are lost and can't stay here. For the wicked one is very near."	Die zwei, die eilten einen Tag, So viel nur einer wandern mag; O Bruder, jetzt sind wir verloren hier, Der böse Geist ist nahe schier!
The young boy now uttered a powerful spell, Learnt from the book he had studied so well. So the girl was turned into a holy chapel, Her brother became an image on the altar.	Der Jüngling sprach einen argen Spruch, Den er gelernt aus dem Buch. Das Mädchen ward da eine Kapell', Der Knab' ein Bild auf dem Altar.
The wicked man walked around the church, But failed to snatch the image as he lurked. So he went back to his cave in a rage To see if he could fetch some fire or a cage.	Der Böse ging um das Kirchlein rund, Das Bild er da nicht kriegen konnt', Da lief er zornig nach seiner Höhl', Ob er sich Feuer holen möcht.
On the third day they fled, as fast as they could,	Die zwei, die eilten den dritten Tag,

And wandered as far as they possibly could.	So viel nur einer wandern mag;
“Oh, brother, we are lost and can’t stay here, For the wicked spirit is very near.”	O Bruder, jetzt sind wir verloren hier, Der böse Geist ist hinter dir!
The young boy now uttered a powerful spell, Learned from the book he had studied so well.	Der Knabe sprach einen argen Spruch, Den er gelernt aus dem Buch:
The girl became a barnyard floor. The boy changed into barley corn.	Das Mägdlein ward eine Tenne fest, Der Knab’ lag drauf, ein Körnlein Gerst’.
The wicked man walked around the floor. He uttered a spell and became a hen.	Der Böse gieng wohl um die Tenn’, Er sprach ein Wort, er ward eine Henn’.
He wanted to swallow the corn on the floor. Oh, the boy’s lost and won’t live much more.	Er wollt schlengen die Gerste hinein. Der Knab’ sollt’ schon verloren sein
But the boy now uttered a powerful spell. Learned from the book he had studied so well.	Der Knabe sprach einen argen Spruch, Den er gelernt aus dem Buch;
And taking his time he became a fox, That twisted the hen’s neck until it was dead. Oh, praise be the Lord in Heaven!	Er ward ein Fuchs da wiederum, Und drehte der Henne, den Hals herum. O höchster Gott im Himmelreich! ¹²

Child writes: “There can be little doubt that these ballads are derived, or take their hint, from popular tales, in which (1) a youth and maid, pursued by a sorcerer, fiend, giant, ogre, are transformed by the magical powers of one or the other into such shapes as enable them to elude, and finally to escape, apprehension; or (2) a young fellow, who has been apprenticed to a sorcerer, fiend, etc., and has acquired the black art by surreptitious reading

in his master's books, being pursued as before, assumes a variety of forms, and his master others, adapted to the destruction of his intended victim, until the tables are turned by the fugitive's taking on the stronger figure and dispatching his adversary."¹³

"The Godless Sorcerer," collected and published in 1843 by Guido Görres, includes key motifs of the "Sorcerer's Apprentice" tradition such as the magic book, the clever boy who learns how to use magic better than the magician, transformation of humans into animals, barley corn, and a fox that kills a chicken or rooster. So, it is in other genres and art forms that the "Rebellious Apprentice" and the "Humiliated Apprentice" tales were disseminated and took hold of people of all classes. These tales had to mean something; they had to be relevant for so many variants to have been spread in many different societies for over four thousand years. They began with bits and pieces in stories and were cobbled together by anonymous storytellers and singers. The only reason we absorb them today is that they still speak to us more than ever.

THE HUMILIATED APPRENTICE

In two excellent studies, Graham Anderson's *Fairytales in the Ancient World* (2000) and William Hansen's *Ariadne's Thread* (2002), the authors both cite Lucian's comic *Philopseudes* (*The Lover of Lies*, ca. 150 CE) as one of the main sources of "The Humiliated Apprentice," which they believe has much older variants and stems from an oral tradition. Anderson summarizes the tale as follows:

A young Greek called Eucrates is touring Egypt and in the course of a trip on the Nile encounters Pancrates, an amazing magician, to whom he is apprenticed; the latter does not require any domestic servant, but instead enchants household objects, a broom and a pestle, to undertake domestic tasks on their own. Eucrates overhears the spell and in the sorcerer's absence is able to activate the magical servant. Unfortunately he is also unable to stop its activities once started, having only overheard the first half of the spell; splitting the animated pestle with an axe only divides it into two servants instead of one. Only the returned sorcerer can put a stop to the now three magical servants, and having done so he disappears. Eucrates still knows his half of the spell, but dare not use it for fear of the

consequences. Thereafter, he travels on to Memphis, and the great stone colossi of Memnon delivers him an oracle.¹⁴

It is impossible to determine how this short satirical tale spread over the next several centuries either through oral tradition or print.¹⁵ But spread it did. In fact, several similar Greek and Egyptian tales were circulating before and about the same time that Lucian wrote his version. In his important book *In Search of the Sorcerer's Apprentice*, Daniel Ogden outlines a schema of the motif-set of this tale type, which I have summarized here and which can be readily discerned in the other Greek and Egyptian tales and in most of the "Humiliated Apprentice" tales up through the twenty-first century:

1. An Egyptian setting. (The setting changes after the Hellenistic period according to the country in which the tale is told or printed.)
2. A keen and studious but prematurely ambitious young man apprenticed to a priest-magician.
3. A desperate desire to master a technology, but despite the young man's best efforts, he is unable to discover the knowledge that is key to the control of that technology.
4. A magical book or books supporting the technology that the young man tries to use or steal.
5. A venerable priest-magician who is the young man's master.
6. The young man's gradual working of his way into the confidence and friendship of the priest-magician.
7. The young man's beseeching of the priest-magician for an all-important specific revelation.
8. Failure of the young man's endeavors to use and control magic.
9. Revelation of or initiation into the key and essential knowledge in an underground cavern or crypt and/or punishment of the young man for overreaching.¹⁶

In discussing the history of both the "Humiliated Apprentice" and the "Rebellious Apprentice" tales during the Hellenistic period, we must bear in mind what Fritz Graf has to say about magic:

The practice of magic was omnipresent in classical antiquity. The contemporaries of Plato and Socrates placed voodoo dolls on graves and thresholds (some of these dolls can be found in modern museums). Cicero smiled upon a colleague who said that he had lost his memory under the

influence of a spell, and the Elder Pliny declared that everybody was afraid to fall victim to binding spells. The citizens of classical Teos cursed with spells whoever attacked the city; the Twelve Tables legislated against magical transfers of crops from one field to another; and the imperial law books contain extensive sanctions against all sorts of magical procedures—with the sole exception of love spells and weather magic. . . . Ancient magic lived on: Greek spells from Egyptian papyrus books reappear in Latin Guise in astrological manuscripts at the time of Christopher Columbus; the story of the sorcerer's apprentice, told in Lucian, is famous in European literature and music, and the image of the modern witch is unthinkable without Greek and Roman antecedents. Magic, in a certain sense, belongs to antiquity and its heritage, like temples, hexameters, and marble statues.¹⁷

An example of one of the more interesting tales that indicates the prevalence of magic and the tale type of the "Humiliated Apprentice," discussed and summarized by Ogden, is the Demotic Egyptian romance, *Setne*, which was probably composed during the reign of Ptolemy Philadelphus (283–246 BCE). Here a wise man and scribe named Naneferkapah wanders through the desert of Memphis and encounters a priest, who tells him that he is wasting his time reading inscriptions on tombs. Instead, the priest directs him to a magical book written by the god Thoth that will teach him to understand the language of all the world's creatures and other things as well. Naneferkapah pays him and finds the book concealed within multiple chests and guarded by six miles of snakes and scorpions in the waters of Coptos. After he takes the book, Thoth is angry and obtains permission from the god Pre to destroy Naneferkapah and his family. After Thoth drowns Naneferkapah's son and wife, he buries them in Coptos. Then he drowns Naneferkapah in the Nile and buries him in Memphis along with his magical book. Now Prince Setne sneaks into Naneferkapah's tomb and steals the book despite the warnings of the ghosts of Naneferkapah and his wife, who then torture him with hallucinations until he returns the book. In the end Prince Setne is compelled to bring about the reunion of the bodies of Naneferkapah, his wife, and son. The chief of police builds a house over their resting place in Memphis.¹⁸

Lucian may or may not have known this and other similar tales. What is important is that numerous stories about magic and magicians were told and written down during the Hellenistic period and assumed cultural relevance.¹⁹ Ogden even argues that Apuleius's *The Golden Ass* bears resemblance to the

tale type of the “Humiliated Apprentice” tales. Interestingly, the Greek version of *The Lover of Lies* was not translated into Latin until approximately the fifteenth century, and it was not translated into European vernacular languages until the late eighteenth and nineteenth centuries. It does not seem to have been very popular, but some indication that it was being disseminated and told can be seen in Franz Anton von Schiefner’s “The Magician’s Pupil” from the *Kangyur* (ca. 13th century) and from François Pétis de la Croix’s “The Story of the Brahmin Padmanaba and the Young Hassan” (1707). In von Schiefner’s tale the pupil is deprived of magic power, while Hassan, his father, and stepmother are all killed by monsters because they betray the Brahmin Padmanaba.

By the time some version of Lucian’s “Eucrates and Pancrates” had reached the great German writer Johann Wolfgang von Goethe, he decided to write a brief poem called “Der Zauberlehrling” (“The Sorcerer’s Apprentice,” 1797), which is a simplistic imitation of Lucian’s more comical story. Here the apprentice is the speaker of the poem, which deals with his desperation and frustration when he calls forth ghosts who flood the sorcerer’s house while the sorcerer is absent. Once the sorcerer returns, he calmly banishes the ghosts. This poem, which is not particularly interesting, was translated into English a few times in the nineteenth and twentieth centuries and was somewhat popular in Germany and the rest of Europe, where other similar prose versions were disseminated.²⁰ Such “popularity” can only be attributed to the fame of Goethe.

During the nineteenth century few oral folk or literary fairy tales were based on the plot of the “Humiliated Apprentice” tale type. However, mention should be made of a short ballad by the famous romantic poet Robert Southey. His “Cornelius Agrippa’s Bloody Book” (1801) is a devastating depiction of what happens to a young man when his curiosity gets the better of him. Other notable short variants include tales by Sir Walter Scott (“The Last Exorciser,” 1838); Bernhard Baader (“Magic Book,” 1851); Sabine Baring-Gould (“The Master and His Pupil,” 1866); John Naaké (“The Book of Magic,” 1874); Alfred Fryer (“The Master and His Pupil,” 1884); Sheykh-Zāda (“The Lady’s Fifth Story,” 1886); and Edith Hodgetts (“The Blacksmith and the Devil,” 1890). In all these tales from Europe and Egypt the apprentice never achieves his goal even when, in one instance, the young pupil seeks to kill his master. Moreover, the sorcerers, even when they are the devil, are not depicted as evil. Rather they are powerful holders of magical knowledge.

Indeed, throughout history, sorcerers or holders of power are to be venerated. They inspire awe.

In 1896–97, Goethe's short work was transformed into a symphonic poem by the French composer Paul Dukas with the title *The Sorcerer's Apprentice* and the subtitle "Scherzo Based on a Ballad by Goethe." This adaptation was highly significant because Walt Disney used Dukas's music in his animated version of "The Sorcerer's Apprentice" in 1940. (Incidentally, Disney and his collaborators seemingly copied many incidents and motifs from a 1930 film directed by Sidney Levee and produced by William Carmen Menzies. They were the first to make use of Dukas's music to accompany their remarkable narrative, which is much more interesting than Disney's version.)²¹ Disney included "The Sorcerer's Apprentice" in the film *Fantasia* as part of an effort to resurrect the popularity of Mickey Mouse, whose "fame" had declined during the 1930s. Mickey had always been drawn as scrawny and mawkish. In this film, which soon became a popular picture book in the 1940s, Mickey is portrayed with softer, more cuddly features and speaks in a little boy's sweet voice. As a servant to a powerful wizard he must do menial tasks like sweeping floors, chopping wood, and carrying water from the well to scrub the floors. When the sorcerer has to leave the house Mickey takes his wizard's cone cap and puts it on his head. He soon begins to command the broom to do all his chores. At one point he rests, falls asleep, and dreams that he is the greatest sorcerer in the world; meanwhile, the broom keeps carrying water from the well and floods the house. In desperation Mickey tries to stop the broom by chopping it with an axe. However, he only creates more brooms and a huge flood. When the sorcerer returns, he immediately restores everything with one command. Angrily he swats Mickey with the broom and sends him off to work. In the Disney picture book, the ending is slightly different; the magician frowns and says, "Don't start what you can't finish." Then Mickey trudges off to work like a slave.

The Disney film and book are significant in the oral and written tradition of the "Humiliated Apprentice" because they "infantilize" the tale type. By this I mean the original storytelling, which had been primarily intended for adults, including Goethe's poem, was transformed into a children's warning story about power and a young person's place in the world. The ideological message, already apparent in Lucian's story, is reinforced by Disney's version: young people are to obey omnipotent people, and if they try to use the knowledge and power of their mentors before they have been fully formed by these

magicians, they will bring demons into the world and create chaos. From this point onward in Western culture, the meme of the “Humiliated Apprentice” assumes an importance and relevance that may be due to its response to the times. When the film was produced, dictators ruled Germany, Italy, Russia, and Japan, and the early years of World War II demanded strong leaders in allied countries. It is not by chance that a memetic tale type expands and rises in response to changing social and political conditions. The leader who can work magic, or who uses magic to entrance people, continues to have an appeal through all forms of mass-mediated culture. Magical charisma is necessary for any world leader to attain and retain power.

The favorable presentation of the omnipotent sorcerer in children’s literature that followed the Disney film and Disney picture books in 1940 can be seen in three banal picture books for young readers: Richard Rostron’s *The Sorcerer’s Apprentice* (1941), illustrated by Frank Lieberman; Marianna Mayer’s *The Sorcerer’s Apprentice: A Greek Fable* (1989), illustrated by David Wiesner; and Nancy Willard’s *The Sorcerer’s Apprentice* (1993), illustrated by Leo and Diane Dillon. Moreover, in numerous other books such as Nicholas Stuart Gray’s *The Sorcerer’s Apprentices* and Barbara Hazen’s *The Sorcerer’s Apprentice* (1969), illustrated by Tomi Ungerer,²² we find the same demeaning message for children who seek knowledge of magic and want to experiment with it: young boys need to be taught a lesson of obedience if they want to learn anything. In Rostron’s version, evidently capitalizing on the popularity of the Disney film, the author sets the predictable action in Switzerland, and a bumbling apprentice named Fritzl causes chaos that has to be brought under control by the sorcerer, who screams at Fritzl in rage: “Get out of my sight, you blockhead! I’ve reached the end of my patience! Go on, get out! Go back where you came from!”²³ In Mayer’s medieval tale, a boy by the name of Alec must learn that a little bit of knowledge can be a dangerous thing. Willard’s version introduces a girl named Sylvia as the apprentice, and the author’s rhymes describe how the red-headed girl upsets everything in the house of the great magician Tottibo while he is napping. At the end of the poem, when Tottibo comes to the rescue, he tells Sylvia with “a sneer” and a “tone and manner most severe” that she must learn to cast a spell and practice until she does it well.

While there is common sense in almost all the oral and written versions of this tale type, what is disturbing and questionable is the portrayal of the sorcerer as godlike, the possessor of absolute knowledge that only he possesses

and knows how to use. Most of the tales depict male wizards, who “own” total knowledge of magic and whose power is unquestionable. They are to be obeyed without question, while the apprentices, mainly boys, are humiliated if they try to learn by themselves. (The tale type tends to be gender-specific.) The struggle between master and pupil is always won by the master in this tale type, but let us turn now to the other more prevalent tale type, the “Rebellious Apprentice,” before we explore the ramifications of the two tale types and why they are so pertinent today.

THE REBELLIOUS APPRENTICE

The insightful scholar Donald Beecher has made some very astute comments about this tale type that can help us understand its historical significance. He cites Stith Thompson, one of the foremost American folklorists in the twentieth century, who found that “The Rebellious Apprentice” was known

not only throughout Europe with a particular density of occurrences in the Balkans, but also in Turkey, Egypt, Siberia, India, North Africa, the Dutch East Indies, the Philippines, and even Missouri, where it was carried by the early French settlers. Clearly, as a narrative “meme” the story has invaded consciousnesses around the world on a competitive basis and has confirmed its survival in forms differing less from one another than is usually the case with orally transmitted materials. It has three parts that have remained firmly associated, namely, the circumstances leading to an apprenticeship, the boy’s return home, where he shows his father how he can be sold for profit by transmitting himself into various costly animals, and the metamorphosis contest that arises as the master seeks to destroy his pupil.²⁴

Though it is not entirely clear whether we can ever know the exact origin of this tale type and whether the Asian and Middle Eastern versions influenced the Western tales or vice versa, folklorists and scholars of classical Greek, Roman, Egyptian, and Asian literature have found and studied similar motifs in Hesiod’s *Catalogue of Women*, Ovid’s *Metamorphoses*, the ancient Mongolian *Siddhi-Kür*, the Turkish *History of the Forty Vezirs*, “The Second Kalendar’s Story” in *The Arabian Nights*, and in Indian and Asian folklore of the early medieval period.²⁵

The transformations in and of the sources and tales about sorcerer's apprentices are fascinating, for the major shape-shifters at the beginning of recorded tales seem to have been women, and the plots of the early Greek stories concern their desire to establish their own identity rather than to be married against their will, or raped. In addition, the tales reflect the social relations of their times and are somewhat influenced by religious rites and magic. Shape-shifting is possible among both males and females, particularly the gods, but women are always suspect in their ability to shape-shift, while men are rarely questioned when they transform themselves. In either case, shape-shifting was common for humans and mortals. As Elaine Fatham points out,

Shapeshifters feature in the mythologies of many nations, but as Forbes Irving has argued in his recent study of Greek mythology, their capacity to move swiftly through a baffling series of transformations distinguishes them from either gods or mortals, who can merely transform or disguise themselves on occasions. What seems to have attracted Ovid to choose those figures for his narrative was the autonomy of the self-transformer, whose powers enabled him or her to shape his or her own tale.²⁶

Much earlier than Ovid's *Metamorphoses*, Hesiod's version²⁷ of the Erysichthon and Mestra tale is a case in point. In this tale Erysichthon, who is king of Thessaly, is cursed with an insatiable appetite because he had offended the god Demeter. In order to obtain food, Erysichthon exhausts his wealth and then makes a plan to satisfy his hunger with the help of his daughter Mestra, whom Poseidon has given the power to transform herself into whatever she wishes. The clever Mestra allows herself to be sold repeatedly to various rich men, and each time, after she receives the money, Mestra transforms herself into some kind of animal and returns to her father, leaving the buyer perplexed. One of the first to be duped is Sisyphus, who wants his son Glaucus to marry Mestra. Sisyphus and Erysichthon quarrel, and the goddess Athena settles the dispute in Erysichthon's favor. Meanwhile, Poseidon takes Mestra away from her father to the island of Cos, where she gives birth to Eurypylos in her union with Poseidon. Eventually, Mestra returns to Athens to take care of her father. Indeed, she is her own woman.

The significance of this somewhat farcical tale, recorded sometime in the sixth century BCE, concerns its subversive and rebellious quality, which appears in a later version by Ovid and also in "The Second Kalendar's Story" (ca. 9th–14th century) in *The Arabian Nights*. In the latter, tragic tale a king's

daughter, who has the ability to metamorphose as she wishes, engages an *ifrit*, or genie, in a vicious battle. She defeats the genie, but she also dies saving the life of a prince who had been transformed into an ape. Though there is no sorcerer-apprentice or master-slave conflict in this tale or in Hesiod's "Erysichthon and Mestra," the shape-shifting Mestra successfully rebels against a Greek god and retains her independence. In a superb scholarly study of the Erysichthon and Mestra tale, which places it in its sociocultural context, Kirk Ormand writes:

The story of Mestra belongs to a set of myths about female shape-shifters, and like them, represents certain wide-ranging anxieties about women's sexual power in ancient Greece. Shape-shifting myths seem to be keyed to gender. Shape-shifting for males is not linked to a single moment or phase of their lives; for them it is a constant attribute, one that is present throughout their narratives, and it does not seem to be linked to any particular social structures. Female characters, by contrast, have and lose the ability in specific circumstances. Women have the ability to shape-shift only before marriage, and the stories about their shape-shifting always take place in the context of trying to avoid marriage. . . . The form of the Mestra narrative and her reasons for shape-shifting are different from other versions of this particular tale and from myths of other female shape-shifters. The trope of female instability is used in this story to reflect concerns about women's social mobility that are tied to the specific social milieu of archaic Athens and, in particular, to Athenian marriage laws.²⁸

Of course, it is possible to study all the Mestra tales from other perspectives. For instance, Noel Robertson studies the ritual background of begging with regard to the Erysichthon and Mestra tales and similar stories.²⁹ But the themes of autonomy and self-consciousness tend to be prevalent in most. Other tales focus on the initiation of young men. Certainly, many of the "Rebellious Apprentice" tales that originated in other societies during the early medieval period adapt the motif of shape-shifting, change the gender of the tales' central character, and reveal a ritualistic background and pursuit of magic.³⁰

In the introduction to the Mongolian *Siddhi-Kür*, for instance, which was derived from earlier Indian Sanskrit versions of the first century CE or even before,³¹ a short, fascinating "ritualistic" tale serves as the frame for eleven other stories. It concerns the son of a khan, who steals the key to

magic from seven magicians. His older brother had been sent to learn magic from the seven magicians, but he is not very good at it. When the young brother visits him with food, he peers into the house of magic and is able to learn all about the magic of the seven magicians almost instantly. Then he and his older brother depart, and he asks his jealous older brother to sell him a horse in the country of the magicians and to return home with the money. He intends to change himself back into a human after his brother completes the sale. However, due to a mistake and jealousy, the brother sells him to the magicians, who want to slay him. Consequently, the young son of the khan changes himself into a fish, then a dove, and finally—with the help of Nāgārg'una, a wise Buddhist—into a bead, each time evading the seven magicians. Finally, when the seven magicians transform themselves into fowls to eat the beads that had become worms, the khan's son assumes his human form with a sword in his hand and chops off the heads of the fowls. In light of the fact that the khan's son has murdered the seven magicians, Nāgārg'una sends the khan's son to do penance on a quest to find and bring him the Siddhi-Kür (the enchanted corpse). The khan's son does this, and on his way back to Nāgārg'una, the Siddhi-Kür tells him eleven stories and then escapes.³²

Here it is important to note that, according to Rachel Busk, “Nāgārg'una was the 15th Patriarch in the Buddhist succession, born in South India, and educated a Brahmin; he wrote a treatise in 100 chapters on the Wisdom of the Buddhist Theology, and died BC 212.”³³ After his conversion to Buddhism, his school of thought played a major role in the conflict between Brahminism and Buddhism, and for many years after his death, Buddhist moral values were disseminated in tales and collections of tales such as the *Siddhi Kür*. Raffaella Riva maintains:

Buddhism represents in fact the main factor of propaganda and transformation of the *Tales of the Bewitched Corpse*. The main direction of the migration has been northward, following the diffusion of Buddhism in Tibet, probably around the VII century A.D. . . . It is also important to stress the fact that tales easily circulate orally and the stories of the *vetāla* represented no exception. They travelled along with merchants caravans, with missionary monks or pilgrims crossing the Himalayan range. In this way they were taken over by Tibetan story-tellers and constituted the basis for the manifold written versions still circulating in Tibet.³⁴

Throughout the Middle Ages and the early Renaissance in Europe there are signs that motifs of the tale type of the “Rebellious Apprentice” spread, took root, and defined the basic features that would make the tale more easily memorable and memetic. In his brilliant essay on the origins and history of this tale type,³⁵ Emmanuel Cosquin summarizes the numerous components of “The Rebellious Apprentice” that have been used and cultivated by storytellers, writers, and artists during the past two thousand years: (1) The hero is entrusted to a magician by his father or mother at a very young age; (2) father and son encounter a magician named Oh! or Ah! (or some other name) when either one of them breathes deeply and utters a sound that summons the magician; (3) sometimes the young man is promised to the sorcerer before his birth; (4) the young man alone searches for work and finds a position with the magician by himself; (5) during his time in the magician’s mysterious or haunted house, the apprentice is helped or given advice by friends or by a young woman; (6) there are many different transformations of the master and the apprentice that take place inside the house in which the magician displays his powers by changing the young man into a bird, cow, snake, and so on; (7) there are also numerous transformations in the combat between magician and apprentice, both using magic to metamorphose themselves into diverse animals, fish, and fowls; (8) inevitably the apprentice who learns all he needs to know about magic frees himself from the sorcerer, and sometimes he steals the sorcerer’s magic book; (9) the sorcerer seeks revenge and wants to kill the apprentice; and (10) kill or be killed, the apprentice uses his skill of transformation to defeat the sorcerer.

Cosquin makes it clear that there is no single source of the tale type of the “Rebellious Apprentice,” and he took issue with his professor, Theodor Benfey, who asserted that the “Sorcerer’s Apprentice” tales originated in India out of conflicts between Brahmins and Buddhists. In some cases this may be true, but Cosquin reveals that there are many different currents that one can trace in the Middle East, Asia, northern Africa, and Europe that have nothing to do with the Brahmin/Buddhist disputes, and all these other tales became prominent in the early Middle Ages, forming and informing one another to shape the meme of the “Rebellious Apprentice” tale type.

Motifs of rebellious apprentices, shape-shifting, magical duels, and fierce competition became widespread by the Renaissance period. The tale type is prevalent throughout Eastern Asia. Sometimes the competition is between two sorcerers or magicians, but for the most part, the Asian, Middle Eastern,

and European oral and literary tales depict a poor young man who seeks to liberate himself from a master of magic who has taught him the art of transformation and stealing. The apprentice often receives some help from the magician's daughter, providing that he promises to take her away and marry her because she wants to escape her father's demonic powers. In more romantic versions, there is a princess or maiden who hides the apprentice as a jewel and helps him defeat his master. The basic components and motifs can be seen in such early "Rebellious Apprentice" tales as "Bhavašarman and the Two Witches" (1070) in *The Ocean of Story*; Farīd al-Dīn 'Attār's "The Magician's Apprentice" (ca. 1220); and "The Deceiver Shall Be Deceived" (ca. 1700) in *The Dravidian Nights Entertainments*, a collection of tales that may have circulated before the seventeenth century.

The oral and literary dissemination of the tale type throughout Europe, the Middle East, and Asia led to Giovan Francesco Straparola's tale, "Maestro Lattantio and His Apprentice Dionigi," in *Le piacevoli notti* (*The Pleasant Nights*, 1550), which is the first known literary work that artfully combined all the different motifs of previous tales to form the groundwork for the prominent type of the "Rebellious Apprentice." Straparola's tale takes place in Messina, Sicily, and it concerns a poor man who places his son Dionigi as an apprentice in the home of Lattantio, who works as a tailor but is secretly a sorcerer. When Diogini discovers that Lattantio is a master of necromancy, he pretends to be a simpleton and is such a bad tailor's apprentice that Lattantio kicks him out of his home. Diogini's poor father pleads with Lattantio to take his son back, which he does, and Diogini acts so awkwardly and stupidly that Lattantio beats him and also feels free to practice his magic in front of the seemingly dumb boy. However, Diogini cunningly learns the art of necromancy so well that he becomes more skillful than his master. One day, his father visits him and sees that he has not made any progress as a tailor and takes him out of Lattantio's service. Soon thereafter Diogini tells his father that he is grateful to him for paying for his apprenticeship, and he wants to reward him by using the art of magic. So, he transforms himself into a beautiful horse and tells his father to sell him at the fair for a good deal of money, but he must keep the magic bridle so that his son can later change from horse to man and return to his father. However, Lattantio is at the fair, and once he recognizes the horse is really Diogini, he wants revenge. Consequently, he disguises himself as a merchant, outwits Diogini's father, buys Diogini as horse with the bridle, takes him back to his home, and beats

the young man twice every day so that Diogini becomes a wreck. Then Lattantio's two daughters take pity on him when their father leaves the house. They lead him to the river, where they take off his bridle, and he changes into a fish. Immediately they run and tell Lattantio what has happened. So Lattantio pursues him as a vicious fish, but Diogini escapes, leaps to land, changes himself into a ruby ring, and accidentally falls into the basket of Violante, a princess, who becomes very fond of the ring. Eventually, Diogini reveals himself to the princess, who promises to keep his secret. But Lattantio, disguised as a doctor, cures the king from a malady and wants the ruby ring as his reward. As he is about to take it from the princess's finger, she throws the ring against the wall, and it becomes a pomegranate, which scatters its seeds on the ground. In turn, Lattantio changes himself into a chicken and begins pecking the seeds. But one seed escapes, allowing Diogini to turn himself into a fox and to kill the chicken. Then he devours it in front of the princess and the king. Of course, she weds Diogini in the end, and Diogini's father rises from poverty to become a rich man.

Straparola's version of the "Rebellious Apprentice" was composed at a time throughout Europe when more and more apprentices were engaged in learning processes that were often hard and demeaning.³⁶ In particular, young boys and men were often compelled to leave their families and become journeymen to support themselves. Often they joined guilds. Many were also forcefully recruited by armies. Depending on social class, the treatment of students of all kinds was patriarchal and authoritarian up through the twentieth century. If an apprentice could read or write, it was to his advantage. In all cases submission to the master determined whether the apprentice would have a successful career. The master-slave relationship was rampant throughout Europe. Willem de Blécourt, who has written a misleading and contentious history of the evolution of the "Sorcerer's Apprentice" memplex, claims that Straparola's tale was essentially erotic and believes that the relationship of Lattantio and his apprentice is homoerotic: "The sexual symbolism has already been set in the figure of the tailor himself. The movement of the needle in sewing is a metaphor for the male sexual act. The secret craft, which the young man learns from his master is in a certain sense homosexuality with a submissive aspect. After he has fully spied the master's secrets, he knows how to be ridden. Moreover, Lattantio's speaking name 'Milk Giver' refers to a female attribute. It implies the bisexuality of the master with pedophile inclinations."³⁷ Though there may be an iota of truth to this ingenious

interpretation, de Blécourt fails to take into consideration that the apprentice rejects sewing and recognizes the sadistic acts of the tailor/sorcerer as cruel ways to deny him autonomy and self-determination. The apprentice is more interested in knowledge than “learning about homosexuality” and sex.

Straparola’s tale, which added a few new features such as the romantic episode with the princess and the emphasis on the poverty of the apprentice and his father, may have influenced Robert Armin, who wrote a verse version, “Phantasmos, or the Italian Taylor and His Boy” (1609), in which a tailor’s apprentice suffers the same torture and persecution as Straparola’s Diogini. Here, too, the young boy learns the sorcerer’s magic and swallows the sorcerer as chicken at the end. Aside from having an impact on Armin, Straparola’s story had a more direct influence on Eustache Le Noble’s “L’apprenti magicien” (“The Magician’s Apprentice,” in *Le gage touché*, 1700), which followed the Italian narrative almost to a “T.” The dissemination of the memetic tale type was now conducted through print and oral storytelling in Europe, the Middle East, Asia, and North Africa. There is a strong likelihood that the tale was transmitted by street singers, who played a prominent role in transforming tales into ballads, as we have already seen. In the case of Straparola he may have even learned about the tale through street singers who were common in Venice during the sixteenth century.³⁸

It is clear from the numerous collections of folk and fairy tales in nineteenth-century Europe and elsewhere that “The Rebellious Apprentice” was widespread, diverse, international, and written and told mainly for adults. The short and somewhat abrupt comic version of the Brothers Grimm was sent to them by Jenny von Droste-Hülshoff, who recorded it in a Münster dialect. It was published in this dialect in the second edition of *Children’s and Household Tales* in 1819 and originally bore the title “Jan un sien Sohn,” or “Jan and His Son.” The Grimms changed it to read “Der Gaudeif un sien Meester,” or “The Nimble Thief and His Master.” They did not make major changes to this tale in the final edition of 1857, and it has aspects of a *Schwankmärchen*, or farce, though it should be remembered that the conflict between the apprentice and his master is a bitter one. In this brief pithy story a father named Jan is mocked by a sexton, who tricks him into believing that the Lord wants his son to learn all about thievery. Thinking that it is God’s will, Jan places his son with a master thief, and his son learns enough to outwit the master. He then shape-shifts and makes money by becoming a greyhound and then a horse. As in other tales, the boy is captured and tortured, and then defeats

the master by turning into a fox and biting off the sorcerer's head when he becomes a rooster.

Other variants that circulated in Scandinavia, Germany, France, Italy, and Eastern European countries can be found in most of the significant collections of the nineteenth century. The titles and plots might differ somewhat, but the tale type elements remain firm in the works of Kazimierz Wladyslaw Woycicki, "The Sorcerer and His Apprentice" (1839); Arthur and Albert Schott, "The Devil and His Pupil" (1845); Benjamin Thorpe, "The Magician's Pupil" (1853); Heinrich Pröhle, "Competition of Magic" (1854); Ludwig Bechstein, "The Magic Combat" (1857); Jón Arnason, "The Black School" (1864); Johann Georg von Hahn, "The Teacher and His Pupil" (1864); Giuseppe Pitre, "The Tuft of Wild Beet" (1875); Adolpho Francisco Coelho, "The Magician's Servant" (1885); François-Marie Luzel, "The Magician and His Servant" (1885); George Webbe Dasent, "Farmer Weathersky" (1888); Charles Swynnerton, "The Story of the Merchant and the Brahmin" (1892); Robert Nisbet Bain, "Oh: The Tsar of the Forest" (1894); Marjory Wardrop, "Master and Pupil, or The Devil Outwitted" (1894). They share many similar features that reflect not only a generational struggle between old master and young learner but also a conflict that many young men experienced either as students, apprentices, or journeymen. The conditions throughout Europe under which boys worked in the eighteenth and nineteenth centuries were difficult and exploitative, and these tales indicate that learning a trade also meant learning how to survive. Most of these narratives focus on a peasant boy or a boy from an impoverished family. Interestingly, the family—mainly the father—is not averse to apprenticing the boy with a sorcerer. In other words, magic, or mana, is accepted or considered necessary as a means of survival for impoverished families, and the sorcerer's place is a school. Supernatural sorcery is necessary for poor or disadvantaged families to change their circumstances. Once the poor boy has spent a certain amount of years with a sorcerer and has become a young man, he is ready to assert himself but does not want to use dark pernicious magic to do harm. He simply wants to provide for his family. Another interesting aspect about all these tales, which stem primarily from the oral tradition, is that the female protagonist, generally a princess, is not afraid of forming an erotic relationship with a handsome peasant in her bedroom, and she plays an active role in saving him. She is, for the most part, the savior. Without her help, the peasant cannot outsmart the sorcerer.

The oral tradition of the “Rebellious Apprentice” tales remained strong in the twentieth century throughout the world, as can be seen in such examples, not all included in this volume, as Adolphe Orain, “The Transformations” (1901); Leo Wiener, “The Tale of the Sorcerer” (1902); Joseph Charles Mardrus, “The Twelfth Captain’s Tale” (ca. 1904); Fletcher Gardner, “The Battle of the Enchanters” (1907); Peter Buchan, “The Black King of Morocco” (1908); Cecil Henry Bompas, “The Boy Who Learnt Magic” (1909); Achille Millien, “The Magician’s Apprentice” (1909); Henry Parker, “The Teacher and His Pupil” (1910); John Francis Campbell of Islay/J. G. McKay, “The Wizard’s Gillie” (1914); Claude-Marius Barbeau, “The Two Magicians” (1916); Adolf Dirr, “The Master and His Pupils” (1919); Dean Fansler, “The Mysterious Book” (1921); Elsie Clews Parsons, “The Battle of the Enchanters” (1923); Georg Goyert, “Jan the Sorcerer” (1925); Seumas MacManus, “The Mistress of Magic” (1926); Romuald Pramberger, “The Sorcerer’s Apprentice” (1926); Helen Zinner, “The Two Witches” (1935); Joseph Médard Carrière, “The Two Magicians” (1937); Richard Dorson, “The Mojo” (1956); J. Mason Brewer, “The High Sheriff and His Servant” (1958); Corinne Saucier, “The Man and His Son” (1962); Katharine Briggs, *A Dictionary of British Folktales* (1970); and A. K. Ramanujan, “The Guru and His Disciple” (1997). These tales were collected in India, the Philippines, Europe, Egypt, Cape Verde, and North America. Not only do they demonstrate an incredible stability of plot and functions in the tale type of the “Rebellious Apprentice,” but also a good deal of originality that emanated from cultural particularity. In some of the tales the sorcerer and apprentice are killed together, or the apprentice is persuaded not to kill the sorcerer. In one tale it is the princess who kills the sorcerer. A few are recorded in dialect. For instance the stories collected by Barbeau in Canada, Carrière in Missouri, and Saucier in Louisiana were all told in a local French dialect. The tales collected by Dorson and Brewer are in an African American dialect. There is almost no evidence that these tales were transmitted through books, but there is evidence that these tales became part of the cultural memory of individual societies.

The pervasive literary influence of “The Rebellious Apprentice” in the twentieth and twenty-first centuries can be seen in Hans Heinz Ewers’s dark novel, *The Sorcerer’s Apprentice* (1907); Edith Nesbit’s comic parody, “The Magician’s Heart” (1912); Hermann Hesse’s extraordinary tale, “The Forest Dweller” (1917); Heywood Broun’s bizarre “Red Magic” (1921); and Lord Dunsany’s fantasy, *The Charwoman’s Shadow* (1926). Also important are Otfried

Preußler's *Krabat* (1971); Charles Johnson's "The Sorcerer's Apprentice" (1986); Susanna Clarke's *Jonathan Strange & Mr. Norrell* (2004); Trudy Canavan's *The Magician's Apprentice* (2009); Lev Grossman's *The Magicians* (2009); and the short story collections *Alchemy and Academe* (1970), edited by Anne McCaffrey, and *Apprentice Fantastic* (2002), edited by Martin Greenberg and Russell Davis, not to mention the oral tales in Reidar Christiansen's *Folktales of Norway* (1964). Here and there one can find some versions of this tale type for young readers, such as Wanda Gág's *The Sorcerer's Apprentice* (1970), illustrated by Margaret Thomes, but for the most part the tale type of the "Humiliated Apprentice" became the more dominant tale type in the field of children's literature with the misleading title "The Sorcerer's Apprentice" that has circulated in Western countries since Disney's film *Fantasia* appeared in 1940 followed by massive publications of Disney's illustrated book, *The Sorcerer's Apprentice*, and imitations by other authors and publishers. Whether the general tale type of the "Sorcerer's Apprentice" takes the form of "The Rebellious Apprentice" or "The Humiliated Apprentice" will always depend on the sociocultural conditions in a particular country, the target audience, and marketing. What is significant is that the two antagonistic tale types form a memplex and play out a crucial debate between masters and slaves that has existed since time immemorial. Philosophically speaking, in my opinion, the core of the appeal and attraction of all versions and variants of "The Sorcerer's Apprentice," disseminated through diverse modalities, is a life-and-death struggle to know ourselves, our desires, and our talents. The scheme of the narrative, based on patterns of "magicity," leads readers to grasp how difficult it is to become narrators of their own lives when neglected, enslaved, or abused, and how important it is to engage masters in a bloody battle.

HEGEL'S MASTER-SLAVE DIALECTIC

Taken together or even analyzed separately, the two currents of the tale type ATU 325 manifest a dialectical movement closely related to what Hegel discusses in his significant philosophical work, *Phenomenology of the Spirit* (1807),³⁹ precisely in the section called "Independence and Dependence of Self-Consciousness: Lordship and Bondage." This section has more commonly been referred to as "The Master-Slave Dialectic," and Hegel's astute cognitive approach to how the mind, what Hegel calls spirit or *Geist*, functions to determine self-consciousness and recognition of the ego ("I") will

enable us, I believe, to understand not only the enormous response to the Harry Potter novels but to all the thousands of similar tale types that preceded them and also all the narratives, ballads, films, paintings, and artifacts that have succeeded them. Most of all understanding the political dimensions and implications of the Hegelian dialectic will help us understand childism and child abuse, why magic matters, and the struggles young people face in the process of individuation. In short the cognitive philosophical/critical⁴⁰ and memetic approaches to tale type ATU 325 are useful for demonstrating why the memeplex, or large pool, of the diverse “Sorcerer’s Apprentice” tales have taken such deep root in most cultures throughout the world.

Stories in which the apprentice manages to defeat the magician and use supernatural mana (knowledge) to gain his freedom are essentially wish-fulfillment tales and embody voices from below: they oppose elite forces that dominate human society and spread a different kind of secularized magic. The rebellious apprentice’s actions comprise resistance per se, not a solution. Symbolically, the apprentice as learner stands as permanent negation in a dialectic that leaves him, in most instances, no choice but to kill to save himself. In rare cases he avoids the role of killer when arbitration allows him to gain the recognition that he desires. In general full knowledge and individuation are not guaranteed, but the apprentice learns to use magic/mana to preserve himself and attain a modicum of self-consciousness, consciousness of the world, and happiness.

On the other hand the humiliated apprentice can never come to know himself because he submits to the power of the sorcerer: he will learn to use his knowledge only to conform to the demands of elite holders of magic and to uphold the systems of education and socialization that they establish to benefit themselves. He is the domesticated apprentice whose skills will be put to use in the socioeconomic network. Ultimately, in both versions of the tale type ATU 325, magic can be used for liberation only under conditions that allow for the democratic sharing of knowledge. Consequently, if magic is to have ethical and moral value, the struggle for it must become communal and universal. The dialectic of the “Sorcerer’s Apprentice” tales *serves mainly to raise consciousness of the problem, not as a solution*. The ending of most narratives that feature a rebellious apprentice ends in resistance—perpetual resistance.

It is not by chance, in my opinion, that the “Sorcerer’s Apprentice” tales and political revolutions, which were widespread during the nineteenth

century, gave rise to Hegel's theories about masters and slaves. But just what is Hegel's master-slave dialectic, also called the lord-bondsman dialectic? Why did the brilliant German critic Theodor Adorno later call for negative dialectics in opposition to Hegel's conservative notion of dialectics? How does an understanding of dialectics help us grasp the phylogenetic evolution and memetic tendency of the memplex ATU 325 and ATU 325*?

Hegel maintains that without understanding the *other*, that which is outside oneself and different, one cannot grasp oneself and come to self-consciousness. So we tend to think dialectically, and the goal of the dialectic is to move continually toward absolute knowledge, which includes knowledge of oneself. In Hegel's terms:

self-consciousness is thus certain of itself only by superseding this other that presents itself to self-consciousness as an independent life; self-consciousness is Desire. Certain of the nothingness of this other, it explicitly affirms that this nothingness is *for* it the truth of the other; it destroys the independent object and thereby gives itself the certainty of itself as a *true* certainty, a certainty which has become explicit for self-consciousness itself *in an objective manner*. (109)

After outlining how the dialectic works, Hegel then discusses factors that can block self-consciousness in the minds of masters/lords/sorcerers and limit the self-consciousness of servants/slaves/apprentices. He writes: "the relation of the two self-conscious individuals is such that they prove themselves and each other through a life-and-death struggle. They must engage in this struggle, for they must raise their certainty of being *for themselves* to truth, both in the case of the other and in their own case" (113–14). If one independent individual kills or destroys the other, however, it will be impossible for the other to achieve and maintain the certainty of self-consciousness. It is, therefore, crucial to avoid annihilation of the other, because self-consciousness depends on the other. Thus, out of fear of death, one individual will generally acknowledge the other as master, resulting in a loss of authentic self-consciousness and mutual recognition on the part of both conscious individuals. What is left is the recognition of a master-slave relationship. Each recognizes the other in an unequal and one-sided acknowledgement.

Hegel demonstrates that the lord/master can never achieve the truth of himself by dominating another human being who is held in bondage and must labor for the lord. According to Hegel, the lord/master's truth is, in

reality, the unessential consciousness and its unessential action. In short, the lord/master lives on in conflict with false consciousness because he loses touch with real conditions of living and working that are mediated by the slave/servant, who is compelled to work for the master. The threat of death and humiliation and the conformity to the lord's will do not enable the servant to provide the contrast to help the lord gain self-consciousness. On the other hand, the slave/servant develops a certain self-consciousness through his conditions of labor that enables him to gain independence. Hegel writes: "Through work, however, the bondsman becomes conscious of what he truly is. . . . Through this rediscovery of himself by himself, the bondsman realizes that it is precisely in his work wherein he seemed to have only an alienated existence that he acquires a mind of his own" (119). Being creative and productive and engaged with the material world, the servant obtains a sense of who he or she is. This self-consciousness allows the servant to find a measure of freedom not dependent on the lord, while the lord is dependent on the work carried out in servitude by the servant.

While it might seem that Hegel views dialectics as a critical mode of thinking and behavior that favors the oppressed and rebellion, this is not the case: in his later works, such as the *Philosophy of Right* (1821) and the *Philosophy of History* (1837), he was more concerned with demonstrating how the dialectics of thinking and action lead to a harmonious world order. Morally speaking, the individual must comply with the tenets of the world order or the state to fulfill his/her role in maintaining harmony. As Nicolas Laos has explained, "Hegel's historical and, hence, secular teleology implies that the universality of a civilization is equivalent to and stems from the total dominance of the state over society (in the same way that a more general concept 'dominates' over a less general one). . . . Hegel's political thought is concerned with the improvement of humanity, but, in contrast to classical Greek political thought, it ignores the improvement of man as a person, and, therefore, it legitimates absolutism and totalitarianism."⁴¹

Such nondialectical thinking on Hegel's part disturbed the German thinker Theodor Adorno, one of the founders of German critical theory, who escaped the Nazis and came to America in 1938. Throughout his life he sought to grasp the roots of fascism and authoritarianism, and in light of Auschwitz and the barbarianism of the Nazi period,⁴² he wrote a scathing critique of Hegel in his book *Negative Dialectics* (1966). Above all what angered Adorno was Hegel's preference for the universal over the particular, which Adorno

saw as the degradation of the individual in favor of a “mythological” world spirit and order to which all human beings should submit:

Cognition aims at the particular, not at the universal. It seeks its true object in the possible determination of the difference of that particular—even from the universal, which it criticizes as nonetheless inalienable. But if the mediation of the universal by the particular is reduced to the abstract form of mediation as such, the particular has to pay the price, down to its authoritarian dismissal in the material parts of the Hegelian system.⁴³

If Hegel had carried the doctrine of the identity of universal farther, to a dialectic in the particular itself, the particular—which according to him is simply the mediated universal—would have been granted the same right as the universal. That he depreciates this right into a mere urge and psychologically blackens the right of man as narcissism—like a father chiding his son, “Maybe you think you’re something special”—this is not an individual lapse on the philosopher’s part. Idealistically, there is no carrying out the dialectic of the particular which he envisions.⁴⁴

For Adorno, who had already demonstrated with his friend and colleague Max Horkheimer in *Dialectic of the Enlightenment* (1944) that rationalism had become instrumentalized—that is, manipulated through seemingly reasonable laws and institutions—to favor the growing bourgeois interests in the nineteenth century, the domination of the universal cast such a powerful spell on human relations that reconciliation with the values and interests of the universal meant “enslavement” without a moral community that might justify conformity to the universal. Adorno argued that

the universality that reproduces the preservation of life simultaneously imperils it in more and more menacing stages. The power of the self-realizing universal is not, as Hegel thought, identical with the nature of the individuals in themselves; it is always also contrary to that nature. The individuals are not only character masks, agents of value in a supposedly separate economic sphere. Even where they think they have escaped the primacy of economics—all the way into their psychology, the *maison tolérée* of uncomprehended individuality—they react under the compulsion of the universal. The more identical they are with it, the more unidentical with it are they as its helplessly obedient servants.⁴⁵

The only way individuals can maintain themselves as self-conscious and critical-thinking individuals, according to Adorno, is through antagonism and resistance. Yet the universal world order is so powerful that these individuals do things that help maintain the universal, just to survive. It seems as though they reconcile themselves to the relations of master-slave while criticizing the world order, but in fact the world order obliges everyone to live according to illusions of harmony and denies the real conditions of work, education, and living.

Adorno claims that “history is the unity of continuity and discontinuity. Society stays alive, not despite its antagonism but by means of it. . . . This also implies the reconciling side of the irreconcilable; since nothing else permits men to live, not even a changed life would be possible without it.”⁴⁶ In other words, while there is no purpose in our dialectical thinking, the purpose in keeping dialectical thinking alive and vibrant is its categorical imperative of negating what is not true. The essence of negative dialectics is the motor of history and knowledge without an end. It is also the principle of storytelling, for people tell stories for and against one another to determine what their relative truth values are. Adorno remarks that “if negative dialectics calls for the self-reflection of thinking, the tangible implication is that if thinking is to be true—if it is to be true today, in any case—it must also be a thinking against itself.”⁴⁷

In negative dialectical thinking we also reveal our own contradictions and the contradictions in the worlds in which we live. Nothing can be taken at face value, and the relations that form us, and that we form, are all changeable. They can be transformed. One of the most significant features of the “Sorcerer’s Apprentice” memplex is that—when we consider it historically—all the tales about the rebellious and humiliated apprentices focus on metamorphosis through antagonism. The alterity of magic matters. Whereas the tales concerned with the ideological conformity of the humiliated apprentice reinforce Hegel’s notion of absolute knowledge and an absolute divinity, the tales concerned with the rebellious apprentice evince a tendency toward Adorno’s negative dialectics. Antagonism is a historical necessity in the “Rebellious Apprentice” tales, and even though most of them end in the killing of the sorcerer, the apprentice preserves the categorical imperative to think and act to negate the absolute dictatorship of the sorcerer and the forces that cast harmful spells on people so that they cannot think for themselves. Without understanding Adorno’s negative dialectics, we cannot understand the premises of storytelling.

There are, of course, numerous ways to interpret Hegel's dialectic and Adorno's negative dialectics. Some of the most significant thinkers of the nineteenth and twentieth centuries, such as Karl Marx, Martin Buber, Alexandre Kojève, Jean-Paul Sartre, Simone de Beauvoir, Maurice Merleau-Ponty, Jean Hyppolite, Frantz Fanon, Herbert Marcuse, Ernest Mandel, and others, have written extensively about Hegel's notions of the dialectic and the master-slave dialectic in particular. Perhaps the most brilliant interpreter of the Hegelian dialectic, in my opinion, is Alexandre Kojève. In his lectures during the 1930s he had a profound influence on European intellectuals, and he provides an interesting interpretation of the killing of the master dialectically in a more "utopian" light:

Man can only free himself from the given World that does not satisfy him only if this world, in its totality, belongs properly to a (real or "sublimated") Master. Now, as long as the Master lives, he himself is always enslaved by the World of which he is the Master. Since the Master transcends the given World only in and by the risk of his life, it is only his death that "realizes" his freedom. As long as he lives, therefore, he never attains the freedom that would raise him above the given World. The Master can never detach himself from the World in which he lives, and if this World perishes, he perishes with it. Only the Slave can transcend the given World (which is subjugated by the Master) and not perish. Only the Slave can transform the World that forms him and fixes him in slavery and create the World that he has formed in which he will be free.⁴⁸

For our purposes it is important to note that the universal struggle of life and death that underlies the tale types of the "Sorcerer's Apprentice" can be seen historically throughout all ages and in all societies. We only have to think of familial relations (husband and wife, parents and children); school (principal/superintendent and teachers, teachers and pupils, professors and students); trades, such as carpentry, tailoring, weaving, sewing, shoemaking, building (masters and apprentices/journeymen); the army, navy, and other military organizations (commanders and common soldiers and sailors); corporations (employees and bosses); farms and factories (owners and workers). We all learn to live and develop self-consciousness in a dialectic relationship with masters. There is virtually no domain of life that does not entail learning within a master-slave dialectic.

No wonder that all kinds of tales, plays, novels, ballets, and other cultural fields that reflect the master-slave dialectic—I am thinking of George Bernard

Shaw's *Pygmalion* as I write—have flourished worldwide in the past. There are too many to record and count. But sometimes a particular tale type gels, and is honed by storytellers over the years, and assumes memetic proportions so that it becomes readily accessible and representative of human struggles to move toward cooperation and mutual recognition through a dialectical relationship. The enormous number of variants indicates that these tales do not bring answers to the unequal and one-sided relationship in the master-slave dialectic. But the diverse tales raise pertinent questions about how to disperse knowledge democratically and use it to benefit a moral community.

MEMES, “MAGICITY,” AND CULTURAL MEMORY

Secretly, we all know this. My heart leaps up when I behold

A rainbow in the sky:

So was it when my life began;

So is it now I am a man;

So be it when I shall grow old,

Or let me die!

The Child is father of the Man;

I could wish my days to be

Bound each to each by natural piety.

—WILLIAM WORDSWORTH (1802)

Of course, today most people would say the child is mother and father of humankind, and in most human societies, people leave childhood and grow in civilizing processes that bind them to rules and regulations. Consequently, they become more and more aware that they will never be able to regain or retain that childhood wisdom, imagination, spontaneity, and ingenuity that they once had. Instead, adults eventually experience a fraught relationship with children that involves two contradictory impulses and drives: (1) adults want to nourish the individual talents of children and guide them to comprehend the complex social networks into which they are born, and protect them from adverse forces; or (2) adults seek to regulate and discipline children according to arbitrary rules of the civilizing process to which they are disciplined to comply—what Hegel, Kojève, and Adorno call the World Order, or some call the State—even though the adults might not understand the source and sense of the rules and do not even legislate them. In the process

adults become envious of children's free spirit and unconsciously repress and oppress them to maintain power over them, for fear that they might expose adult hypocrisies and contradictions.

Now it is always difficult and dangerous to analyze how we as teachers/mentors/masters/sorcerers treat children as pupils by using categorical dichotomies. It is wrong-headed to apply dichotomies to our study of children and how they were raised in past societies as apprentices, and how we continue to deal with them in a master-slave dialectical relationship. And it is not always helpful to use dichotomies to explain our own interrelationships with children in our roles of good and evil wizards. In fact, we often nourish and discipline at the same time. But we do this within patriarchal societies throughout the world and in societies that damage their children through civilizing processes, often religious, that withhold knowledge or use the magic of knowledge to manipulate children. Moreover, we are both victims and victimizers, often unrelentingly punishing children for what we may have suffered in our childhood. So, given the complex nature of how societies, childhood, and the education of children have evolved, dichotomies cannot provide the categories that we need to grasp the dynamics of the sorcerer-apprentice relationship, but I believe Elisabeth Young-Bruehl's theories in her book *Childism: Confronting Prejudice against Children* can offer a starting point to help us understand the ambiguities of our relations with children and their significance to sorcerer-apprentice stories. As she states: "People as individuals and in societies mistreat children in order to fulfill certain needs through them, to project internal conflicts and self-hatreds outward, or to assert themselves when they feel their authority has been questioned. But regardless of their individual motivations, they all rely upon a societal prejudice against children to justify themselves and legitimate their behavior."⁴⁹

Young-Bruehl argues that children are a target group of a prejudice, which she calls childism. In order to understand how childism works, we must explore the various motivations of the victimizers. The foundation for prejudice against children can be traced back to ancient Greek civilization. To quote Young-Bruehl:

Aristotle's assumptions about children—that they are possessions and lack reasoning ability—are childist. Nonetheless, they fit well with the common assumptions of the Greeks, and they were easily built into the European tradition after Aristotle, where they continued to intertwine

with sexism and justifications of slavery (which eventually became racist). The idea that children are by nature meant to be owned by their male parent and that they lack reason has justified treating them like slaves and like immature, unformed persons without the active qualities, the developmental thrust, the proto reasoning and choosing, and the individuality that contemporary developmentalists now recognize in them.⁵⁰

Prejudice in general is a belief system, not a knowledge system about a particular group, and as a belief system, stereotypes of the targeted groups are formed based on some obvious distinguishing appearances, but more on activities and functions attributed to the group by way of fantasies. Young-Bruehl maintains that there are three elementary forms of fantasy, related to sexism, racism, and anti-Semitism, and childism can involve all three forms of fantasy, belief, and action: “1) fantasies about being able to self-reproduce and to own the self-reproduced offspring; 2) fantasies about being able to have slaves—usually sex slaves—who are not incest objects; and 3) fantasies about being able to eliminate something felt to be invidiously or secretly depleting one from within.”⁵¹ At the more fundamental motivational or fantasy level, Young-Bruehl explains that

childism can be defined as a belief system that constructs its target group, “the child,” as an immature being produced and owned by adults who use it to serve their own needs and fantasies. It is a belief system that reverses the biological and psychological order of nature, in which adults are responsible for meeting the irreducible needs of children (until the adults grow old and, naturally, reciprocally need support from children). Adults have needs of various kinds—and fantasies about those needs—that childist adults imagine children *could* and, further, *should* serve. The belief that children as children could serve adults needs is a denial that children develop; the belief that children should serve adult needs is a denial of children’s developmental needs and rights.⁵²

In the case of both the tale types, the “Rebellious Apprentice” and the “Humiliated Apprentice,” we have fantasies that have taken the form of diverse fairy tales. The two tales form a whole narrative that allows us to grasp the myriad childist ways that young people are badgered and deprived of the knowledge of magic that might enable them to transform themselves as they wish—not just to survive. Even in those narratives in which the apprentice is

successful in obtaining supernatural knowledge and power, he is often beaten, tortured, and demeaned in his struggle to become autonomous, or to avoid being murdered. The stories as fantastic projections stem from the actual lived experiences of storytellers whose tales about the childist maltreatment of apprentices are thousands of years old, and as they have been disseminated and honed, they have become memes that are relevant in almost every culture because they deal with the adaptation strategies and survival of young people and how they must deal with the prejudices of childism.

Though numerous scholars have dismissed the existence of memes or prefer another term to define a cultural replicator, meme has become a valuable concept in the twenty-first century for researchers in the field of cultural evolution studies,⁵³ and it is particularly useful in folklore and fairy-tale studies to explain the dissemination of tales, customs, rituals, and art. Unfortunately, very few scholars who study folklore, fairy tales, and children's literature have been drawn to study and analyze how significant memes are for the evolution of oral and written tales and how they form memplexes that reinforce their position within cultural memory.⁵⁴ The tales related to the "Rebellious Apprentice" and to the "Humiliated Apprentice" form a memplex that reflects positive and negative cultural attitudes about magic, power, and knowledge in most parts of the world. Memes proliferate only if they are relevant in the interactions of people and their experiences. They exist as long as people value them and use them to some extent to articulate their fears and hope. Here I want to focus on their roles in Europe and North America and why tale types play off one another in folklore and children's and adult literature. But first a word about memes and memplexes.

In "Evolution of Culture, Memetics," Francis Heylighen and Klaas Chielens write:

The concept of meme can be defined as an information pattern, held in an individual's memory, which is capable of being copied to another individual's memory. Memetics can then be defined as the theoretical and empirical science that studies the replication, spread and evolution of memes. Memes differ in their degree of fitness, i.e. adaptedness to the social-cultural environment in which they propagate. Fitter memes will be more successful in being communicated, "infecting" more individuals and thus spreading over a larger population. This biological analogy allows us to apply Darwinian concepts and theories to model cultural evolution.⁵⁵

To grasp why and how numerous oral and literary tales become memes it is important to understand the power of words themselves. As Daniel Dennett, one of the most astute contemporary philosophers to pioneer the study of memetics, has written: “Words can be seen to be the foundational memes that permit the accumulation and transmission of ever more elaborate artifacts and practices.”⁵⁶ Whereas the evolution of culture was first predicated on a vertical transmission of genes billions of years ago, this evolution was transformed as parents formed and informed their offspring. Dennett argues that

once this path of vertical *cultural* transmission had been established and optimized, it could be invaded by “rogue cultural variants,” horizontally or obliquely transmitted cultural items that do not have the same probability of being benign. . . . These rogue cultural variants are what Richard Dawkins (1976) calls *memes*, and although some of them are bound to be pernicious—parasites, not mutualists—others are profound enhancers of the native competences of the hosts they infect. One can acquire huge amounts of valuable information of which one’s parents had no inkling, along with the junk and the scams.⁵⁷

To understand how words as rogue memes have infiltrated our minds and play an important role in the evolution of culture as innovators and replicators, we have to take a memetic perspective. As he states:

The best way to see how the concept of memes clarifies and extends our understanding of the role of culture in human evolution is to compare the meme’s eye perspective to the traditional wisdom—“common sense”—according to which culture is composed of various valuable practices and artifacts, inherited treasures, in effect, that are recognized as such (for the most part) and transmitted deliberately (and for good reasons) from generation to generation. Cultural innovations that are intelligently designed are esteemed, protected, tinkered with, and passed on to the next generation, whereas accidental or inadvertent combinations of either action or material are discarded or ignored as junk.⁵⁸

A good deal of oral folk tales and “kiddie literature” can be regarded as rogue memes, and as Dennett remarks, “Many of our most valuable cultural treasures have no identifiable author and almost certainly were cobbled together by many largely unwitting minds over periods of time. Nobody invented words or arithmetic or music or maps or money. . . . These excellent

things acquired their effective designs the same way that plants and animals and viruses acquired theirs—they evolved by natural selection.”⁵⁹

Dennett concludes that “the key improvements, then of the memetic perspective are its recognition that 1) excellently designed cultural entities may, like highly efficient viruses, have no intelligent design at all in their ancestry. 2) Memes, like viruses and other symbionts, have their own fitness. Those that flourish will be those that better secure their own production, whether or not they do this by enhancing the reproductive success of their hosts by mutualist means.”⁶⁰ Here it is important to add that memes often form memplexes, groups of similar memes, which replicate together to reinforce each other’s survival or compete with one another for survival. In the case of the two tale types, the “Rebellious Apprentice” and the “Humiliated Apprentice,” which originated hundreds of years ago, we do not know what words were spoken, when, and where to generate tales about young men and women who learned how to transform themselves, young men and women who rebelled against their masters and sought to use magic words to enhance their knowledge and power, and tales about young men and women who were intimidated and humiliated by omnipotent sorcerers because they endeavored to use magic words to enhance their knowledge and power. Somehow, not by design, these tales became particularly relevant in the cultural memories of most countries throughout the world. They are particular because they have mutated according to changes in the civilizing processes in diverse countries and reflect different notions of childism, desire for self-consciousness and magic (mana) for self-transformation, class struggle, and competition for power.

In their informative reader, *Defining Magic*, Bernd-Christian Otto and Michael Stausberg develop the useful concept of “magicity,” which, in many ways, helps explain why an understanding of the history of magic and how magic functions in the memplex of the “Sorcerer’s Apprentice” tales are key to grasping why we are drawn to these stories. They state:

In physics, “magicity” refers to “The condition of a heavy isotope of having a *magic* number of protons and neutrons, and therefore of having particular stability” (<http://en.Wiktionary.org/wiki/magicity>). We have no ambition of emulating that model here in a quasi-scientistic manner; but the point is the idea of some forms and conditions of structural stability. “Patterns of magicity” do not automatically involve “MAGIC” (as in the supreme meta-category, nor are they “magic” (as referring to ontological

features), but they are a way of dealing with cross-culturally attested observations. “Magicity” acknowledges the fact that they were traditionally assigned to the overall category “MAGIC” in which we have stopped believing. As we see it, based on a meta-analysis of definitions and theories of “magic,” and the catalogue of objects to which that category is applied, future work should seek to model such patterns.⁶¹

In well over two thousand years, patterns of magicity have been formed in all types of narratives—a factor that most scholars of magic, religion, and science have astoundingly overlooked. As we have seen, certain tale types evolve and develop structural stability and enable us metaphorically to contend with acute social and political problems that involve our desires for magic of some kind. The discursive pattern of magicity, which is primarily apparent in most of the “Rebellious Apprentice” tales and lends them a structural stability that involves three basic features: (1) magic or mana is a positive force that a young man needs to survive and to gain recognition; (2) magic enables metamorphosis or miraculous transformation; and (3) without magic, a young man and his family will be destroyed by a tyrant who misuses magic.

What is fascinating about magicity in the memplex of the “Sorcerer’s Apprentice” is that the ambiguous magic, never fully explained, is the secular means through which humans manage to change themselves and their conditions. Moreover, people *continue* to believe in magic of this kind, and the tales about sorcerers and their apprentices *continue* to be told because people have never stopped believing in magic. Most religions testify to the belief in magic and cannot effectively disassociate their rituals and practices from magic, and cultural memories embrace magic.

When I speak of cultural memory, I am referring specifically to the work of Jan and Aleida Assmann.⁶² In *Cultural Memory and Early Civilization*, Jan Assmann explains the basic principles that constitute cultural memory:

This book deals with the connection between these three themes of memory (or reference to the past), identity (or political imagination), and cultural continuity (or the formation of tradition). Every culture formulates something that might be called a connective structure. It has a binding effect that works on two levels—social and temporal. It binds people together by providing a “symbolic universe” . . . —a common area of experience, expectation, and action whose connecting force provides them with trust and with orientation. Early texts refer to this aspect of

culture as justice. However, it also links yesterday with today by giving form and presence to influential experiences and memories, incorporating images and tales from another time into the background of the onward moving present, and bring with it hope and continuity. This connective structure is the aspect of culture that underlies myths and histories. Both the normative and the narrative elements of these—mixing instruction with storytelling—create a basis of belonging, of identity, so that the individual can then talk of “we.” What binds him to this plural is the connective structure of common knowledge and characteristics—first through adherence to the same laws and values, and second through the memory of a shared past.⁶³

Assmann stresses that repetition is the basic principle behind all the connective structures, and in the case of folk and fairy tales, I would contend that there are also elements in the narratives that are transcultural and account for the wide dissemination of similar tale types throughout the world. We can perhaps call them “global memes.” They bind us in apparent and unapparent ways. They survive because they provide relevant information about conditions in contrived civilizing processes that further or impede the development of young people. They impel us to talk because they raise the question of what it means to fit into a world into which we were born not to fit.

In the case of the “Rebellious Apprentice” and the “Humiliated Apprentice,” we are dealing with rogue positive and pernicious memes that form a memplex as cultural replicators. Viewed ideologically and from a meme’s-eye perspective, the tales that stem from the cultural memory of the “Rebellious Apprentice” continue to be relevant, in my opinion, because they expose the childist prejudices of authorities and parents and point to the necessity for young people to learn how to shape-shift, mutate, and transform so that they will not be sacrificed or killed by the insidious forces seeking to control them. The tales that have emanated from the cultural memory of the “Humiliated Apprentice” tend to reinforce the illusion of absolute omnipotence that metaphorically is associated with authorities and parents and some “mythological” notion of an absolute world order or divinity. According to these tales, young people are to be intimidated by and to comply with the power of authorities and parents. No questions are to be asked. In the global tradition of both tale types, words that form magical spells are essential to learn, whether they are part of the codes of black magic or white magic. It is through learning words

that young people can attain a sense of themselves and the world around them. It is through pronouncing words that they can test themselves and the forces that have determined their *habitus*. It is through the retelling of tales that have spread like memes and question evil and good sorcerers that children and adults can learn to cultivate innovative strategies that bring about social justice and generate hope that the world can be transformed.

KRABAT, THE REBELLIOUS APPRENTICE IN LUSATIA AND CENTRAL EUROPE

It is not by chance that at one point in history a group of tales about sorcerers and apprentices formed an unusual cultural memeplex in a small region of Central Europe that has given rise to an exemplary rebellious figure depicted as a folk hero. Combining motifs and elements of the legend and fairy tale, a large number of oral and literary tales spread by word of mouth and by print throughout Lusatia from the early nineteenth century to the present that resonate with the hope of the negative dialectic—that is, with resistance to arbitrary domination. I am referring to the cycle of tales associated with the figure of Krabat and his transformation in Sorbian and German folk and fairy tales that emanated in Lusatia. But before I discuss the significance of the evolution and metamorphosis of the popular Krabat legend in light of the memetic dissemination of “Sorcerer’s Apprentice” tales, a few words about the history of the Sorbs are necessary as a brief sociocultural background for understanding the tendentious nature of the Krabat tales.

Sorbs are a Western Slavic people of Central Europe, and they settled in regions of Eastern Germany, Poland, and Czechoslovakia that were called Lusatia in the sixth century. Two major languages, Upper Sorbian and Lower Sorbian, were developed and cultivated. These languages, also called Wendish and Lusatian, are still spoken today by well over 60,000 people. The languages and their dialects are basically Slavic, but due to the colonization of the Sorbs by the Germans, dialects mixed with German as well as a standard German are spoken throughout the region.

In 1635 the territory of Lusatia became a fiefdom of Saxon Electors. This was a dark period for the Sorbs because the Thirty Years War (1618–48) caused great devastation in all parts of Lusatia. Not only were the towns and villages pillaged and crops destroyed, but also peasants were recruited forcefully by German soldiers to serve in the war. By the beginning of the

eighteenth century most of the land was owned or controlled by German Junkers or squires. Male and female peasants, day workers, craftsmen, and servants were badly treated. Later in 1815 the Congress of Vienna gave most of Upper Lusatia to Prussia and Lower Lusatia to Saxony, and the Sorbian language was banned along with Sorbian newspapers, magazines, schools, and customary practices. With the unification of Germany in 1871, Upper Lusatia became part of Prussia and Lower Lusatia, part of Saxony. Despite the “Germanization” of Lusatia, the Sorbs managed to maintain their different languages and dialects. The bans were gradually lifted toward the end of the nineteenth century, and during the first part of the twentieth century there was a revival of Slavic Sorbian culture that ended with the rise of Nazism in the 1930s. After World War II the Sorbs obtained linguistic and cultural autonomy in East Germany and Poland up through 1989, when political conditions continued to favor an even stronger sense of Sorbian customs and cultural identity.

Most important to note for comprehending how and why the Krabat legend took root in the early part of the nineteenth century, in my opinion, is that the Sorbs suffered greatly from exploitation and discrimination from 1600 through 1900. The Sorbs were colonized by their “masters,” the Germans, and had to struggle to maintain their cultural identity. In fact, the master-slave dialectic was experienced bodily and spiritually by the majority of Sorbs, and while many were forced to conform to the “laws” of German rule and domination, they managed to keep their cultural heritage alive through language, stories, religious practice, and resistance to German prescriptions.

Resistance was and is particularly strong in Lusatia, and this can be seen in the storytelling of Sorbian folk tales. Susanne Hose, one of the foremost scholars of the Krabat stories, has remarked that

storytelling is an essential activity of people. It belongs to the basic technologies that human beings have developed to share experiences and knowledge with one another and to pass on to other people. In the so-called folk tales such as legends, fairy tales, anecdotes, or jokes we encounter what many people have learned and what moves them. The tradition based on oral storytelling and later also written tales includes also the formation of a canon and censorship. . . . In contrast to other Sorbian folk tales, those about the Sorcerer Krabat have been recorded in a relatively continual way and by different writers since the nineteenth century.⁶⁴

Hose, along with Paul Nedo, Marie-Luise Ehrhardt, and Martin Nowak-Neumann,⁶⁵ have shed light on how early oral storytelling in the eighteenth century transformed a mysterious, if not evil, squire named Johann Schadowitz, Lord of Särchen, from a demonic figure into a folk hero, who liberates himself from a satanic master and then supports the freedom of serfs and peasants. In an 1848 chronicle Franz Schneider recorded the following:

1704 d. May 29, Colonel Johann Schadowitz died in Särchen. He was 80 years old and was born in Agran, Croatia.

He was buried in the parish church in Wittichenau below the Presbytery at the bell. In 1795, when the reverend Georg Brückner was buried in this same place, the colonel's sword was found on this spot. This Croatian Schadowitz is the same man who was known in our region under the name of Krabat, for "Croat" had been changed in the vernacular to "Krabat." This Croat was rich—Lord of Särchen—and had the reputation of being a sorcerer. Accordingly he once—as the legend goes—threw a bunch of oats into the glazed cooking pot in the parish in Wittichenau and conjured up a regiment of soldiers who stood at attention in the courtyard of the church. The Croat formed a close friendship with Augustus I, the Elector of Saxony and King of Poland. It is said that he often lunched with the king at noon, and one time made the journey to Dresden through the air. During his flight he allegedly crashed into the church steeple at Kamenz and caused it to bend. One time it is said that he rescued the Elector from the Turks by using sorcery.—The book of obituaries at the parish church in Wittichenau did not record any other information.⁶⁶

Throughout the nineteenth and twentieth centuries numerous oral and written tales about the amazing accomplishments of Colonel Johann Schadowitz, the lord of Särchen, were spread, adapted, and transformed. Moreover, films and plays were created to celebrate his deeds. At first they depicted him as an eccentric sorcerer/squire under the name Krabat, who often excited people with extraordinary magical exploits. At the same time they gradually portrayed him as a young man named Krabat from an impoverished family who goes to study magic in a so-called satan's mill and eventually learns enough magic to defeat an unnamed evil sorcerer. Many of these stories did not include the episode of Krabat studying magic at a mill. They often began with Krabat depicted as an extraordinary man who knew enough magic to astonish the folk and his king. Before he dies, he orders his book of magic to

be destroyed so that nobody can use magic for evil purposes. The tales were told and printed in a Sorbian or Wendish dialect and in German depending on the region in which they were gathered and published. Some of the Slavic versions were translated, expanded in German, and printed in magazines and books. In the very first printed tale, which appeared in a 1837 German magazine, it is clear that the author Joachim Leopold Haupt viewed Krabat (unnamed in this version but obviously the Lord Johann Schadowitz) as a sorcerer who dabbles in magic. Moreover, it appears that Haupt had read either Lucian or Goethe's "The Sorcerer's Apprentice," for he introduces a coachman who vainly tries to imitate his master but fails. The master must come to his aid when the bungling coachman cannot turn the soldiers back into black oats.⁶⁷ Yet, what began as a legend about the humiliated apprentice quickly turned in subsequent stories into one about a rebel named Krabat from an impoverished family who attains folk-hero status.

Among the interesting tales important for our purposes are Michael Hornig's "Krabat: Sage aus dem Volksmund" ("Krabat: A Legend from Folklore," 1858); Georg Gustav Kubasch's "Krabat" (1865); Hendrich Jordan's "Der Zauberlehrling" ("The Sorcerer's Apprentice," 1879); Edmund Veckenstedt's "Der Zauber Lehrling, I und II" ("The Sorcerer's Apprentice, I and II" 1880); and Georg Pilks "Die wendische Faust-Sage" ("The Wendish Faust Legend," 1900). They reveal a trajectory in oral and written versions that favors the dominant rebellious apprentice in a memeplex that combines legends and fairy tales. The obsequiously submissive coachman disappears; the name Krabat becomes attached to a young peasant from a poor family who uses magic to assist a king; the focus shifts from the magical achievements of a sorcerer to a conflict between sorcerer and apprentice.

In Hornig's tale a young man named Krabat comes to Leipzig and falls into the hands of a sorcerer who always has twelve apprentices and teaches them magic. At the end of each year the evil magician demands the soul of one of his apprentices. Thanks to the help of his mother, Krabat escapes the sorcerer, whom he later defeats. Then he assists the Elector prince of Dresden in recruiting soldiers and receives a royal estate as a reward for his activities, or he flies in his coach toward Dresden.

In Kubasch's variant of 1865 Krabat is a herdsman from the poorest family in a village, and he is recruited by the devil's eleven apprentices to work in a nearby mill, where they study sorcery. Much to the dismay of the other envious apprentices, Krabat learns faster than they do and becomes the most

adroit in the use of magic. Since he has learned so much after three years, the devil cannot kill him, and Kramat leaves the mill, demonstrates his command of necromantic arts to the people of the region, and becomes the squire of Groß-Särchen. Moreover, the king of Saxony takes a liking to him and invites him to dine with him in Dresden on every holiday. One time Kramat damages the church steeple in Kamenz as he flies there in his coach. Another time his coachman tries to use Kramat's magic but almost causes a catastrophe by forgetting the magic spell. Kramat must intervene to save him. He performs many other heroic deeds, and toward the end of his life, he knows exactly when he is going to die and orders his servant to destroy his book of magic even though the servant had wanted to keep it.

In Jordan's variant "Der Zauberlehrling" ("The Sorcerer's Apprentice," 1879), a poor peasant has his son apprenticed to a magician for three years. When the father recognizes the son after the apprenticeship, the son returns to him. Since the young man is now a shape-shifter, he transforms himself into different animals to help his father procure money until the sorcerer captures him. Then a young maiden helps him escape and defeat the magician in a shape-shifting battle. Of course, the young man marries the maiden in the end.

Veckenstedt provides two contrasting versions, both part of the "Sorcerer's Apprentice" memplex. In the first, recorded by Hendrich Jordan, there is no mention of Kramat or the legend. Instead the tale concerns a smart farmer's son, who is apprenticed to a sorcerer, and when he manages to arrange with his father how he is to be recognized, he is set free after three years. Then the farmer's son transforms himself into various animals to be sold at a fair. Eventually the sorcerer hears about the transformations, captures the farmer's son, and mistreats him. But the farmer's son escapes and kills the sorcerer in magical combat. While this tale follows the "traditional" plot of "Rebellious Apprentice" tales, the second version, recorded by Alexander von Rabenau, is closer to the story of "The Humiliated Apprentice." Here, after a son survives a four-year apprenticeship, he escapes a powerful sorcerer, but the young man is recaptured and punished. Once again the young apprentice escapes and transforms himself into different animals. Unfortunately he changes himself into a mouse at the end, and the sorcerer as cat gobbles him up.

By the beginning of the twentieth century, the short legend about Colonel Schadowitz of Särchen had been transformed into a hybrid fairy tale with an emphasis on a poor young man, generally named Kramat, who is apprenticed to a sorcerer in a mysterious demonic mill and learns enough black magic to

overcome the sorcerer and to use the art of necromancy to become a wealthy and somewhat eccentric lord. The pinnacle of the transformation of the Krambat legend into a major folk/fairy tale is Georg Pilk's "The Wendish Faust Legend" of 1900. Written under the influence of Goethe's *Faust*, stories told to him by his uncle Adolf Anders, and other tales that he collected or read, the proficient folklorist Pilk more or less defined the trajectory of the Krambat legend in the twentieth century. Hose writes:

Pilk's version cannot be considered a legend or a fairy tale. It is a compilation of retellings based on written and possibly oral sources that must be ascribed to literature rather than folk stories. To be sure, it is indisputable that Pilk's version forms the starting point for all further adaptations and also provides the material for the research of Paul Nedos as well as for the literature and the mediation of the contemporary activities in the "Krambat" region [that is, Lusatia]. Pilk was the first to make the Krambat material known for a German speaking public. His "legend" appeared in popular magazines and in many collections.⁶⁸

The notable features of the plot in Pilk's "Wendish Faust Legend" are: Krambat is a herdsman in an impoverished family; he is recruited by the demonic sorcerer of a mill to work there for one year; thanks to his mother, who must recognize him as a bird at the mill, he is able to flee and take the sorcerer's book of magic with him; Krambat changes himself into an ox to be sold at a cattle market to help his family and then a horse, but he is captured by the sorcerer; Krambat escapes the sorcerer at the blacksmith's shop and changes himself into a lark, then a fish, and a ring; finally, Krambat must transform himself into a barley corn and then a fox to defeat and devour the sorcerer; using magic, Krambat impresses King August the Strong and works at his castle for a while; then Krambat is recruited by the German soldiers to fight for the king of Dresden against the Turks; once again he uses magical means to save the king of Dresden and bring about the defeat of the Turks; the king awards Krambat an estate at Groß-Särchen; Krambat uses magic to improve the working and living conditions of the peasants in the region and bequeaths forty parcels of land to the peasants; before he dies, he has the book of magic destroyed; upon his death, he is revered by all the peasants and apparently has been transformed into a white swan.

Although many other versions about Krambat's life and deeds were published and told after 1900, it was Pilk's hybrid patriotic tale that stamped

such diverse literary and filmic versions that followed in the twentieth century: Martin Nowak-Neumann's *Master Krabat* (*Meister Krabat*, 1954); Jerzy Slizinski's "Krabat" (1964); Jurij Brëžan's *The Black Mill* (*Die schwarze Mühle*, 1968); and Otfried Preußler's *Krabat* (1971). The first three narratives were published during the communist period in East Germany, 1948–89, and the authors tended to sharpen the socialist ideology of the basic plot. For instance, Nowak-Neumann begins his narrative with a description of the Thirty Years War (1618–48) and relates how the ruthless German lords exploited the Sorbian peasants, while the priests merely placated the ruling forces. The hyperbolic ideological language focusing on social-class struggle that runs throughout the story gives rise in the very first chapter to a superman-like hero:

Certainly nothing helped them [the peasants]. The lords were soon victorious, and the people were defeated and impoverished and had to slave away even harder than before. And they yearned for the sleeping heroes in Mount Kaponiza to awaken and to liberate the folk. And in their tales they told one another that one day a powerful hero with great strength and force would rise up from the folk, a magician, who knew the secret powers, knew the spells and words, had control of all kinds of sciences and was more powerful than the tyrants in their castles.⁶⁹

The didactic and poorly written book for young readers seeks to transform a hybrid fairy tale into a Sorbian socialist legend and to transform Krabat into an exemplary champion of socialism. As in other tales Krabat is portrayed as the poor son of a herdsman who must go begging in the nearby region and then takes a job in the Kollmer mill because he wants to learn and to make something out of himself. However, he learns too much, and consequently, the sorcerer wants to kill him at the end of the year. Yet, because Krabat is so smart, he arranges a means for his mother to free him, and he also steals the sorcerer's magic book. Later he kills the sorcerer in a magical combat of transformations that is typical of most "Rebellious Sorcerer" tales. Thereafter, he wanders about the country, enlists in the war against the Turks, and is rewarded by the German king for aiding his cause. Once he returns to his home Krabat shares his property with the other peasants and uses the magic book to transform a swamp into fertile land. Up to his death Krabat behaves and performs magical deeds according to socialist moral principles and is honored by the Sorbian folk but not by the German squires.

Nowak-Neumann's "children's book" infantilizes Krabat as a folk hero, and he uses an intimate folk tone to offer a simplistic history of social-class struggle basically to align himself with the cultural dictates of the ruling government in East Germany of that time. In contrast Jerzy Slizinski took another approach, more aligned with scholarly folklore research. He collected a number of folk tales, recorded in Sorbian dialect and in German, and published them in *Sorbische Volkserzählungen*. They are essentially devoid of didactic politics, although the master-slave dialectic is still at the heart of this "authentic" tale from the folk. The storyteller is Hermann Bjenada, a tailor in the small town of Commerau in the district of Bautzen. While it is clear that Bjenada was familiar with Pilk's literary version, his simplistic language and awkward style reveal that his tale (and others) were still alive in the oral tradition in Lusatia. In other words the hybrid tale was spread by storytellers in Sorbian and German throughout the region that was once Lusatia. In this case the hero Krabat is a young worker from the lower classes, and like previous protagonists, he takes a position in the mill, escapes with a book of magic, engages in a life-and-death battle with the sorcerer, kills him, and then proceeds to gain fame by using his magic to help the king of Dresden in the war with the Turks. Then he continues to assist his fellow workers and peasants in Groß-Särchen until his death. In Bjenada's version the legendary nature of the fairy tale and the heroic actions of Krabat speak for themselves in a tersely spoken narrative. There are no frills to his story. There is no need for them.

In contrast the literary variants always tend to be florid, and this is the case with Jurij Bržzan's *The Black Mill* (1968). Bržzan, the foremost Sorbian writer of the twentieth century, had already translated Nowak-Neumann's children's book from Sorbian into German, and he was to write two extensive novels based on the Krabat material.⁷⁰ In *The Black Mill*, he manages to convey his most succinct interpretation of the master-slave dialectic, and it was this version that served as the basis for the East German TV film, *The Black Mill* (1975), directed by Celino Bleiweiß.⁷¹ The focus of this novella for young readers is on the power of magic as knowledge. The motto "whoever knows can do anything" is repeated numerous times throughout the narrative that unfolds as though it were a shedding of ignorance. There are also indications that the hybrid fairy tale was to serve as an anti-fascist or anti-totalitarian text. The black mill is depicted more like a concentration camp than a workplace, and the evil miller has a clear resemblance to Hitler and other dictators.

Although Brězan endows Krabat with mythic features, he does not succumb to the hyperbolic pedantic style of Nowak-Neumann. In fact he makes some major changes in the plot and themes in his novel that make it much more compelling than Nowak-Neumann's adaptation of the Krabat material. The young man Krabat, an orphan and a wanderer, appears out of the blue. He seems to be a child of the folk. His quest is one for self-knowledge and knowledge of the world, and the only reason he accepts the sinister miller's offer to work at the mill for seven years is because he wants to acquire the knowledge of the seven books that the miller keeps locked in a chest. Once Krabat begins working at the mill, he realizes that it is a death camp, and he joins forces with a co-worker named Markus. They escape with one of the magic books. To earn some money so that they can free the other workers and the peasant families surrounding the mill, Krabat changes himself first into an ox and then into a horse to be sold at a market. The miller captures Krabat, but with the help of Markus, Krabat changes himself into a lark, then a fish, and finally a fox. However, the miller, who had transformed himself into a chicken, manages to escape and swears revenge. In fact the miller becomes more powerful than ever in the region and knows that he must separate Markus and Krabat to maintain absolute control of the peasants. So he devises a strategy to spread rumors that Krabat is an evil sorcerer and eventually he casts blame on Krabat for killing Markus during the war against the Turks. However, with the help of Markus's mother, who tells the true story of Krabat's struggle against the evil miller, the people become aware of their need for knowledge and power. Eventually, Krabat leads them in a battle against the miller, whom he kills. Then Krabat has the magic book destroyed, and he disappears but remains within the spirit of the folk.

Clearly thanks to Brězan's efforts, the master-slave dialectic became well-known throughout East Germany and parts of Central Europe in the post-World War II period from the 1950s through the 1970s. Yet he was not the only writer who contributed to the proliferation of Krabat tales. In my opinion the most significant reworking of the legend for young adult readers is the West German Otfried Preußler's *Krabat* (1971), translated into English in 1972 with the title *The Satanic Mill* and adapted for the cinema in 1978 by the brilliant Czech animator Karel Zeman and later in 2008 by Marco Kreuzpaintner.

Preußler (1923–2013), who grew up in Reichenberg, Bohemia, which is part of the Czech Republic today, was steeped in Sorbian folklore. His family

could trace their ancestors back to the fifteenth century, and his parents were teachers who had a great interest in Sorbian, Czech, and German culture. After Preußler graduated from the gymnasium in 1942, he was drafted into the German Wehrmacht and captured by the Russians on the Eastern front in 1944. He spent the next five years in prisoner of war camps, and when he returned to Germany, he found that his family had been relocated to Rosenheim, a small city in Bavaria, where he spent the rest of his life. After attending the university, he began work first as a primary school teacher and then as a principal while writing books for children and became one of the most successful German children's book authors in the twentieth century. Among his noteworthy children's books translated into English are *The Robber Hotzenplotz* and *The Little Witch*. His novel *Krabat*, however, was the first book he ever wrote for young adults, and it was autobiographical and clearly political.

The novel is divided into three years. In the first *Krabat* is a fourteen-year-old Sorbian/Wendish orphan whose mother and father have died from a great plague, and he travels about begging in the countryside of Lusatia with other young men. He dreams about black ravens, which lure him to the Black Mill, where he becomes an apprentice to the tyrannical Master, who is a sorcerer of black arts and promises to teach *Krabat* magic to compensate him for his work at the mill. Once *Krabat* agrees, he makes the acquaintance of eleven other apprentices who are all afraid to tell him about the slave-like conditions at the mill. At the end of several months *Krabat* learns enough magic from the Master's *Koraltor*, the black book, to change himself into a raven and becomes friends with the head apprentice, Tonda. During Easter in a nearby village *Krabat* hears the voice of the congregation's lead singer, whose name is Kantorka, and is enchanted by her. Tonda warns him never to reveal her name because he had once loved a maiden from the village, and she had been mysteriously killed. Toward the end of the year on New Year's eve Tonda himself is also mysteriously murdered.

In the second year *Krabat* misses Tonda very much, and a new apprentice, Witko appears in his place so that there are always twelve apprentices. *Krabat*'s best friend now is a youngster named Juro. Once again *Krabat* is drawn to the maiden Kantorka and leaves his body through magic to be in her presence in the village. He almost commits a grave error, but Juro saves him so that the sorcerer does not notice anything. In fact the Master is impressed by *Krabat*'s knowledge of magic and takes him with him to Dresden,

where Kramat learns how much influence the Master has on the German prince's militaristic politics. However, the suspicious Master has him tested when he commands him to go to the fair and sell Juro, who is changed into a horse. However, Kramat does not believe that Juro will be equal to the task and consequently transforms himself into the horse. To punish Kramat for his disobedience, the sorcerer appears as a merchant and buys Kramat at the fair. Then he beats him severely to humiliate him and teach him a lesson. Later a famous folk hero/apprentice by the name of Pumphutt visits the mill one day and defeats the Master in a magic competition. When New Year's eve arrives another apprentice is mysteriously killed, and it is clear that the Master is the murderer.

In the third year Kramat cannot get Kantorka out of his mind and constantly dreams about her. He uses magic to contact her, and since she, too, has dreams about him, they meet and declare their love for one another. However, Juro realizes that Kramat is still too unprepared in the art of magic and is endangering Kantorka's life and his own as well. So, Juro, who has secretly learned all of the sorcerer's magic knowledge, begins to teach Kramat everything as well. To protect Kantorka, Kramat does not leave the mill and breaks contact with her. However, he does arrange a quick meeting with her and informs her that, if she loves him, she can bring about his freedom by coming to the mill on New Year's Eve and asking for his freedom. At the same time she must be able to recognize him among the other apprentices, who will be ravens. She agrees, and when Kramat returns to the mill, the Master, who is impressed by Kramat's knowledge of magic, offers him the mill and tells him that he can be his successor and make a good deal of money. Kramat refuses, and it is clear that the sorcerer will now kill him on New Year's Eve. Consequently, Kantorka comes to the mill that evening and demands Kramat's freedom. The Master shows her the twelve ravens, and to his dismay, she recognizes Kramat, which means the sorcerer must die at midnight when the mill is to be destroyed by flames. Kramat leaves the mill with Kantorka and the apprentices, and he asks her how she had managed to recognize him. She replies that she sensed that he was the only bird who showed that he was worried about her.

This short plot summary does not do justice to the complexities in Preußler's fairy-tale novel, which reads like a chronicle or reportage that makes the shape-shifting and magic appear credible. There is no hype or fantasy. Magic was part of the quotidian life of most people in the sixteenth

and seventeenth centuries. Magic was and is knowledge that equals power. Preußler tells the story as if it were matter-of-fact. It is true that Krabat does have a number of hallucinatory dreams, but Preußler does not exaggerate and depict the scenes as though they were beyond belief. He reports succinctly and bluntly because he seeks to grasp and depict the reality of poor, abused apprentices during a period of war when they are at the mercy not only of the sorcerer but also of the prince and an anonymous character who makes money off the work of the apprentices at the mill. More to the point Preußler metaphorically recalls his brief career in the German army and his five years in Russian prison camps. It is clear that he wants to recall the brutality of the Nazi and Stalinist periods and demonstrate how acts of human compassion and love can bring hope. There is no hint at the end of the narrative that magic will be used again. At least it will not be used to exploit other people. Krabat as apprentice has learned that the art and knowledge of black magic are too destructive to build humane relationships. Like the best of the apprentices in the tale type of "The Rebellious Apprentice," he is a rebel with a cause.

The historical evolution of Krabat tales in the region of Lusatia is a memetic cultural development that reveals how bits and pieces of legends were transformed into a hybrid fairy tale that relied heavily on the memplex of the "Rebellious Apprentice" and "Humiliated Apprentice" tale types. In my opinion the memetic driving force is rooted in the cultural memory of worldwide master-slave conflicts that persist today, and the tales themselves appear to exploit all kinds of modalities to depict the conflicts and call upon us to engage in the conflicts as they pertain to our lives. The "Sorcerer's Apprentice" tale types emerge from human struggles for self-knowledge, magic (mana), and power. Magic and magical transformation are of essence. While the Krabat tales can be localized in Central Europe, they have spread and contribute to the much larger tradition of "Sorcerer's Apprentice" tales and consequently have greater ramifications. Magic and magical transformation are not only key components of all these tales, but they also form some of the modern modalities such as filmmaking and films. What is fascinating about the films that deal with the sorcerer's apprentice is that they continue the antagonistic memetic conflict between the rebellious and humiliated apprentices conveyed through the cinematic modality that provides greater dissemination of the tale types with diverse plots and characters.

THE CURIOUS CINEMATIC STRUGGLE OVER
THE “TRUE” SORCERER’S APPRENTICE

In Central Europe, the “Rebellious Apprentice” tales continue to flourish in print, in the theater, in local storytelling, on television, and on the Internet. In particular the tales that concern the hybrid fairy tale of *Krabat* have greatly appealed to German and Czech filmmakers, who have “grabbed” hold of these tales just as the tales have grabbed them. What stands out in their works is that the memetic dissemination of the “Rebellious Apprentice” tale type through the media of film tends to be stronger in Europe than it is in North America and the United Kingdom. Strangely—or, perhaps not so strangely—the three important *Krabat* films produced in East Germany, Czechoslovakia, and unified Germany have had very little distribution in the United Kingdom and the United States. Yet they have stuck in the cultural memories of people in Central Europe, I believe, because of Europe’s experiences with fascism and war, and I want to discuss films by Celino Bleiweiß, *Die schwarze Mühle* (*The Black Mill*, 1975); Karel Zeman, *Krabat* or *The Sorcerer’s Apprentice* (*Carodejv učen*, 1978); and Marco Kreuzpaintner, *Krabat* or *Krabat and the Legend of the Satanic Mill* (2008); before analyzing the curious and virtually unknown history of “Sorcerer’s Apprentice” films in the United States. (In making this claim I do not want to discount the great significance of magic in Georges Méliès’s films of the 1890s and how magic and magical transformation are key to understanding the general international fascination of the cinema and the popularity of the Harry Potter films.)

In her book *The Politics of Magic: DEFA Fairy-Tale Films*, Qinna Shen notes that Celino Bleiweiß’s TV fairy-tale film, *The Black Mill*, was among ten or more East German fairy-tale films that didactically represented class struggles and ridiculed evil rulers during the existence of the German Democratic Republic.⁷² She remarks that these “films all have a similar structure typical of fairy-tale narratives. They also reinforce Marxist ethics that sympathize with and empower the working class. They span four decades attesting to thematic consistency or, to use rather unflattering terms, monotony and anachronism. The preference to adapt class-conscious and leftist tales constitutes one of the hall marks of DEFA fairy tales in comparison to those of the West.”⁷³

While it may be true that there is a monotonous emphasis on anachronistic class struggle in many of the DEFA fairy-tale films, this viewpoint

overlooks the contemporary relevant critique of East German conditions through metaphorical references in the films. In the case of Bleiweiß's adaptation of Jurij Brězan's *The Black Mill* (1968), it is clear and would have been clear to East German audiences that the film was not only about the exploitation of Křabat and the oppression of workers in the sixteenth and seventeenth centuries but also in the present-day of the German Democratic Republic and other Communist-bloc countries.

Bleiweiß follows the plot of Brězan's novella closely. However, the images of the workers in the film convey a critique of *contemporary* alienated work, "magical" deception, intimidation, and ruthless rule. Křabat, a free spirit, who appears to be eighteen or nineteen years old, is lured to work at the mill by the evil miller, who promises him powerful knowledge that will enable him to achieve and obtain whatever he wishes. Though the character of the miller is a stereotype of the wicked magician, and the characters of the workers and peasants are portrayed as flawless, noble but oppressed people, the film is not totally monotonous and kitsch, for it reveals the brutality of master-slave relations and false promises in a poignant manner. After all his desperate struggles to obtain power through magic, Křabat has the book of magic burned in the end and wanders freely into the forest, and the knowledge that he has gained about collective action in the conflict with his master appears to have given him hope for humanity that will guide him in future encounters.

Resistance and hope are the key themes in Karel Zeman's animated film, *Křabat*, which he made in Czechoslovakia and East Germany ten years after the Russians suppressed the cultural revolution in the Prague Spring of 1968. Based in part on the West German writer Otfried Preußler's 1971 novel, *Křabat*, the film has deep roots in European folk traditions. Zeman uses both folklore and Preußler's novel to form his own "contemporary" version of the tale type to comment on war, poverty, and tyranny. In his animated film *Křabat*, the protagonist, is a fourteen-year-old orphan wandering about Saxony in late medieval Europe. War is everywhere, and Křabat, a vagabond, begs and looks for food and shelter. During the warm weather, he is happy and manages to survive. However, the winter months are difficult. Starving, he is eventually lured to a mill by the sorcerer disguised as a raven. Once he arrives he believes that he will work as a miller's apprentice. However, he soon discovers that he will be compelled to study magic along with eleven other apprentices and to learn how to use it to help the evil sorcerer swindle people. At the end of each year one of the apprentices is to challenge the sorcerer in magic, and whoever

wins the battle of transformations kills the other. The sorcerer always wins by cheating. In the course of time the sorcerer defeats a few apprentices, who are replaced by new recruits. Every now and then Kramat is allowed to test his magic in villages. On an Easter outing from the mill Kramat falls in love with a maiden, whose name he never learns. And as he visits her secretly over time he grows more and more torn between his dedication to magic and his love for the maiden. The sorcerer discovers Kramat's love, whips him in front of the other apprentices, and warns him that he will be killed if he betrays the sorcerer. This whipping and another incident in which the sorcerer almost forces Kramat to kill his best friend make him realize that he must somehow read the sorcerer's forbidden magic book to become as adept at magic as the sorcerer. However, Kramat is puzzled by the last magic formula in the book that states "love is stronger than any kind of magic power." He tries to solve this formula, but before he does, the sorcerer changes all the apprentices into crows and intends to punish Kramat and kill him in a duel. Kramat resists the challenge, and just as the sorcerer is about to murder him, the anonymous maiden appears. The sorcerer declares that if she can tell Kramat apart from the other eleven apprentices after he blindfolds her, he will let them go free. At first the maiden is troubled, but when she senses Kramat's anxiety and worry for her life, she succeeds in choosing him. As soon as she makes this choice, the sorcerer's head splits in two and a candle falls onto the magic book. The magic mill explodes into flames as if an atomic bomb had fallen on it. All the apprentices leave the mill as they were, young vagabonds without any knowledge of magic. Kramat joins the unknown maiden in a starlit evening in the snow. Together they hold hands and walk off into the distant field.

Zeman's *Kramat* was beautifully made with cell and cutout animation, and it is a profound analysis of the deadly consequences of forced labor in the service of a dreadful, powerful tyrant. The apprentices are all poor young men without hope; they succumb to the lure or call of the magician. These young men are also killed in a way that strengthens the sorcerer's rule of violence. Zeman's drawings are not realistic. The cutout figures have sharp angular contours; the perspectives of the frames are constantly altered with vividly colored backgrounds that constantly change and reveal different hues. Various motifs such as the transformation battles, wings of the bird, or Kramat's magic wings, are used in diverse ways. For Kramat the wings are a possible means to escape prison, while the sorcerer uses the wings to attack and kill. Landscapes and architecture indicate mood and spatial freedom. The film

is narrated in the first person by Krabat, and it commences with frames of a peaceful summer meadow suddenly threatened by soldiers and war. The music is solemn throughout most of the film. There is hardly any dialogue. The sorcerer utters harsh commands. Otherwise the gazes of the characters indicate what they are thinking and feeling. Krabat never speaks to the anonymous maiden. They understand each other through glances and facial expressions. The end is a silent snowy winter evening of peace. The beauty of Zeman's film of resistance and hope is that he weaves his tale with very little dialogue or commentary. The startling images speak for themselves and challenge viewers to think for themselves.

In contrast to Zeman's hopeful adaptation of Preußler's novel, Kreuzpaintner's stark realistic film of 2008 follows Preußler's novel more closely than Zeman and covers the three years of Krabat's adolescence narrated at times by a voiceover, an older Krabat, who reflects upon the trauma of his youth. Darkness prevails throughout most of the film, indicating a more sober consideration of Preußler's work. A good part of this story was filmed in the rugged countryside of Rumania, and it develops into a chronicle of the times, the Thirty Years War (1618–48) that makes the shape-shifting and magic appear credible. As in the novel, the narrator of the film tells the story matter-of-factly. He reports succinctly and bluntly because he seeks to grasp and depict the reality of poor, abused apprentices during a period of war, when they are at the mercy of the sorcerer as well as the Saxon prince and an anonymous character who makes money off the apprentices' work at the mill. The film's entire atmosphere and lighting are gloomy, the opposite of spectacular American or light-hearted German fairy-tale films. The mill in which Krabat and the apprentices work is depicted as a concentration camp. The work is drudgery. The dominant color is black. The village nearby is impoverished. The landscape is withered. Kreuzpaintner draws parallels with the Nazi era—the Master is a ruthless dictator—and of course, parallels can be drawn to other historical figures and periods. Kreuzpaintner's fairy-tale film significantly breaks with a tradition of happy endings. The narrator remarks that he and the apprentices felt after all that happened that they could determine their own futures without magic, for they had gained freedom. Then they are pictured trudging into a forlorn wilderness. They move on with bitter hope.

In all three Krabat films, the victorious rebellious apprentice is somewhat battered at the end of the encounters with the sorcerer. Self-knowledge and

knowledge come with a price, but it is a price that is worth being paid. All three films were made by Germans and Czechs who suffered through World War II or have memories of World War II and were very familiar with conditions in the Communist-bloc countries in the postwar period. Overcoming the rampant evil of sorcerers was a struggle keenly felt and represented in these films. In contrast the films produced in America and England from 1930 to the present reveal a different attitude toward oppression and authoritarianism that is startling. For the most part the American films “celebrate” the omnipotence of sorcerers and the humiliation of apprentices. Of course this is not true in all of the films up to the present, especially in the Harry Potter films and in the cinematic adaptation of Ursula Le Guin’s *Earthsea* and stories that stem from the Merlin legends.

Contrary to what most people may think, the cinematic history of adaptations of “The Sorcerer’s Apprentice” did not begin with Walt Disney’s *Fantasia* of 1940 but with Sidney Levee’s *The Wizard’s Apprentice* of 1930, an extraordinary 10-minute black and white film with animation. The similarities between the Levee and Disney films are so great that there cannot be any doubt but that the Disney version was influenced by Levee’s film, even though it has never been given credit for being the first cinematic production of Goethe’s version of “The Sorcerer’s Apprentice.”

At the beginning of Levee’s film, which has only the music of Paul Dukas as sound, the wizard and his apprentice bring to life the statuette of a beautiful young woman. It is apparent that the apprentice is infatuated by the young woman as the wizard retransforms her into a small statuette. Then the wizard cautions him not to bring her to life again when he goes off to play chess. Left alone, however, the apprentice cannot resist the charm of the statuette and brings the lovely young woman to full life in a gothic castle. To impress her the apprentice casts a spell on a broom that sprouts arms and legs and begins to carry water from a well downstairs and to fill a fountain upstairs. The couple are delighted, but their delight is short-lived because the broom keeps bringing water from the downstairs well and begins to flood the upstairs and the entire castle. The couple must climb some stacks of books while the water mounts. The apprentice cannot stop the broom. He takes a knife and throws it at the broom, but the knife only manages to split the broom into many brooms. Now the water keeps rising, and the apprentice and the young woman may drown. Fortunately, while playing chess with a friend, the wizard sees water spilling out of the castle’s windows, and he

rushes to save the young couple from drowning through an incantation. The water disappears, the young woman is reduced to the size of the statuette, and the disappointed apprentice is briefly reprimanded while the wizard uses his magic power to unite the many brooms into one.

Dukas's music invigorates the romantic comedy. The action is set precisely to the movement of the music. Here the apprentice has some knowledge of magic but obviously not enough to keep the young woman alive and to stop the flooding of the palace. The wizard is not wicked and does not punish the apprentice. He just waves his finger at the apprentice, and that is that. Like Dukas's music, a scherzo, the story is a humorous sketch, more comic than serious.

This is not the case with the Disney adaptation of Goethe's "The Sorcerer's Apprentice," which is also comic but has more serious implications. Disney's film is not just an imitation of Levee's *The Wizard's Apprentice*; it also reflects more upon the master-slave dialectic in significant ways. In her analysis of Disney's ideological approach to the theme of apprenticeship, Erin Felicia Labbie explains the apprentice Mickey Mouse's desire to use magic to make his life less dolorous:

Mickey's impatience is at once an endearing characteristic that encourages the audience to identify with him, as well as with a potentially dangerous impulse. Impatience is desire that is marked by temporality; it is a longing for the future enacted in the present. For children, impatience to acquire knowledge leads to a learning process that associates knowledge with power. In the context of an apprenticeship to a sorcerer, impatience is imbued with profound significance. The ambiguous length of time taken to master alchemy places the apprentice at the mercy of the sorcerer. The labor of the apprentice becomes a marker of time and knowledge, and it may produce impatience when juxtaposed with the desire for power. Such a medieval form of apprenticeship is illuminated in "The Sorcerer's Apprentice."⁷⁴

While this interpretation has some merit, there is nothing in Mickey's expressions or behavior to indicate impatience. Instead, he can be best described as clever and curious, perhaps even daring. Mickey has been working hard, like a slave, and when left alone, he seeks a means to relieve his burden. He "rebels" against the sorcerer by taking his cone hat and replacing the sorcerer temporarily. He uses magic to lighten his burden by transforming the

broom into a worker reminiscent of the broom in Levee's film. Here Mickey uses an axe to try to stop the broom from carrying too much water, and as in Levee's film, more brooms are created. In contrast to Levee's film, the sorcerer, named Yen-Sid (Disney spelled backwards), returns and angrily turns everything to "normal." He sneers at Mickey Mouse, swats him with a broom, and Mickey trudges off as a slave. In short the master-slave static relationship is reestablished.

There is something very alarming and distasteful about the in-joke, Yen-Sid, as autocratic magician. In fact it is a sour joke, for Disney really did imagine himself and became somewhat the master magician of fairy-tale films, superseding Georges Méliès, but his self-celebration was not just egotistical, it was also a proclamation in favor of authoritarianism and celebrity. We should remember that this was the period of the 1940s, one in which fascist leaders like Hitler, Mussolini, and Franco were dominating Europe. In Disney's film the scornful and abrupt dismissal of the curiosity of a young person by the sneering magician indicated and indicates a fear of young people who might learn the secrets of magic and indeed replace the master magician. Characteristic of almost all of the Disney films, even after Walt's death, is a celebration of elitism and dismissal of small people's needs and wants. In *Fantasia 2000* (1999), introduced well after Walt's death, the only episode retained from the original 1940 film was "The Sorcerer's Apprentice," and the only change made to this episode was the infantile and stupid introduction by the entertainers Penn and Teller, who made a mockery of magic. In fact the entire film was nothing but a commodification of the original *Fantasia*. As the *New York Times* film critic Stephen Holden wrote,

From the movie's wraparound Imax images to its hosts (Steve Martin, Itzhak Perlman, Quincy Jones, Bette Midler, James Earl Jones, Penn and Teller, Angela Lansbury and James Levine) who introduce the segments, "Fantasia/2000" often has the feel of a giant corporate promotion whose stars are there simply to hawk the company's wares. As smooth as these introductions are, they give the film a choppy momentum and only underscore the grandiosity of the idea of "improving" mass culture by wedding classical music and animation. "Fantasia" was conceived as a glorified music-appreciation course designed to bring highbrow music to everyone. But while the synchronization of classical music with animated images certainly furthered the art of animation by encouraging abstract

design, it proved to be a hit-and-miss affair and not much more than high-flown kitsch, even at its best in the original production. Ideally the music and imagery should fuse into something larger than either. It has rarely worked out that way.⁷⁵

There is something deprecating about the way music is used in both *Fantasias*. In particular, Dukas's music is employed to emphasize the teaching of humiliation, or, put more simply as Holden does in his review: children are to listen to their parents and not endeavor to do anything without their supervision. In Levee's film Dukas's music is used to heighten the drama of the events, not to teach or preach. Nor is it used for synchronization with the animation. Though the apprentice is "humiliated" in Levee's *Wizard's Apprentice*, there is still a suggestion that he will continue to learn. The master-slave dialectic is kept open. In the two "Sorcerer's Apprentice" episodes of *Fantasia* and *Fantasia 2000*, the master-slave dialectic is abruptly stopped by Mickey's submission to Yen-Sid.

In the third Disney film, *The Sorcerer's Apprentice* (2010), there is no longer a trace of humiliation or submission. Instead, the film is a bombastic spectacle, very much influenced by the Harry Potter novels and movies. The film takes place in contemporary New York, when a ten-year-old boy named Dave, who evidently has magic in his blood and is related to Merlin, is discovered by a medieval magician named Balthazar, who has been roaming the world ever since Merlin's death and trying to protect it from the evil witch Morgan le Fay, who wants to destroy it. By the time Dave turns twenty, Balthazar takes him under his wing and teaches him all about "true" magic so that he can save the world from the witch and a bumbling cohort Horvath. There are a number of harrowing clashes with Horvath that quickly become boring because the audience knows that Dave and Balthazar will always escape and win. There is again another inside Disney joke when Dave wants to clean his messy apartment and take a shower at the same time. So he uses his magic to have a mop tidy his room for him. However, he loses control of this mop and other mops because he does not know enough magic. Balthazar, the master, must rescue him and convince him to continue to learn. Eventually, Dave proves that he is the authentic heir to Merlin's legacy and kills Morgan Le Fay and even saves Balthazar's life.

What is significant about this insignificant film is that the apprentice is not humiliated. Instead we learn from the action that in the hands of the right

teacher, the apprentice learns to use the knowledge of magic to do good in the world, even if it means killing. In other words there is another strand in the texture of the “Sorcerer’s Apprentice” memeplex: the apprentice is a chosen hero or genetically gifted young man, who must serve under an empathetic wise sorcerer of “white” magic, and/or discover his endowed gifts, so that he can defeat evil forces in the world. Hmm, this might make for a Harry Potter novel!

There are two other films that indulge in the spectacular achievements of a rebellious apprentice who is magically endowed with gifts that enable him to become a celebrated hero. In David Lister’s *The Sorcerer’s Apprentice* (2002), set in contemporary England, a young boy named Ben moves to a new town and discovers that his aging neighbor is Merlin, who teaches him all the magic he must know to defeat (yet again) the wicked Morgana before she can destroy the world. In *Merlin’s Apprentice* (2006), a long and tedious TV mini-series, a handsome young thief named Jack arrives in Camelot, where he is chosen by Merlin to improve his magical skills. In the meantime the Holy Grail has been stolen, and the barbarians attack Camelot. Merlin learns somehow that Jack is his son who was born from the relationship that Merlin had with the Lady of the Lake. In combat with the barbarians, Merlin dies and passes on his legacy to Jack, who, of course, defeats the barbarians using magic and restores Camelot’s fame.

Both of these “action” films are based on a feeble understanding of the late medieval Arthurian legends, and they basically foster hero worship and a narrow understanding of evil. It is what I call dichotomous thinking as opposed to dialectical thinking, and accordingly, the films paint the world black and white despite the colorful battles and the real complex developments that lead to evil actions. In two other films based on Ursula Le Guin’s *Earthsea* stories, one of them, *Earthsea* (2004), followed the stereotypical pattern of transforming young Ged and an apprentice’s quest for self-knowledge into a swash-buckling young hero and startling exploits to titillate TV audiences. Le Guin, whose novels served as the basis for this mini-series, was excluded from working on the filmic adaptation and wrote an angry critique in which she stated: “The books, *A Wizard of Earthsea* and *The Tombs of Atuan*, which were published more than 30 years ago, are about two young people finding out what their power, their freedom, and their responsibilities are. I don’t know what the film is about. It’s full of scenes from the story, arranged differently, in an entirely different plot, so that they make no sense.”⁷⁶

Though she was more receptive to the animated Japanese film, *Tales from Earthsea* (2006), directed by Gorō Miyazaki, she voiced strong objections to the way her tales have been adapted: “Much of it was, I thought, incoherent. This was because I was trying to find and follow the story of my books while watching an entirely different story, confusingly acted by people with the same names as in my story but with entirely different temperaments, histories, and destinies. . . . The moral sense of the books becomes confused in the film.”⁷⁷ Indeed, Ged, the Archmage, who was the apprentice in Le Guin’s first novel, now becomes the great magician who takes a murderer named Arren under his wing for no reason whatsoever. In the end, the conflict between good and evil is simplified in a battle unto death between his petite girl friend, Therru, and the evil Cob, who wants eternal life that would upset the balance in the world. However, the real imbalance is created by a meaningless stereotypical plot that once again divides the world’s moral forces into black and white.

Perhaps the most interesting films since 1945 that have explored the underlying tensions and complexities of “The Sorcerer’s Apprentice” tales are two short films, one a ballet directed by the multitalented Michael Powell, *The Sorcerer’s Apprentice* (1955), and the other, an animated film, *The Sorcerer’s Apprentice* (1980), directed by the gifted Canadian filmmaker Peter Sander. It is difficult to describe the tour-de-force dancing of Sonia Arova, the prima ballerina, cast as the apprentice, and the ballet company of the State Opera Hamburg, choreographed by Helga Swedlund. Suffice to say that the dancers who are mainly masked either as demons or cats blend with the haunted mansion. It is clear that this is the “home” of black magic, and the eerie music composed by Walter Braunfels reinforces the mood of dark magic. When the majestic magician departs, the apprentice is moved by temptation and mystery to transform a broom into a helper who is split into two helpers and almost swamps the haunted mansion. What is striking about the ending of the short ballet is the final shot of the apprentice groveling for pardon. More than the Disney version of Goethe’s poem, this film represents the master-slave dialectic, which ends in total submission of the young pupil.

In contrast Sander’s film is a stunning, simple depiction of the clever and rebellious apprentice, based allegedly on a tale by the Brothers Grimm and narrated by the well-known American actor Vincent Price. Actually this cinematic adaptation borrows greatly from other European tales and features a poor young boy named Hans wandering through a desolate landscape. Suddenly he encounters a black cat, which changes itself into the vicious sorcerer,

named Spellbinder, who asks him to become his apprentice. In need of work and money Hans agrees to come with him, but when he tells Spellbinder that he can read and write, the sorcerer rejects him. Quickly Hans pretends that he cannot and convinces the sorcerer by saying that he had previously misunderstood him. So Spellbinder takes him to his majestic castle on the top of the mountain, where he meets Greta, the young modest maid, who keeps house for the sorcerer. Hans is put to work and made to do menial tasks that enable the sorcerer to develop his powers. Once Hans discovers that the sorcerer often leaves the castle to cause havoc in the world, he decides, with the help of Greta, to read the magic book of spells so that he can oppose Spellbinder. At one point the sorcerer discovers Hans's secret and challenges him to a duel that takes several days until Hans changes himself into a fly on the magic book, and Spellbinder replies by transforming himself into a spider. Just as Spellbinder is about to eat Hans as a fly, Hans changes himself back into a human and slams the magic book shut, thereby crushing Spellbinder. Then the castle begins to crumble and eventually explodes, as Hans and Greta escape with the magic book. Greta remarks that he can now change the world for the better with his magic. Hans agrees, and the first thing he wants to do, he tells Greta, is to teach her how to read. They hold hands as they march off to Hans's home.

Sander's open, hopeful ending is characteristic of various interpretations and adaptations of the "Sorcerer's Apprentice" tales that stand in opposition to the "Humiliated Apprentice" tales. In the post-World War II period, however, the most in-depth accounts of the struggles of young apprentices faced with malicious male wizards who want to exploit or kill them are generally to be found in novels for young and old readers, and I want to turn to a small selection of what I believe to be the more serious treatment of the master-slave dialectic.

OVERCOMING ABUSE IN THE NOVELS AND STORIES ABOUT APPRENTICES

The number of novels and tales written about the sorcerer's apprentice in English-speaking countries since 1940 is mind-boggling.⁷⁸ What is also fascinating is that there is a clear division in the memeplex between narratives written for children between the ages of four and ten and those written for young adults and adults. The books published for the very young tend to be

picture books and ape Disney's *Sorcerer's Apprentice* film and book version of 1940. That is, they didactically promote the notion that "curiosity killed the cat." Young boys—and sometimes a girl or two—are depicted as foolish and whimsical and are to be taught that magic can be dangerous if they do not know fully how to control it, and therefore, they are not to dare, play, or experiment with this "secret" knowledge. They are to adhere to the commands or dictates of their masters. The humiliation of apprentices and pupils is always rationalized because children are considered irrational when they question authority. In the brightly colored picture books the punishment is not always severe because the master generally wants the apprentice simply to conform to his orders and work submissively and harmoniously for him. The magician must rescue the apprentice/pupil from himself because he does not know what he wants or who he is. For the most part American and British picture books are not even worth discussing because they rarely alter the Lucian/Goethe/Disney plot, and the illustrations are bland and predictable, even when they are done by such subversive illustrators as Tomi Ungerer.⁷⁹ What is important to know is that, thanks to Disney, Golden Books, Ladybird Books, and other major publishers, the humiliated apprentice is "celebrated" for his foolhardiness throughout the world.

In contrast stories and novels for older readers stand in opposition to those created for the very young. Instead of humiliation and conformity these works complicate the dichotomy of humiliation and rebellion. Whereas some minimize the abuse that the apprentice suffers in his engagement with a master, most of the narratives tend to favor subversion and emancipation from arbitrary and authoritarian magicians who want to maintain power and control over apprentices and pupils. These works are very diverse and complex—even the popular ones written for the fantasy and fairy-tale trade market. Indeed, they are concerned with the physical, sexual, and psychological abuse of young people who are cultivated to serve masters and a master narrative. There can be no doubt that the memetic appeal of these works is due to the worldwide abandonment and maltreatment of young people and the conflicts that they have with their "superiors," and I want to discuss some of the more salient works that, I believe, shed light on different perspectives taken by writers who endeavor to provide alternatives to the humiliation of young people.

Unlike the optimistic fantasy novels or speculative fiction very much related to the Harry Potter novels, there are four somewhat disturbing "realistic"

narratives that reveal the limitations of rebellion and yet keep the master-slave dialectic open to discussion. The works I want to consider here are François Augiéras's novella, *L'apprenti sorcier* (1964), translated into English in 2001; Charles Johnson's story, "The Sorcerer's Apprentice" (1986); Susanna Clarke's long novel, *Jonathan Strange & Mr. Norrell* (2004), adapted for television in 2015; and Elif Shafak's *The Architect's Apprentice* (2014).

Of the four works about sorcerers' apprentices, Augiéras's masochistic first-person narrative is the most disturbing because it is a coming of age novella that celebrates physical brutality as natural learning and love. The nameless sixteen-year-old narrator is sent one summer by his parents to live with a thirty-five-year-old "peasant" priest in the southwest French countryside of Sarladais, known for its mysterious woods and strange customs. No sooner does the boy arrive than the priest ties him up and rapes and beats him. The boy does not protest but finds his treatment somewhat pleasurable. Left alone in the presbytery because the priest travels about the region visiting different parishes, the boy explores the huge house and surrounding woods as places of enchantment. Whenever the priest returns, he does not speak much except to fondle and whip the boy. Eventually the narrator meets a twelve-year-old boy who delivers bread to different homes in the community. He immediately falls in love with the boy and seduces him. Under the "guidance" of the priest, who is more pagan than religious, the narrator has a love affair with the boy and thrills to the exposure of nature and the beatings of the priest. Finally, there is a possibility that the police will arrest the narrator because of his illicit relationship with the boy and place him on trial. But the boy protects him, and the narrator and the priest, who has known about this relationship, celebrate their victory after a strange adventure on a river with a glass of wine.

In the afterword to this novella, the translator, Sue Dyson, writes about the young narrator: "He will hide his soul, sheltering it from men, in a secret spring of the Vézère [nearby river]; he will triumph against the laws of society. And it becomes clear that this tense, shadowy tale, burning with love, is a eulogy in praise of difference, an apprenticeship to purity, and act of worship to beauty in the temple of *Périgordin* nature."⁸⁰ Despite these eulogistic comments, there is something disturbing in Dyson's simplistic praise for a novella that uses the pretext of an awakening in "pure" nature and distorted notions of spiritual pantheism to excuse the sadistic behavior of a priest and the submission of a helpless adolescent, who then practices what he has learned on a twelve-year-old. Augiéras's novella is a first-person

account of deception and self-deception. He describes humiliation and degradation as pleasure and learning after he has undergone incarceration that he must explain to himself. If anything, the learning “process” has caused trauma that does not lead to self-knowledge but an avoidance. If anything, the novella twists the tale type of the “Sorcerer’s Apprentice” into a celebration of “pure” pedophilia, a sickness that has plagued the Catholic Church and its legions of priests for quite some time, not to mention its tradition of authoritarianism.

At the end of Augiéras’s novella there is a certain discomfort that the narrator expresses, despite his self-proclaimed “victory,” and also an unease that a reader of this work might also experience for different reasons. This is also the case in Charles Johnson’s short story, “The Sorcerer’s Apprentice.” However, there is very little self-deception or masochism. Ironically, the discomfort arises at the end of the narrative about the initiation of an African American into the secrets of sorcery because the young man, Allan Jackson, who goes to study with the old blacksmith sorcerer, Rubin Bailey, wants to succeed him too much. “Allan loved the Sorcerer, especially the effects of his craft, which comforted the sick, held back evil, and blighted the enemies of newly freed slaves with locusts and bad health.”⁸¹ Rubin, who lives in South Carolina at the end of the nineteenth century, teaches Allan all he knows with the warning that he should be careful about wanting to do good and to be too faithful or too eager; otherwise the good becomes evil. Yet Allan really does not understand what Rubin means and focuses mainly on learning the techniques of the craft, not its soul. Consequently, after five years, when Allan is twenty-five years old, he finishes his apprenticeship and is a superb technician but does not have confidence in himself and philosophical understanding of magic. In his first case he fails to save the life of a baby, and consequently, he is so discouraged that he conjures demon kings and wants to commit suicide. “For now he was sure that white magic did not reside in ratiocination, education, or will. Skill was of no service. His talent was for pa(o)stiche. He could imitate but never truly heal; impress but never conjure beauty; ape the good but never again give rise to a genuine spell. For that God or Creation, or the universe—it had several names—had to seize you, use you, as the Sorcerer said, because it needed a womb, shake you down, speak through you until the pain pearled into a beautiful spell that snapped the world back together. It had abandoned Allan, this possession.”⁸² Only his old father can save Allen from committing suicide at the end, when he breaks the demonic circle and

grabs hold of his son. Allan is relieved, but it is unclear whether the young man will ever realize his goal of succeeding Rubin.

In a curious essay that seems to apologize for or rationalize the ending of Johnson's tale, Herman Beavers writes that "it would be wrong to read this [the ending] as Johnson's capitulation to an integrationist aesthetic that resituates blackness in the null space created for it by the Enlightenment. Rather, we find ourselves in a moment when Allan Jackson's life as a 'race man' is so uncertain, he can only imagine a life characterized by discomfort and disillusionment."⁸³ Beavers believes that Johnson's tale calls readers "to embrace our own forms of incompleteness, inviting us to recognize that who we are results from the ways that instruction and misguidedness constitute the Way."⁸⁴ Clearly, such a generalization has a certain truth to it. But this minimizes the pessimism of the tale. Written during the 1980s at a time when the civil rights movement was stalled and Ronald Reagan was president of the United States, there was little hope that the older generation, black or white, could pass on the knowledge and experience necessary to institute reforms and to carry out what the sorcerer, Rubin Bailey, could accomplish right after slavery. Allan is a figure of failure, and his fate indicates that dialectics do not lead to emancipation in a society in which perfect achievement and technique are worshipped above humanity. Allan is not humiliated. He is belittled by demons who think he is not worthy of their attention.

In contrast, the magicians Gilbert Norrell and Jonathan Strange are more than worthy of the attention by demonic fairy-tale creatures in a struggle for magic and power in England during the early part of the nineteenth century. For over 300 years practicing magicians seemed to have vanished from early modern England, but Susanna Clarke's unusual novel, *Jonathan Strange & Mr. Norrell*, an exemplary work of speculative fiction, restores magic not only to England and Europe plagued by the Napoleonic Wars but also to our contemporary world of fiction. Marek Oziewicz explains that

speculative fiction is in fact a galactic span term for a great number of nonmimetic genres such as the gothic, dystopia, zombie, vampire, and postapocalyptic fiction, ghost stories, superheroes, alternative histories, steampunk, magic realism, retold or fractured fairy tales and so forth. Most of these genres are either derivatives of fantasy and science fiction or hybrids that elude easy classifications. . . . Characterized by extended thought experiments that involve the hypothetical, the supernatural, or

the impossible, speculative fiction is more cognitively stimulating than the mimetic genres. Unlike the mimetic genres, it offers no pretense of being of being factual or accurate, a denial that endows it with a deeper potential for ethical considerations.⁸⁵

Clarke's garrulous 800-page novel, a pastiche of genres, can certainly be considered speculative fiction, for it employs a great number of nonmimetic genres to raise questions about the ethical use of magical knowledge to intervene in politics and in personal lives. At the heart of her mock historical novel is the master-slave dialectic related to the tradition of sorcerer's apprentice tales.

Mr. Norrell, a reclusive and eccentric practicing magician, is discovered by members of the Learned Society of York Magicians in 1806. Once he demonstrates his great powers by reviving the dead fiancée, Emma Wintertowne, engaged to the Cabinet Minister Sir Walter Pole, he becomes famous by reintroducing magic into England and begins to assist the English government in its battles against Napoleon. However, it should be noted that Mr. Norrell makes a bargain with a demonic fairy called "the gentleman with the thistle-down hair" that obliges Emma to spend half her time with this fairy in the Faerie Kingdom of Lost Hope along with her husband's black butler ironically named Stephen Black; the other half is to be spent in the so-called real world.

At a certain point a young man named Jonathan Strange, who is more or less a drifter from the upper class, takes an interest in magic once he marries a wealthy young woman named Arabella, who wants him to do something with his life. After studying by himself, Strange becomes a competent practicing magician. Then, to improve his skills and knowledge, he works as an apprentice under Norrell's tutelage for a few years, and once he becomes Norrell's equal, they have a dispute over the origins of magic in England, and Strange separates from his master. Their conflict leads to upheavals in England, for each one wants to prove that he is the best magician in the country. Taking advantage of this conflict, the wicked gentleman with the thistle-down hair causes havoc and goes on a destructive rampage that involves the kidnapping of Arabella, who is forced to live in the Kingdom of Lost Hope. To save his wife Strange makes peace with Norrell, and they unite to bring about the evil fairy gentleman's death, allowing Stephen Black to become the King of Lost Hope and Arabella to return to life. However, Norrell and Strange are trapped together in *Eternal Night*, a curse brought upon them by the

gentleman with the thistle-down hair before his death. Though this ending may seem miserable to Arabella, who has been liberated from her enchantment, Strange explains to her:

Do not be miserable, I beg you. Apart from anything else, I do not suffer. At little perhaps at first, but not now. And Norrell and I are hardly the first English magicians to labour under an enchantment. . . . Besides who is to say that Darkness may not be of advantage to us? We intend to go out of England and are likely to meet with all sorts of tricky persons. An English magician is an impressive thing. Two English magicians are, I suppose, twice as impressive—but when those two English magicians are shrouded in an Impenetrable Darkness—ah, well! That I should think is enough to strike terror into the heart of any one short of a demi-god!⁸⁶

The optimistic resolution at the end of Clarke's novel is one that points to an ongoing negative dialectic or dialogue, for the two magicians do not want to destroy each other. Rather, they must bring light to themselves and other people to emerge from darkness. Their solipsistic and petty debate about the origins of magic and competition for laurels is transformed into a search for shared enlightenment. The work of master and apprentice is shared because both magicians have learned that they cannot defeat evil without cooperation.

There are no magicians in Elif Shafak's historical romance, *The Architect's Apprentice*, but there are plenty of master-slave conflicts and incidents of magic throughout the narrative that not only recall the ancient modes of apprenticeships and class and religious struggles in sixteenth- and seventeenth-century Turkey, India, and Europe but also speak to the present. Surprisingly, most of the reviews written soon after Shafak's book appeared in England and the United States during 2014 and 2015 did not deal with the major theme of apprenticeship and class and religious struggle, and yet Shafak's dedication makes it clear that she is most concerned with all types of relations between different masters and slaves: "For apprentices everywhere," she writes, "no one told us that love was the hardest craft to master."⁸⁷ Indeed, Shafak weaves a tapestry of master-slave incidents that focus on a twelve-year-old Indian boy named Jahan, who arrives in Istanbul as a stowaway, pretending to be the trainer of a white elephant called Chota, a gift for the Ottoman ruler Suleiman the Magnificent. A curious, outspoken, and creative boy, Jahan is soon taken under the wing of the great Ottoman architect Mimar Sinan as an apprentice to join three other young apprentices, and he begins to learn how

to love and maintain his love for architecture, the sultan's daughter Mihrimah, and his noble elephant. This is not an easy task because most of the relations in the Ottoman Empire are based on strict laws, rules, and customs of obsequiousness, beginning with subservience to Allah and other gods. Sinan as master architect circumvents the authoritarian regulations of this time by sharing his knowledge with his apprentices and cultivating their creativity, especially because they had been broken and forsaken. At first Jahan, who cannot stop thinking of returning to India and taking revenge on his stepfather for murdering his mother, is bewildered and asks Sinan why he is helping him, and the architect replies:

"You are talented, but you ought to be tutored. You must learn languages, If you promise to put your heart into this, I'll help you get lessons at the palace school. Men in the highest positions have been educated there. You have to strive as hard as they did. Year after year."

"I am not afraid of work, *effendi*," said Jahan.

"I know but you must let go of the past," said Sinan as he stood up. "Resentment is a cage, talent is a captured bird. Break the cage, let the bird take off and soar high. Architecture is a mirror that reflects the harmony and balance present in the universe. If you do not foster these qualities in your heart, you cannot build."

His cheeks burning, Jahan said, "I don't understand. . . . Why do you help me?"

"When I was about your age, I was fortunate enough to have a good master. He is long dead, may God have mercy on his soul. The only way I can pay him back is by helping others," Sinan said.⁸⁸

Throughout the novel, Sinan serves as a model of humanity and tolerance, and time and again his humane comportment and dedication to the art of architecture over the eighty years that Jahan "serves" him enable the boy gradually to come into his own as a master architect later in India. This is not a minor accomplishment because Shafak weaves tales of treachery, arbitrary execution, violent wars, maltreatment of women, petty jealousies, torture, constant humiliation and exploitation of common people, laborers, and slaves, rivalries between religious groups, and revenge in her fantastical tapestry. It is clear that Shafak favors marginal figures such as the mischievous gypsy leader Balaban, who "magically" rescues Jahan several times. In the end, however, it is thanks to Sinan's wise teaching and love in contrast to the violence and violation of the

times that Jahan learns how important the principles of tolerance, cooperation, and devotion to art can be in his struggle to define himself.

The themes of unity, cooperation, and social justice are common in many other stories and novels that recall the tradition of “Sorcerer’s Apprentice” tales and are part of the cultural memory of post-1940 American and British fantasy. For instance, Ursula Le Guin’s classic novel *A Wizard of Earthsea* (1968) and its sequels, *The Tombs of Atuan* (1971), *The Farthest Shore* (1972), *Tehanu* (1990), and *The Other Wind* (2001), are part of a major development in speculative fiction that is derived from the “Humiliated Apprentice” and “Rebellious Apprentice” tales. *A Wizard of Earthsea* is particularly important because it incorporates various elements and motifs of these tales that hark back to the Greco-Roman period and medieval Europe, and because it has had a major influence on numerous other stories and books that have followed its publication.

In Le Guin’s fictional world of Earthsea the young protagonist Duny, who is nicknamed Sparrowhawk, is given his true name, Ged, on his thirteenth birthday and is “chosen” as a natural mage (magician) by the elderly sorcerer Orgion the Silent. However, Ged does not have a good sense of how magic can offset the natural balance of the world, Orgion must teach him to temper and control his gifts. In fact Ged misuses Orgion’s magic books, compelling the wise mage to reprimand Ged and banish a shadowy creature. After this incident Ged begins to learn humility and modesty from Orgion, and he is sent to a magician’s school on the island of Roke, where he competes with older boys to display his great powers. However, in a conflict with Jasper, his main rival, Ged upsets the balance of the natural order and releases a shadow creature from the dead that scars him for life. When he graduates from the school at Roke at age eighteen, he has various adventures in which he must use his powers to oppose dragons and other destructive forces. Finally, Ged learns from Orgion that he must confront the shadow creature if he is to come into himself—that is, to grasp who he is and what he wants to become. Instead of killing the shadow creature Ged embraces it as part of himself, and his friend Vetch, who watches this incident, believes at first that Ged might have been vanquished by the sinister creature. However, “now when he saw his friend and heard him speak, his doubt vanished. And he began to see the truth, that Ged had neither lost nor won but, naming the shadow of his death with his own name, had made himself whole: a man, who, knowing his whole true self, cannot be used or possessed by any power other than himself, and

whose life therefore is lived for life's sake and never in the service of ruin, or pain, or hatred, or the dark."⁸⁹

In Le Guin's dialectic, self-knowledge is obtained by absorbing the *Other*, which is actually part of oneself, not by effacing it. Ged and all the other young apprentices who follow him in speculative fiction can use their special magical gifts to combat injustice only if they recognize who they are and the potential they carry with them to unleash dark forces. The ethics of responsibility is fostered in all of Le Guin's works and in the best of popular fantasy up through J. K. Rowling's novels dealing with Harry Potter and Voldemort. In Raymond Feist's *Magician: Apprentice* (1982) and *Magician* (1986), the orphan boy, Pug, goes to study with the master magician Kulgan in the Kingdom of Isles and learns to use his unusual magic powers to protect it from menacing outsiders. In Margaret Mahy's *The Magician of Hoard* (2008), a twelve-year-old farmer boy, named Heriot Tarbas, who has all the signs of being a natural magician and can read minds, is taken by force to the king of Hoard's court, where he is more or less exploited to serve the king's ruling interests. Heriot gradually learns that a magician has other ethical responsibilities and breaks away from his masters to become more in touch with his own needs and to attain the independence and recognition that he has always desired. In Trudi Canavan's *The Magician's Apprentice* (2009), Tessia, a young woman living in a small village of ancient Kyralia, serves an apprenticeship in magic healing under Lord Dakon and becomes involved in a long and devastating war between Kyralia and another country called Sachaka. During the war she employs great powers of healing to serve friend and foe, and when the war is concluded, Tessia has become the greatest healing magician in the world. In James Morrow's *The Philosopher's Apprentice* (2009), a philosophy student named Mason Ambrose is hired by a wealthy woman to teach a young girl named Londa on a remote Caribbean island. She has lost her moral compass due to a car accident on an island. In her recovery, however, Londa causes more damage than good when she tries to apply her learning of social justice in extreme ways. Here ethical learning cannot be imposed even with good will because Londa does not have a good sense of herself and the world.

Nevertheless, in many of the novels, especially those for young readers, the protagonists are moral arbiters who expose the contradictions of society and use the magic that they learn to try to resolve those contradictions while coming into their selves. So, for instance, in Diana Wynne Jones's novel *House of Many Ways* (2008), a young "respectable" girl by the name of Charmain

Baker, whose main goal in life is to become a librarian, is called upon by her great-uncle William, the Royal Wizard of Nordland, to look after his magic house because he must depart to be cured of an illness. Charmain soon learns that not only is the house falling apart but also the kingdom. At one point she joins with a wizard's apprentice named Peter, who often bungles magic. Nurtured by the kindly William, the young girl and boy manage to restore order to the house and kingdom in comic adventures that demonstrate how wisdom can be a guiding principle in an ethical and cognitive learning process.

This is also the case in Sarah Prineas's *The Magic Thief* (2008). She uses an original narrative technique to tell her fairy tale about Conn by having the fourteen-year-old thief narrate a section of a chapter quickly followed by first-person comments written by the wizard Nevery in his diary. The chapters form a strange often comic dialogue with each character communicating his feelings. The setting of the novel is the realm of Wellmet during the late Middle Ages. Conn, who is wanted for thievery in Wellmet, tries to steal the great wizard Nevery Flingas's locus magicalicus, a stone used to work magic spells. Nevery catches the orphan, and despite Conn's rebellious and feisty ways, he takes a liking to him and decides to take him on as an apprentice. In the meantime, someone is stealing magic from the realm and thus causing living conditions to decline. Though Nevery does not always trust and agree with Conn, who must find his own magicalicus to be Nevery's official apprentice, it is Conn who eventually leads Nevery to discover who the real criminals are, and the great wizard is able to save Wellmet from destruction. But it is the cunning Conn, who perceives the menace of corruption better than even the wise wizard Nevery, who puts a tentative stop to the danger to Wellmet. It is the innocent eye of truth and youth that triumphs in the end, and it is an innocence that other novels seem to want to recuperate.

This can be seen in Anne Ursu's novel *The Real Boy* (2013), in which the eleven-year-old Oscar serves Master Caleb, the number-one magician on the island of Altheia, as a shop hand by running errands and by collecting herbs and flowers so that the magician can make them into potions, which he sells. Altheia is an island and the last bastion of magic in the world. Most people on this island think they are perfect, and there are many magicians. Oscar, however, is autistic and different, often treated in a demeaning manner especially by the magician's apprentice, Wolf. When Oscar leaves the island to sell his potions and Wolf seems to have been killed by a monster, Oscar joins with a young female magician named Callie to save the island from the

monster and a strange sickness. Since Oscar can read—a fact that he kept from Callie and Wolf—he knows a good deal about magic and how it can be positive and destructive, while Callie is a healer. At one point, Oscar believes that his difficulties as an autistic boy might stem from the fact that he is an artificial puppet created by Caleb, but he comes to realize that he is simply different from other people, and that most people on the island had been deceiving themselves about how perfect they are. What becomes essential in Oscar's quest is a discovery that honesty means more than magic, and the entire island must come to terms with an honest self-revelation.

Almost all the stories and novels stemming from the tale type of the “Sorcerer's Apprentice” since the 1940s are both coming of age narratives or coming to terms with social and political contradictions in a particular society. Self-knowledge, exotic or supernatural knowledge, and technology as “mana” are fundamental in conflicts that involve consciousness and self-consciousness. Mistreatment of young people and misunderstandings can only be countered by the wise nurturing of young children and the empathetic comprehension of the problems the young face as they strive to gain an understanding of their situations.

One of the more interesting recent examples of how the master-apprentice conflict is played out to validate a negative dialectical approach to learning and maturation can be seen in the Japanese director Mamoru Hosada's *The Boy and the Beast* (2014), produced as an animated film and manga. In this story a forlorn nine-year-old boy named Ren runs away from home after his mother's death and lives alone on the streets of Tokyo. At a certain point a large hooded, bear-like beast named Kumatetsu offers him shelter and then leads him through some alleys to the other world of Jutengai, inhabited by beast people. Ren is renamed Kyuta. The young boy soon learns that Kumatetsu is vying to become the successor to the old master of Jutengai, who will soon retire and become a god, but Kumatetsu, who is somewhat lazy and carefree, must fight a popular, disciplined opponent named Iozen if he wants to become the new master. Consequently, Kumatetsu makes Kyuta his apprentice so that he can do serious training for the great combat. Interestingly, Kumatetsu does not know how to teach, and Kyuta is a stubborn learner. In their “master-slave” conflict they unexpectedly and gradually learn from one another and to respect one another. In the process Kyuta develops into an excellent fighter himself, while Kumatetsu deals with his laziness and gruffness. By the time Kyuta turns seventeen, he wanders back into the human

world and meets a young girl named Kaede, who teaches him how to read and write and helps him reacquaint himself with his biological father. Since Kumatetsu does not like Kyuta to spend so much time in the human world, they have a falling out, and Kyuta leaves Jutengai right before Kumatetsu is to have his final combat with Iozen to determine who will be the new master of Jutengai. All three major protagonists, who were initially alone and lonely, learn in their conflicted relationships of mentor-pupil to gain meaning from one another and to prevent an evil spirit from creating a major disaster.

Although *The Boy and the Beast* does not include an evil sorcerer in the film and a battle for manga, it raises key themes of the master-slave conflict, self-knowledge, and the use of power. Indeed, it explores alternative ways to resolve conflict without a fight to death. Moreover, *The Boy and the Beast* reveals that we shall never lack for tales based on the master-slave dialectic so deeply embedded in most cultures. Tales about magical transformation will persist as long as voices of resistance to domination and exploitation continue to make themselves heard.

NOTES

1. *Folklore* 21.2 (June 1910): 147.
2. *The Philosophy of Enchantment: Studies in Folktale, Cultural Criticism, and Anthropology*, ed. David Boucher, Wendy James, and Philip Smallwood (Oxford: Clarendon Press, 2005), 129.
3. Jack Zipes, *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter* (New York: Routledge, 2002), 175.
4. William Alexander Clouston, *Popular Tales and Fiction*, vol. 1 (Edinburgh: William Blackwood and Sons, 1887): 413.
5. For an excellent study of the Harry Potter novels as fairy tale, see Elaine Ostry, "Accepting Mudbloods: The Ambivalent Social Vision of J. K. Rowling's Fairy Tales," in *Reading Harry Potter: Critical Essays*, ed. Giselle Liza Anatol (Westport, CT: Praeger, 2003): 89–101. Ostry writes: "Rowling intends to teach children that what matters is one's character, not color, pedigree, or wealth. However, her radical presentation of social issues is hindered by 'utter traditionalism.' This ideological doubleness mirrors the fairy tale, which is simultaneously radical and traditional. Because of Rowling's faithfulness to the fairy tale she often contradicts herself. Just as the fairy tale's radical qualities are matched by traditional inflexibility, so is Rowling's antimaterialism matched by an awe of wealth, her antiracism foiled by a reliance on 'color blindness' and stock types, and her hero simultaneously ordinary and princely" (89–90).
6. Hans-Jörg Uther, *The Types of International Folktales: A Classification and Bibliography*, 3 vols., FFCommunications 284 (Helsinki: Suomalainen Tiedeakatemia, 2004).

7. See Elisabeth Young-Bruehl, *Childism: Confronting Prejudice against Children* (New Haven, CT: Yale University Press, 2012).
8. See Ximena Gallardo-C. and C. Jason Smith, "Cinderfella: J. K. Rowling's Wily Web of Gender," in *Reading Harry Potter: Critical Essays*, ed. Giselle Liza Anatol (Westport, CT: Praeger, 2003): 191–205.
9. See Hans-Jörg Uther, "The Magician and His Pupil" (ATU 325), in *The Types of International Folktales: A Classification and Bibliography*, vol. 1 (Helsinki: Academia Scientiarum Fennica, 2004): 207–9.
10. For a full discussion of memeplex, see my *Grimm Legacies: The Magic Spell of the Grimms' Folk and Fairy Tales* (Princeton, NJ: Princeton University Press, 2015): 67–68.
11. Francis James Child, ed., *The English and Scottish Popular Ballads*, vol. 1 (New York: Houghton, Mifflin, 1882): 399–402.
12. Guido Görres, ed., *Altrheinländische Märlein und Liedlein* (Koblenz: 1843): 78–80.
13. Child, 401.
14. Graham Anderson, *Fairytales in the Ancient World* (London: Routledge, 2000): 104.
15. See Damian Kalitan, "In Search of the Sorcerer's Apprentice: Between Lucian and Walt Disney," *Journal of Education, Culture and Society* 1 (2012): 94–101.
16. Daniel Ogden, *In Search of the Sorcerer's Apprentice: The Traditional Tales of Lucian's Lover of Lies* (Swansea: Classical Press of Wales, 2007): 232–33.
17. Fritz Graf, *Magic in the Ancient World*, trans. Franklin Philip (Cambridge, MA: Harvard University Press, 1997): 1–2.
18. *Ibid.*, 241–42.
19. Walter Burkert believes that tales and anecdotes about diviners and magicians began to be spread as early the 8th century BCE and was part of an Orientalizing process in Greece and neighboring countries. See "Itinerant Diviners and Magicians: A Neglected Element in Cultural Contacts," in *The Greek Renaissance of the Eighth Century B.C.: Tradition and Innovation*, ed. Robin Hägg (Stockholm: Paul Åströms Förlag, 1983): 115–19.
20. See various versions in D. L. Ashliman's "The Sorcerer's Apprentice: Folktales of Aarne-Thompson-Uther Type 325* and Migratory Legends of Christiansen Type 3020" on his important website, http://www.pitt.edu/~dash/type_0325ast.html.
21. See *The Wizard's Apprentice* (1930)
USA, black and white, 10 minutes
Director: Sidney Levee
Music: Paul Dukas
Camera: Alfred Schmidt
Producer: William Cameron Menzies
Cast: Herbert Bunston, Fritz Feld, Greta Grandstedt
22. See also the section "Post-1945 Stories and Novels" in the bibliography.
23. Richard Rostron, *The Sorcerer's Apprentice*, illustr. Frank Lieberman (New York: William Morrow, 1941): unpaginated.
24. Donald Beecher, editor of Giovan Francesco Straparola, *The Pleasant Nights* (Toronto: University of Toronto Press, 2012): 221.
25. See Emmanuel Cosquin, "Les Mongols et leur prétendu rôle dans la transmission des contes indiens vers l'occident européen: étude de folk-lore comparé sur l'introduction du

- 'Siddhi-kur' et le conte du 'Magicien et son apprenti.'" *Revue des traditions Populaire* 27 (1912): 336–73, 393–430, 497–526, 545–66.
26. Elaine Fantham, "Sunt quibus in plures ius est transire figuras: Ovid's Self-Transformers in the 'Metamorphoses,'" *Classical World* 87.2 (November–December 1993): 21.
 27. It should be pointed out that there are various versions of the "Erysichthon and Mestra" tale in Greek antiquity, and my summary is based on a compilation of the Hesiod fragments.
 28. Kirk Ormand, "Marriage, Identity, and the Tale of Mestra in the Hesiodic Catalogue of Women," *American Journal of Philology* 125.3 (Autumn 2004): 304–5.
 29. See Noel Robertson, "The Ritual Background of the Erysichthon Story," *American Journal of Philology* 105.4 (Winter 1984): 369–408.
 30. For an interesting discussion of magic and gender, see Frances Timbers, *Magic and Masculinity: Ritual Magic and Gender in the Early Modern Era* (London: I. B. Tauris, 2014).
 31. For a history of different versions of *Siddhi Kür*, see Raffaella Riva, "The Tales of the Bewitched Corpse: A Literary Journey from India to China," in *India, Tibet, China: Genesis and Aspects of Traditional Narrative*, ed. Alfredo Cadonn (Florence: Leo Olschki, 1999): 229–56.
 32. For different versions of this frame tale, see Bernhard Jülg, ed., *Kalmükische Märchen: Die Märchen des Siddhi-Kür oder Erzählungen eines verzauberten Todten* (Leipzig: F. A. Brockhaus, 1866); Rachel Harriette Busk, ed., *Sagas from the Far East; or, Kalmouk and Mongolian Traditionary Tales* (London: Griffith and Farran, 1873); Charles John Tibbitts, ed., *Folk-Lore and Legends: Oriental* (London: White and Allen, 1889).
 33. Rachel Harriette Busk, ed. *Sagas from the Far East; or, Kalmouk and Mongolian Traditionary Tales* (London: Griffith and Farran, 1873): 342.
 34. Riva, "The Tales of the Bewitched Corpse," 235.
 35. See Emmanuel Cosquin, "Les Mongols et leur prétendu rôle dans la transmission des contes indiens vers l'occident européen: étude de folk-lore comparé sur l'introduction du 'Siddhi-kur' et le conte du 'Magicien et son apprenti.'"
 36. See James Farr, *Artisans in Europe, 1300–1914* (Cambridge: Cambridge University Press, 2000).
 37. Willem de Blécourt, "Der Zauberer und sein Schüler: Die Erzählung und sein historischer Ursprung," in *Faszination des Okkulten: Diskurse zum Übersinnlichen*, ed. Wolfgang Müller-Funk and Christa Agnes Tucza (Tübingen: Francke, 2008): 49.
 38. See Rosa Salzberg, "In the Mouths of Charlatans: Street Performers and the Dissemination of Pamphlets in Renaissance Italy," *Renaissance Studies* 24.5 (2010): 638–53; *Ephemeral City: Cheap Print and Urban Culture in Renaissance Venice* (Manchester, UK: University of Manchester Press, 2014); and Rosa Salzberg and Massimo Rospoche, "Street Singers in Italian Renaissance Urban Culture and Communication," *Cultural and Social History* 9.1 (2012): 9–26.
 39. See Georg Wilhelm Hegel, *Phenomenology of Spirit*, intro. J. N. Findlay, trans. A. V. Miller (Oxford: Oxford University Press, 1977). All future references to Hegel's book are noted in parentheses in the text.
 40. See Maria Nikolajeva, "Do We Feel Sorry for the Older Brothers? Exploring Empathy and Ethics in Fairy Tales through Cognitive Poetics," in *Cambridge Companion to Fairy Tales*, ed. Maria Tatar (Cambridge: Cambridge University Press, 2015): 134–49.

41. Nicolas Laos, *The Metaphysics of World Order: A Synthesis of Philosophy, Theology, and Politics* (Eugene, OR: Pickwick Publications, 2015): 86–87.
42. For an important study of how Adorno's theory of dialectics and negative dialectics are related to Auschwitz, see Martin Shuster, *Autonomy after Auschwitz: Adorno, German Idealism, and Modernity* (Chicago: University of Chicago Press, 2014).
43. Georg Wilhelm Hegel, *Sämtliche Werke*, ed. Hermann Glockner, vol. 7: *Grundlinien der Philosophie des Rechts* (Stuttgart: Frommann, 1917): 231.
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46. *Ibid.*, 320.
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48. Alexandre Kojève, *Introduction to the Reading of Hegel: Lectures on The Phenomenology of Spirit*, ed. Allan Bloom, trans. James Nichols Jr. (New York: Basic Books, 1969): 29.
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50. *Ibid.*, 25–26.
51. *Ibid.*, 35.
52. *Ibid.*, 36.
53. For a useful summary of the development of memetics, see "Memetics," from Wikipedia, the free encyclopedia: <https://en.wikipedia.org/wiki/Memetics>.
54. Some exceptions are Michael Drout, *How Tradition Works: A Meme-Based Cultural Poetics of the Anglo-Saxon Tenth Century* (Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2006), and *Tradition & Influence in Anglo-Saxon Literature: An Evolutionary, Cognitivist Approach* (New York: Palgrave Macmillan, 2013). More recently, see Raffaele Cutolo, *Into the Woods of Wicked Wonderland: Musicals Revise Fairy Tales* (Heidelberg: Universitätsverlag Winter, 2014).
55. Francis Heylighen and Klaas Chielens, "Evolution of Culture, Memetics," *Encyclopedia of Complexity and Systems Science*, ed. Robert Meyers (New York: Springer, 2009): 3206.
56. Daniel Dennett, "The Cultural Evolution of Words," in *Evolution: The Molecular Landscape: Cold Spring Harbor Symposia on Quantitative Biology*, vol. 74 (Woodbury, NY: Cold Spring Laboratory Press, 2010): 435.
57. *Ibid.*, 436.
58. *Ibid.*, 437.
59. *Ibid.*, 437.
60. *Ibid.*
61. Bernd-Christian Otto and Michael Stausberg, eds., *Defining Magic: A Reader* (Sheffield, UK: Equinox Publishing, 2013): 11.
62. See Jan Assmann, *Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination* (Cambridge: Cambridge University Press, 2011); and Aleida Assmann, *Cultural Memory and Western Civilization: Functions, Media, Archives* (Cambridge: Cambridge University Press, 2011). See also Tristan Landry, *La mémoire du conte folklorique de l'oral à l'écrit: Les frères Grimm et Afanas'ev* (Laval, Canada: Les Presses de l'Université Laval, 2005), which is based on Jan Assmann's work.

63. Jan Assmann, *Cultural Memory and Early Civilization*, 2–3.
64. Susan Hose, “Krabat und die Erzählforschung. Eine Diskursbetrachtung,” in *Krabat—Aspekte einer sorbischen Sage*, ed. Martin Neumann (Potsdam: Zentrum für Lehrerbildung an der Universität Potsdam, 2008): 47.
65. See Susanne Hose, *Erzählen über Krabat: Märchen, Mythos und Magie* (Bautzen: Lusatia Verlag, 2013); Marie-Luise Ehrhardt, *Die Krabat-Sage: Quellenkundliche Untersuchung zur Überlieferung und Wirkung eines literarischen Stoffes aus der Lausitz* (Marburg: N. G. Elwert, 1982); Paul Nedo, “Krabat: Zur Entstehung einer sorbischen Volkserzählung,” *Deutsches Jahrbuch für Volkskunde* 2 (1956): 33–50; Martin Neumann, ed., *Krabat—Aspekte einer sorbischen Sage* (Potsdam: Zentrum für Lehrerbildung an der Universität Potsdam, 2008).
66. See Frank Schneider, “Chronik von Wittichenau und Umgebung,” in Marie-Luise Ehrhardt, *Die Krabat-Sage: Quellenkundliche Untersuchung zur Überlieferung und Wirkung eines literarischen Stoffes aus der Lausitz* (Marburg: N. G. Elwert, 1982): 83.
67. See Joachim Leopold Haupt, “Von einem bösen Herrn in Groß-Särchen,” *Neues Lausitzisches Magazin* 15.2 (1837): 203–4.
68. Hose, 213.
69. Martin Nowak-Neumann, *Meister Krabat der gute sorbische Zauberer*, trans. Jurij Bržzan, illustr. Měrćin Nowak-Neumann, afterword Paul Nedo (Berlin: Kinderbuchverlag, 1954): 6.
70. See *Krabat, oder, Die Verwandlung der Welt* (Berlin: Verlag Neues Leben, 1976) and *Krabat oder die Bewahrung der Welt* (Bautzen: Dornowina-Verlag, 1995).
71. See *Die schwarze Mühle* (*The Black Mill*, 1975)
East Germany, color, 80 minutes
Director: Celino Bleiweiß
Screenplay: Celino Bleiweiß and Jurij Bržzan’s novel
Music: Andrzej Korzyński
Camera: Günter Marczinkowski
Producer: Dieter Dormeier
Cast: Klaus Brasch, Leon Niemczyk, Monika Woytowicz
Company: DEFA-Studio
72. Qina Shen, *The Politics of Magic: DEFA Fairy-Tale Films* (Detroit: Wayne State University Press, 2015): 126. DEFA is the former East German film company, Deutsche Film Aktiengesellschaft.
73. *Ibid.*, 126.
74. “The Sorcerer’s Apprentice: Animation and Alchemy in Disney’s Medievalism,” in *The Disney Middle Ages: A Fairy-Tale and Fantasy Past*, ed. Tison Pugh and Susan Aronstein (New York: Palgrave Macmillan, 2012): 106.
75. Stephen Holden, “New Tricks,” *New York Times* (December 31, 1999). <http://www.nytimes.com/movie/review?res=9802E0D81538F932A05751C1A96F958260>.
76. Ursula Le Guin, “A Whitewashed Earthsea,” *Slate* (December 16, 2004). http://www.slate.com/articles/arts/culturebox/2004/12/a_whitewashed_earthsea.html.
77. Ursula Le Guin, “Gedo Senki. A First Response” (August 15, 2006). <http://www.ursulaklequin.com/GedoSenkiResponse.html>.

78. See the section of the present bibliography of this book regarding stories and novels about the sorcerer's apprentice since 1940.
79. See Barbara Hazen, *The Sorcerer's Apprentice*, illustr. Tomi Ungerer (New York: Lancelot Press, 1969).
80. François Augiéras, *The Sorcerer's Apprentice* (London: Pushkin Press, 2001): 106.
81. Charles Johnson, "The Sorcerer's Apprentice," in *The Sorcerer's Apprentice* (New York: Atheneum, 1986): 149.
82. *Ibid.*, 164–65.
83. "The Pedagogy of Discomfort in *The Sorcerer's Apprentice*," in *Charles Johnson: The Novelist as Philosopher*, ed. Marc Conner and William Nash (Jackson: University of Mississippi, 2007): 53.
84. *Ibid.*, 55.
85. Marek Oziewicz, *Justice in Young Adult Speculative Fiction: A Cognitive Reading* (New York: Routledge, 2015): 3–4.
86. Susanna Clarke, *Jonathan Strange & Mr. Norrell*, illustr. Portia Rosenberg (London: Bloomsbury, 2004): 761–62.
87. Elif Shafak, *The Architect's Apprentice* (New York: Viking, 2014): dedication page.
88. *Ibid.*, 114–15.
89. Ursula Le Guin, *The Earthsea Trilogy* (New York: Penguin Books, 1982): 165–66.