

# The Sound of Awakening – Exegesis

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## Abstract:

In this exegesis the writing process and development undertaken by the writer for completion of the thesis is detailed. The exegesis also analyses the fantasy genre and the structure contained within the text. It explores the different sources of inspiration behind the author's text and archetypes that exist within the thesis.

## Attestation of Authorship

“I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.”

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*Simon Johnson*  
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## Introduction:

The first story my father ever read to me was the novel *The Sword in the Stone* by T. H. White. Ever since that day the many worlds of fantasy literature have captured my imagination. When it came to writing my own novel I naturally gravitated to the wealth of possibilities that the genre holds. With my imagination free and unrestricted I was able to set about creating a world of my own making. I took inspiration from some of the greatest authors of high fantasy like, J. R. R. Tolkien, Patrick Rothfuss and Scott Lynch and how they each created fully realised worlds that felt like they truly existed. At the beginning of the process I decided I would not write a single word of story until I had done the same.

As with the nature of all fantasy literature, I paid close attention to detail when creating the foundations of my world, Skretelia. With each new element I added it began to capture the same feeling that Middle Earth or Temerant has. I developed a magical land made of islands that float in the sky, inhabited by a plethora of strange beasts and a sentient plant life called filorium. It was through these elements a story began to take shape. In my world of flying islands the only way to travel had to be via airship and so I began to conceptualise a world of flying pirates, each out hunting after the same treasure. The problem I encountered with this narrative was that it was too limiting. In traditional fantasy stories, the hero seeks the ultimate treasure out of a place of morality. This means they seek the prize for the betterment of all. This could not be the case in the world of pirate-like culture I created, where the treasure could only benefit the one who wields it. This meant I could not write a story with a single, ultimate treasure as it meant that any protagonist I crafted would have to have an inherent selfish streak and I did not believe I could write truthfully or with any likability. So instead I found myself creating four different types of pirates, which I renamed as hunters. Each of these hunter classes would be after different goals and within each class there were multiple treasures. The goal then instead of finding a single treasure became about collecting several treasures until one person had them all. For example the treasure hunter class is seeking out the seven mythical rings and if one person were able to wear all seven rings they would be granted the ability to see the entire world as though it were a map in their head, while wearing just a single ring would give them a piece of that ability. This gave me the freedom to create a protagonist that could be a part of a group without having to be the only one who could succeed at the end. This quest narrative was reminiscent of modern gaming narrative structure where the player travels through the game world, collecting items, experience and powers. I will go into more detail on gaming narrative later.

Having established the journey the next step was to create the hero that would travel it. I knew immediately that I wanted to have dual protagonists. I wanted a large part of my story to capture a piece of what I had found all those years ago in *The Sword in the Stone*. The coming of age. Because I wanted to explore the concept and theme of coming of age in many different facets, my protagonists, Archer Zallie and Rick Jordan, were brought to life. By having the two boys become members of different hunter classes, I was able to allow them to grow

together and be exposed to the reality of the world outside their idyllic, small island home. Because I had dual protagonists I was able to explore how the two characters would react to the same thing differently and also the different ways in which a person can grow up. For example a big turning point in my novel comes when Archer realises he is homosexual while Rick simultaneously learns that a woman using his attraction to her had tricked him.

Now I had my protagonists I began to fill in the rest of my world with a cast of other characters, which generally could be classified as one of Christopher Vogler's archetypes. The mentor, the shape shifter, the trickster, the threshold guardian and the shadow all can be found at various points throughout my novel. I will address each of these archetypes in greater detail further on in the exegesis.

Fantasy is described by Brian Attebery as "any narrative which includes as a significant part of its make-up some violation on what the author clearly believes to be natural law" (1980). My novel, which I have affectionately titled *The Sound of Awakening*, sits perfectly within this description as the narrative contains a multitude of elements that defy the natural law of our world. For example, the filorium are a race of sentient plant life that bond to a human host, upon connecting the human gains access to an array of special powers like the ability to manipulate sound waves or shadow. Nothing like that exists outside the pages of *The Sound of Awakening* and according to Attebery that is a criterion of the fantasy genre. This is just one of many examples of the fantastical elements found within my text that undoubtedly classifies it as a work of fantasy. Furthermore within the broad fantasy genre my text is considered a high fantasy.

Most works of high fantasy follow the traditional three-act structure with a quest narrative. Within almost every work in the genre a reader is able to find the consistent turning points. The inciting incident, supreme ordeal and the climax are perfect identifiers of a work of high fantasy and can be located within every fantasy work. My work however is a little different. While the three-act structure is still hidden away within my text, it only hold true for the relationship line. The action line though more closely resembles a picaresque style. This means rather than a single escalating action line my text contains several isolated mini adventures. Many of the greatest stories ever told were written in this style, like Homer's *Odyssey* and Mark Twain's *The Adventures of Huckleberry Finn*.

As is the current trend within the fantasy genre *The Sound of Awakening* is the first book of a larger series, which will be compiled into *The Seeking Lost Saga*. This presented its own set of challenges as the foreshadowing of story threads needed to be weaved in far more carefully as they will extend out over many novels rather than just a few chapters.

I have looked to the great works of fantasy across history and attempted to find a way to evolve the genre with my work. I wanted to find a way to share my love of the genre and tell a story that was close to my heart. Now I will go through

some aspects of *The Sound of Awakening* in more depth to explain where it sits within the larger fantasy genre and why I structured it the way I did.

## **Fantasy:**

The fantasy genre, like most major genre categories, is vast and filled to the brim with subgenres. From gothic romance to superheroes, fantasy encompasses them all. Respected and successful fantasy author Ursula Le Guin has said, "With the informed consent of the reader, fantasy deliberately violates plausibility..." (Le Guin, 2005). Arguably the fantasy genre is the source of all fiction. It is imagination made substantial. From the oldest stories ever told, like Homer's *Odyssey* and *Iliad* and the myths of the Ancient Gods, to landmark iconic novels, like Tolkien's *Lord of the Rings* and Mary Shelly's *Frankenstein*. Now through modern phenomenon, like J.K. Rowlings' *Harry Potter* series, the fantasy genre continues to encapsulate the make believe and bring it to life.

Violating the natural law, as Attebery says, is not the only major signifier of a work of fantasy. Every work of fantasy right from the earliest work have contained within them common archetypal characters. There are many different interpretations but I prefer to use Christopher Vogler's. The eight most common archetypes as identified by Vogler are the Hero, Mentor, Threshold Guardian, Herald, Shapeshifter, Shadow, Ally and Trickster. He goes on to state "There are, of course, many more archetypes; as many as there are human qualities to dramatize in stories." (1998, p. 23). However the major eight he identified more often than not can be found in most works of fantasy. This is true for *The Sound of Awakening* as each of the eight can be found within my pages.

One archetype where my work deviates from the standard is that of the Hero. In traditional fantasy narrative the author will have a single protagonist or Hero character who is accompanied by a small group of allies. This is evident in almost all fantasy works like Patrick Rothfuss' *Kingkiller Chronicle* with his protagonist Kvothe or in J. K. Rowling's *Harry Potter* series with the titular character. However in my text I have chosen to have two characters fulfil the Hero archetype's function. The reason for this was I wanted to have the freedom to explore a multitude of different avenues of the theme of coming of age. With my character of Rick I was able to explore the concepts of insecurity and rash, impulsive behaviour driven by naivety and inexperience. While with Archer I got to delve into the realms of sexuality and the abuse of a trusting nature. Both of these characters go through different avenues of growth. Vogler states that the main character is the one who learns or grows the most over the course of the story (1998). Rick and Archer grow equally, though with completely conflicting results.

Another major dramatic function of the Hero character is audience identification. This means that the reader must be able to connect with the protagonist, not just on an entertainment level but also on the emotional. By having dual protagonists I am able to double the opportunities for the reader to connect and become invested in the narrative. Both characters are given a high level of development and unique character traits, which create two distinct personality types and it

also opened up a new level of subtext that comes in the relationship line via the power dynamic between the two.

The fantasy genre is commonly separated into two fundamental groups. They are high fantasy and low fantasy. The low fantasy classification applies to any work set in a hidden world that exists within the real world. Authors who have been successful with this style are J. K. Rowling with her *Harry Potter* Series, Derek Landy with his *Skulduggery Pleasant* series and Rick Riordan with the *Percy Jackson* series. All three of the series have a secret world hidden from the mortals, or muggles, where witches, wizards, demigods and magical beasts run wild. It is in these worlds where the narrative is set with a common element of the plot being keeping the secret world hidden from the mortals who do not belong through various magical means. The benefits of this style are that it allows the reader an easier level of connection, as many of the elements of the story are relatable as they come from our world. This means common phrases, animals and locations all exist and are therefore immediately recognisable. The challenges that are presented are how to make the hidden world believable, as it must be able to exist hidden underneath our world.

*The Sound of Awakening* however would be classified as a high fantasy. This is defined as any novel set in a world of complete fiction, a world of the author's own creation filled with unique laws, landscapes, races and creatures. Authors that have found success in this genre are those I take my greatest inspiration from, J. R. R. Tolkien and his landmark *Lord of the Rings* series, Patrick Rothfuss and the *Kingkiller Chronicle* and Scott Lynch and his *Gentlemen Bastard* series. Each of these authors managed to create fully realised worlds complete with languages, religions, rules and laws and environments. Common narrative threads in this style of fantasy are that of journeys. The reason for this is it allows the author to reveal the greater world to the reader through the eyes of the protagonist in a way that feels natural. The benefit to this is that the author has complete freedom. They are able to create anything they wish, which allows them to tell any story they wish, unrestricted by our world's logic or physics.

While this sounds appealing there are many complications to doing this. The first of which is the world building. The author must consider all the elements to the world and how they all fit together. The story will easily fall apart if the world it is set in fails to make sense. Any loophole or inconsistency can impact the narrative and the entire novel can unravel if there is a single thread that is out of place. Authors must be weary of falling into the flaw of *duex ex machina*, also known as the hand of god, as it is a sure fire way for the reader to quickly lose interest. When creating their world the writer must consider how to make it believable despite not containing a connection to the reader's reality. This act of world building also requires a large amount of time, which is a problem in and of itself. It can take an extremely long time in order to make a world that feels complete and as though it could exist. As stated previously it took me three months to create my world, and that was only the smallest, broadest strokes, enough to start writing. I am still creating and developing out the world every day, filling it out with more locations, creatures or plants.

Another major difficulty an author faces when writing a work of high fantasy is the use of jargon or idioms. An author cannot use common turns of phrases or colloquial language that does not fit inside their world. For example, in my work I ran into this complication frequently. I could not use phrases like, 'loyal as a dog' or 'built like a tank' as these things do not exist in my world. My world is one of completely fictional creatures; there are no dogs or cats in my world. So to combat this I had to come up with similar idioms and descriptors using the elements I had created for my world. For example, when a ship stops working and is unable to fly, similar to a car breaking down or stalling, it is referred to as being clouded. This is just one of the many examples that can be found within *The Sound of Awakening*. This presented a new challenge, how could I make a reader understand or invest in a text filled with strange idioms that they had never heard before? My solution was that whenever I used a created phrase for the first time, I would frame it with a quick explanation hidden with the dialogue. This way the reader is able to establish an understanding of the phrase and through that form a connection to the world at large. It helped to round out the world and breath true life into the fiction.

Fantasy's audience is even larger than the genre itself and is perhaps the most diverse of any genre. This is due to the sheer multitude of subgenres. There is something buried in the fantasy genre for a reader of any proclivity. Fantasy can contain adventure, romance, horror, drama and many more, or any combination of them. Because of this it becomes vitally important for the author to identify who the target audience of their work is and to write it for them, else it will become lost in the ocean that is fantasy. Works like J. K. Rowling's *Harry Potter* are written primarily for the child and young adult audiences, ages eight and up, but despite this has found massive success due to the universal themes found within the books. Whereas works like George R. R. Martin's *Song of Ice and Fire* series are targeted at an older audience, the twenty four plus market. This is evident by the style and content the text contains. In *Song of Ice and Fire* there are far more descriptive violent sequences. Men are butchered by swords, throats are slit in bloody detail, dragons incinerate entire cities and men and women are raped regularly. This degree of brutality is not generally acceptable for younger audiences and so the target audience must be far more adult. On the other side of the spectrum, in *Harry Potter* any violence or death is written as quick and painless, devoid of any gruesome details, in fact the most deadly spell is just instant death. This allows the younger reader to be exposed to the darkness without becoming overwhelmed or horrified by the content.

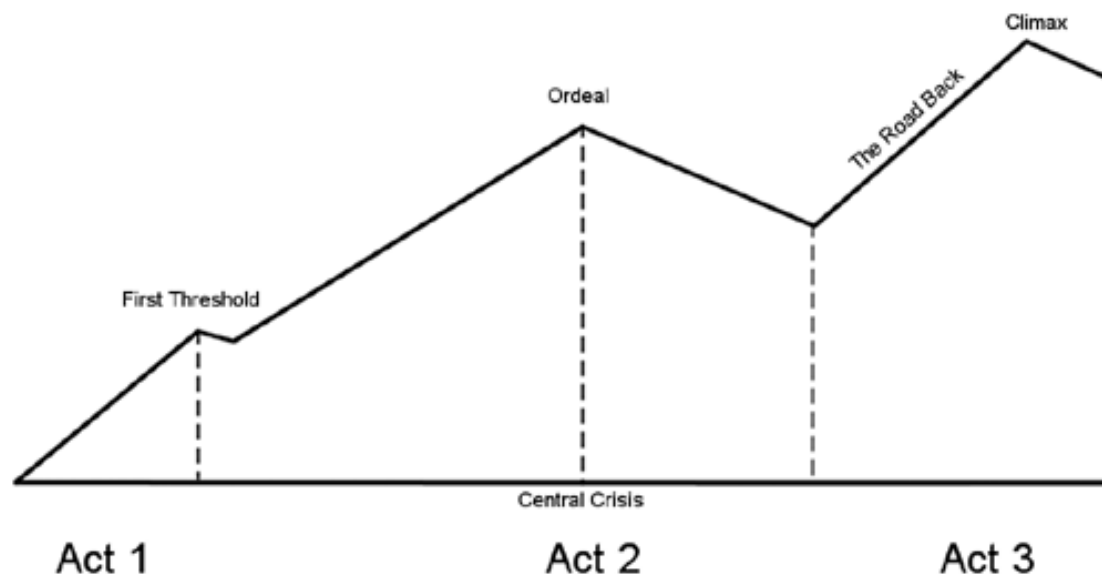
Identifying the target audience was vital for *The Sound of Awakening*, as the content that filled the text had to appeal to that market. The age of the hero is generally a strong indicator of the target audience and so by that logic my target audience would start around the age of eighteen. However my characters have a high level of naivety, due to their isolation on a small island where there is no concept of currency among other idyllic living qualities. This means that in regard to maturity the two boys are considerably more inexperienced and younger than their actual age. I was able to use this as a way to lower the age of my target audience and appeal to the young adult demographic of fifteen plus. My protagonists experience a number of rights of passage that the readers may



also have experienced throughout their lives. For example Archer learns of his homosexuality over the course of the novel. Learning of one's sexuality is something most people go through during their teens and so allows the reader to find a point of connection to the character while also establishing the immaturity of Archer and the growing he needs to do. Overall I believe *The Sound of Awakening* would be targeted at young adult readers of high fantasy. I made sure to include well-rounded and sympathetic characters of both sexes so that there is a character for everyone to connect to, thus not limiting my target audience to any one gender.

## Structure:

There is an important element of *The Sound of Awakening* that must be addressed and that is the structure. Although the text can still be classified as a "Quest Narrative", due to the protagonist traveling in search of some mythical items, it is not completely written within the traditional three-act structure model, as seen in the figure below.



In this type of structure act one, also known as the establishment phase, is where the Hero is introduced. It is also where the hero meets the mentor, the normal world is established and most importantly the inciting incident takes place. This incident is the spark that lights the fire of narrative in the story, without it the story cannot move forward. It is often referred to as the "call to adventure" and the novel becomes about how the Hero answers the call and the repercussions of their doing so. The establishment phase is also when the author will set the tone, voice, point of view, space and place and time of the text.

The second act, the development phase, is traditionally where the author adds in the larger cast of supporting characters, the subplots and the rising action and further evolve and grow the Hero character. This is also where the majority of the turning points occur including the supreme ordeal. The supreme ordeal is when the Hero faces their greatest challenge, sometimes referred to as the point

of greatest reversal. This is the time when they are furthest away from achieving their goal and will generally relate to the inciting incident in some way. It is during this act that the Hero will meet their allies, enemies, the shadow and is generally when the author will begin to hint at the shapeshifter's true personality or allegiance.

The third and final act is the climax. This is when the Hero ultimately comes to succeed by overcoming the supreme ordeal. Is this also known as the road home, when the Hero returns triumphant, with the reward they have received for conquering the ordeal. This is when the author returns to the normality, established in act one, though the Hero is forever changed by their adventure. This phase can be a little bit different when it comes to a novel in a larger series, as the author must leave at least one plot thread open that will be continued in the following novel. This means the author must dance a delicate line between restoring normality and beginning a new establishing phase. This is the act where the shapeshifter will reveal their true intentions to the protagonist and the subplots come to completion.

*The Sound of Awakening* does not follow this style of structure completely as the action line and the relationship line are written in completely different structures. The relationship line is where all of the characters motivations and connections take place. It is how they interact with each other and the characters emotional growth. In *The Sound of Awakening* this line is written in the three-act structure. It begins with the establishment of the normality of Rick and Archer's relationship, how they treat each other as equals and consider each other brothers. The inciting incident comes when Archer bonds the Sonic, the sound filorium. This creates a rift in the two characters power and status as Archer now has supernatural powers while Rick remains a normal human. From there Archer accepts this call to adventure by telling Rick what has happened and from there the text enters act two. The two boys adjust to the new reality and as they travel Archer begins to take the lead and is generally the one who wins the battle, while Rick usually requires saving. This all changes with the supreme ordeal, when Rick gains his own filorium and he is ultimately the one who wins the battle and saves the day. This is re-establishing the normal world as Rick and Archer are now back to being of equal power and as the novel is intended to be the first of a series it also begins to establish the plot thread of the next text in the series by showing that Rick is keeping something from Archer and is choosing not to confide in him.

My action line however is structured differently. The action line is where all of the adventures take place; it is the line of travelling and battling. In *The Sound of Awakening* this is written in a picaresque style. This means that the action takes place through a series of unrelated mini adventures that the Hero travels between. The best comparison to another text is that of Homer's *Odyssey*. In the text the Hero character, Odysseus, travels from island to island with his ship's crew on his journey home to Ithaca. On each island he has a different adventure, which is unrelated to the previous or the following one. On one island he battles against the deadly Cyclops, Polyphemus, while on another he engages in a battle of wits against the sorceress Circe. Each of these battles tests the Hero and

causes him to grow but ultimately could have their positions in the novel changed and it wouldn't affect the overall strength of the narrative. This is similar to how *The Sound of Awakening* works, although not completely. Due to the relationship line existing in the three-act structure my picaresque adventures cannot have their order changed as each adventure affects the two boy's relationship and make them react to the following one in a different way. This means, unlike in the *Odyssey*, the sequence of the adventures is just as important as the adventures themselves. While the action line alone is more reminiscent of Homer's work, when added to the relationship line the text comes to more closely resemble Mark Twain's famous novel *The Adventures of Huckleberry Finn*. This is because similar as to how, as Huck and Jim travel down the Mississippi river having the adventures with King and Duke, Tom Sawyer and Mary Jane Watson, their relationship changes and grows, so too does Archer and Rick's as they sail the skies of Skretelia.

At the end of *The Sound of Awakening* I have added an epilogue and it is my intention to do so with each successive novel as well. In the epilogue I focus on the character Darkmare. In it we learn that his bond with his filorium is not as pleasant a bond as Archer's and that his bloodthirsty nature comes not from the person but from the filorium. The purpose of the epilogue is to begin to set up the theme of my next book in the series, without focusing directly on Archer and Rick. In the epilogue of *The Sound of Awakening* I used the story of Darkmare to establish the concept of power struggles and the differing natures of the various filorium. This is because the narrative of the second book in the saga, currently tentatively titled *The Lock of Brotherhood*, revolves around the fracturing relationship between Archer and Rick brought about by the power dynamic shift after Rick bonds with his filorium. The epilogue is also written in the third person rather than first person like the rest of the novel. This is because the main novel is Archer's voice and story, told through his eyes. The epilogue of every book in the series though will be a story about another person or group. My belief is that I need to change the point of view for the epilogue so that Archer's voice will be the one that speaks to the main adventure and it does not become confused by a different tone or narrative.

The main body of *The Sound of Awakening* is written in the first person style. It is told through the unreliable narrator, Archer's eyes. Much like J. D. Salinger's classic coming of age novel *The Catcher in the Rye*, is told in first person so to give the reader direct insight into Holden's thoughts and perspective of the world, so too does *The Sound of Awakening* do this through it's use of first person. My protagonist Archer is experiencing the wider world for the first time and so by telling the story in the first person, not only am I able to give the reader insight into how Archer is feeling and his thoughts but also it is a sneaky way for me to be able to give the readers details about the world I've created without it becoming clunky exposition or feeling unnatural. I could not simply stop the narrative to explain that a dfyl is a tiny bat-like creature that wraps itself in its wings as it sleeps. So instead by having Archer see the animal for the first time I am able to imbue the moment with the natural wonder of a child seeing something new for the first time. There are other instances where I do this frequently through various means, like dialogue or internal monologue. This is

only possible because the first person point of view gives the reader an instant personal connection to the character.

Something I discovered as I got further into the writing process was *The Sound of Awakening* was starting to become more like modern gaming narrative beyond just the simple quest narrative. Gaming narrative has evolved considerably since the days of *Pac-man* and *Space Invaders*, where they had little by way of actual story and were rather just a series of levels of increasing difficulty. Today, modern games are more focused on telling a complete narrative and giving the player or “reader” a fully immersive experience. I am an avid gamer and so it would be natural for it to seep into my writing in some way. In a classic RPG, or role-playing game, the player controls the Hero character and levels them up, unlocking new powers, battle strength and equipment. With each battle the player gains experience points, which is how they increase their character’s level. Along the way throughout the story the player will take on “boss” enemies that are powerful foes that generally herald in turning points in the narrative. *The Sound of Awakening* surprisingly follows this narrative style quite closely. Archer and Rick operate in a similar fashion to a RPG hero. They are given unique, signature weapons, similar to Cloud’s Buster sword from *Final Fantasy Seven*. They then go through a series of battles where Archer continues to develop his sound powers, “unlocking” or learning new abilities. The battles against the draknoff, the Easy Pickings and Darkmare could be considered the boss battles, through which Archer and Rick are challenged and are forced to discover or master new abilities or die.

## **Archetypes:**

As I stated previously many of the archetypes identified by Joseph Campbell are evident in my work, but I have only really discussed the Hero archetype with Archer and Rick. Several of the other archetypes play an equally important role for the reader to identify with.

A major archetypal character is Sonic, the filorium that Archer bonds with early in the novel. It falls in the Ally archetype. The purpose of this role is to support the Hero and aid them on their journey. They join the Hero and are truly loyal, never wavering in their allegiance. A great example of this from fantasy literature is the character Samwise Gamgee from *The Lord of the Rings* series. He assists Frodo in the journey to destroy the one ring, even going so far as to save him from Shelob the giant spider. In *The Sound of Awakening* Sonic constantly helps Archer, from battles to advice and knowledge. Archer would fail in his journey if not for its aid. It gives Archer strength in the form of the ability to manipulate sound waves, even going so far as to take control of Archer’s body when a technique is too complex for him to manage it alone, in particular when he faces Lapi in battle and fails to defeat her on his own.

Another critical archetype for fantasy literature is that of the Mentor character. This archetype serves to educate the Hero in some way. They impart knowledge, skills or items that the Hero needs for their journey. They will be who shows the Hero where or how to begin their adventure and will give them something

critical to their success in it. A perfect example of a Mentor archetype is Master Elodin from Patrick Rothfuss' *Kingkiller Chronicle*. He takes the Hero Kvothe under his wing, teaching him how to use the mysterious art of naming, a type of magic where one can control anything by finding its true name. Without Elodin's assistance Kvothe would not be able to learn this technique. In *The Sound of Awakening* the most obvious Mentor character is Twaf, the only other treasure hunter on the island of Venmi. She teaches Archer about what it means to be a treasure hunter and how each of the rings gives unique knowledge when someone wears them. She gives Archer advice about the reality of the wider world and she even gives him a warning about the council hunting down those who have bonded to filoriums, which will become a larger story tread in future novels. Fulfilling the final element of the Mentor archetype's role Twaf gives Archer an extremely rare and valuable map. This map is one only she can give to him as she drew it when she was wearing one of the mythical rings and so it is a completely perfect map. This gives Archer valuable information that will come to aid him on his journey as he travels the skies.

The next major archetype found in *The Sound of Awakening* is the Shapeshifter. This archetype's purpose is to blur the lines between enemies and allies. They often start as one and will, during the course of the narrative, shift their allegiance. Often they serve their own interests and will align with or against the Hero until they can no longer benefit from it. A classic example of a Shapeshifter in fantasy is the character Gilderoy Lockhart from *Harry Potter and the Chamber of Secrets*. He starts the novel as a highly respected, dangerous animal hunter and is employed as the defense against the dark arts teacher. He is quickly revealed to be a bit of a buffoon and somewhat incompetent. As the story continues he is slowly revealed to be a complete fraud and actually steals other people's stories, then wipes their memories in order to become rich and famous and garner undeserved respect. He ultimately reveals how far he is willing to go when he attempts to wipe Harry and Ron's memories and is willing to let Ginny die rather than try to save her. In *The Sound of Awakening* my example of a shapeshifter goes in the opposite direction. When the character Lapi enters the novel, she begins by flirting with Rick. This is quickly revealed to be so she could learn what ship was his with the goal of stealing it. This is the first time her allegiance is revealed to be opposite of what it was considered to be previously. Her alignment shifts again after Archer saves her life and she joins the two protagonists in the final battle to defeat the pyromaniac hunters that are threatening the island Glopul. She swears to be loyal to them from then until she considered her life debt paid, but one cannot be completely certain she will not betray them in the future. This is another traditional shapeshifter narrative arc, the antagonist to ally.

Another important archetype of works of fantasy that is found within *The Sound of Awakening* is the Shadow. This is the villain or villains of the story. They drive conflict and represent major threats to the protagonists. The Shadow works best when it mirrors the Hero in some way. A perfect example of this is the character Luke Castellan from Rick Riordan's *Percy Jackson* series. He is the complete opposite of the Hero Percy Jackson. While Percy is proud to be the son of a Greek god and goes on quests in order to save Olympus, Luke hates his father, Hermes,

and actively creates plans to destroy Olympus. While Percy tries to protect mortals and has extreme personal loyalty, Luke has a special sword created that can kill both demigods and mortals and actively betrays the people closest to him in order to achieve his goals. Both Percy and Luke undergo a procedure to gain the curse of Achilles and become invincible but Percy does it so he can protect everyone, while Luke does it so he become the host for the Titan king Kronos and gain more power. In *The Sound of Awakening* the character Darkmare represents the Shadow. He is hunting Lapi while Archer and Rick protect her. He has bonded to the shadow filorium, though it is revealed that the bond is not as harmonious as Archer's and that the shadow filorium will often take control and force Darkmare to kill others. Archer's bond is relatively new and so he has very little control of his powers, while Darkmare has extremely adept control over his shadow powers and it is suggested that he has been bonded for an extended time. Darkmare will later go through a strong redemption arc in a future novel and so he will shift archetypes from the Shadow to a Shapeshifter and another antagonist will take the role of the Shadow.

## **Conclusion:**

Pulling together all the elements of world building, archetypes, target audiences and structure to create a fully realised fantasy novel has been a singularly unique experience. I pulled inspiration not just from the greatest works of fantasy but some of the greatest examples of literature overall. From Mark Twain to J. R. R. Tolkien, my lifetime of reading has all played into my writing. Creating a distinctive world was one of the greatest joys of this entire process. It was a challenge to develop my own voice and make my work stand out among the multitude of fantasy works but ultimately resulted in achieving something I never had before, a completed manuscript.

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