

WORLDS SUBVERTED: A GENERIC ANALYSIS OF  
*THE LION, THE WITCH AND THE WARDROBE, THE SUBTLE KNIFE,*  
AND *HARRY POTTER AND THE PHILOSOPHER'S STONE*

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## ABSTRACT

### WORLDS SUBVERTED: A GENERIC ANALYSIS OF *THE LION, THE WITCH AND THE WARDROBE, THE SUBTLE KNIFE,* AND *HARRY POTTER AND THE PHILOSOPHER'S STONE*

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This dissertation aims to study three very important works in English children's fiction: C. S. Lewis's *The Lion, the Witch and the Wardrobe*, Philip Pullman's *The Subtle Knife*, the second book of his trilogy *His Dark Materials*, and J. K. Rowling's *Harry Potter and the Philosopher's Stone*. The novels will be analyzed in terms of their approaches toward the conventions of fairy tale, fantasy and romance; to this end, the novels are to be evaluated in relation to their concept of *chronotope*, and the quest of good versus evil. While the secondary world or multiple worlds presented are going to be analyzed in terms of their perception of time and space along with the presentation of the supernatural elements, the characters will be evaluated in terms of the common classification *good* versus *evil*. The main argument of this study concentrates on the gradual estrangement from the crystal clear distinctions of the fairy tale genre to a more shadowy, pessimistic, and ambivalent vision of the fantastic in the children's literature.

Keywords: Children's Fiction, Fairy Tale, The Fantastic, Romance, Good and Evil.

## ÖZ

### ÇARPITILAN DÜNYALAR: *ASLAN, CADİ VE DOLAP, KESKİN BIÇAK VE HARRY POTTER VE FELSEFE TAŞI* ROMANLARININ EDEBİ TÜR AÇISINDAN İNCELENMESİ

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Bu tez İngiliz çocuk edebiyatının üç önemli eseri olan C. S. Lewis'in *Aslan, Cadı ve Dolap*, Philip Pullman'ın *Karanlık Cevher* üçlemesinin ikinci kitabı olan *Keskin Bıçak* ve J. K. Rowling'in *Harry Potter ve Felsefe Taşı* romanlarını incelemeyi amaçlamaktadır. Romanlar masal, fantastik ve romans anlatım biçimi geleneklerine yaklaşımları çerçevesinde incelenmektedir; bu amaçla eserler yer ve zaman anlayışları ve iyi karakterlerin kötüye karşı giriştikleri mücadele açılarından değerlendirilmektedir. Yaratılan ikincil ya da çoklu dünyalar zaman, yer ve olağanüstü varlıkların sunumu yönünden irdelenirken, karakterler yaygın *iyi ve kötü* tayfında değerlendirilmektedir. Bu değerlendirmeler ışığında bu çalışma, çocuk edebiyatının masal geleneğinin keskin siyah beyaz ayrımından zamanla uzaklaşarak fantastiğin gri, karamsar ve belirsiz imgelerine yöneldiğini vurgulamaktadır.

Anahtar Kelimeler: Çocuk Edebiyatı, Masal, Fantastik, Romans, İyi ve Kötü.

To My Dear Husband and Family

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# CHAPTER 1

## INTRODUCTION

### 1.1. Aim of the Study

This dissertation aims to study three very important works in English children's fiction: C. S. Lewis's *The Lion, the Witch and the Wardrobe*, Philip Pullman's *The Subtle Knife* and J. K. Rowling's *Harry Potter and the Philosopher's Stone* in order to illustrate their contribution to English children's literature as well as discuss their novelties and the similarities, and differences they bear in comparison to one another. Although this study concentrates on the first volumes of the series by Lewis and Rowling, the second book of Pullman's *His Dark Materials* trilogy has been selected deliberately due to its proliferation of alternative worlds compared to the first novel *The Golden Compass*. Nonetheless, *The Golden Compass* will be often referred to and cited to provide indispensable plot details.

In its analysis, the thesis argues that none of the writers remained completely loyal to the traditions of one genre only, but adopted elements of fairy tale, fantasy and romance all together. Transporting the protagonists to alternative worlds, all three novels contrast the real world against the fantastic where magic and supernatural are dominant.

In order to set a theoretical basis for the study, Chapter II focuses on genre theory and elaborates on the fairy tale, fantasy and romance. Chapter III studies the novels in terms of their presentation of alternative worlds. In that chapter, the time and space relations of the primary and secondary worlds as well as the characteristic features of the multiple worlds are analyzed. Chapter IV concentrates on the theme of quest and the distinction between good and

evil. Lastly, Chapter V concludes the study with a comparison of the three writers in terms of their uses of imagery and genre.

When given in parentheses, *The Lion, the Witch and the Wardrobe* will be referred to as *LWW*, *The Subtle Knife* as *SK*, and *Harry Potter and the Philosopher's Stone* as *PS*. Throughout the dissertation, the terms “fairy tale”, “fantasy”, “romance”, “secondary world”, “subversion”, “quest” and “good and evil” will be repeated frequently.

## **1.2. Background to the Writers**

“If versatility is one of the hallmarks of genius, C. S. Lewis certainly deserves the label” declares Philip Van der Elst (94) of the well known British critic, scholar, novelist, poet and religious writer Clive Staples Lewis, who is best known as an author of children’s fantasy and science fiction.

Born in 1889, Lewis converted to Christianity in 1929, which was a major turning point in his career as his religious awakening inspired his writing as well as scholarship. He earned his fame with his religion-oriented lectures, speeches and essays along with novels elaborating on Christian themes and symbols.

Although Lewis started writing at an early age, it was not until the age of fifty that he began writing for children. His outstanding and most celebrated *The Chronicles of Narnia* elaborates on the magical kingdom of Narnia. The most famous book of the series, *The Lion, The Witch and the Wardrobe* is about the story of four siblings, the Pevensie children, who were sent to live with an old Professor during the time of war. Being away from their parents, the children freely explore the Professor’s house and discover a magical wardrobe that opens to a fantastic world, Narnia. In this magical kingdom, the children learn about the evil witch who usurped the acclaimed king and damned Narnia to

eternal winter. However, the children soon learn that they are destined to be Kings and Queens of Narnia, and in order to do that, they join forces with Aslan, a mighty lion, and fight with the evil witch and her army. The series is composed of seven books starting with *The Lion, the Witch and the Wardrobe, A Story for Children* (1950) and ending with *The Final Battle* (1956). It and is a collage of elements of Greek and Roman mythologies, animal stories, English folklore, and images from Lewis's own childhood as well as Christian themes. In fact, Zipes believes that "[i]n creating children's fantasies, he [Lewis] found an ideal way to introduce his religious beliefs to young readers in a non-preachy, visceral fashion" (2006: 2: 435).

Due to Aslan's reincarnation, which conspicuously reminds one of Christ, and the forces of evil the White Witch possesses, Lewis's famous series has frequently caused debate in academia; while some have interpreted it as an indisputable Christian allegory with a bigoted perspective, others have declared their reservations on such a reading. Comments condemning the Narnia series concentrate on the overtly Christian elements in addition to "its depiction of unambiguous good and evil" as well as its suggestions of racism and sexism (O'Reilly, n. pag.). Among the most prominent condemners was Philip Pullman who criticized the series for being "too tainted with 'misogyny . . . racism, [and] sado-masochistic relish for violence'" (qtd. in Wood 238) and expressed his frustration as "I hate the *Narnia* books, and I hate them with a deep and bitter passion" (qtd. in Gooderham 156).

In contrast, some other critics argue that Lewis's plot, characters and symbolism should not be interpreted literally, as Lewis adopts elements of Greek and Roman mythologies largely as well (Zipes 2006: 2: 435). Moreover, the battle of good and evil is related to the post-war period when the books were composed. As Peter Hollindale and Zena Sutherland have pointed out:

The 1950s and 1960s were a heyday for fantasy books in Britain and [...] the circumstances of the time seemed sympathetic to them. The post-war years were increasingly a period of moral relativism and uncertainty, in which old and seemingly unquestionable values came under scrutiny [. . .] In these conditions one can see in fictions a nostalgia for ancient clarities, the need to dramatize a superhuman polarization of right and wrong. Again and again in fantasies of the period we see the opposition between the Light and the Dark[. . .] In the most celebrated fantasies of the period the contrast was memorably personified in central antagonists: the wizard Cadellin Silverbrow and his evil brother in Alan Garner's *The Weirdstone of Brisingamen* (1960), or Aslan and the White Witch in C. S. Lewis's *The Lion, the Witch and the Wardrobe* (1950) (qtd. in Hunt: 1995 273-4).

Despite all the criticisms Lewis receives, his popularity has shown no sign of weakening over the years. His children's stories remain his most popular and cherished works, and continue to be sources of wonder and inspiration for his readers as well as children's book writers including J. K. Rowling, who names the Narnia series among her favorites (O'Reilly).

Frequently compared to C. S. Lewis, Philip Pullman is among Britain's most widely venerated children's writers. His reputation largely rests on his epic trilogy *His Dark Materials*, comprising *Northern Lights* or, in its American title, *The Golden Compass* (1995), *The Subtle Knife* (1997) and *The Amber Spyglass* (2000). Accompanying the trilogy, Pullman has also written *Lyra's Oxford* (2003). Very recently, in 2008, his book, *Once Upon a Time in the North*, a prequel to the trilogy, was published as well.

In his versatile and sophisticated writing, Pullman draws inspiration from a variety of writers including John Milton, J. R. R. Tolkien, Susan Cooper, William Blake, William Golding and John Fowles (Frost n. pag). His extraordinary writing has been rewarded with a large number of awards and prizes: The Whitbread Children's and Book of the Year Awards, the Carnegie Medal, the Smarties Prize, the Guardian Children's Fiction Prize, the Astrid

Lindgren Memorial award, the Hans Christian Andersen Medal, and finally the Carnegie of Carnegies Award in 2007.

Dealing with a theme that is “too large for adult fiction” as Pullman puts it, *His Dark Materials* elaborates on the story of Lyra Belacqua and Will Parry, two children from different worlds who discover their destiny as they go after their fathers. The two children’s lives collide when they meet in Cittagazze, a tropical world inhabited mostly by children. Both with a duty in mind, Will is after learning more on his father, while Lyra is looking for a “scholar” who knows about the Dust. On their challenging journey Will, Lyra and the people after them constantly travel between worlds to discover their fate: as the “New Adam and Eve”, the children have a crucial role to play in the impending heavenly war between the Authority and Lord Asriel. Will understands that he has to bear a powerful weapon, the Subtle Knife, and make a sacrifice in return. Lyra, on the other hand, realizes that her priority is to help Will reunite with his father. In the retelling of the Biblical story, Pullman handles the themes of good versus evil as well as betrayal and morality while depicting Lyra and Will’s “loss of innocence and their struggle toward self-awareness and knowledge” (Ladaga n. pag.). Ladaga notes:

He [Pullman] also challenges traditional Christian concepts in the trilogy. The fall of man was not the "source of all woe and misery," as he called it in an earlier interview with his publisher. Instead, Pullman depicts the fall as "the beginning of true human freedom -- something to be celebrated, not lamented."

Although Pullman openly articulates his contempt for C. S. Lewis and his styles, the two resemble each other in that they both choose to set their stories in parallel universes “to make moral and allegorical points about life on earth” (Frost). It is also interesting to note that both writers choose to initiate the long journey of the protagonists from a wardrobe. In *The Lion, the Witch and the Wardrobe*, the closet serves as a portal into another world, Narnia. In *The Golden Compass*, on the other hand, Lyra hides in a

wardrobe in the Headmaster's room in the Jordan College, finds out about the Dust along with the danger Lord Asriel is subject to, and plunges into adventure in an effort to save him. Moreover, for both writers, evil is a charismatic beautiful woman in luxurious fur. For Lewis, evil is "a great lady ...in white fur" (*LWW* 29), taking the poor child shivering in the cold to her sledge and putting her mantle over his shoulders, giving him something hot "very sweet and foamy and creamy" (*LWW* 33) with Turkish Delight, while for Pullman, evil is "a lady in a long yellow-red fox-fur coat, a beautiful young lady" (*GC* 37) offering a warm place and hot "chocolatl" (*GC* 38) to the children she wants to kidnap. In her "Paradise Lost and Found: Obedience, Disobedience, and Storytelling in C. S. Lewis and Philip Pullman", Naomi Wood draws further interesting parallels between the two, not only in terms of their style and themes, but also of biographies:

both authors earned degrees in English Literature from Oxford University; both write "high" fantasies that draw on the Classical, Norse, and English myths and romances of the Western tradition; both are entranced by the past and its difference from the present; both use their fiction to comment on and criticize our world; and both write of naive protagonists who find themselves responsible for the destiny of a world. Both Lewis and Pullman are intimate with the literature of the Fall [...] Both authors cast a prohibiting authority, a moral choice, protagonists in whose hands the fate of a world is placed. Both link issues of obedience and storytelling to the moral and social consequences of coming of age (239-240).

Despite the discernible similarities between them, when it comes to their view of religion and Christianity in particular, Lewis and Pullman are utterly inimical to one another as Pullman prefers to "stress the joys of secularism and equality, and [attack] Christianity for its authoritarianism and prejudice." (Frost). Thus, *His Dark Materials* trilogy can be regarded as "an anti-Christian riposte to the deadening conservatism of Narnia, encouraging children to question, rebel, explore and experiment" (Frost).

J. K. Rowling, as contemporary writers dominating the children's fiction market and appealing to adults as well as children, is another writer that



Philip Pullman is frequently juxtaposed and compared to is. The two famous protagonists of the writers, Harry Potter and Lyra Belacqua are both presented as “an otherwise obscure child suddenly being told that they’re extremely special, they have extraordinary powers, and that the fate of the world rests on their shoulders” (Frost). In the course of events Lyra notices her astonishing skill of reading the alethiometer, a device that tells the truth, and learns that she will determine the fate of humankind as the New Eve. Likewise Harry Potter, a neglected orphan sleeping, funnily enough, in a *cupboard* in his aunt’s house, learns that he is not an ordinary boy but a magician who caused the inexplicable disappearance of the malevolent Lord Voldemort when he was just a baby. Nevertheless, as opposed to the openly delineated good and evil characters of Rowling, Pullman’s books are more multifaceted in this distinction. In Rowling’s novel, the evil nature of Lord Voldemort is unquestionable, whereas it is hard to define Pullman’s Mrs. Coulter and Lord Asriel in a simple way as the two commit both “good” and “evil” deeds. Another difference between the character development is that the “rude, inquisitive, quarrelsome and restless” Lyra (Frost) can be described as a more active protagonist compared to Harry Potter in the earlier volumes of the series. Finally, whereas Rowling’s alternative world is similar to a microcosm of the real world, Pullman’s multiple universes offer a rich variety of details on the system and the hierarchy of each these secondary worlds.

Born in 1965 Gloucestershire, England, J(oanne) K(athleen) Rowling earned her world-wide recognition with her Harry Potter books and broke all the children’s books publishing records. The initial book of the series, *Harry Potter and the Philosopher’s Stone* narrates the story of Harry Potter who is an orphan brought up by the “perfectly normal” (PS 1) Dursleys, whose house in Privet Drive is nothing but a complete nightmare. For eleven years, Harry is treated as a nobody and forced to sleep in a dark cupboard. One day with the appearance of mysterious letters followed by the unexpected visit of a

giant, Hagrid, Harry finds out a momentous truth about himself and his dead parents: he is a legendary wizard who managed to survive after his first duel with the evil wizard Voldemort. Accepted to Hogwarts School of Witchcraft and Wizardry, Harry gradually learns to get used to this “alternative world in which imagination and adventurousness is rewarded” (Lurie 115). While doing so, he also discovers that he has to confront his greatest fears, which he learns to overcome thanks to his merits, his dear friends Ron and Hermione, and to his guardians, Hagrid and Dumbledore. In the seven-book-series that starts with *Harry Potter and the Philosopher’s Stone* (1997) and ends with *Harry Potter and the Deathly Hallows* (2007), Harry’s seven adventurous years at the Hogwarts School of Witchcraft and Wizardry are explored in a humorous yet exhilarating style. Similar to the popularity of Pullman’s novel, Rowling’s series has also attracted readers of all ages and has been awarded prizes. Rowling won the Smarties Book Prize, British Book Awards Children’s Book of the Year, Carnegie Medal, and Guardian Children’s Fiction Prize among many others.

The success of Rowling’s books, partially, relies on the writer’s exquisite skill in creating a blend of literary genres. Joan Acocella maintains that

part of the secret of Rowling’s success is her utter traditionalism. The Potter story is a fairy tale, plus a bildungsroman, plus a murder mystery, plus a cosmic war of good and evil, and there’s almost no classic in any of those genres that doesn’t reverberate between the lines of Harry’s saga (qtd. in Pennington 79).

The writer also successfully integrates elements of folklore and fable in the vivid details such as the screaming mandrakes, phoenixes, dragons and unicorns (Freeland n. pag.). However, more than her competence in tailoring one genre to another, Rowling’s unique narrative style grants her novels inevitable success. Describing the author’s narrative technique, Zipes remarks:

Gone is the cushioning narrative voice of J. R. R. Tolkien. Gone is C. S. Lewis’s intervening omniscient narrator who, like Uncle Digory in *The*

*Lion, the Witch, and the Wardrobe*, seems to shake his head and ask, “Whatever are they teaching them in school nowadays?” Rowling’s child protagonists’ [sic] are never patronized by an authoritative narrator’s voice. (2006: 3: 368)

Narrating a magical story in a humorous yet realistic fashion, Rowling chronicles the deadly struggle between good and evil where Harry needs to prevent malicious Lord Voldemort from reclaiming his power and tyranny. Although Rowling clearly defines each party and raises moral questions, her meticulous and detailed presentation of the characters preserves the element of suspense and surprise. As Kate Agnew points out “while the abstract concepts of good and evil remain clearly defined, the central characters are depicted as complex, multifaceted beings who embody the capacity for both good and evil” (qtd. in Freeland).

Maybe more important than all is Rowling’s contribution to children’s literature as she has revived interest in children’s fantasy fiction, “brought escapist fantasy back in favour ... [and] made reading ‘fashionable’” (Smith n. pag.).

As an overall summary, all of these three writers, C. S. Lewis, Philip Pullman and J. K. Rowling, have indispensable places in English children’s literature. It is their unique style, distinctive interpretation of secondary worlds and modification of traditional elements of fairy tale, fantasy and romance that diverge their styles and ensure their ever-increasing popularity. Hence this study aims to study the novels from the above mentioned criteria.

## CHAPTER 2

### THEORETICAL BACKGROUND

In terms of its generic framework, children's literature is firmly associated with the traditions of the fairy tale, fantasy, and romance, all of which involve the eternal clash of the good and evil in a magical universe populated with supernatural beings.

#### 2.1. The Fairy Tale

On the nature of classical fairy tales, Maria Tatar states that these stories are not “‘unique one-offs’, and their narrators are neither ‘original’ nor ‘godlike’ nor ‘inspired’” as these stories “‘circulate in multiple versions, reconfigured by each telling to form kaleidoscopic variations with distinctly different effects’” (ix). Thus, as Angela Carter suggests, seeking the origin of fairy tales is similar to asking “‘Who first invented meatballs?’” (qtd. in Tatar ix).

The term fairy tale originates from the French phrase *conte de fée* which means tale of fairies; unfortunately drawing the outline of the genre is not as simple as the semantic description. In an effort to clarify the basics of the genre, Tolkien remarks:

A “fairy story” is one which touches on or uses Faerie, whatever its main purpose may be: satire, adventure, morality, fantasy. Faerie itself may perhaps most nearly be translated by Magic – but it is a magic of a peculiar mood and power, at the furthest pole from the vulgar devices of the laborious, scientific magician. Faerie is also defined as the “Perilous Realm which cannot be laughed at or explained away”. It must be taken seriously, for “the magic of Faerie is not an end in itself, its virtue is in its operations: among these are the satisfaction of certain primordial human desires. One of these desires is to survey the depths of space and time. Another is (as will be seen) to hold communication with other living things (qtd. in Zipes: 1992: 141-142).

Nonetheless, in *Folk and Fairy Tales: A Handbook* D. L. Ashliman offers a transcription of fairy tale that is more like the lexical definition of the term. In his account of the fairy tale, Ashliman also acknowledges that “[t]he designation *fairy tale* is problematic” (32). The author explains that in English the term is used synonymously with the adjectives “*fantasy, magical, ideal, fictitious, or untrue*; and in common usage it is a designation for essentially any kind of make-believe story, especially one with a marvellously happy ending” (32). Ashliman argues that *fairy tale* applied to traditional stories such as “Hansel and Gratel” or “Little Snow White” is a “misnomer” as these tales are “of magic, but no fairies are involved” (32). Thus, he concludes, the expression *fairy tale* is not a fitting equivalent of the original French, German, and Danish titles of the most popular “fairy tale” collections, and asserts that the name *magic tale*, which he insists is also preferred by folklore specialists, is a more convenient term for the genre (32). Ashliman, hence, uses the term *magic tales* as a synonym for *fairy tales* and elucidates that it is “a subcategory of *folktales*, not a separate genre” (34).

Ashliman divides folk narratives into three main categories according to the subject-matter: myths, legends, and folktales. He argues that each category can be further segregated based on style, form, content, function, writer’s intention and so forth (32-33). He further elaborates on the categories remarking that myths “establish a context for humans within the cosmos” while elaborating on people’s relationships with supernatural beings, the deeds of deities, prophets and supernatural heroes of the ancient past through rich symbolism (33). Legends, on the other hand, are more human centred in that they present the achievements of individuals – either ordinary as a miller or famous as Alexander the Great – in everyday language (33). As for folktales, Ashliman remarks that this category is best characterized and defined with “*fiction*” as the story is “self-consciously fictitious” (34).

Ashliman next presents the types of folktales using the cataloguing of Aarne and Thompson who present five major categories: animal tales, ordinary folktales, jokes and anecdotes, formula tales and unclassified tales. They further divide “ordinary folktales” as: tales of magic, religious tales, novellas, and tales of the stupid ogre (qtd. in Ashliman, 34-35).

Similarly, Jack Zipes concedes that as a descendent of oral folk tale tradition, fairy tale is just one type of folk-tale: the magic tale (1994: 11). Zipes maintains that the magic tale was reincarnated in late seventeenth-century-Europe thanks to the efforts of educated writers who purposefully appropriated the conventions and converted them into a literary discourse about mores, values, and manners so that the readers would become civilized according to the social codes of the time (1983: 3). Zipes further elaborates on his description revealing that both the oral and literary forms of the fairy tales are embedded in history as they “emanate[d] from specific struggles to humanize bestial and barbaric forces, which have terrorized our minds and communities in concrete ways, threatening to destroy free will and human compassion” (1999: 1). Hence, Zipes maintains, the fairy tale sets out to “conquer this concrete terror through metaphors” (1).

### **2.1.1. Characteristics of the Fairy Tale**

Zipes believes that one of the fundamentals of the fairy tale tradition is wondrous and marvellous elements which have been indispensable for oral folk tales for thousands of years and have even found room for themselves in the *Bible*, *the Iliad* and *the Odyssey* (1992: 2). Since “[t]he folk tale was the staple of what was to become literary fairy tale” (Zipes 1983: 9) and passed on its methods to its successor, the fairy tale has benefited much from the images of wonder and magic.

Ashliman explains that a realm inhabited by fairies or other magical creatures endowed with supernatural powers is common in fairy tales where the

protagonist may come to the possession of a magical object (a magic lamp, ring, table or others), may receive help from a next of kin with magical powers, or may discover a hidden ability (39). Thus the characters of fairy tale are accustomed to magic as a prevalent concept and are not surprised to encounter miraculous events in their surroundings (38). More than any other literary genre, the fairy tale emphasizes the transformation of the marks with spells, enchantments, disenchantments, resurrections, and recreations (Zipes 1999: 2). Thus, this magical world can host anything including “haunted castles; enchanted forests; mysterious huts in woods, glass mountains; dangerous caves; [...] capes that make a person invisible; [...] magic wands that can perform extraordinary feats of transformation; [...] animals that produce gold” (Zipes 1999: 4-5). Described in various forms, such “alternate parallel [worlds]” can be located “in the sky, underground, underwater, or mysteriously integrated into our own world in a manner intangible and invisible to most humans” (Ashliman 38).

Through these images of the supernatural, fairy tales open “windows to magical worlds inside that needed concrete expression outside in reality” (Zipes 1992: 2). To Tolkien, the true value of fairy tales depends entirely on this feeling of estrangement; he explains, “[t]hey open a door on Other Time, and if we pass through, though only for a moment, we stand outside our own time, outside Time itself, maybe” (qtd. in Zipes 1992: 142).

In his “The Fairy Tale Moves on its Own in Time” (1930) Ernst Bloch contends that the magical fairy-tale world does not belong to the present (qtd. in Zipes 1992: 133). Bloch questions how fairy tales have the ability to mirror our contemporary “wish-projections against a background that has long since disappeared” (133). The writer maintains:

Real kings do no longer even exist. The atavistic and simultaneously feudal-transcendental world from which the fairy tale stems and to which it seems to be tied has most certainly vanished. However, the mirror of the fairy tale has not become opaque, and the manner of

wish-fulfillment which peers forth from it is not entirely without a home. It adds up to this: the fairy tale narrates a wish-fulfillment which is not bound by its own time and the apparel of its contents. In contrast to the saga which is always tied to a particular locale, the fairy tale remains unbound. Not only does fairy tale remain as fresh as longing and love, but the demonically evil, which is abundant in the fairy tale, is seen at work here in the present, and the happiness of 'once upon a time', which is even more abundant, still affects our visions of the future (133).

Thus, what makes fairy tales universal, timeless and invaluable is their ability to resist time by means of "harbouring wishes in the figurative form and project the possibility for their fulfilment" (Zipes 1992: 138). Taking this theory one step further, Zipes asserts that the story which begins with the classical "once upon a time" actually does not end with the happy ending. He continues:

The ending is actually the true beginning. The once upon a time is not a past designation but futuristic: the timelessness of the tale and lack of geographical specificity endow it with utopian connotations – utopia in its original meaning designated "no place", a place that no one had ever envisaged. We form and keep the utopian kernel of the tale safe in our imaginations with hope. (1999: 4)

Apart from the use of magic and the timelessness of the story, another characteristic attribute of the fairy tale is its "consistent structure" (Ashliman 41). In his prominent *The Morphology of the Folk Tale*, Vladimir Propp concludes that "[a]ll fairy tales are of one type in regard to their structure" (23) and outlines thirty-one functions that are distinctive of fairy tales. Propp prescribes that commonly the fairy tale starts with one of the members of a family leaving home, followed by an interdiction addressed to the hero. Next, the interdiction is violated, and the villain tries to learn about his victim. Once the villain receives information about his victim, he or she attempts to deceive his victim in order to take possession of him or his belongings. Afterwards, the victim submits to deception and unintentionally helps the enemy, resulting



in the villain causing harm or injury to a member of a family. Subsequently, misfortune or lack is made known to the hero, and the hero is approached with a request or command. Once the protagonist decides upon what to do next, he leaves home and is tested, interrogated or attacked, either of which prepares the way for his receiving a magical agent or a helper. When the hero acquires the magical agent, he is transferred to “another” kingdom to find whatever it is that he should find and gets in a direct combat with the villain, which typically “brands” the hero with a scar. Once the villain is defeated, the initial misfortune or lack is eradicated and the hero heads home. The hero may encounter further tests with the return of the villain or the appearance of a false hero; yet all is resolved when the villain is punished and the hero is recognized and rewarded with marriage or ascending to the throne (Propp 26-65). Thus, the plot of the fairy tale revolves around separation, initiation and return (Ashliman 41).

An additional important feature of fairy tales is the patterns and repetitions that are frequently employed in wonder tales and fairy tales. Zipes asserts that such reappearance of certain motifs helps to “store, remember, and reproduce the utopian spirit of the tale and to change it to fit our experiences and desires to the easily identifiable characters” (1999: 4). They usually cast ordinary characters that “typically have the least-favored position in a family: youngest son, youngest daughter, or stepchild [o]ften [...] openly unwanted by their parents” (Ashliman 45). That way the listener or the reader can identify with the protagonists and “vicariously share in their trials and ultimate victories” (45).

As for other outstanding repetitious motives, Zipes notes, there is a “simpleton” who proves himself to be amazingly cunning; or a youngest son bullied by his siblings and/or father; a beautiful but mistreated daughter; a “discharged soldier who has been exploited”; a “shrew who needs taming”; an indispensable evil witch; kind and helpful elves; a “cannibalistic ogre”; a

“clumsy stupid giant”; horrifying beasts like dragons, lions, and wild beasts as well as kind animals such as ants, birds, deer, bees etc; a smart tailor or peasant; an “evil and jealous step mother”; a greedy king; “treacherous pixies” and a “beast-bridegroom” (1999: 5).

Underneath all these simple yet magical characters, as well as the conflict between the antagonist and the protagonist, the fairy tale offers a “socially acceptable platform for the expression of otherwise unspeakable fears and taboos” (Asliman 50) such as the relationship between the sexes, courtship and marriage arrangements, fear of infertility, sibling rivalry, parent-child conflicts, and injustice (Ashliman 45-49). With the ensuring happy ending and the restoration of order, the fairy tale smoothes over every day tensions and “develops maps for coping with personal anxieties, family conflicts, social frictions, and the myriad frustrations of everyday life” (Tatar xi). Hence, with the code of behaviour they impose, these tales serve the purpose of civilizing the society, molding the lives, values, moral codes, and aspirations of individuals (xii).

Furthermore, as Ernst Bloch suggests, fairy tales have significant impacts on the future of societies, since the tales subvert the idea of reason. Bloch argues that in a world where reason can be used for irrational purposes, the world of the fairy tale presents a more corrective one: “the utopian perspective becomes a critical, figurative reflection of everyday banality and subverts the arbitrary use of reason that destroys and confines the capacity of people to move on their own as autonomous makers of history.” (qtd. in Zipes 1992: 138). Thus, instead of prescribing what the future is going to be like, fairy tales aim to “tear the affinities of human culture from the superstructure and sort them out from that ideology which legitimizes and glorifies a society with false consciousness” (qtd. in Zipes 1992: 138-139).

Through the criticisms it directs at the structure of the society, the fairy tale achieves a *subversive* function. In her definition of subversion, Rosemary

Jackson notes that each fantastic text has a different function, “depending upon its particular historical placing, and its different ideological, political and economic determinants” (91), yet she identifies the subversive fantasies as:

those which attempt to *transform* the relations of the imaginary and the symbolic. They [subversive fantasies] try to set up possibilities for radical cultural transformation by making fluid the relations between these realms, suggesting, or projecting, the dissolution of the symbolic through violent reversal or rejection of the process of the subject’s formulation. (91)

Dwelling on the subversive nature of fairy tales, Zipes asserts that it is difficult to pinpoint exactly when and where the discourse of the fairy tale went through a drastic change, yet the creators of this change were primarily English writers. The “development of a strong proletarian class, industrialization, urbanization, educational reform acts, evangelism, and the struggle against those forces which caused poverty and exploitation led to social and cultural upheavals” which eventually affected the works of Dickens, Ruskin, Thackeray, Lewis Carroll, Charles Kingsley, Andrew Lang, William Morris, the neo-Raphaelites as well as many others (1983: 98-99). Maybe more important than these figures were the achievements of George MacDonald, Oscar Wilde, and L. Frank Baum who used the fairy tale as a mirror to reflect what needed to change in the society in terms of manners, mores, and norms (99). Zipes explains the change in the discourse with the metaphor of a mirror; he remarks:

No longer was the fairy tale to be like the mirror, mirror on the wall reflecting the cosmetic bourgeois standards of beauty and virtue which appeared to be unadulterated and pure. Fairy tale and the mirror cracked into sharp-edged, radical parts by the end of the nineteenth century. This was true for all the tales, those written for children as well as for adults. There was more social dynamite in the contents of the tales, more subtlety and art. Commenting on the essence of fairy tales, Michael Butor once compared fairyland to a ‘world inverted’, an exemplary

world, a criticism of ossified reality. 'It does not remain side by side with the latter; it reacts upon it; it suggests that we transform it, that we reinstate what is out of place'. (99)

Zipes acknowledges that Butor "has a keen eye for the subversive potentiality within the fairy-tale as he "perceives how *certain* fairy tales can disrupt the normative structure and affirmative discourse of the classical fairy tale tradition that are locked into the bourgeois public sphere" (99). Zipes adds that especially experimental tales for children are loaded with a subversive potential.

Zipes stresses that the initial movement of subversion began as early as the nineteenth century when the fairy tale started to "find acceptance". Even though many writers of the fairy tale responded to the demands of the market and publishers, more radical ones, who were very few in number, "recognized that the utopian kernel in the original folk tales, the lust for change and the wish for better living conditions, had been appropriated and cultivated in the classical literary fairy tales to give rise to false hopes" (101). The tales of Perrault, the Grimms, and Andersen were accepted as the framework of the genre; but writers like MacDonald, Wilde, and Baum disregarded this framework. Hence, they inverted and subverted the real world and the classical schemes and expanded the discourse to create alternative worlds and life styles (101). Zipes gives an account for the revolutionary step they took:

This departure from the traditional mode prepared the way for even greater experimentation with fairy tales for children in the twentieth century, and numerous authors began cultivating what might be termed 'the art of subversion' within the fairy tale discourse. (101)

With their refusal to comply with the traditional standards on sexuality and gender roles, MacDonald, Wilde and Baum questioned the restrictions on young minds, as well as voicing the dissatisfaction of the lower class by the telling of stories from the perspective of the oppressed. Zipes believes that these three writers revealed the need for a change and restructuring of social

relations by questioning the “arbitrariness of authoritarian rule and the profit motifs of rulers”. He maintains, even though none of them were revolutionary even if they called for ““violent overthrows”” of the government, their profound dissatisfaction with “domination and the dominant discourse” led them to invert and subvert the world with hope (101). Thus, they transformed the fairy tale discourse based on mores and manners by adding a touch of political perspective, and posed serious questions on the nature of the classical fairy tale and society itself (131). By means of using fairy tale discourse, the writers raised the political awareness which eventually “might lend more social confirmation to the relatively ‘new’ readers of the lower class and might make the privileged readers aware of their true social responsibility” (131). Consequently, it is clear that fairy tale discourse is very different now from the ideologies of Perrault, the Grimms and Andersen, because now there is,

another world ...glimpsed through the ideological lens of writers who refused to legitimate [sic] the views of the upper classes in England and America, and who devised aesthetical configuration to convey socialist utopian impulses. In essence, the literary tale was becoming more and more a political weapon used to challenge or capture the minds and sensibilities of the young. This had been the case, more or less, but the genre in its classical form and substance had used magic and metaphor to repress the desires and needs of the readers. The new ‘classical’ fairy tales of MacDonald, Wilde, and Baum were part of a process of social liberation. Their art was a subversive symbolical act intended to illuminate concrete utopias waiting to be realized once the authoritarian rule of the Nome king could be overcome. (Zipes 131)

## **2.2. Fantasy**

The word fantastic derives from the Latin word *phantasticus* which means “to make visible or manifest”. In its broadest sense, all imaginary activity and, therefore, all literary works are fantasies (Jackson 13). A more specific and enlightening definition of the genre comes from Kathryn Hume in her book *Fantasy and Mimesis: Responses to Reality in Western Literature*. Hume

states that any work of literature can find room for itself on the continuum that stretches between mimesis and fantasy. According to Hume, all literature:

is the product of two impulses. These are *mimesis*, felt as the desire to imitate, to describe events, people and objects with such verisimilitude that others can share your experience; and *fantasy*, the desire to change givens and alter reality – out of boredom, play, vision, longing for something lacking, or need for metaphorical images that will bypass the audience’s verbal defences. (qtd. in Sullivan 303)

Hume maintains that fantasy itself is “any departure from consensus reality” (qtd. in Sullivan 303). Comparable to Hume, Rosemary Jackson also highlights how the fantastic “breaks” the real; and explains how the fantastic is an offspring of both impulses. Jackson believes that fantastic narratives confound elements of both the marvellous and the mimetic, as they both assert that their subject matter is linked to reality in that the marvelous subverts it whereas the mimetic imitates it. Jackson claims that the two

proceed to break that assumption of realism by introducing what – within those terms – is manifestly unreal. They pull the reader from the apparent familiarity and security of the known and everyday into something more strange, into a world whose improbabilities are closer to the realm normally associated with the marvellous. (Jackson 34)

Jackson concludes her analysis claiming that the fantastic belongs to neither mimesis nor the marvellous as it is utterly free of their “assumptions of confidence or presentations of authoritative ‘truths’” (35). In accordance with the analyses of Hume and Jackson, it can be said that the common point in all the definitions of the genre is the strong emphasis on how gradually the fantastic moves away from the accepted norms of the ordinary and the real and distorts “real” to get close to the magical and supernatural.

Acknowledging the designations of fantasy, Maria Nikolajeva asserts that terms and concepts related to “nonrealistic” narratives are mostly imprecise; they usually overlap, and they are used interchangeably, which creates much confusion. For instance, Nikolajeva explains, fantasy has been treated as a

genre, style, mode, narrative technique, or “a pure formulaic fiction” (138). In some sources fantasy is discussed along with fairy tale without much distinction, whereas in others, it is coupled with science fiction, or occasionally, horror (Zipes 2006: 2: 58).

Even though fantasy has been “obscured and locked away, buried as something inadmissible and darkly shameful” (Jackson 171), its prominence in children’s literature is irrefutable because some of the most famous and renowned works have been created within it: Lewis Carroll’s *Alice in Wonderland* (1856), Frank Baum’s *the Wizard of Oz* (1900), C.S Lewis’s *the Lion, the Witch, and the Wardrobe* (1950), and Philip Pullman’s *His Dark Materials* (1995-2000) (Zipes 2006: 2: 58).

As parties of an important academic debate on fantasy, scholars are at odds on the point of treating fantasy as escapist literature “that takes its readers away from everyday problems into the realms of dreams and illusions” (Zipes 2006: 2: 62). Zipes asserts that although much of contemporary fantasy can be regarded as mere entertainment, fantasy for children actually serves as a metaphor for reality since the secondary world enables the readers to handle significant psychological, ethical, and existentialist questions in a detached manner (2006: 2: 62 ). In this respect, Zipes strongly believes that fantasy can trigger spiritual growth as well as empowering the child protagonist “in a way that realistic prose is incapable of”. Hence, the writer concludes that fantasy has a strong subversive nature “as it can interrogate the existing power relationships, including those between child and adult, without necessarily shattering the real order of the world” (2006: 2: 62).

### **2.2.1. Characteristics of Fantasy**

Just like fairy tales, fantasy also can be traced back to myth and wonder tale. Still, despite deriving from the same origin, fairy tale and fantasy are very

different in terms of their premises (Zipes 2006: 2: 60). Zipes argues that folk tales are deeply embedded in archaic society and thought, and thus are founded on myths. However, fantasy literature is a modern phenomenon developed consciously by the efforts and creations of individual writers with different purposes, such as instructive, religious, philosophical, social, satirical, parodical, or entertaining. Zipes describes fantasy also as an “eclectic genre” since it is an ensemble of wonder tale, heroic myth, romance, picaresque, science fiction and many others (2006: 2: 60).

Even though studies on fantasy have made attempts at defining the “scope of texts encompassed by this term”, still the mystery and indistinctness of the true nature of the term are prevalent. Nonetheless, critics seem to agree on one particular characteristic element: the presence of “magic, or any other form of the supernatural in an otherwise realistic, recognizable world” (Zipes 2006: 2: 58). While outlining the principles of the fantastic, Todorov also emphasizes that in fantastic texts “the author describes events which are not likely to occur in everyday life” (34). Thus, in order to create such a world, fantasy has incorporated supernatural elements of fairy tales, like witches, genies, dragons, talking animals, flying horses and/or carpets, invisibility mantles, magic wands, swords, and magic food and beverages (Zipes, 2006: 2: 61). Yet, these elements are no longer trapped in their usual boundaries as the writer of the fantasy can modify and modernize them. For instance, “a genie may live in a beer can, flying carpets give way to flying rocking chairs, and characters without fairy tale origins are introduced as animated toys. However, their function in the story is essentially the same” (2006: 2: 61), and that is to create a magical and surprising world. Magic can reveal itself in the form of magical beings, objects or even events. In this sense, fantasy seems rather like the equivalent of fairy tale; however, the two are quite different. Zipes presents the crucial divergence between them as:

Fairy tales take place in one magical world, detached from our own both in space and in time. By contrast, the initial setting of fantasy literature



is reality: a riverbank in Oxford (*Alice in Wonderland*), a farm in Kansas (*The Wonderful Wizard of Oz*), or a manor house in central England during World War II (*the Lion, the Witch, and the Wardrobe*). From this realistic setting, the characters are transported to some magical realm, and most often, although not always, brought safely back. (2006: 2: 58).

Zipes explains the interaction between the real and the magical worlds in fantasy claiming that sometimes the magical realm may intrude into reality by means of magical beings, transformations or objects. During their adventures, the characters temporarily leave their own time for a “mythical archaic time” and usually return to their modern, measurable and linear time. Unlike the characters of fairy tales, those of fantasy do not “live happily ever after” since fantasy embraces the contemporary sense of time (2006: 2: 58).

Using fantasy as an umbrella term for “any literature which does not give priority to realistic representation: myths, legends, folk and fairy tales, utopian allegories, dream visions, surrealist texts, science fiction, horror stories, all presenting realms ‘other’ than the human” (Jackson 12), in her definition Jackson also highlights the significant role of the magical and the “unreal” (12). Jackson asserts, “A characteristic most frequently associated with literary fantasy has been its obdurate refusal of prevailing definitions of ‘real’ or ‘possible’, a refusal amounting at times to violent opposition”, and she quotes from Irwin who defines fantasy as, “a story based on and controlled by an overt violation of what is generally accepted as possibility, it is the narrative result of transforming the condition contrary to the fact into ‘fact itself’” (qtd. in Jackson 13). Jackson believes:

Such violation of dominant assumptions threatens to subvert (overturn, upset, undermine) rules and conventions taken to be normative. This is not in itself a socially subversive activity: it would be naïve to equate fantasy with either archaic or revolutionary politics. It does, however, disturb ‘rules’ of artistic representation and literary reproduction of the ‘real’. (13-14)

Thus, Jackson contends that one of the most essential elements of fantasy is its distortion of the real, “disorienting the reader’s categorization of the ‘real’”. In a way, the fantastic “takes the real and breaks it” (20). Nonetheless, while distorting, recombining and inverting the real, the fantastic does not escape it: “it exists in a parasitical or symbiotic relation to the real [because] [t]he fantastic cannot exist independently of that ‘real’ world which it seems to find so frustratingly finite” (20).

At this point, a distinction needs to be made between two different forms of fantasy: domestic and high fantasy. In his *An Introduction to Children’s Literature*, Peter Hunt explains these two terms as:

‘Domestic’ fantasy is rooted in a world recognizable to the child; like *Winnie-the-Pooh* it offers power and comfort simultaneously. ‘High’ fantasy, on the other hand, set in a secondary world (such as *The Hobbit*), offers wider scope for the imagination paralleled with a simpler set of moral solutions. (185)

The key term in Hunt’s definition is *the secondary world*, a term coined by J. R. R. Tolkien in his famous essay, “On Fairy Stories”. According to Tolkien, the genre of fantasy depends largely on the juxtaposition of the primary world, which is our own world, with the secondary world, the magical one, in the form of a narrative. Zipes explains that the patterns of introducing the secondary world can vary from a “complete magical universe with its own geography, history, and natural laws to a little magical pill that enables a character in an otherwise realistic story to understand the language of animals” (2006: 2: 58).

Hunt deepens his analysis on these two types of fantasies saying that in books in which the secondary world is “framed” by the primary one, characters from the primary enter or leave the other worlds – as in the case of *Alice’s Adventures in Wonderland*. In another type of fantasy, which Hunt defines as “more sinister”, the secondary world impinges upon the primary as in

Garner's *The Weirdstone of Brisingamen* or Cooper's "The Dark is Rising" sequence (1994: 185).

Concerning the magical events in fantasy, in his famous essay, "On Fairy Stories", J. R. R. Tolkien asserts that fantasy is much allied with "suspension of disbelief", which is the readers' perception of fantasy as "true within its own premises" (qtd. in Zipes 2006: 2: 60). According to Tolkien, "genuine and skilful fantasy" enchants the reader and creates secondary belief (qtd. in Zipes 2006 2: 60). Once the fragile suspension of disbelief is disturbed, then the spell is broken and eventually fantasy fails. In folk tales, the protagonist as well as the reader does not experience wonder upon encountering the magical events; whereas in fantasy the characters are "anchored in [the] real world" where they do not expect to meet magical realms. Thus, Zipes concludes, the very essence of fantasy is the confrontation of the ordinary and the fabulous (2006: 2: 60). Similar to Tolkien, Todorov also believes that the magic of the fantastic lies in the very principle of hesitation, both on behalf of the protagonist and the reader as "they can neither come to terms with the unfamiliar events described, nor dismiss them as supernatural phenomena" (31). Upon encountering supernatural beings and events, the protagonist may question his own perception, and even believe in his own madness – yet never to the point of exact certainty (31). As for the reader, Todorov states that the anxiety is due to seeking an explanation: are these events "real" or do they have a rational explanation? Thus, Todorov proposes three golden principles for the genre:

First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and a supernatural explanation of the events described. Second, this hesitation may also be experienced by a character; thus the reader's role is so to speak entrusted to a character, and at the same time the hesitation is represented, it becomes one of the themes of the work – in the case of naïve reading, the actual reader identifies himself with the character. Third, the reader must adopt a certain attitude with

regard to the text: he will reject allegorical as well as “poetic” interpretations. (33)

Consequently, according to Todorov, the fantastic relies on the hesitation of the character as well as the reader who identifies him/herself with the character, and this hesitation can only be solved if the event is recognized as reality, or is identified as “the fruit of imagination or the result of an illusion” (157). Hence, the genre requires a special way of reading so as not to be interpreted as allegory or poetry.

In his analysis, Zipes also highlights the impact of “belief” on the interpretation of the fantastic. He explains that the audience receives the myth as the reality, which is not exactly the case in fairy tales since the story elaborates on a task that is so beyond the capabilities of an ordinary human being, so the reader does not have to believe in the veracity but rather finds a symbolic or allegorical meaning. Nevertheless, the characters in fantasy are so real-life like or ordinary that they reinstate the feeling of “just like you” (Zipes 2006: 2: 59). Thus, Zipes concludes, there are two interpretations of the fantasy events: they can be accepted as real, where the reader accepts that the events actually took place and recognizes magic as a natural part of the world created by the author; or the events can be accounted for in a rational manner as a dream, vision, hallucination, or imagination due to fever or mental disorder (2006:2: 60).

Zipes’s explanation of the “belief” relies very much on Todorov’s definition of the two key terms that are necessary for the fantastic: the marvellous, and the uncanny. Todorov proposes that the essence of fantasy is in the very hesitation of the protagonist and the reader when they encounter the supernatural. He suggests that at the end of the story, the reader comes up with an understanding and “opts for one solution over the other” even if the protagonist fails to do so (41). Later, explains Todorov, if the reader decides that the supernatural event is elucidated and that the laws of reality are

prevalent, then the work belongs not to the fantastic but another genre, that is the uncanny (41). On the other hand, if the reader decides “that new laws of nature must be entertained to account for the phenomena, we enter the genre of the marvellous” (41). In Todorov’s typology, fairy tales fall under the category of the marvellous as the hero does not question the existence of the supernatural beings or events, “neither a hundred years’ sleep, nor a talking wolf, nor the magical gifts of the fairies” (54) since they are taken for granted. On the other hand, for the fantasy protagonist, the experience of encountering a witch or a dragon entails a dilemma which is also shared by the reader (Zipes 2006: 2: 60). Zipes explains the situation as: “The events may be actually happening, causing us to accept the existence of magic in our own world. Alternatively, the character (or the reader) may decide that he is dreaming or hallucinating, but no definite answer is to be found in the text.” (2006: 2: 60).

Zipes outlines more of the basic elements and characters of fantasy declaring that the genre is closely related to the conventions of fairy tales as fantasy seems to have “inherited the fairy tale system of characters: hero, princess, helper, giver, and the antagonist” (2006: 2: 61). However, the fantasy protagonist often lacks the qualities of the valiant and daring hero of the fairy tale because in fantasy the leading character can be scared, reluctant, or even unsuccessful at performing the task (2006: 2: 61). Furthermore, the ultimate aim of fantasy is not holy matrimony or enthronement, but rather spiritual maturation.

As for the central plot of fantasy, Zipes delineates the stages as, “the hero leaves home, meets helpers and opponents, goes through trials, and returns home having gained some form of wealth” (2006: 2: 61). Naturally, the fundamental conflict within fantasy, that is the clash of good and evil, is prevalent in the forms of a quest or a combat.

Since fantasy invokes a feeling of ambiguity, uncertainty, or unease, the typology of the modern fantasy also reflects these elements in its preoccupation with problems of vision and visibility due to its spectral imagery. Jackson asserts that many fantasies introduce “mirrors, glasses, reflections, portraits, eyes – which see things myopically, or distortedly, or out of focus – to effect a transformation of the familiar into the unfamiliar” (43). Jackson explains this deliberate choice of repeated themes as: “[in] a culture which equates the ‘real’ with the ‘visible’ and gives the eye dominance over other sense organs, the un-real is that which is invisible.” (45). Thus, concludes Jackson, what is not seen, or what threatens to be unseeable has a subversive function (45).

Also, Jackson argues, classical and habitual unities of space, time, and character are threatened with dissolution in fantastic texts. Perspective art and three dimensionality lose their importance; there is an additional dimension “where ‘incongruent counterparts’ can co-exist and where that transformation which Kant called ‘a turning over of a left hand into a right hand’ can be effected” (Jackson 46). Likewise, chronological time is distorted, and the past, present and future lose their historical sequence, “tending towards a suspension” (47). For that reason, the themes of secondary worlds and time travelling, or time displacement are amongst the most favourable principles of fantasy (Zipes 2006: 2: 61).

Another major classification that Jackson offers on the themes of the fantastic is that of themes related to the area of invisibility, transformation, dualism and good versus evil (49). These themes generate and utilize a variety of recurrent motifs such as ghosts, shadows, vampires, werewolves, doubles, partial selves, reflections (mirrors), enclosures, monsters, beasts, and cannibals (49). All these themes lead to the appearance of transgressive impulses towards incest, necrophilia, androgyny, cannibalism, recidivism, narcissism and ‘abnormal’ psychological states such as hallucination, dream, insanity, or

paranoia (49). Since some of these themes are not of direct relevance to the content of this study, they will not be analysed in detail here, but only be mentioned briefly; the pertinent ones, on the other hand, will be scrutinized in detail in the chapter related to them specifically.

As for the function of fantasy, Jackson holds that the literature of the fantastic has long been treated as “transcending reality, escaping the human conditions and constructing superior alternate, secondary worlds” (2). From W.H Auden to C. S. Lewis and J. R. R. Tolkien, fantasy has been the fulfilment of a desire for a better, more complete world (2), which explains the underlying rationale behind the subversive function. Jackson believes that fantasy is actually “never free” since it is “determined by [the] social context”, and thus characteristically fantasy attempts to “compensate for a lack resulting from cultural constraints: it is a literature of desire, which seeks that which is experienced as absence and loss” (3). Thus, while creating a secondary world that “fill[s] up a lack, making up for an apprehension of actuality as disordered and insufficient” by means of recycling myths, faery, science-fiction, and magic, the fantasy *transcends* the actuality, as it suggests that the universe is, ultimately, “a self-regulating mechanism in which goodness, stability, order will eventually prevail” (174). While generating such secondary worlds, the fantastic texts:

subvert and interrogate the nominal unities of time, space and character, as well as questioning the possibility, or honesty, of fictional representation of those unities. Like the grotesque, with which it overlaps, the fantastic can be seen as an art of estrangement, resisting closure, opening structures which categorize experience in the name of a ‘human reality’. By drawing attention to the relative nature of these categories the fantastic moves towards a dismantling of the ‘real’, most particularly of the concept of ‘character’ and its ideological assumptions, mocking and parodying a blind faith in psychological coherence and in the value of sublimation as a ‘civilizing’ activity (Jackson 175-176).

Consequently, Jackson contends that the modern fantastic is a subversive literature which exists along with the “real” and imaginary. Structurally and semantically, the fantastic tends to dissolve the oppressive and inadequate order. In its attempt to transform the relations between the imaginary and the symbolic, “The fantastic permits us to cross certain frontiers that are inaccessible so long as we have no recourse to it” (Todorov 135).

### **2.2.2. Fantasy in England**

In his *The Fantastic Literature of England*, Colin Manlove argues that the English fantasy is “extraordinarily diverse”; he explains, while the Americans excel in “high” or secondary world fantasy and horror, the Europeans in subversive or satiric fantasy, the Latin Americans in “magic realism”, the English have outshined them in almost all the areas of fantasy (3). As a definition of fantasy, he prescribes “a fiction involving the supernatural or impossible”; the supernatural involving “the presence of some form of magic or the numinous, from ghosts and fairies to gods and devils, and the impossible meaning “what simply could not be” (3). Defining the borders of fantasy, Manlove categorizes English fantasy into six main groups: secondary world, metaphysical, emotive, comic, subversive, and children’s fantasy. Nonetheless, he underlines that all these types are closely linked to one another, and thus one work can belong to more than one group.

Explaining secondary world fantasy, Manlove defines the ground rule as the writer inventing an alternative world which has its own rules; in that respect, it is the “kind of fantasy at the greatest remove from our reality” (4). Since the designed alternative world is “often desired, and sometimes to be feared”, it resembles emotive fantasy as well. Likewise, due to containing supernatural powers for good and evil, it may also remind one of metaphysical fantasy. As long as the secondary world is a new creation, a “construction rather than



deconstruction”, Manlove states that the secondary world is usually at the opposite side of subversive fantasy (4).

Another type of fantasy is metaphysical fantasy where the supernatural is presented “as in some sense potentially real” (4). Manlove asserts that this type of fantasy is mostly blended into a larger pattern such as Christian, religious, mythic, cosmic or temporal (4).

In emotive fantasy, on the other hand, the emphasis is on the presentation of feeling. As Manlove explains, due to the strong link between feelings and the supernatural, such fantasy is close to metaphysical fantasy as well. Emotive fantasy often includes fantasies of “both desire and wonder, and of fear and horror; pastoral and elegiac” as well as animal fantasy (5).

The next kind, comic fantasy, can involve “parody, satire, non-sense, or play” as it can freely range from “grotesque blasphemies” to “fairy-tale parodies” as it gives total freedom in turning things upside down (5).

As one of the most renowned types of fantasy, the subversive “seeks to remove our assurances concerning reason, morality, or reality – or, more recently, all fixities of whatever kind, temporal, sexual or linguistic” (5-6) either through dreams or “postmodernist dislocation” (5).

Finally, children’s literature, which is composed of all the other five sub-categories of fantasy, serves a different readership. Manlove argues that children’s literature has its own “internal development and preoccupations”, none of which suggest that adult and children books are utterly independent of each other.

### 2.3. Romance

Children's literature is also deeply indebted to romance as it provides the basic framework for the character development and quest, which is one of the most significant elements of children's fiction. In fact romance does not influence children's fiction only; Northrop Frye suggests that "romance is the structural core of all fiction" (qtd. in Mathews 472). Even though romance has changed drastically compared to its initial format, it has recuperated successfully in each era: its appearance in Sidney and Spenser, in Shakespeare's plays, in the eighteenth century novel with a parodic twist, in the Gothic novel, in the Romantic and Victorian periods, and in the twentieth century inspiring a number of sub-genres such as imperial romance, contemporary fantasy, science fiction and popular romance has proven the timelessness of romance. Frye explains the eminent attraction and subsistence of romance noting that "In every age the ruling social or intellectual class tends to project its ideas in some form of romance [...] romance will turn up again as hungry as ever, looking for new hopes and desires to feed on" (186). In terms of character composition as well as themes and motifs, romance largely inspires children's fiction too.

#### 2.3.1 Characteristics of Romance

On the historical account of romance, Gillian Beer notes that the romance as a literary kind is usually associated with medieval literature since it "has antecedents far back and beyond twelfth-century Europe" (4). Medieval romances offered abundance in the themes they offered: *classical* (the history and legends of classical antiquity, heroes such as Alexander the Great or Greek and Roman heroes), *historical* (on England and France), and *legendary* (in particular Arthurian) (Saunders 2; Abrahms 35). Despite the diversity in the subject matter, medieval romances set the backbone of the genre with the motifs that have been recycled faithfully. Saunders lists the stipulated motifs

of romance as “exile and return, love, quest and adventure, family, name and identity, [and] the opposition between pagan and Christian” (2).

Although the origin of romance is easy to track, drawing the generic frame is not. In fact, in her introduction to *A Companion to Romance: From Classical to Contemporary* Corinne Saunders describes the pervasive nature of romance as “inherently slippery” since “the *genre* of romance is impossible to adequately define” (1-2).

In his distinguished account of romance in *The Anatomy of Criticism: Four Essays*, Frye argues that romance is a historical mode and a *mythos* rather than a genre. To Frye, the notion of a mode derives from Aristotle’s *Poetics* which classifies heroes according to their achievements compared to a mediocre human being. In Aristotle’s taxonomy, there are heroes superior in kind, those superior in degree, those superior in degree but not in their natural environment, those not superior to the others or to their environment, and those inferior to others (33-34). Frye argues that in the course of European literature, “the center of gravity [has steadily moved] down the list” (34); meaning that unlike classic literature which presented mythic heroes, contemporary writing depicts more life-like characters. Frye concludes that if the hero is “superior in *kind* both to other men and to the environment of other men, the hero is a divine being, and the story about him will be a *myth*” (33), if the hero is, however, “superior in *degree* to other man and to his environment, the hero is the typical hero of *romance*, whose actions are marvellous but who is himself identified as a human being” (33). Finally, if the hero is superior in degree to other men but not to his environment, then he would be a hero of the *high mimetic* mode (33-34).

Frye also elucidates that romance stretches all the way between myth and naturalism, the two ends of literary spectrum. To Frye, romance reflects the “tendency [...] to displace myth in a human direction and yet, in contrast to

‘realism’ to conventionalize content in an idealized direction” (137). He defines romances as “the tendency to suggest implicit mythical patterns in a world more closely associated with human experience” (139-140).

Characteristically, the plot of the medieval romance would involve a knight’s series of adventures in an “exotic or in some way aggrandized world” (Saunders 2). Frye points out the variants of this pattern through the stories of “virtuous heroes and beautiful heroines” as opposed to villains that threaten their “ascendancy” (186). Yet, one thing that remains constant and central is the element of adventure. According to Frye, in the romance the protagonist is to “[go] through one adventure after another” (186). He contends that after a sequence of adventures, the plot leads up to the climatic adventure, the quest. Frye argues that the quest is composed of three major stages: “the stage of the perilous journey and the preliminary minor adventures; the crucial struggle, usually some kind of battle in which whether the hero or his foe, or both, must die; and the exaltation of the hero” (187).

Combining chivalric values (such as courage, love, loyalty, honour, and mercy) with a series of adventures, romance employs heroes and heroines who are “distinguished from the everyday by their ideal quality” (Saunders 2). The heroic protagonist is typically juxtaposed with antagonists that are “similarly extreme” and negative; “they typically oppose a social, usually conservative, ideal of order with the threat of disorder of various kinds” (Saunders 2). For Frye, while the hero is analogous to “the mythical Messiah or deliverer who comes from an upper world”, the antagonist is likened to “the demonic powers of a lower world” (187). In fact, in his “Magical Narratives: Romance as Genre” Frederic Jameson argues that the evil character in romance is “at one with the category of Otherness itself” (140). Thus he maintains:

evil characterizes whatever is radically different from me, whatever by virtue of precisely that difference seems to constitute a very real

and urgent threat to my existence. So from earlier times, the stranger from another tribe, the “barbarian” who speaks an incomprehensible language and follows “outlandish” customs, or, in our own day, the avenger of cumulated resentments from the oppressed class, or else that alien being – Jew or Communist – behind whose apparently human features an intelligence of malignant and preternatural superiority is thought to lurk – these are some of the figures in which the fundamental identity of the representative of Evil and the Other are visible. The point, however, is not that in such figures the Other is feared because he is evil; rather, he is evil *because* he is Other, alien, different, strange, unclean, and unfamiliar (140).

The binary opposition between the hero and the enemy is also reflected in the symbolic imagery used to depict the two. Frye explains that the enemy is commonly associated with “winter, darkness, confusion, sterility, moribund life, and old age” whereas the hero is “spring, dawn, order, fertility, vigor, and youth” (187-188).

In this clash of the “psychological archetypes” (Frye 304), romance deals with the great cycle of life and death along with the heroes’ initiation and self-realization in an unfamiliar world. Frye depicts the hero in this otherworld as follows:

The hero of romance moves in a world in which the ordinary laws of nature are slightly suspended: prodigies of courage and endurance, unnatural to us, are natural to him, and enchanted weapons, talking animals, terrifying ogres and witches, and talismans of miraculous power violate no rule of probability once the postulates of romance have been established (33).

In an effort to entertain the reader, romance presents an “ideal world” that is otherwise unreachable for the reader. Consequently, one of the most significant elements of this magical narrative is the *distant time* as romance narrates the past or the “socially remote” (Beer 4), a world that is distant and glorified. For instance, in *Morte d’Arthur*, Malory presents a history that is

hardly narrated in the history books (Beer 11), thus the world presented in the work is fantastic enough to draw the reader into the narrative.

Since there are elements of imagination and fantasy, there is a divergence in the academia on the effect of “wish-fulfillment” in romance. Some scholars have considered the world represented in romances as “a thin veil pulled over the realities of the harsh world and completely divorced from grinding social tensions or violence” (Kaeuper 97). However, Beer responds to this saying that romance “rarely attempts to dislodge our hold on reality completely.” (9) Frye also notes that romance both projects social ideals and reflects the “new hopes and desires” of the individual; it is frequently nostalgic, yearning for a Golden Age long lost (qtd. in Saunders 3). “Romance is thus both escapist and socially pertinent, looking backwards and forwards” (Saunders 3).

### CHAPTER 3

#### PRESENTATION OF THE ALTERNATIVE WORLDS

In her “Fairy Tale and Fantasy: From Archaic to Postmodern”, Maria Nikolajeva emphasizes that the definition and boundaries of “non-realistic” narratives are prone to being ambiguous as the generic concepts defined in various studies frequently overlap and cause further complications rather than clarification (138). As the previous chapter of this study has also illustrated, drawing clear-cut margins as to where myth and folktale end and where fairy tale, or fantasy, or romance start is rather impossible as they are “undoubtedly related” (138), yet also quite different in nature. Thus Nikolajeva suggests that the principle difference lies in the spatiotemporal structure of the genres.

In his “Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics”, Mikhail Mikhailovich Bakhtin explains that literature tends to assimilate “isolated aspects of time and space” and devises “corresponding generic techniques [...] for reflecting and artistically processing [...] reality” (84). He names this “intrinsic connectedness of temporal and spatial relationships” *chronotope* (84). To Bakhtin, chronotope has an inherent *generic* significance which is critical for the definition of genre and generic differences (84-85). In his analysis, Bakhtin focuses on the chronotopes of Greek romances, the novels of Apuleius and Petronius, and Rabelais. Bakhtin also scrutinizes some key motifs that are recurrent in the novel and elaborates on chronotope in relation to encounter, road, castle, parlor and saloon, provincial town and threshold motifs. He concludes that any motif is capable of having a special chronotope of its own and thus one may notice numerous chronotopes even in a single work as chronotopes are “mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in ever more complex relationships.” (252).

Taking Bakhtin's structural approach one step further, Nikolajeva defines the fairy tale and fantasy in terms of their chronotopical organization and asserts that the traditional fairy tale can be traced to "archaic society and archaic thought", as a result of which the stories are " 'displaced' in time and space" (138). Literary fairy tales and fantasy, on the other hand, are accepted as "products of modern time" (138). Thus, Nikolajeva continues, the spatiotemporal condition, or chronotope, of fairy tales may be defined in simple formulas such as "'once upon a time, not your time, and not my time,' 'in a certain kingdom,' 'East of the sun, West of the moon,' 'beyond three mountains, beyond three oceans,'" and so on (141). The time chosen can "occasionally be more concrete, but still mythical rather than realistic: 'In the reign of King Arthur' or 'in the reign of Czar Green-Pea'" (141). Due to such physical limitations, fairy tales take place in a magical world that is distanced from our own not only in space but also in time. Nikolajeva states that this detachment is also prevalent in the reader's relationship with the text because while the characters of the story "are positioned within its [the story's] time/space," and thus, "the reader or listener of a fairy tale is detached from its space and time ... For the listener, this time is beyond reach." (141).

As for the primary setting of magic, Nikolajeva notes that the most common location for the multiple representation of magic in fantasy is the secondary world. Thus, she deduces, fantasy is a narrative "combining the presence of the Primary and the Secondary world (143). Nikolajeva explains that even though fairy tales often include "transportation to some other realm by means of a magical agent, they take place in one imaginary world, which does not have any connection with reality, at least not the reader/listener's reality"; the patterns of introducing magic in fantasy can vary from "a complete magical universe with its own geography, history and natural laws to a little magical pill that enables a character in an otherwise realistic story to fly, to grow and shrink, or to understand the language of animals" (142). In fantasy, the passage to the secondary world can be via a door, magical object, or a



magical helper, which is a feature also apposite to fairy tale.

However, the critic explains that in postmodern fantasy, the magical realm is not limited to only two worlds, but is able to offer a multitude of worlds, which she names “heterotopia” suggesting “a multitude of discordant universes, [which] denotes the ambivalent and unstable spatial and temporal conditions in fiction.” (143). Whereas in Lewis and Rowling, there are secondary worlds, in Pullman’s novels the alternative universes are numerous. The plot is scattered among the worlds of Lyra, Will and Cittagazze. Other than these, however, the reader is informed that there are millions of other worlds. This chapter intends to analyze all these worlds in terms of the time-space relationship, as well as the characteristic features.

### **3.1. *The Lion, the Witch and the Wardrobe***

#### **3.1.1. Chronotope**

C. S. Lewis’s *The Lion, the Witch and the Wardrobe* seems to unravel itself as a fairy tale at the first glance since the novel starts by presenting the story of the Pevensie children as, “Once there were four children whose names were Peter, Susan, Edmund, and Lucy”(1), a remark that draws a boundary between the reader and the text as it indicates a clear time difference between the characters of the novel and the readers. Nonetheless, the time and space that Lewis chooses for his primary world are not at all “mythical” but rather “realistic” as the writer sets the story in his contemporary Britain, giving comprehensive details: “This story is about something that happened to them when they were sent away from London during the war because of the air-raids. They were sent to the house of an old Professor who lived in the heart of the country, ten miles from the nearest railway” (1).

Moving away from this realistic localization, the story soon takes a fantastic

twist once the children discover the magical wardrobe that opens to the mysterious world of Narnia. As Nikolajeva notes, the characters' "transition between chronotypes" (141 – 142), which is the journey they take to the secondary world, is one of the premises of fantasy; and the journey of the Pevensie children starts on a rainy morning when the children simply decide to explore the Professor's house. At the end of their expedition, all they can find is a room "that was quite empty except for one big wardrobe; the sort that has a looking-glass in the door" (*LWW* 5) which only draws the attention of the youngest, Lucy. Initially, the wardrobe appears to be an ordinary one with several fur coats, the smell and the touch of which are irresistible. So she immediately steps into the wardrobe and rubs her face against them. Being tempted by the smoothness of the coats, Lucy keeps moving further in the wardrobe hoping to reach the end of it:

She took a step further in – then two or three steps – always expecting to feel woodwork against the tip of her fingers. But she could not feel it... Then she noticed that there was something crunching under her feet. "I wonder is that more moth-balls?" she thought, stooping down to feel it with her hand. But instead of feeling the hard, smooth wood of the floor of the wardrobe, she felt something soft and powdery and extremely cold... And then she saw that there was a light ahead of her; not a few inches away where the back of the wardrobe ought to have been, but a long way off. Something cold and soft was falling on her. A moment later she found that she was standing in the middle of a wood at night-time with snow under her feet and snowflakes falling through the air. (*LWW* 5 – 7)

Lucy, suddenly finding herself standing "in the middle of a wood at night time", leaves the wardrobe door open just in case, and sees that it is still daylight where she has come from (*LWW* 7). This initial encounter with Narnia gives the first signal of the time difference between the primary and the secondary worlds; while it is day time in the primary one, the secondary experiences night.

The differences between the two worlds are highlighted when Lucy meets Mr. Tumnus, the Faun that is more than curious to learn where this "Daughter of

Eve” has come from:

“And may I ask, O Lucy Daughter of Eve,” said Mr. Tumnus, “how you come into Narnia?”

“Narnia? What’s that?” said Lucy.

“This is the land of Narnia,” said the Faun, “where we are now; all that lies between the lamp-post and the great castle of Cair Paravel on the eastern sea. And you – you have come from the wild woods in the west?”

“I – I got in through the wardrobe in the spare room.” said Lucy.

“Ah!” said Mr. Tumnus in a rather melancholy voice. “If only I had worked harder at geography when I was a little Faun, I should no doubt know all about those strange countries. It is too late now.”

“But there aren’t countries at all,” said Lucy, almost laughing. “It’s only just back there – at least – I’m not sure. It is summer there.”

“Meanwhile,” said Mr. Tumnus, “it is winter in Narnia and has been for ever so long...” *LWW*, 10-11)

As Mr. Tumnus’s revelation insinuates, Lucy’s world has a completely new geography with its own time, landscape and season.

Lewis’s emphasis on the difference of time is further underlined when Lucy walks through the wardrobe to return to the Professor’s house. Perfectly sure that her siblings have worried over her long absence, Lucy cries, “I’m here. I’ve come back, I’m alright” (*LWW*, 20). However, the answer she receives is not quite what she anticipated:

“What on earth are you talking about, Lucy?” asked Susan.

“Why,” said Lucy in amazement, “haven’t you all been wondering where I was?”

“So you’ve been hiding, have you? said Peter. “Poor old Lu, hiding and nobody noticed! You’ll have to hide longer than that if you want people to start looking for you.”

“But I’ve been away for hours and hours,” said Lucy.

The others all stared at one another.

“Batty!” said Edmund, tapping his head. “Quite batty.”

“What do you mean, Lu? asked Peter.

“What I said,” answered Lucy. “It was just after breakfast when I went into the wardrobe, and I’ve been away for hours and hours, and had tea, and all sorts of things have happened”.

“Don’t be silly, Lucy,” said Susan. “We’ve only just come out of that room a moment ago, and you were there then.” (*LWW* 21 – 22)

The conversation among the children shows that time flows separately in the two worlds; while Lucy's absence lasts only for a few seconds in the primary world, she has spent hours in Narnia. Nevertheless, at this point in the story, the time difference is not the main question about the fantastic other world that bothers the Pevensie children because when they go and check Lucy's magical wardrobe, they see that it is "a perfectly ordinary wardrobe. There is no wood and no snow, only the back of the wardrobe with hooks on it" (*LWW*, 23). Upon this disillusionment, Peter and Susan conclude that Lucy is telling a "silly lie" (*LWW*, 24), and Edmund makes the young one even more miserable with his spiteful jokes.

The ambiguity of Narnia's existence and the questions of Lucy's reliability are once again elaborated when the children decide to play hide-and-seek one afternoon when Edmund follows Lucy into the magical wardrobe and discovers the secret passage to Narnia, meets "the Queen of Narnia" (*LWW* 30), and tastes the enchanted Turkish Delight she offers. On the way back home, he runs across Lucy who is quite thrilled to find an ally for her story. However, her happiness lasts short when Edmund denies having lived such adventures in the presence of Peter and Susan. Lucy protests at this betrayal in utter disappointment, and the older ones get even more anxious about their sister's mental health and decide to consult their host, the Professor. Afterwards, they share their concerns in his study; the Professor rationally and coolly explains that Lucy might well be telling the truth about her visit to another land. The Professor remarks:

If there really is a door in this house that leads to some other world (and I should warn you that this is a very strange house and even I know very little about it) – if, I say, she [Lucy] had got into another world, I should not be at all surprised to find that the other world had a separate time of its own; so that however long you stayed there it would never take up any of *our* time. On the other hand, I don't think many girls of her age would invent that idea for themselves. If she had been pretending, she would have hidden for a reasonable time before coming and telling her story. (*LWW* 50)

Not expecting to get such an answer from an adult, Peter asks whether the Professor really believes in the possibility of other worlds, and the elder person answers, “Nothing is more probable.” (*LWW* 50). In fact, the Professor even condemns Peter and Susan for their narrow-mindedness and puts the blame on their education by ironically saying, “I wonder what they *do* teach them at these schools” (*LWW* 50). Thus the Professor declares that existence of secondary or multiple worlds is a very plausible theory. It is important that Lewis chooses to present this acknowledgement through a learned adult who is referred to as “the Professor” with no particular reference to his real name. Lewis carefully constructs a learned the host, by detailing his house that has “a whole series of rooms that led into each other and were lined with books – most of them very old books and some bigger than a Bible in a church” (*LWW* 5). Moreover, Lewis decides on the Professor’s study for the setting of his conversations with the older children, which once again appears to be a deliberate choice to underline the Professor’s studious and rational nature. Therefore, when Lewis employs the Professor to assert the existence of multiple worlds while condemning the education system, it appears as though he wants to present the subsistence of alternative worlds as realistically and plausibly as possible.

In fact, the idea of a secondary world with its own temporal flow is not unique to Lewis, but derives from a deep-rooted convention of medieval romances and even earlier stories, which are among the inspirations for fantasy. In *Revisiting Narnia: Fantasy, Myth and Religion in C. S. Lewis’ Chronicles*, Mary Frances Zambreno explains the “temporal inconsistency” among multiple worlds each of which has its own time, as a part of the medieval world view, which is among Lewis’s academic interests. The critic illustrates her argument with reference to pre-medieval romance and folkloric tales that include such time differences:

In medieval romances in particular, sojourns in Fairyland or in the Earthly Paradise often seem to take no time at all, but upon returning to

their homelands travellers may crumble to dust from sheer age, or just find that so many years have passed that no one is alive who can still remember them. According to Patch (1970), the former fate is particularly common in Celtic lore, and turns up later in such places as Walter Map's story of King Herla (twelfth century), while the latter can be seen in such sources as the Italian tale of three monks visiting Paradise (fourteenth century). Patch also finds "otherworldly" time reverse in the Celtic "The Adventures of Nera", in which the hero spends three days and nights in a "fairy mound" and then returns to find people sitting "around the same cauldron at which they were sitting when he left" Clearly, Lewis didn't have to look far to find other worlds with other times. (255 - 256)

Thus, Lewis modifies the traditions of deep-rooted literary styles with which he is familiar in *The Chronicles*.

For the Pevensie children, first hand experience in Narnia eliminates the doubts about the existence of a secondary world. When they look for a place to hide from the visitors touring in the Professor's house, they desperately get into the magical wardrobe- and soon find themselves shivering in the snow-covered woods of Narnia, glad to have the fur coats in the wardrobe. Once they solve the mystery of the reality of this magical land, the children plunge into a series of adventures. They meet the Beavers, find Aslan, discover their strengths and fight on Aslan's side against the evil White Witch. After the defeat of the witch, the Pevensies rule Narnia for long and peaceful years as Kings and Queens. In order to give a picture of how the children have changed during the time they have spent in Narnia, Lewis describes them as:

These two Kings and two Queens governed Narnia well, and long and happy was their reign...And they themselves grew and changed as the years passed over them. And Peter became a tall and deep-chested man and a great warrior, and he was called King Peter the Magnificent. And Susan grew into a tall and gracious woman with black hair that fell almost to her feet and the kings of the countries beyond the sea began to send ambassadors asking for her hand in marriage. And she was called Susan the Gentle. Edmund was a graver and quieter man than Peter, and great in council and judgment. He was called king Edmund the Just. But as for Lucy, she was always gay and golden-haired, and all princes in those parts desired her to be their Queen, and her own people called her

Queen Lucy the Valiant.

So they lived in great joy and if ever they remembered their life in this world it was only as one remembers a dream. (*LWW* 192 – 193)

Nonetheless, this is not the classical happy end of fairy tale since Lewis once again returns to the problem of time in the final pages of the novel where the adult Kings and Queens of Narnia come across the lamp post which they had seen when they first came to Narnia. The siblings remember the instance “as it were in a dream, or in the dream of a dream” (*LWW* 195). Soon after, they go into the wardrobe and return to the empty room in the Professor’s house as their young selves and in their old clothes:

And next moment they all came tumbling out of a wardrobe next door into the empty room, and they were no longer Kings and Queens in their hunting array but just Peter, Susan, Edmund and Lucy in their old clothes. It was the same day and the same hour of the day which they had all gone into the wardrobe to hide. Mrs. Macready and the visitors were still talking in the passage; but luckily they never came into the empty room and so the children weren’t caught. (*LWW* 196-197)

In his *The Chronicles of Narnia: The Patterning of a Fantastic World*, Colin Manlove interprets the final emphasis on time as an indicator of human temporariness. Manlove believes that the Pevensie children act as “the sovereign human element long missing from the hierarchy of rational or ‘Talking Beasts’ of Narnia” (34), and as they grow to be young adults, they become a part of Narnia and fully belong to that world, forget their own world, and speak the elevated language of medieval romance. Manlove points out that even Lewis’s style while describing the siblings changes, and he uses a more sophisticated language.

Lewis briskly returns the children to their own world through their pursuit of a white stag that leads them to a thicket wherein is the wardrobe; through which they return to England, abruptly restored to child form and their present-day clothes, having been absent, by the time of his world, for not one moment. This perhaps serves as an exercise in humility and a reminder that nothing that is mortal is permanent. (34)

While Manlove relates the children's abrupt return to the primary world as an indicator of humility and modesty, Nikolajeva interprets this decision as a requirement of fantasy because fantasy's starting and end points are the "real" world. Nikolajeva explains that in fantasy literature, the characters are only "temporarily displaced from modern, linear time — *chronos*—into mythical, archaic cyclical time—*kairos*—and return to linearity at the end of the novel" (141). She maintains that while in the fairy tale time is eternal and sealed with the final formula "lived happily ever after", this idea is alien to fantasy (141). Thus, the children's story ends where it has started: in the primary world where they are not kings and queens but guests in the Professor's house.

Upon their return, the children feel the need to explain the loss of the Professor's fur coat, and the Professor, "who was a very remarkable man" (*LWW* 197) does not accuse them but believes in the whole story. For the second time in the story, the Professor surprises the reader with his comments when he dissuades the children from going back to Narnia to get the coats they left:

"I don't think it will be any good trying to go back through the wardrobe door to get the coats. You won't get into Narnia again by *that* route. Nor would the coats be much use by now if you did! Eh? What's that? Yes, of course you'll get back to Narnia again someday. Once a King in Narnia, always a King in Narnia. But don't go trying to use the same route twice. Indeed, don't *try* to get there at all. It'll happen when you're not looking for it." (*LWW* 197)

With these remarks, the Professor not only indicates that there are passages other than the wardrobe to Narnia, but also implies why the children could not find the passage the first time Lucy mentioned it. Working in a mysterious way, Narnia accepts human interference when it needs.



### 3.1.2. Images of Narnia and the Supernatural

In his personal letters, Lewis states that the whole idea of *The Chronicles* started with a mental image that he had when he was 16 years old. He saw a faun in a snowy wood carrying a parcel. Further details of the imagery were the landscapes that he was acquainted with during his childhood, the Mourne mountains of Country Down, “the green countryside at the northeastern feet and beyond, with its drumlins and undulating fields and woods, and the wild, bleak moors of Country Antrim”, which were later on transformed into Narnia and its surroundings (Duriez 220-221). Combining the long meditated imagery with his education in literature, Lewis creates a magical universe that embraces a number of traditions: from fauns to talking animals; from Father Christmas to “Ghouls, and the Boggles, the Ogres, and the Minotaurs, the Cruels, the Hags, the specters, and the people of the Toadstools” (*LWW* 140); from “Tree-Women there and Well-Women (Dyrads and Naiads as they used to be called in our world)”, centaurs, giants, unicorn, and a bull with the head of a man (*LWW* 130), to witches with wands that turn the rival into stone, Lewis uses an assortment of images collected from the history of literature to add a touch of vitality to his fantastic world doomed to winter. Manlove believes that Lewis suggests such an “amalgam of different things” right at the beginning in the title of the book *The Lion, the Witch and the Wardrobe* where he presents at least “separate crystallizations of the imagination [that] have occurred in it, in the forms of Aslan, the White Witch, and the strange means of conveyance into Narnia” (1987; 126-127). As for the origin of these characters that are “both distantly familiar and imaginatively engaging”, in “A Reconstructed Image: Medieval Time and Space in the Chronicles of Narnia” Zambreno points out that many Narnians originate from classical mythology, which survived in some form into the Middle Ages. Among these characters are Centaurs and Fauns and Dryads; Bacchus and Silenus; the Phoenix, whose home is in the abode of the sun. She notes that Lewis also adopts

“native” figures, such as giants, unicorns, dwarfs, gnomes, werewolves and witches (261).

Manlove explains the intertextuality of this world as a “remarkable mixture of literary influences” (1993; 6). He maintains that even in *The Lion, The Witch and the Wardrobe* alone, one can trace the impact of the Bible, Milton, and Spenser along with Edith Nesbit, from whom he borrows the dynamics of children’s interaction and the rules of magic”; Hans Christian Andersen’s “The Snow Queen” in the “beauty and terror of the White Witch and the frozen nature of Narnia”; and Beatrix Potter in the “vitality of animal characterization” (6 – 7).

While integrating all these different images, Lewis had to decide on the “form” that would embrace them in a certain literary structure suitable for children; and thus he decided on the fairy tale. Lewis explains his choice during the process of composition, declaring,

As these images sorted themselves into events (i.e. become a story) they seemed to demand no love interest and no close psychology. But the Form which excludes these things is the fairy tale. And the moment I thought of that I fell in love with the Form itself: its brevity, its severe restraints on description, its flexible traditionalism, its inflexible hostility to all analysis, digression, reflections and ‘gas’. (qtd. in Manlove, 1993; 28).

However, Lewis does not fully comply with the prescriptions of the fairy tale and seeks to stretch the bonds of its “severe restraints”; as Manlove also notes, *The Lion, the Witch and the Wardrobe* is not a fairy tale in the conventional sense since there is:

no “once upon a time” here, no evil stepmothers, wishes or tests in triplicate, princesses or kingdoms to be won. There is a strange world, Narnia, but it is visited in very specific modern times from our world. There may have been a wicked witch in fairy tale (beautiful, too, as in “Snow White”), but there never was a divine lion. (27)

In that respect, even though the initial genre Lewis had in mind was the conventional fairy tale, at points *The Lion, the Witch and the Wardrobe* approaches fantasy. In a unique blend, the book mingles several diverse elements picked up deliberately from fairy tales, myths, religion and literary canon. Colin Manlove suggests that such a fusion was possible through Christianity (1993; 6); similarly David Colbert summarizes the appeal of Narnia as “the combination of Aslan and Mr. Tumnus”:

Tumnus comes from the rollicking world of classical myths, the same tradition that brought to Narnia dryads and nymphs and mischievous Bacchus. Tumnus is a pagan figure from nature worship that Christianity displaced. Aslan is Jesus in fur. Still, they aren't such an unlikely pair. Along with the work of writers like Spenser – whose satyrs could lead to angels – Lewis would have known about stories like the Anglo-Saxon epic *Beowulf*, which combines the pagan and Christian worlds brilliantly. (2005: 9-10)

Since elements of Christianity are directly related to the juxtaposition of good and evil, the analyses of Aslan and the White Witch will be elaborated in the next chapter.

While presenting his magical world, Lewis does not dwell on the representation of the evil figures much. For instance, the White Witch's dwarf remains anonymous, and "there is a brief vignette of her chief of police the wolf Maughrim, but that is about all." (Manlove; 1987, 134). In contrast, the characterization of the Talking Creatures is much more solid and detailed since speech adds a touch of realism to his characters and presents them as life-like and vivid. Clarifying Lewis's approach to realism in fantasy, Walter Hooper notes that Lewis distinguished *realism of presentation*, which often includes “‘true to life’ details about things that can be seen or heard or touched”, from *realism of content*, which is about the probability of something actually happening. Hooper maintains that a story could be a masterpiece of realistic detail and unrealistic in content simultaneously (398). Lewis achieves the realism of the unrealistic especially when the writer

depicts the details of the characters' dwellings as he captures amusing details that entertain the reader as well as adding authenticity to the character. As a character derived from classical mythology, the Faun, Mr. Tumnus, is elaborated through the realistic depiction of his cave, which gives Lucy a feeling of coziness and warmth:

As soon as they were inside she found herself blinking in the light of a wood fire. Then Mr. Tumnus stooped and took a flaming piece of wood out of the fire with a neat little pair of tongs, and lit a lamp. "Now we shan't be long," he said, and immediately put a kettle on. Lucy thought she had never been in a nicer place. It was a little, dry, clean cave of reddish stone with a carpet on the floor and two little chairs ("one for me and one for a friend," said Mr. Tumnus) and a table and a dresser and a mantelpiece over the fire and above that a picture of an old Faun with a grey beard. In one corner there was a door which Lucy thought must lead to Mr. Tumnus's bedroom, and on one wall was a shelf full of books. Lucy looked at these while he was setting out the tea things. They had titles like *The Life and Letters of Silenus* or *Nymphs and Their Ways* or *Men, Monks, and Gamekeepers; a Study in Popular Legend* or *Is Man a Myth?* (LWW 12 – 13)

Through the recognizable details like the kettle on fire or shelf full of books, the writer familiarizes the "unfamiliar" life of a faun. Later on, the details are further elaborated with the "wonderful tea" that Mr. Tumnus serves along with "a nice brown egg, lightly boiled, for each of them, and then sardines on toast, and the buttered toast, and then toast with honey, and then a sugar-topped cake" (LWW 13).

Lewis follows a similar attitude in the presentation of the Beavers as well. With their human-like gestures and life styles, the beavers are presented colorfully. When the Pevensie children first see Mr. Beaver's "whiskered furry face which had looked out at them from behind a tree", they notice that "the animal put its paw against its mouth just as humans put their fingers on their lips when they are signaling to you to be quiet" (65 – 66). Thus, the writer likens the reactions of a beaver to a human and familiarizes an otherwise strange gesture. Lewis maintains his personification of the Beavers

in the interior house decoration and the hobbies of the animals as well. The writer presents the hardworking spirit of the Beavers implicitly, through their "funny little house shaped rather like an enormous beehive" which was on top of a dam" (*LWW* 71), which Holbrook interprets as a product of their considerable efforts (39) and an indicator of their hardworking, benign and modest character. Their humility is further emphasized through the interior of their dwelling, which Lewis meticulously and realistically presents. The Beavers' house is portrayed in same detail:

There were no books or pictures, and instead of beds there were bunks, like on board ship, built into the wall. And there were hams and strings of onions hanging from the roof, and against the walls were gum boats and oilskins and hatchets and pairs of shears and spades and trowels and things for carrying mortar in and fishing-rods and fishing-nets and sacks. And the cloth on the table, though very clean, was very rough. (74)

The details in the presentation comply with the natural habitat of fishing beavers that are partly familiarized through the humanized setting. Moreover, compared to Mr. Tumnus's house, this dwelling also reflects the characteristic features of the owner. It is through Lucy's comments that Lewis implies the different life styles and the social differences between the two households. While Lucy perceives Mr. Tumnus's house as more sophisticated, she is slightly disappointed when she sees the "snug little home" of the Beavers which was "not like Mr. Tumnus's cave" (74). However, the contrast between Mr. Tumnus and the Beavers also highlights the Narnian hierarchy where ordinary animals are clearly seen as inferior to the Faun. Zambreno explains that from the beginning to the end of *The Chronicles*, human beings are the remaining dominant race in Narnia; as the prophecy declared that only a Son of Adam or Daughter of Eve can rule at Cair Paravel. Zambreno observes that Lewis consistently and carefully subordinates all of the humanlike creatures in Narnia to humans (262). Thus, it can be suggested that Lewis implicitly communicates that the humorous and helpful Beavers are subsidiary compared to the more sophisticated but insincere Mr. Tumnus, who is a Faun:

half man and half goat. Through such hierarchy, Lewis also reinstates traditional class difference where the working class, the Beavers, are presented as common, mediocre and simple compared to sophisticated and refined Mr. Tumnus.

As for the representation of Mrs. Beaver, Lewis once again includes realistic and intimate details that make this character warm, domestic and kind. The initial encounter of the children with this caring animal is narrated as follows:

The first thing Lucy noticed as she went in was a butting sound, and the first thing she saw was a kind-looking old she-beaver sitting in the corner with a thread in her mouth working busily at her sewing machine, and it was from it that the sound came. She stopped her work and got up as soon as the children came in. (*LWW* 73)

Mrs. Beaver's passion for sewing is further elaborated when she does not even want to leave her sewing machine while running away from the White Witch. She eventually has to give in when her husband insists that the machine would be too heavy (*LWW* 104); happily, Mrs. Beaver finds a new and better sewing machine as a Christmas present upon the arrival of Father Christmas. Furthermore, she is presented as a quite maternal, caring and nurturing character that is attentive to physical needs. For instance, when they discover that Edmund has betrayed them and they need to run away, Mrs. Beaver packs food for everyone saying coolly, "You didn't think we'd set out on a journey with nothing to eat, did you?" (*LWW* 103). Later on, when the journey turns out to be uncomfortable, she complains, "If you hadn't all been in such a plaguery fuss when we were starting, I'd have brought some pillows." (*LWW* 107). All these little details about the lifestyle and the traits of the Beavers serve as a comic relief and add a touch of humor.

Even though Lewis tries to capture some realistic and human-like qualities in the description of the Beavers, he also vigilantly expresses that they are not like ordinary beavers of our own world. Especially through the voice of the

authoritative narrator, the fact that beavers in Narnia are different is underlined. When they hear the bells of a sleigh on their way to find Aslan, the Pevensie children and the Beavers get scared thinking that the White Witch has found them.

“It’s all right,” he was shouting. “Come out, Mrs. Beaver. Come out, Sons and Daughters of Adam. It’s all right! It isn’t *Her!*” This was bad grammar of course, but that is how beavers talk when they are excited; I mean, in Narnia – in our world they usually don’t talk at all. (*LWW* 109)

Although the Beavers are entertaining characters, Lewis also uses them for informative purposes, while reinstating traditional gender roles. Especially in the episode in the Beavers house, the children act in the frame of their own gender roles; while the girls help Mrs. Beaver to “fill the kettle and lay the table and cut the bread and put the plates in the oven to heat and draw a huge jug of beer for Mr. Beaver from a barrel which stood in one corner of the house and to put on the frying-pan and get the dripping hot” (*LWW* 74) the boys ice-fish outside to provide for the family.

However, it is through Father Christmas that the children absorb the significance of societal roles. With the gifts that he bestows, Father Christmas not only gives hope and symbolizes the break of the White Witch’s spell, but also teaches the children how they should comply with the norms. In “Coming of Age in Narnia”, Sam McBride notes that the experience with Father Christmas is “a moment of realization for the children, since the gifts are individually suited to each child’s temperament, and because the gifts are “‘adult’ in nature, rather than trinkets or toys” (65). Upon receiving his sword and shield, Peter grows “silent and solemn...for he [feels] that they [are] a very serious kind of present” (*LWW* 111). When Susan gets her bow, arrow and horn, and Lucy her dagger and a bottle of healing elixir, they acquire a profound realization of their position and role in this magical land (McBride 65). At the same time, the children learn a major truth about gender issues. While Peter is assigned to fight actively, the girls are warned not to participate

in the impending war. Even though Lucy articulates that she can be brave enough, Father Christmas asserts that “battles are ugly when women fight” (*LWW* 112). As McBride also remarks, when Peter and even Edmund obtain the chance to fight on Aslan’s side, the girls can get in touch with their feminine side; on the night that Aslan is to surrender to the White Witch, they intuitively feel that something is wrong, and they express their feelings upon the lion’s death. Susan and Lucy’s experience of the war is rather limited, and their only contribution is nursing the wounded with Lucy’s magical elixir (66).

While presenting Father Christmas, Lewis once again emphasizes that his primary and secondary worlds are quite different from each other; even though they share some common elements, they are not exactly the same. Zipes explains that the contemporary image of Father Christmas is a conglomeration of several traditions, yet is much indebted to Clark Moore’s poem “’Twas the Night Before Christmas” which portrays him as “ ‘chubby and plump, a right jolly old elf’ ” (2006: 2: 66). Typically presented as a huge man dressed in a bright red robe and a hood with a majestic white beard falling over his chest, Father Christmas is presented slightly differently in *The Lion, the Witch and the Wardrobe*. Indeed, the narrator also warns the reader that the experience of actually seeing him is very different compared to seeing his pictures. The narrator remarks,

Everyone knew him because, though you see people of his sort only in Narnia, you see pictures of them and hear them talked about even in our world - the world on this side of the wardrobe door. But when you really see them in Narnia it is rather different. Some of the pictures of Father Christmas in our world make him look only funny and jolly. But now that the children actually stood looking at him they didn’t feel quite like that. He was so big, and so glad, and so real, that they all became quite still. They felt very glad, but also solemn. (*LWW* 110)

Just like the gifts he endows, the very presence and poise of Father Christmas bears gravity and maturity, which is once again related to the agenda the



Pevensie children take over in Narnia. Since they are to fulfill a great prophesy and assume the role of saviors, Narnia is more than a magical nursery, it is a somber land that entails responsibility and action. Thus, even the representation of Father Christmas is far from his conventional “funny and jolly” appearance. By altering the conventional depiction of Father Christmas who is associated with fun and celebration, Lewis implicitly conveys the idea that the reason for the Pevensie children to be in Narnia is not celebrating or amusing themselves, but that they have a more important and “mature” task: to save the kingdom. Thus, Father Christmas who is adored by children is now “grown up”.

Lewis compensates for this lack of comic elements not only with the Beavers, as mentioned above, but also with the clumsy Giant Rumblebuffin that Aslan and the girls save from the Witch’s castle. As Mr. Tumnus explains, the giant is indeed very nice, but not really clever (*LWW* 181). For instance, when Aslan and the others save the prisoners of the witch and break the spell that transformed them into stone, the giant has a really hard time understanding what has been going on. When everyone shouts to him to explain, he cannot hear them due to his gigantic proportions. However, once he comprehends, he does not fail to show his respect and gratitude to Aslan; “he bowed down till his head was no further off than the top of a haystack and touched his cap repeatedly to Aslan, beaming all over his honest ugly face.” (*LWW* 178). Afterwards, Giant Rumblebuffin kindly asks for a handkerchief since he sweats a lot. As a perfect young lady, Lucy offers hers to him, yet she finds herself in an awkward situation:

Next moment Lucy got rather a fright for she found herself caught up in mid-air between the Giant’s finger and thumb. But just as she was getting near his face he suddenly started and then put her gently back on the ground muttering, “Bless me! I’ve picked up the little girl instead. I beg your pardon, Missie, I thought you *was* the handkerchee!” (*LWW* 180 - 181)

Zipes expresses that, as a common figure in folk tales, giants frequently appear as the protagonist's enemy, as in the cases of "Jack the Giant Killer", "Jack and the Beanstalk" and "The Giant Who Had No Heart in His Body". Yet, despite being strong and malicious and often being associated with evil, giants are often pictured as "stupid and easy to outwit" (2006: 2: 140). Zipes argues that the reversal of the giant's traditional role, that is the fierce antagonist, creates a comic effect (2006: 2: 140). In short, Lewis's Giant Rumblebuffin complies with the latter function and adds a comic relief to the story.

Even though Lewis has integrated various fairy tale elements and characters Zambreno finds it worth noting that there are no elves in Narnia (262). Explaining that Lewis finds the word and the concept of " 'Fairies' [...] tarnished by the pantomime and bad children's books with worse illustrations' ", Zambreno argues that the major reason why the writer did not want elves in Narnia is directly related to the role assigned to human beings (262). She maintains that as the Sons of Adam and Daughters of Eve, the humans are not native Narnians and thus are "as strange and 'otherworldly' as elves would be in our world" (262). Since the prophesy clearly states that only a Son of Adam or Daughter of Eve can rule at Cair Paravel, Zambreno suggests that the presence of elves might challenge that position (262).

### **3.2.     *The Subtle Knife***

#### **3.2.1.   Chronotope**

In *The Subtle Knife* the time concept is not as radical as in *The Lion, the Witch and the Wardrobe*. Unlike *The Lion, the Witch and the Wardrobe*, time in the primary world does not stop once the protagonist passes to another world. For instance, Will leaves his world for Cittagazze after accidentally causing the death of an intruder breaking into his house to steal his father's personal

letters. Then the boy spends several days in this world of children. When he goes back, he finds out that the police are looking for him, which confirms that time passes in the same way. Apparently, in Will's world too, a few days have passed during which the police has found the bodies in Will's house and started conducting an investigation. Thus in both worlds time exists independently from each other.

However, unlike *The Lion, the Witch and the Wardrobe*, *The Subtle Knife* does not have only two worlds, but multiple worlds which share some common features. For instance, trying to get to know each other, Will and Lyra pose several questions to one another and discover an interesting common point in their lives:

“I’ve got to find out more about what I’m looking for. There must be some Scholars in this world. There must be someone who knows about it.”

“Maybe not in this world. But I came here out of a place called Oxford. There’s plenty of scholars there, if that’s what you want.”

“Oxford?” she cried. “That’s where I come from.”

“Is there an Oxford in your world, then? You never came from my world.”

“No,” she said decisively. “Different worlds. But in my world there’s an Oxford too. We’re both speaking English, en’t we? Stands to reason there’s other things the same. (SK 22-23)

When Will remarks that there are at least three worlds that are joined, Lyra challenges this observation saying “There’s millions and millions” because a witch’s demon told her that “no one can count how many worlds there are, all in the same place” (SK 50).

In *The Science of Philip Pullman’s His Dark Materials* Mary and John Gribbin note that while many things in the novel are magic for Will and Lyra, it is in fact science to us (101) as the many worlds theory is acknowledged in quantum physics and referred to as the “Many Worlds Interpretation” (91). Gribbin and Gribbin explain that, according to this theory, there are “millions and millions

of worlds, all different from one another, which somehow exist side by side, or on top of each other” (92); the differences between them can be very small or very big (92). They further illustrate the theory saying that one way of thinking of Many Worlds is to imagine millions of balloons, one inside the other and each one made of its own stretchy space (108). Emphasizing that following a cat led Will into another world, Cittagazze, Gribbin and Gribbin remark that an anonymous cat invented by Erwin Schrödinger is also the most important character in the story of quantum physics (80), which demonstrates one of many similarities between Pullman’s idea of traveling between different worlds and the idea of quantum physics. In the introduction that Philip Pullman wrote for *The Science of Philip Pullman’s His Dark Materials* the writer himself also admits that science has always been one of the branches that has fascinated him along with music, confessing that he read as much as he could find about multiple worlds and attended lectures, though he did not fully comprehend them (xviii). Thus, it would not be wrong to claim that Pullman is indebted to modern physics for his colorful representation of other worlds.

Explaining how she arrived at Cittagazze, Lyra reveals that before Lord Asriel made his bridge, no one could get from one world to the other (SK 51). The bridge that enables journeys between worlds is also explained in the conversation between Mrs. Coulter, Lyra’s mother, and her lover, Sir Charles:

“He [Lord Asriel] found a way of blasting open the barrier between our world and others. It caused profound disturbances to the earth’s magnetic field, and that must resonate in this world too...But how do you know about that? Carlo, I think you should answer some questions of mine. What is this world? And how did you bring me here?”

“It is one of millions. There are openings between them, but they’re not easily found. I know a dozen or so, but the places they open have shifted, and that must be due to what Asriel’s done. It seems that we can now pass directly from this into our own, and probably into many others too. When I looked through one of the doorways earlier today, you can imagine how surprised I was to find it opening into our world...(SK 175)

As Sir Charles also clarifies, Lord Asriel's bridge is not the only medium that can be used for traveling among the worlds. As Will earlier found out, there is a window in the air subsisting in the middle of his Oxford which the young boy used to enter Cittagazze. When he points this to Lyra, she answers, "I dunno about that. Maybe all the worlds are starting to move into one another." (SK 51). Will and Lyra also discover that the subtle knife Will comes to possess is capable of opening windows to other worlds. When Sir Charles steals Lyra's alethiometer and demands the mighty Subtle Knife in return, the children are compelled to fulfill this stipulation and claim the knife after a fierce struggle which costs Will's two fingers. There is only one person who is not traumatized by that experience: the previous knife-bearer, Giacomo Paradisi. Explaining what the knife is capable of to his successor, Paradisi elucidates that one side of the knife can cut anything in the world; the other edge which is more subtle, on the other hand, can "cut an opening out of this world altogether" (SK 160). He directs Will into cutting an opening:

Now hold the knife out ahead of you – like that. It's not only the knife that has to cut, it's your own mind. You have to think it. So do this: Put your mind out at the very tip of the knife. Concentrate, boy. Focus your mind. Don't think about your wound. It will heal. Think about the knife tip. That is where you are. Now feel with it, very gently. You're looking for a gap so small that you could never see it with your eyes, but the knife tip will find it, if you put your mind there. Feel along the air till you sense the smallest little gap in the world. (SK 161)

Having taught Will how to open and close windows to other worlds, Paradisi asks the children to be very cautious while using the knife and never to give it to the man after this powerful tool; the man whom the children know as Sir Charles.

After learning how to use the Subtle Knife and discovering that they cannot trust Sir Charles, Will and Lyra make a plan to reclaim the alethiometer. They arrange their position in such a way that while they are in the world of Cittagazze, they are also standing outside Sir Charles's garden, which is in a

different world, in Will's Oxford. Then, Will cuts through a window in the air, and they "[come] through the quiet lane in Headington to work out exactly how to get to the study where Sir Charles had put the alethiometer" (SK 169). Explaining his plan, which involves constantly moving between these two worlds, Will says:

I'm going to cut through into Ci'gazze here, and leave the window open, and move in Ci'gazze to where I think the study is, and then cut back through this world [Will's Oxford] Then I'll take the alethiometer out of that cabinet thing and I'll close that window and then I'll come back to this one[Cittagazze]. You stay here in this world and keep watch. As soon as you hear me call you, you come through this window into Ci'gazze and then I'll close it up again. (SK 170)

Thus, in terms of the journey between worlds, Pullman offers a very interesting, modern and amusing perspective; in his universe where nothing is reliable or constant, there is of course not just one and fixed method but many and different ways of traveling.

### **3.2.2. Images of Lyra's World and the Supernatural**

Lyra's story that starts in *The Golden Compass* is set in "an Oxford", or in another version of Oxford, in a world similar to yet at the same time quite different from our own. In this alternative world, the Reformation never took place, the Inquisition still exists in the twentieth century, the Pope is in Geneva, the Tartars invade Muscovy, the far north is inhabited by witches and intellectual polar bears; quantum physics is called "experimental theology," electricity is referred to as "anbaric light," America is "New Denmark," and the fastest means of transportation is zeppelin. Thus, this new world is quite different in terms of language, geography and history, which also has implications on its "time". The time concept in Lyra's world is "indeterminate"; in fact Jane Langton depicts it as " 'edgy' " since while some details like zeppelins, and the power of the Church are "indicative of earlier technologies and eras", some others like scientific knowledge are

recognizably inspired from today's quantum physics (qtd. in Hunt & Lenz 127).

Another interesting and imaginative feature of Lyra's world is the concept of the daemons, which is a unique animal-shaped being attached to each person, representing the real character of the individual. It is explained that this intelligent animal shaped being is usually of the opposite sex. While the daemon can alter its shape during childhood and after adolescence, it becomes fixed in one form, which implies that the personality is stabilized after adolescence. Through the demons, Pullman conveys "the fluidity of the child's nature versus the rigidity of the adult's and at the same time communicates to the reader an immediate impression of a character's essence, or in the case of the child, the current state of soul." (Hunt & Lenz 139). Pullman presents the astonishment Will experiences upon seeing Lyra's daemon, Pantalaimon, as

His eyes widened. Then he saw something extraordinary happen to the cat [Pan]: it leaped into her arms, and when it got there, it changed shape. Now it was a red-brown stoat with a cream throat and belly, and it glared at him as ferociously as the girl [Lyra] herself. But then another shift in things took place, because he realized that both the girl and stoat, were profoundly afraid of him, as much as if he'd been a ghost.

"I haven't got a demon," he said. "I don't know what you mean." Then, "Oh! Is that your demon?"

She stood up slowly. The stoat curled himself around her neck, and his dark eyes never left Will's face.

"But you're *alive*," she said, half-disbelievingly. "You en't...You en't been..." (SK 18)

Explaining to Lyra why people in their world have daemons, Serafina Pekkala admits that she does not know the answer why, yet she remarks that as long as there have been human beings, they had had daemons since it is what makes people different from animals (GC 276-277). The only group that does not have a daemon in this world is that of the armored polar bears who are animals themselves and identify their souls not with another animal, but with

their armor. Thus, Lyra is used to having Pan as a companion, and she sees him as a part of her very self and cannot even imagine being parted from it, the terror of which frequently haunts her: “Oh, if they took Pantalaimon from her! She swept him up and hugged him as if she meant to press him right into her heart” (*GC* 192). However, on her journey to the north, Lyra also encounters children whose daemons are surgically removed, severed children, who die soon after the procedure. Therefore, when she meets Will who does not carry a visible daemon, she cannot understand how he can subsist. Lyra soon discovers that Will also has a daemon:

“You *have* got a daemon,” she said decisively. “Inside you.” He [Will] didn’t know what to say.  
“You have,” she went on. “You wouldn’t be human else. You’d be... half dead. We seen a kid with his daemon cut away. You en’t like that. Even if you don’t know you’ve got a daemon, you have... your daemon en’t *separate* from you. It’s you. A part of you. You’re part of each other”. (*SK* 22)

In an interview, Pullman explained that he used daemons in the context of the stark psychological realism of his fantasy to “embody and picture some truths about human personality which I couldn’t picture so easily without them” (qtd. in Hunt & Lenz 140). In fact, the tradition of using animals to represent the characters of humans is not unique to Pullman; the image in fact derives from a long tradition that includes Aesop’s fables, or myths in which animals are “totemic representations of a person” for instance, where the snake symbolizes a deceitful person (Hunt & Lenz 140). Since the daemon reveals the character of its counterpart, for Lyra, being able to see the daemon is a necessity; otherwise she cannot feel that she can truly get to know the other person. That’s why, even though she is not very sure of the intention, she can trust others easily once she sees their daemons, whether they are witches, Gyptians, or members of the Oblation Board, an organization that is so strongly devoted to the Church that it kidnaps children and conducts brutal experiments on them.



From a psychological perspective, Hunt and Lenz note that the daemons are perfect companions and allies against loneliness since they are speaking and palpable. Dwelling on Jungian theory, the critics remark that the daemons can be viewed in the light of Jungian “anima” or animus”, the opposite sexual energy in male and female psyches. In that sense, Lenz and Hunt conclude that the daemons represent each person’s *anima* or *animus* depicted as an embodied presence, the perfect *alter ego* or *soul mate* (139).

Another unique concept in Lyra’s world is the “Dust” which is “a new kind of elementary particle” (*GC* 325), “a metaphor for the Original Sin” (*GC* 325) or cosmic dust: small particles of matter that are distributed throughout space and which, according to recent theories of cosmology, make up at least ninety percent of the mass of the universe” (Bird 113). It is also asserted that Dust is the reason why children’s daemons can no longer shift shapes after adolescence since it is believed that Dust builds-up more and more on the young adult, and afterwards acts as some kind of catalyst that initiates the child’s journey toward adulthood (Bird 118). Since it is also directly linked to adulthood and sexual awakening, the Church relates Dust to the original sin. With an effort to impede the natural process of growing up, the Church assigns the Oblation Board, chaired by Mrs. Coulter, to find a way to preserve the children’s purity at all costs. As a faithful agent of the church, Mrs. Coulter develops a cruel method that includes separating the body from the daemon, which brings “a permanent end to any imminent sexual awakening” (Bird 116) turns the person into a mere zombie, looking like a corpse (*GC* 329). Explaining the procedure to his daughter, Lyra, Lord Asriel compares the *cutting* to earlier practices of the Church:

Do you know what the word *castration* means? It means removing the sexual organs of a boy so that he never develops the characteristics of a man. A castrato keeps his high treble voice all his life, which is why the Church allowed it: so useful in Church music. Some castrati became great singers, wonderful artists. Many just became fat spoiled half-men. Some died from the effects of the operation. But the Church wouldn’t

flinch from the idea of a little *cut*, you see. There was a precedent, And this would be so much more *hygienic* than the old methods, when they didn't have anesthetics or sterile bandages or proper nursing care. (GC 328)

Explaining the horrible acts of the Church in the first book, Pullman maintains his criticisms in *The Subtle Knife* as well, illustrating the terror caused by the institution. While talking to Serafina Pekkala, Dr. Lanselius elucidates:

They say that the Magisterium is assembling the greatest army ever known, and this is an advance party. And there are unpleasant rumors about some of the soldiers, Serafina Pekkala. I've heard about Bolvangar, and what they were doing there – cutting children's daemons away, the most evil work I've ever heard of. Well, it seems there is a regiment of warriors who have been treated in the same way. Do you know the word *zombie*? They fear nothing, because they're mindless. There are some in this town now. The authorities keep them hidden, but the word gets out, and the townspeople are terrified of them. (SK 37)

While portraying Lyra's world, Pullman clearly subverts ours to question the motive and practices of the church, which can be extreme in its measures, along with questioning the purity of the Bible, which Lord Asriel depicts as "corrupt" (GC 328). In *Alternative Worlds in Fantasy Fiction* it is suggested that the events in Pullman's alternative worlds "sideshadow" actual happenings of our own time; for instance, the critics compare the Oblation Board's intercession as a mirror of the actual abuse of children and genital mutilation (Hunt & Lenz 127).

However, while subverting, Pullman interestingly chooses to repeat the Christian terminology rather than creating his own fictional mythology for the religious system of his universe. David Gooderham explains that in works of high fantasy, which dwell on "other worlds inhabited by an exotic variety of human and other beings, and the development of their experiences and histories in an extended sequence of texts" (155), it is often that metaphysical,

religious or moral issues are raised. Yet, he maintains that these issues are not presented by overtly used religious terminology. In some cases, as in Lewis, “there may be thinly-veiled allegory”, but “there is no overt allusion to [...] Roman Catholicism” (155). Gooderham argues that Pullman challenges this generic tradition as he explicitly recites Christian terminology such as Church, God, and the Fall (156).

Another supernatural feature in Lyra’s world is the witches that save the children from several perilous circumstances. *The Oxford Encyclopedia of Children’s Literature* describes the classical witch imagery as,

In folklore, witches are figures, usually female, with magical powers. A witch’s attributes are a broomstick for transportation and a “familiar”, frequently a black cat, a crow, or a toad. Belief in witches goes back at least to the medieval healers who were persecuted for practicing black magic. In fairy tales, witches can be the hero’s adversaries or helpers. (2006: 4: 193)

Even though at points Pullman complies with the conventions- such as picturing them as flying (*GC* 183), on the whole he depicts this group in a very innovative manner. Unlike the usual old, ugly and child-cooking evil witch of the famous fairy tale *Hansel and Gretel*, those in *His Dark Materials* are helpful, caring and maternal. For instance, Serafina Pekkala who is three hundred years old or more (*GC* 275) still looks “younger than Mrs. Coulter; and fair, with bright green eyes; and clad like all the witches in strips of black silk, but wearing no fur, no hood or mittens” (*GC* 263). As a possible representation of her humanitarian and loving nature, she is pictured with a simple chain of little red flowers around her bow (*GC* 263). She is reported to have fallen in love with Father Coram and even born him a son who died in the great epidemic (*GC* 276). Describing the agony that witches endure, Serafina Pekkala remarks:

There are men who serve us, like the consul at Trollesund. And there are men we take for lovers or husbands. You are so young, Lyra, to understand this, but I shall tell you anyway and you’ll understand it

later: men pass in front of our eyes like butterflies, creatures of a brief season. We love them; they are brave, proud, beautiful, clever; and they die almost at once. They die so soon that our hearts are continually racked with pain. We bear their children, who are witches if they are female; human if not; and then in the blink of an eye they are gone, felled, slain, lost. Our sons, too. When a little boy is growing, he thinks he is immortal. His mother knows he isn't. Each time it becomes more painful, until finally our heart is broken. (*GC* 275)

Suffering from a broken heart or the loss of a child as painfully as any woman, the witches are also presented as sexually active women who are not ashamed of it. While explaining her discussion with Lord Asriel, Ruta Skadi, queen of another witch clan who is “vivid and passionate” and a former lover of Lord Asriel (*SK* 43), explains:

“Yes, I did, and it [finding Lord Asriel] was not easy, because he lives at the center of so many circles of activity, and he directs them all. But I made myself invisible and found my way to his inmost chamber, when he was preparing to sleep.”

Every witch there knew what had happened next, and neither Will nor Lyra dreamed of it. So Ruta Skadi had no need to tell, and she went on... (*SK* 249)

Rather than the evil witch swinging her wand and turning princes into frogs, Pullman's witches resemble Amazon women since they live in clans, consummate with men freely and use bows and arrows as weapons. Coming from a race that can separate their daemons from their bodies, which can be interpreted as an indication of their strength and free-spirited nature, Serafina Pekkala explains that she cannot change who she is, saying,

I would never have flown again – I would have given all that up in a moment, without a thought, to be a gyptian boat wife and cook for him [Father Coram] and share his bed and bear his children. But you cannot change what you are, only what you do. I'm a witch. He is a human” (*GC* 276).

Thus, Pullman alters the classical witch of the fairy tales and creates these free-spirited women with an innovative perspective, adding more human

attributes to them. Unlike Lewis, Pullman avoids repeating the traditional imagery and adopts a more positive perspective towards women.

However, usually interpreted as uncontrollable women with ferocious emotions, Pullman's witches are also prone to living their feelings, passions and impulsive reactions in the extreme. For instance, young Jutta Kamainen, described in the same words that were formerly used for Ruta Skadi, "vivid and passionate" (SK 47) confesses to her queen, Serafina, that she once loved a man Stanislaus Grumman but now despises him and will kill him should she meet the man again (SK 47). Even though Serafina advises her to forget him saying, "Love makes us suffer. But this task of ours is greater than revenge. Remember that" (SK 48), the young witch fails to obey this order and follows her instincts. When she eventually finds Grumman talking to Will about the significance of the knife he bears, she triggers a tragedy and shoots the man she once loved with an arrow. When she learns that Grumman is in fact John Parry, Will's father, Jutta falls down "clutching at her own heart, crashing clumsily into the rocky ground and struggling up again" (SK 285). When Will asks for a justification, all she can say is, "I loved him and he scorned me! I'm a witch! I don't forgive!... I loved him. That's all. That's enough" (SK 285). Then, before Will can stop her, she pushes her knife between her ribs and kills herself (SK 286). Thus, even though Pullman likens witches to ordinary women in many aspects, he emphasizes that the former tend to live more impetuously, hysterically and uncontrollably.

In *The Subtle Knife*, Pullman gives further details about the witches and their extraordinary powers. When Serafina returns to Svalbard, her daemon Kaisa, a snow goose, finds a lost daemon whose witch has been captured and kept in a ship by Mrs. Coulter. In an effort to help a comrade, Serafina Pekkala goes in and finds that it is extremely dangerous to help the prisoner:

There was one thing she could do; and it would leave her exhausted; but it seemed there was no choice. It was a kind of magic she could work to

make herself unseen. True invisibility was impossible, of course: this was mental magic, a kind of fiercely held modesty that could make the spell worker not invisible but simply unnoticed. Holding it with the right degree of intensity, she could pass through a crowded room, or walk beside a solitary traveler, without being seen. (SK 30)

Even though Pullman is depicting a classical fairy tale element, a witch, he is immensely meticulous about not presenting these attractive women as omnipotent; thus although Serafina can make herself unseen, the writer clarifies that this is “mental magic” which only can keep the worker unnoticed but not completely invisible. That way, Pullman’s witches are distinct from those of Lewis or Rowling in the sense that their powers are within limits.

Another example of the witches’ powers is demonstrated when they offer to cast a spell to heal Will’s wound caused by the subtle knife. However, once again, the presentation of making the spell is not bound to swinging a magical wand in the air and crying *abracadabra* but rather is more akin to an ancient ritual performed by shamans. Pullman details the witches’ rite as:

They woke him [Will] and asked him to lay the knife on the ground where it caught a glitter of starlight. Lyra sat nearby stirring some herbs in the pot of boiling water over a fire, and while her companions clapped and stamped and cried in rhythm, Serafina couched over the knife and sang in a high, fierce tone (226)... She put his hand down and turned to the little iron pot over the fire. A bitter stream was rising from it, and Will heard the liquid bubbling fiercely (227)...Then the witch took her own knife and split an alder sapling along its whole length. The wounded whiteness gleamed open in the moon. She daubed some of the steaming liquid into the split, then closed up the wood, easing it together from the root to the tip. And the sapling was whole again. Afterwards Will sees that Serafina sweeps her knife across a hare held by another witch, trickling some decoction into its wound and smoothing its fur until its wound disappears miraculously. And then Will understands that “the medicine is ready.” (SK 228)

Noting that the writer uses “medicine” instead of spell, one can conclude that Pullman’s representation and recreation of witches is far from conventional

since he adds more historically accurate and realistic details to their practices and lifestyle as well as preserving some traditional features.

However, it is hardly possible to claim that Pullman is consistent in his presentation of the witches. Even though Serafina is kind, gentle and affectionate, this is not the case for the representation of other witches. Even though they are put at the centre of some of the most “transcendent moments”, at points their sensuality is presented as “appallingly hideous” (Hunt & Lenz 143). Especially in the depiction of Ruta Skadi’s eating manner, the witch is presented as barbaric rather than graceful since she “[eats] like an animal, tearing at the remains of the roasted birds and cramming handfuls of bread into her mouth, washing it down with deep gulps from the stream” (SK 239). Hunt and Lenz claim that in the depiction of witches, Pullman’s emotional range varies “from the height of *joie de vivre* to the depths of hellish despair” (143). For instance, the excruciating tortures Mrs. Coulter applies to Lena Feldt Pullman shows how the witches, immune to cold, are subject to severe physical pain. On the other hand, Lenz and Hunt also underline that Pullman conveys how the witches have “highly charged sexual energies” when he presents Ruta Skadi as living “ ‘so brilliantly in her nerves that she set up a responding thrill in the nerves of anyone close by’ ” (143).

Another contradiction in the witches’ nature concerns their prudence; on the one hand, the witches are quite astute since they have known about Lyra’s position in the impending grand war for centuries and kept the prophecy as a secret. On the other hand, they are not the most prudent as they are subordinate to angels in the hierarchy. In the initial depiction of angels, also referred to as watchers or *bene elim* (SK 121); Joachim Lorenz explains:

They’re not beings of flesh like us; they’re beings of spirit. Or maybe their flesh is more finely drawn than ours, lighter and clearer, I wouldn’t know, but they’re not like us. They carry messages from

heaven, that's their calling. We see them sometimes in the sky, soaring, though in the ancient days they came down and had dealings with men and women, and they bred with us, too, some say. (SK121)

Similar to witches, angels in Pullman's alternative world also have a physical dimension, breeding with humans. The writer describes their physical appearance in the scene where Ruta Skadi approaches them to learn why and to where the angels are flying. The witch recognizes the angels:

[They] shone not as if they were burning, but as if, wherever they were and however dark the night, sunlight was shining on them. They were like humans, but winged, and much taller; and, as they were naked, the witch could see that three of them were male, two female

...

Each angel-being was distinctly an individual, and yet they had more in common with one another than with any human she had seen. What they shared was a shimmering, darting play of intelligence and feeling that seemed to sweep over them all simultaneously. They were naked, but she felt naked in front of their glance, it was so piercing and went so deep. (SK 123 - 124)

Even though she is deeply influenced by "the ecstatic experience of ... flying through the brilliance of the night sky with the angels, possessed by a 'fierce joy' that is both spiritual and sensual" (Hunt & Lenz 143), Ruta Skadi, who is four hundred and sixteen years old "with all the pride and knowledge of an adult witch queen" (SK 124) and whose wisdom surpasses "any short-lived human", feels feeble in the presence of these magnificent beings. She is oblivious that she looks like a child compared to "these ancient beings" (SK 124). Pullman depicts her weakness, limitation and ignorance declaring:

Nor did she know how far their awareness spread out beyond her filamentary tentacles to the remotest corners of universes she had never dreamed of; nor that she saw them as human-formed only because her eyes expected to. If she were to perceive their true form, they would seem more like architecture than organism, like huge structures composed of intelligence and feeling. (SK 124-125)

With this depiction, Pullman not only underlines the witch's limitations and subordination to angels, but also elaborates the idea that the witches are more



*physical* while the angels represent a more spiritual existence. The mysticism of angels is further accentuated when a former nun, scientist Dr. Mary Malone, remembers that St. Augustine said, “Angel is the name of their office, not of their nature. If you seek the name of their nature, it is spirit; if you seek the name of their office, it is angel; from what they are, spirit, from what they do, angel.” (SK 220). Anne-Marie Bird explains in “ ‘Without Contraries is no Progression’: Dust as an All-Inclusive, Multifunctional Metaphor in Philip Pullman’s ‘His Dark Materials’ ” that Pullman’s perception of angels is strongly indebted to Milton and that it largely conforms to the Roman Catholic doctrine in which the emphasis is on the absolute otherness of angels:

Described as ‘huge structures composed of intelligence’[...], their lack of materiality is shown to have distinct disadvantages—especially so if we compare the depiction of the angels with that of the witches. Although witches have a spiritual element (they have dæmons), the text foregrounds their delight in the physical aspects of existence. Allied with nature throughout, the witches display the most positive attitude toward the body, readily admitting that they take men ‘for lovers or husbands’ [...]; they attain pleasure from their capacity to experience sensuality and sexuality. Thus, on observing the angels’ lack of corporeality, the witch, Serafina Pekkala, is moved to compassion: ‘How much they must miss, never to feel the earth beneath their feet, or the wind in their hair, or the tingle of the starlight on their bare skin!’ (113)

Consequently, while presenting Lyra’s world, Pullman uses a number of oral tradition and fairy tale elements such as animal companions and witches, yet construes them with a pioneering and inventive perspective enabled by subversive fantasy and constructs a world with its own system and order. In this alternative world, each being has a place and role of its own, assured by a strict sense of hierarchy.

### 3.2.3. Images of Will's World and Defamiliarization

Contrary to the diverse yet somehow familiar world of Lyra depicted in *The Golden Compass*, *The Subtle Knife* unravels a world that is more recognizable. As the second protagonist of *His Dark Materials*, Will Parry and his world are introduced for the first time in *SK*. A young boy at the age of twelve, Will inhabits our world set in the contemporary time where people are struggling with global warming, enjoying their Burger King menus and movies in cinemas.

Despite being from another world, Will resembles Lyra in terms of family intricacies. Once again there is a child looking for a father who left him and his mother when the child was only a baby, for an expedition to the North Pole. Unfortunately, the remaining parent cannot take care of Will because she is obsessively uneasy and fighting with “enemies in her mind” (*SK* 8), which suggests possible paranoid schizophrenia. Will is perfectly capable of living on his own. Will is good at taking care of his mother's needs, keeping her secret from the authorities, bearing with his school mates' cruel jokes about his mother; he seeks some comfort and joy in the games he plays with his “invisible companion” (*SK* 9): his father. While Lyra depends on servants to bathe her or cook for her, the tough living conditions that surround Will have already endowed the boy with such abilities. Unlike Lyra who enjoys socializing with people, Will chooses to remain “subtle” in his world so as not to get involved in any problem. Thus, the complications of Will's world explain why he has become the tough and quiet boy who feels safe and comfortable in a new world now that his mother will be taken care of by Mrs. Cooper, his kind piano teacher.

On their journeys between worlds, the children occasionally depart to Oxford in Will's world since Will would like to learn more about his father, and Lyra would like to find a scholar who can inform her about Dust. For Will, these

journeys are loaded with anxiety and worry because of his parents as well as a clear understanding of the dangers awaiting him. As a child deprived of parental guidance, Will shoulders the responsibility of his family, and as soon as he steps into this world, the boy tries to solve the mystery of his father's loss. In an effort to discover what really happened to his father, John Parry, Will phones Alan Perkins, a lawyer who sends money to Mrs. Parry from her husband's account (SK 63). Reluctant though he is when he learns that Will is all by himself, the lawyer still informs Will that his father was lost in an expedition in Alaska about ten years ago and suggests that he should check the newspaper archives in the library where he can find the address of the Institute of Archaeology.

When he leaves the lawyer's office, he immediately starts worrying about his other parent; he hardly restrains himself from calling his mother, and eventually sends a postcard saying that he is doing well (SK 63). Since he is wandering in the streets on a school day, Will soon sets a disguise for himself and buys some stationery to act like a student sent to "do a shopping-survey, or something of the sort" (SK 65).

When Will pays a visit to an archeologist in the Institute of Archaeology, he finds out that one of the intruders who broke into his house had been there before him, posing as a journalist and asking questions about the expedition John Parry was lost in. With the terror of being followed, Will rushes to a museum nearby and contemplates saving his father and living with his parents "happily ever after":

All his childish games came back to him, with himself and his father rescuing each other from avalanches or fighting pirates. Well, now it was real. I'll find you, he said in his mind. Just help me and I'll find you, and we'll look after Mum, and everything will be all right... And, after all, he had somewhere to hide now, somewhere so safe no one would ever find him. And the papers from the case (which he still hadn't had time to read) were safe too, under the mattress of Cittagazze. (SK 88)

It is interesting that Will finds the comfort he is deprived of not in his own world, but in another one which is populated only by children. In a way, Will is fed up with the impediments the adults bring into his life, deliberately or not. Thus, he feels happier and safer in Cittagazze, the world of children, where he does not have to run away from mysterious men, cope with a diseased mother, or search for a long lost father. For him, his own world is full of nothing but pain, agony, responsibility and danger. Will recognizes the potential dangers of his world once again when he sees “[t]he tall man with the pale eyebrows” (*SK* 88) getting out of a car and going into the lawyer’s office, and he concludes that “[t]here wasn’t anywhere safe” (*SK* 89).

From the perspective of Lyra, this world is no different as she cannot make much sense of this chaotic place where crossing roads can be very perilous, or lying can be more difficult than it was in her own world. Thus, contemporary Oxford is defamiliarized, which emphasizes Lyra’s feeling of alienation and abandonment. Hence in this world the children are all alone, without adult protection. Lyra cannot help noticing that, despite some slight similarities, everything is different in this new world; on the bus ride she utters, “It’s all changed. Like...That en’t the Cornmarket? And this is the Broad. There’s Balliloi. And Bodley’s Library, down there. But where’s Jordan?” (*SK* 62). She feels “like being in someone else’s dream” (*SK* 62), which only exacerbates the feeling of being “a lost girl in a strange world, belonging nowhere” (*SK* 62). When the children decide to part for a few hours to run their own errands, Lyra’s confusion is further elaborated through the defamiliarized representation of Oxford’s everyday pandemonium.

In her own Oxford there would have been a dozen places within five minutes’ walk, but this Oxford was so disconcertingly different, with patches of poignant familiarity right next to the downright outlandish: why had they painted those yellow lines on the road? What were those little white patches dotting every sidewalk? (In her own world, they had never heard of chewing gum.) What could those red and green lights

mean at the corner of the road? It was all much harder to read than the alethiometer.

[...]

The other way in which this Oxford differed from hers was in the vast number of people swarming on every sidewalk, in and out of every building; people of every sort, women dressed like men, Africans, even a group of Tartars meekly following their leader, all neatly dressed and hung about with little black cases. (*SK* 66)

The experience of contemporary Oxford has an amusing twist once the children pretend to be siblings and decide to see a movie so as not to attract much attention.

There was a cinema near the city center, ten minutes' walk away. Will paid for both of them to get in, and bought hot dogs and pop corn and Coke, and they carried the food inside and sat down just as the film was beginning.

Lyra was entranced. She had seen projected photograms, but nothing in her world had prepared her for the cinema. She wolfed down the hot dog and the popcorn, gulped the Coca-Cola, and gasped and laughed with delight at the characters on the screen. Luckily it was a noisy audience, full of children, and her excitement wasn't conspicuous. (*SK* 94)

Surprised by what she encounters, Lyra explains that in her world even eating habits are completely dissimilar. After buying hamburgers from a cart and eating them while walking around, Lyra says, "We always sit down to eat. I never seen people just walking along eating before, there's so many ways this place is different. The traffic, for one. I don't like it. I like the cinema, though, and hamburgers. I like them a lot." (*SK* 94). Hence, Pullman defamiliarizes Will's world and criticizes the chaos and perils in it with the realistic details pulled from everyday life.

#### **3.2.4. Images of Cittagazze and the Supernatural**

Acting as a sort of crossroad, Cittagazze is the world where the fates of Will, the knife bearer, and Lyra, the extraordinary child who will help Will find his

father, collide. Firstly visited by Will who follows a tabby cat and discovers the window opening to this world, Cittagazze looks promising and definitely better than the place where he is standing.

Just beside him was that bare patch in the air, as hard to see from this side as from the other, but definitely there. He bent to look through and saw the road in Oxford, his own world. He turned away with a shudder: whatever this new world was, it had to be better than what he'd just left. With a dawning light-headedness, the feeling that he was dreaming but awake at the same time, he stood up and looked around for the cat, his guide. (SK 14)

Running away from the dead body he left at home, and the disturbed mother he left with his piano teacher, Will convinces himself that he is stepping into a "better" place. Fortunately the first image is parallel to his self-delusion as he encounters a place much like a seaside resort:

He found himself standing under a row of trees. But not hornbeam trees: these were tall palms, and they were growing, like the trees in Oxford, in a row along the grass. But this was like the center of a broad boulevard, and at the side of the boulevard was a line of cafes and small shops, all brightly lit, all open, and all utterly silent and empty beneath a sky thick with stars. The hot night was laden with the scent of flowers and with the salt smell of the sea. (SK 13-14)

Exploring this beautiful but deserted place which has "something Mediterranean or Carribean about it", Will enjoys a bottle of lemonade he takes from the cooler and drops a pound coin in the till (SK 14 – 15). He feels as if all his exhaustion has disappeared somehow, and he is filled with a sense of wonder. The more he spends time there, the more secure he feels in this world. However, while walking around an empty hotel, he runs into "something that [comes] to him like a wild beast" (SK 17), which is none other than Lyra.

After getting to know each other, the children decide to explore this new world and find out that it has had its own share of tragedy as well. Lyra and Will meet two red-haired children carrying baskets, Angelica and Paulo, who

explain that they are in Cittagazze and everyone is up in the hills since there was a big fog and storm. However, when Angelica mentions that once the fog was cleared, the adults saw “the Specters”, she arouses Will and Lyra’s curiosity about this new notion. As it turns out, this world is haunted by Specters who are “soul-eaters, phantoms who snatch and devour the daemons of any hapless adults who fall into their clutches ... rob humans of all that makes life valuable, leaving their victims dead-in-life” (Hunt & Lenz 141). Interestingly, these vampire-like beings are only seen by adults. What the Specters are capable of is explained by Angelica:

Well, when a Specter catch a grownup, that’s bad to see. They eat the life out of them there and then, all right. I don’t want to be grown up, for sure. At first they know it’s happening, and they’re afraid; they cry and cry. They try and look away and pretend it ain’ happening, but it is. It’s too late. And no one ain’ gonna go near them, they on they own. Then they get pale and they stop moving. They still alive, but it’s like they been eaten from inside You look in they eyes, you see the back of they heads. Ain’ nothing there”. (SK 53 – 54).

Since the Specters, which are peculiarly not interested in children, drain the life from all the adults and turn grown-ups into aimless zombies, in Cittagazze, anyone who has passed puberty is under the constant threat of Specters who want to consume mature consciousnesses. Thus, all the adults have either turned into half-dead beings or left the world to the children. Joachim Lorenz explains the terror Specters cause Serafina Pekkala as:

There’s no defense against them. Only the children are untouched. Every pair of travellers has to include a man and a woman on horseback, by law, and they have to do what we did, or else the children will have no one to look after them. But times are bad now; the cities are thronged with Specters, and there used to be no more than a dozen or so in each place. (SK 117)

Haunted though it is, the world has not always been so isolated and wasted. Remembering the good-old-days, Joachim Lorenz explains that his world was once happy and rich:

The cities were spacious and elegant, the fields were tilled and fertile. Merchant ships plied to and fro on the blue oceans, and fishermen hauled in brimming nets of cod and tunny, bass and mullet; the forests ran with game, and no children went hungry. In the courts and squares of the great cities ambassadors from Brazil and Benin, from Eireland and Corea mingled with tobacco sellers, with commedial players from Bergamo, with dealers in fortune bonds. At night masked lovers met under the rose-hung colonnades or in the lamplit gardens, and the air stirred with the scent of jasmine and throbbed to the music of the wire-strung mandarone. (SK 119)

But one day, he maintains, “it all went wrong” because the philosophers of the city named Guild of the Torre degli Angeli, the Tower of the Angels, invented the subtle knife to cut the bonds holding the smallest particles of matter together. In *Alternative Worlds in Fantasy Fiction* Peter Hunt and Millicent Lenz argue that the subtle knife is unmistakably parallel to nuclear research that resulted in splitting the atom. They maintain:

There may also be an allusion here to the medieval idea that certain knowledge of ‘God’s *privetee*’, in Chaucer’s expression – not to be revealed to mere humans... Pullman plays upon the dual meanings of the word ‘bonds’ as ‘something that binds’ and ‘something that could be bought and sold and exchanged and converted’ – bonds in the mercantile sense (SK: 187). The implication is clear: another aspect of the misuse of knowledge is its corruption by commercial interests. By undoing the ‘bonds’, these scholars with more knowledge than wisdom and more desire for gain than for protecting the sanctity of relationships, let the Specters into the world of Cittagazze – though the actual origin of the Specters remains a mystery. (141)

This ambitious effort cost the cheerfulness and prosperity of Cittagazze because as Joachim Lorenz sadly illustrates it is no longer possible to prosper in this world because there is nothing to rely on since any moment families can be torn apart, a merchant might be abducted, and companies may fail. In a world of such instability, he continues, there is no trust or virtue; they have not produced anything for hundreds of years but only have stolen from other worlds (SK 120). Similarly, in *From Alice to Harry Potter: Children’s Fantasy in England*, Colin Manlove suggests that like all the evil things in the first book of the trilogy, *The Golden Compass*,



the Specters were produced by dividing created things, when certain over-curious philosophers in Cittagazze first invented the Subtle Knife and then used it to cut into the smallest known particle of matter, wherein the spectres were sealed. They thus undid “the bonds that held the smallest particles of matter” (196) and caused an inverted ‘Big Bang’ in which the destroying Specters burst forth from this pin-point to fill their universe. The Spectres proceeded to cut consciousness off from adult humans, by feeding on the Shadow or Dust particles that clustered round them. Just like the Church and the research station in *Northern Lights*, they split humans from their spirit selves: they simplify, and so reduce. (181 - 182)

As suggested by Manlove as well, with the subtle knife and the distressing misfortune that befell Cittagazze, the novelist once again expatiates on the theme of separation and suggests that any attempt to interfere in the prevalent order, as the philosophers in Cittagazze “filled with hubris” did (Rustin and Rustin “A New kind of Friendship” 232), is subject to catastrophe.

Once Will and Lyra possess the famous subtle knife, they understand that Cittagazze is worse than they had imagined. The children of Cittagazze turn into fierce enemies since they have also been after the knife which would have brought an end to the misery inflicted on them by the Specters. Thus, when Will fights Tullio, Angelica and Paolo’s elder brother, over the knife, and causes him to be attacked by the Specters, Will and Lyra unintentionally kill Cittagazze’s hope and draw the destructive attention of the children. Reminding one of William Golding’s *Lord of the Flies*, the children become ferocious and bloodthirsty avengers ready to kill Will and Lyra.

The children were coming out of the trees, one by one, maybe forty or fifty of them. Many of them were carrying sticks. At their head was a boy in the striped T-shirt, and it wasn’t a stick that he was carrying: it was a pistol.

[...]

Angelica was beside the leading boy, tugging at his arm, urging him on. Just behind them her little brother, Paolo, was shrieking with excitement, and the other children, too, were yelling and waving their fists in the air. Two of them were lugging heavy rifles. Will had seen

children in this mood before, but never so many of them, and the ones in his town didn't carry guns. (SK 201)

Even though Pullman repeatedly presents adults as unreliable or malicious, he is in no way idealizing the children who grow up without their parents either; on the contrary he vividly depicts them as “consumed with fear and hate” (Rustin & Rustin “A New King of Friendship”; 231). Earlier Will mentions the cruel children who used to tease him, joking about his mother's condition, yet the children of Cittagazze are incomparable in their cruelty and savagery. Likewise, being under the constant threat of the Specters, the Cittagazze children demonstrate a striking contrast to the gypitian world or the children of the college presented in *The Golden Compass*, where the children had little to fear until the Gobblers, the common name for the Oblation Board which works for the Church and kidnaps children for their hidden agenda, came after them; they used to pretend fighting with mud balls on the river bank, feeling assured that their affectionate parents or foster parents were there for them (Rustin & Rustin “A New Kind of Friendship”; 131). Conversely, the Cittagazze children “are abandoned to their terrors by adults” (Rustin & Rustin 131), which compels them to become a collective group, ready to claim the only weapon that can transform them into a “normal” community. In their brutality and destructive cooperation, “They weren't individual children: they were a single mass, like a tide. They surged below him [Will] and leaped up in fury, snatching, threatening, screaming, spitting, but they couldn't reach” (SK 204).

### **3.3. *Harry Potter and The Philosopher's Stone***

#### **3.3.1. Chronotope**

Similar to the precise localization in *The Lion, the Witch and the Wardrobe*, *Harry Potter and the Philosphers Stone* starts with an exact address in the primary world: “number four, Privet Drive” (PS 1) where Harry's aunt,

Pettunia, uncle ,Vernon, and cousin, Dudley, live. Even though the primary world, the world of Muggles, appears to be devoid of magic, in fact the witches and wizards do not live in a separate or parallel world; in Rowling's world, the two coexist at the same time and place. For instance, Gringotts, the Wizards' bank, is located "hundreds of miles under London. Deep under the Underground" (PS 74). Thus, in terms of the chronotope of the novel, it is suggested that J. K. Rowling is pioneering; she "bent a number of the 'rules' of the fantastic" because the events take place in contemporary England, rather than in the "imaginary and medievally flavored otherworlds of middle Earth of Earthsea" (Cockrell 15).

Even though the primary and the alternative worlds prevail together, it is not possible for the Muggles to see or visit the place where the wizards and witches reside and maintain their everyday life. For instance, the far-fetched Diagon Alley, shopping district; or Hogwarts, the School of Witchcraft and Wizardry, which are two of the most vividly pictured settings in Harry's alternative world, are inaccessible to those who do not know about them and are concealed with magic. When Hagrid says that they need to shop for Harry, the youngster curiously asks whether they will be able to find all the authentic items on the list; such as a plain pointed hat; a cloak; or his course books including *The Standard Book of Spells, A History of Magic, Magical Theory A Beginner's Guide to Transfiguration* (PS 76) in London. Explaining that they can if they go to the right place, Hagrid takes him to the Leaky Cauldron, a "tiny, grubby-looking pub"; (PS 78) where he taps "the wall three times with the point of his umbrella" (PS 81) and soon after that:

[t]he brick he had touched quivered – it wriggled – in the middle, a small hole appeared – it grew wider and wider – a second later they were facing an archway large enough even for Hagrid, an archway on to a cobbled street which twisted and turned out of sight. (PS 81)

Thus, with the touch of a magical umbrella, Hagrid opens the doors to the mysterious Diagon Alley where Harry sees weird stores selling cauldrons,

broomsticks, telescopes and strange silver tools, and to his surprise, Harry finds out that all these are available in contemporary London.

As for Harry's journey to Hogwarts, Rowling again chooses an everyday setting, the train station, and particularly Platform 9 ¾ which exists between the platforms 9 and 10, but is invisible and unknown to "Muggles". As Manlove remarks, "[t]he fantasy world itself, of Hogwarts School for wizards, is not a remote one, but is present within our own as a continuous alternative between the platforms 9 and 10 at King's Cross Station" (Manlove 2003: 187), which once again manifests how the novelist combines realistic details with the requirements of fantasy. At the station, Harry learns that he needs to walk straight at the barrier between the platforms nine and ten. Scared though he is:

He started to walk towards it. People jostled him on their way to platforms nine and ten. Harry walked more quickly. He was going to smash right into that ticket box and then he'd be in trouble – leaning forward on his trolley he broke into a heavy run – the barrier was coming nearer and nearer – he wouldn't be able to stop – the trolley was out of control – he was a foot away – he closed his eyes ready for the crash –

It didn't come...he kept on running ...he opened his eyes.

A scarlet steam engine was waiting next to the platform packed with people. A sign overhead said *Hogwarts Express, 11 o'clock*. Harry looked behind him and saw a wrought-iron archway where the ticket box had been, with the words *Platform Nine and Three-Quarters* on it. He had done it. (PS 104-105)

Since the two worlds coexist in "contemporary London of the 1980's and 1990's" (Chevalier 401), there is no noticeable time difference between the primary and the secondary worlds. The main plot, that is Harry Potter's adventures in Hogwarts, takes place in one academic year, which is the same for the primary world as well. In his *From Alice to Harry Potter: Children's Fantasy in England* Colin Manlove explains that each of the first four Harry Potter books follows the same patterns as they start with the winter term "passing the mysteries of Hallowe'en and the intimate jollities of Christmas at

school, moving from cold, sleety games fields and hot common-rooms, through the long, languid days of summer term”, and end with the journey back home (187 - 188). Yet, Manlove maintains that “[t]ime is comparatively suspended in the present, as in pastoral idyllic; or it is cyclic, as in the school year...There is little sense of the future, of what Harry will become or where things are tending, even allowing for the fact that the books change in character as he grows older (191). Thus the students are “untroubled by the future” (187) and mainly concerned with their present problems.

### **3.3.2. Images of Harry’s Alternative World and the Supernatural**

In “Generic Fusion and the Mosaic of *Harry Potter*” Anne Hiebert Alton argues that combining the elements of fantasy and reality is one of Rowling’s strongest characteristics which contributes to invoking a “suspension of disbelief” in the reader. Combining the real and the fantastic, in many ways the novel “steeps in reality” because the students need to attend classes, do homework, deal with hostile teachers as well as the bullies of the school and experience “rivalries and tensions that they might experience at any British public school” (154). Similarly, Manlove draws a parallel between the real and the fantastic in the school life in Hogwarts:

Becoming a wizard is made a learning process like becoming a scientist or a civil servant, with regular school exams and certificates such as OWLS or NEWTs. The children in the stories do much as other children – they eat, sleep, play tricks, make friends and enemies, sometimes learn, do sports and go home in the holidays – yet their whole learning is devoted to managing reality with magic: and their school subjects range from Defence Against the Dark Arts to Care of Magical Creatures. Instead of growing beans in Botany they grow mandrakes in Herbology; instead of learning maths they do Divination. This perpetual tension of like and unlike gives enduring energy to the books. (2003: 187)

Thus, in Harry’s world, magic is not treated as an innate gift, but it is a science or art that should be mastered in time and with practice. Hence, there

are numerous similarities between the traditional school life and that in Hogwarts. John Pennington, on the other hand, condemns Rowling severely, arguing that the writer cannot leave the real aside and create a metaphor out of it. He cites Kathryn Hume's summary of the two impulses that shape literature: "the "desire to imitate" and the "desire to change givens and alter reality", the latter of which defines fantasy. He argues that Hume's definition of fantasy as " 'any departure from consensus reality, an impulse native to literature and manifested in innumerable variations, from monster to metaphor' " and concludes that:

On a fundamental level, Rowling is unwilling—or unable—to depart from this consensus reality; her novels, for all their "magical" trappings, are prefigured in mundane reality, relying too wholly on the real from which she simultaneously wants to escape. Hogwarts School of Witchcraft and Wizardry, for example, is essentially a realistic description of common British schooling practices, with the magic an awkward touch sprinkled in. This magic, in turn, is primarily grounded wholly in the real—the various potions classes replicate boring school curriculums. Magic is defined by its relationship to the real (79 – 80).

Even though the representation of Hogwarts owes much to the traditional British school life, the elements of fantasy appear evidently in the representation of details. Through the colorful descriptions she makes as well as her talent in transforming everyday objects into humorous elements of fantasy, Rowling creates a whole new world with its own bank, Gringotts; newspaper, the Daily Prophecy; currency system; Ministry of Magic, and mail service composed of loyal owls responsible for delivering letters and packages, and all these meticulous details add novelty and sophistication to the book. For instance, when Harry needs money to meet his school expenses, Hagrid takes him to Gringotts, the bank, to use the money left by his parents. While Harry is astonished by what he sees, the goblins that work there and the interior of the building are presented elaborately:

The goblin was about a head shorter than Harry. He had a swarthy, clever face, a pointed beard and, Harry noticed, very long fingers and feet. He bowed as they walked inside...

A pair of goblins bowed them through the silver doors and they were in a vast marble hall. About a hundred more goblins were sitting on high stools behind a long counter, scribbling in large ledgers, weighing coins on brass scales, examining precious stones through eyeglasses. There were too many doors to count leading off the hall, and yet more goblins were showing people in and out of these. (*PS* 82-83)

Humanizing the goblins through their garments and jobs as well as combining these creatures of fantasy with one of the fundamental institutions of modern life, the novelist presents the wonders of this magical world flamboyantly and maintains her meticulous style while introducing the fictive currency used in this world: “[t]he gold ones are Galleons. Seventeen silver Sickles to a Galleon and twenty-nine Knuts to a Sickle” (*PS* 85-86).

Harry encounters further amusing novelties about this world on his journey by train to Hogwarts. Sharing his compartment with Ron, Harry gets to know his new friend and buys sweets and pastry to quench his hunger, which turns out to be an exciting experience. Having money to afford candy bars for the first time in his life, he is “ready to buy as many Mars Bars as he could” (*PS* 112) now that his pockets were rattling with gold and silver. But he cannot find the “familiar” bar; instead there are “Droobles Best Blowing Gum, Chocolate Frogs, Pumpkin Pasties, Cauldron Cakes, Liquorice Wands and a number of other strange things Harry had never seen in his life.” (*PS* 112). The one with the most comprehensive description is “Bertie Bott’s Every-Flavour Beans”, literally offering every flavour. Ron points out “you can get all the ordinary ones like chocolate and peppermint and marmalade, but then you can get spinach and liver and tripe. George reckons he had a bogey-flavoured one once” (*PS* 115).

Another detail that is much enjoyed and remembered in the Harry Potter books concerns the photographs which happen to be animated in this world. While enjoying his Chocolate Frog, Harry picks up the card inside it and notices that the card “shows a man’s face.” The man on the card is wearing

half-moon glasses, has a long crooked nose and flowing silver hair, beard and moustache. Underneath the picture is the name *Albus Dumbledore*. (PS 113). However, to his surprise, when he turns the card back Dumbledore's face disappears. When he asks Ron, his friend answers "Well, you can't expect him to hang around all day. He'll be back" (PS 114), and just as Ron explained, soon Dumbledore slides back into the picture and gives Harry a brief smile. However, upon discovering the differences between photographs in his world and here, Harry is not the only one surprised, because when he explains that in "Muggle world, people just stay put in photos", Ron sounds amazed and asks, "Do they? What, they don't move at all? *Weird!*" (PS 114). Thus, Rowling not only defamiliarizes the magical world that Ron is a part of, but also that of Harry's which looks so diverse to his friend.

The alternative world is further distanced from the real through the exciting Quidditch matches. Presented by Ron as "the best game in the world" (PS 119), Quidditch can be explained as an amalgam of "cricket, soccer, and hockey played on flying broomsticks, in which Harry turns out to excel" (Lurie 116). When Professor McGonagall discovers Harry's superior talent in using his broomstick, she suggests to him to be the new and the youngest Seeker for Gryffindor's Quidditch team and even, secretly, sends him a Nimbus Two Thousand, the fastest sporting broomstick, to reinstate her faith in him. Thus, Harry is approached by Oliver Wood, the team captain, who explains the rules of the game which is played by seven players on both sides. There are three sets of balls, including the Quaffle, the Bludgers and the Snitch as well as four categories of players; the Chasers, the Keeper, the Beaters, and the Seeker. Oliver Wood explains the role of the Snitch and the Seeker as:

This is the Golden Snitch, and it's the most important ball of the lot. It's very hard to catch because it's so fast and difficult to see. It's the Seeker's job to catch it. You've got to weave in and out of the Chasers, Beaters, Bludgers and Quaffle to get it before the other team's Seeker, because whichever Seeker catches the Snitch wins the team an extra



hundred and fifty points, so they nearly always win. That's why Seekers get fouled so much. A game of Quidditch only ends when the Snitch is caught, so it can go on for ages – I think the record is three months, they had to bring on substitutes so the players could get some sleep". (PS 185)

Inventing a whole new game with its rules and terminology, Rowling adds more liveliness and realism to the magical alternative world. As Anne Hiebert Alton argues "[g]ood sports stories of the modern era bring readers right into the game, and Rowling succeeds in doing so despite the fact that this particular game is one readers will be able to play only in their imaginations" (154). Hiebert Alton maintains that it is not only through the detailed descriptions of Harry's experiences while training with his teammates and playing, but also through the funny and entertaining Lee Jordan's commentary during matches that the game enchants the reader (154). The humorous commentary of Lee Jordan in the fierce match between Slytherin and Gryffindor follows:

"And the Quaffle is taken immediately by Anjelina Johnson of Gryffindor – what an excellent Chaser that girl is, and rather attractive, too - "

JORDAN!"

"Sorry, Professor."

...

"And she's really belting along up there, a neat pass to Alicia Spinet, a good find of Oliver Wood's last year only a reserve – back to Johnson and – no, Slytherin have taken the Quaffle, Slytherin captain Marcus Flint gains the Quaffle and off he goes – Flint flying like an eagle up there – he's going to sc-, no, stopped by an excellent move by Gryffindor Keeper Wood and Gryffindor take the Quaffle, that's Chaser Katie Bell of Gryffindor there, nice dive around Flint, off up the field and – OUCH - that must have hurt, hit in the back of the head by a Bludger... (PS 202)

Jordan's enthusiastic report, occasionally interrupted by Professor McGonagall, makes the readers feel as though they were among the spectators and thus "makes the fantastic elements of a game played by players flying on broomsticks and chasing a magically enchanted object with wings seem more convincing and believable" (Hiebert Alton 155).

As an “unfamiliar” setting, Hogwarts embodies some of the major characteristics of a gothic setting; being located in a majestic castle over a cliff, the school has mysterious and forbidden corridors (*PS* 174) and towers, cold dungeons “creepy enough without the pickled animals floating in glass jars all around the walls (*PS* 149), eccentric “[p]early-white and slightly transparent” (*PS* 127) ghosts, paintings that “whisper and point” (*PS* 141) as the students go along, magical mirrors that show “the deepest, most desperate desire of our hearts” (*PS* 230), and mythical creatures. As the exact opposite of Harry’s stable and miserable life spent in servitude in Privet Drive, Hogwarts offers a dynamic and surprising life even with its unique and magical architecture because in Hogwarts nothing remains the same:

There were a hundred and forty-two staircases at Hogwarts: side, sweeping ones; narrow rickety ones; some that led somewhere different on a Friday; some with a vanishing step halfway up that you had to remember to jump. Then there were doors that wouldn’t open unless you asked politely, or tickled them in exactly the right place, and doors that weren’t really doors at all, but solid walls just pretending it. It was also very hard to remember where anything was, because it all seemed to move around the lot. The people in the portraits kept going to visit each other and Harry was sure the coats of armour could walk. (*PS* 145)

Hogwarts also differs from the Privet Drive in the abundance it presents. Formerly, in Privet Drive, Harry was forced to fry eggs for Dudley, his hideous cousin, and only eat Dudley’s leftovers, which were never much; he watched the extravagant birthday presents Dudley received while he was wearing his old clothes feeling as though he were a “slug” (*PS* 30). Nonetheless, the life he has in Hogwarts is the complete opposite because here Harry is cared for by Hagrid, Dumbledore and Professor McGonagall, all of whom give invaluable presents to the boy. The difference between the poor conditions he had to bear in his aunt’s home and his life in Hogwarts is clearly visible in the presentation of the luxurious and magical Great Hall.

Harry had never imagined such a strange and splendid place. It was lit by thousands and thousands of candles which were floating in mid-air over four long tables, where the rest of the students were sitting. These tables were laid with glittering golden plates and goblets. At the top of the Hall was another long table where the teachers were sitting...Dotted here and there among the students, the ghosts shone misty silver. Mainly to avoid all the staring eyes, Harry looked upwards and saw a velvety black ceiling dotted with stars. He heard Hermione whisper, 'It's bewitched to look like the sky outside, I read about it in *Hogwarts: A History*'. (PS 119 - 120)

Compared to the miserable conditions he had to bear in Privet Drive, Hogwarts is more akin to the home Harry has been dreaming about. With the Gryffindor common room, "a cozy, round room full of squashy armchairs" and comfortable dormitory with "five four-posters hung with deep-red velvet curtains" (PS 142), Hogwarts represents warmth, contentment and ease that was lacking in the cold cupboard Harry used to sleep in.

Hogwarts is also unique and magical in that it preserves the precious Philosopher's Stone made by Nicolas Flamel, which was earlier in Gringotts but was brought to the school. The stone not only transforms any metal into pure gold, but also produces the Elixir of Life that makes the drinker immortal (PS 238). Apart from the spells cast by the most skillful professors, the Stone is also protected by a mythical creature lent to Dumbledore by Hagrid: a three-headed dog, ironically named Fluffy (PS 209). One night Harry, Hermione and Ron discover the dog as they are wandering in the forbidden corridor on the third floor and understand why it is forbidden:

They were looking straight into the eyes of a monstrous dog, a dog which filled the whole space between ceiling and floor. It had three heads. Three pairs of rolling, mad eyes; three noses, twitching and quivering in their direction; three drooling mouths, saliva hanging in slippery ropes from yellowish fangs.

It was standing quite still, all six eyes staring at them, and Harry knew the only reason they weren't already dead was that their sudden appearance had taken it by surprise, but it was quickly getting over that, there was no mistaking what those thunderous growls meant. (PS 175-176)

In *The Magical Worlds Of Harry Potter: A Treasury Of Myths, Legends, And Fascinating Facts*, David Colbert explains that Fluffy is “actually a magical creature from Greek mythology known as Cerberus” (75) who is responsible for guarding Hades where the souls of the dead go to live for eternity. Colbert maintains that as a mighty monster, Cerberus is not easy to get past; it is only Hercules who uses brute strength and Orpheus, who plays his lyre to tame the monster that can succeed (75). Similar to Cerberus, Fluffy also has a weakness for music. As Harry learns from Hagrid, playing some music puts the dreadful dog to in sleep, which is what the hero does when he needs to get past it.

Even though Rowling humorously and meticulously combines elements of reality and fantasy while utilizing the fundamentals of fantasy and fairy tale, Colin Manlove argues that in Harry’s alternative world “we are given no scope to ask where wizards fit in the scheme of the world, or, say, to speculate that they represent the other side of the mind from the rational and empirical”; the wizards exist and that is enough. He maintains:

Indeed there is not much suggestion of a really alternative wizard society: Mr. Weasley and others who work in the wizard ministry seem to devote their energies solely to the concealment of wizards’ existence. Diagon Alley might suggest a commercial basis to their society, but since there is no wizard shops anywhere else, this remains undeveloped. And everything, including Voldemort, seems to be focused on Hogwarts: in some ways Voldemort is no more than an old boy with a grudge. There really is no wider frame... in *Harry Potter* we go into a little world inside this one, reached only through platform 9 ¾ of King’s Cross Station. (2003; 190)

Hence Rowling’s microcosm is not as sophisticated or meticulous as that of Pullman’s; the limitations Manlove points out are partially concealed by Rowling’s humorous details, unanticipated coincidences and vivid characterization. Yet this alternative world fails to give a detailed account of the wizards’ role in the universe or the hierarchy in this system.

**CHAPTER 4**  
**FROM INTERDICTION TO REWARD: THE BATTLE OF**  
**GOOD AND EVIL**

The antagonism between good and evil is an archetypal motif that has remained dominant in literature starting from the creation myths (Garry 459). Although the theme has not lost its ascendancy, the distinction between “good” and “evil” is far from constant.

Folk and fairy tales, for instance, offer a “simplistic polarity of good and evil” (461) where the characters are either altogether good or evil. They do not endure initiation or character development and thus do not experience inner or psychological conflicts (461). In such tales, evil is usually a wicked stepmother, an ogre, a witch, a troll or a character like that. The hero needs to undergo a series of adventures with the help of supernatural characters and objects and must defeat the villain in order to achieve success in the quest.

Rosemary Jackson argues that the conflict of good and evil lies at the heart of fantasy as well. She defines evil as “whatever is radically different from me, whatever by virtue of precisely that difference seems to constitute a very real and urgent threat to my existence” (Jackson 52). In that respect “a stranger, a foreigner, an outsider, a social deviant, anyone speaking in an unfamiliar language or acting in unfamiliar ways, anyone whose origins are unknown or who has extraordinary powers” tends to be stigmatized as the other (Jackson 53) because evil is a threat against the familiar and the known. Hence, it is interesting to note that for Lewis and Pullman, who are male writers, the arch villain is a woman, as in the cases of the White Witch and Mrs. Coulter, whereas for Rowling, it is a man, Voldemort. Moreover, Lewis emphasizes the unfamiliarity of the witch by clarifying her lineage: she is not a real human being, but she descends from Lillith. For Lewis, who is a devout

Christian, the presentation of evil complies with that in Christianity for a woman. Yet, for Pullman, who passionately voices his doubts on religion, evil is an unquestioning agent of the Church. In addition, compared to Lewis, Pullman adopts a more innovative method as his evil characters are human beings and the “other” is not all the time antagonistic: whereas the Specters prove themselves to be hostile, the Gyptians, witches or armored bears are helping guardians. For Rowling, evil is a once-powerful wizard who is now neither alive nor dead; he is an “other” in the sense that he still causes terror despite his long absence. Another interesting parallel to be drawn between Pullman and Rowling is that both writers associate evil with luxury and aristocracy. In *His Dark Materials* all Mrs. Coulter, Lord Asriel and Lord Boreal enjoy lavish lifestyles. Similarly, Rowling’s Voldemort is occasionally referred to as the Dark Lord, or “Lord” Voldemort.

Compared to the fairy tale, in fantasy the fundamental contrast pattern of good and evil is less distinct, as in the case of *The Strange Case of Dr. Jekyll and Mr. Hyde* where good and evil coexist in one man (Garry 462). Not only protagonists, but also supporting characters in post-modern fantasy seem to have lost the clear-cut distinction between these two ends of the continuum. Since supporting characters often perform the roles of parental substitutes, their ambiguity undermines the sense of security that young protagonists normally receive from such figures. In fairy tales, the roles of supporting characters are clearly determined: they are either helpers or opponents; there is either the benevolent (often dead) mother or the evil stepmother (Nikolajeva 147-8).

This chapter intends to analyze the quests of the characters of the novels, dwelling on Propp’s prescription of the elements of quest. Propp explains that commonly the hero encounters an interdiction which is to be violated for the hero to set on the journey. Next, the villain tries to learn about his victim and attempts to deceive his victim. On his way, the protagonist is tested,

interrogated or attacked, which prepares the way for his receiving a magical agent or a helper. When he hero acquires the magical agent, he is transferred to a new land to find whatever it is that he should find and gets in a direct combat with the villain, which typically “brands” the hero with a scar. Once the villain is defeated, the initial misfortune or lack is eradicated and the hero heads home. Finally, the hero is recognized and rewarded with marriage or ascending to the throne (Propp 26-65). This part of the dissertation studies the elements listed above as well as how and why the characters need to go on a quest, who helps them on the way, the differences between good and evil, and the final battle.

#### **4.1.     *The Lion, the Witch and the Wardrobe***

##### **4.1.1.   Good**

###### **4.1.1.1. Aslan**

Absent though he is for almost half of the novel, the golden and noble lion Aslan, is the most important character in the book as he symbolizes the utmost good and justice. As the son of the Emperor-beyond-the-Sea, Aslan is the rightful King and the Lord of the whole wood (*LWW* 79). Although he has been gone from Narnia for some time, the news that he “is on the move – perhaps has already landed” (*LWW* 68) is exhilarating because Aslan is sure to restore justice in the kingdom. Lewis carefully emphasizes the profound meaning of Aslan for Narnia when Mr. Beaver recites an old rhyme:

Wrong will be right, when Aslan comes in sight,  
At the sound of his roar, sorrows will be no more,  
When he bares his teeth, winter melts its death,  
And when he shakes his mane, we shall have  
spring again. (*LWW* 80)

In his depiction of Aslan, Mr. Beaver also notes that no one can appear before Aslan without their knees knocking and that the great Lion is not safe (*LWW*

81). Several times it is emphasized that Aslan is “not a tame lion”, but a very strong one with a terrifying roar which intimidates even the White Witch. Thus when the Pevensie children meet him for the first time and catch a “glimpse of the golden mane and the great, royal, solemn, overwhelming eyes” (*LWW* 130), they realize that they cannot look at him and not tremble.

Terrible as he is, Aslan is also a big jubilant cat that plays mischievously with his beloved ones, Lucy and Susan. The lion happily lets the girls ride on him, catch his tail, or tosses them “in the air with his huge and beautifully velvety paws” (*LWW* 170). For Lucy, this unique experience of playing with Aslan is hard to define, and she cannot decide “whether it was more like playing with a thunderstorm or playing with a kitten” (*LWW* 179). Due to this duality in Aslan’s nature, Colin Manlove concludes that the Lion is not a simple or single thing, “he contains and reconciles some of the most energetic poles” (1987: 34).

As “Lewis’s finest ‘creation’” (Manlove 1987: 34), Aslan is the embodiment of utter good and epitomizes benevolence, life, mercy, justice and integrity. As a classical romance motif presenting the opposition between life and death, good and evil, Aslan’s landing in Narnia is symbolized with the sudden change of the White Witch’s winter into joyous and rejuvenating spring.

Aslan’s love for his land is most visible when he ensures the future of Narnia, designating Peter as the King and training him on the way to becoming a good leader. He first shows Peter “a far-off sight of the castle where [he is] to be the King” (*LWW* 133), then urging the young man to be brave and save his sister from the Witch’s wolf, knights him as Sir Peter Wolf’s-Bane (*LWW* 137) and finally explains his plan of campaign for the war in detail. In fact, preparing Peter to develop into the brave hero that he needs to become shows how farsighted a leader Aslan truly is, because the Lion knows that he will not be in the battlefield due to the agreement he had with the White Witch.



Yet, due to his love for Narnia, he ensures that the kingdom will be ruled by a competent commander.

Aslan's grandeur, patience, tolerance and goodness are revealed through his relationship with Edmund, the traitor, whom he happily saves and forgives. Although he is disappointed when he learns that Edmund has betrayed his siblings and joined the White Witch, he promises Lucy that "[a]ll shall be done" (*LWW* 132) to save the boy. The Lion keeps his promise and sends a rescue party of centaurs, unicorns, deer and birds to save Edmund. He forgives the boy after a grave conversation which "Edmund never forgot" (*LWW* 144).

However it is what Aslan does for Edmund afterwards that usually promotes an interpretation of the book as a Christian allegory and Aslan, who appears soon after the arrival of Christmas, as Christ. When the White Witch reclaims Edmund arguing that the Deep Magic endows her with the right to detain and kill the traitor as her lawful prey (*LWW* 147), she reveals that unless she has blood as the Law says, all Narnia will be destroyed. As a loyal servant and subject to the Emperor-over-the-Sea, Aslan acknowledges the supremacy of the Deep Magic and offers his life to atone for Edmund's treachery. Thus he sacrifices himself and silently accepts what will befall. In fact, on his way to his execution, Aslan feels sad and lonely; hence he gladly accepts the company of Lucy and Susan and asks them to "hold [his] mane" (*LWW* 156) which shows that he has sacrificed himself for Edmund without expecting anything in return but genuinely believing that his life would end on the Stone Table and this sacrifice would save Narnia. He shows great patience while enduring humiliating taunting teases and tortures prior to his murder, which is in this way akin to Christ's death.

A further similarity to Christ is observed when Aslan is resurrected with the Stone Table breaking with a great crack (*LWW* 168). Surprised by this revival, Lucy and Susan ask for an explanation:

It means [...] that though the Witch knew the Deep Magic, there is a magic deeper still which she did not know. Her knowledge goes back only to the dawn of time. But if she could have looked a little further back, into the stillness and the darkness before Time dawned, she would have read there a different incantation. She would have known that when a willing victim who had committed no treachery was killed in a traitor's stead, the Table would crack and Death itself would start working backward. (*LWW* 169)

Another similarity Aslan bears with Christ is his healing powers seen towards the end of the novel when he and the girls go to the Witch's castle. Seeing all the animals the Witch has turned into stone, Aslan approaches a stone lion and breathes on him:

...a tiny streak of gold began to run along his white marble back – then it spread – then the color seemed to lick all over him as the flame licks all over a bit of paper – then, while his hindquarters were still obviously stone, the lion shook his mane and all the heavy, stone folds rippled into living hair. Then he opened a great red mouth, warm and living, and gave a prodigious yawn. And now his hind legs had come to life. He lifted one of them and scratched himself. Then, having caught sight of Aslan, he went bounding after him and frisked round him whimpering with delight and jumping up to lick his face. (*LWW* 176)

A wild lion, Aslan leaves soon after crowning the Pevensie children as the rulers of Narnia. As Mr. Beaver explains, Aslan will be coming and going because he has other countries to attend to, which shows that as the embodiment of benevolence, Aslan's influence and power extend beyond the borders of Narnia – he is predominant and universal.

#### **4.1.1.2. The Pevensie Children**

Aslan's endeavor of saving Narnia from the tyranny of the White Witch is aided by the Pevensie children, all of whom are eventually rewarded for their

courage and loyalty to Aslan with a throne in Narnia. However, the siblings are not all the same and have different characteristic features that are foreshadowed from the early pages. For instance, soon after their arrival at the Professor's house, the children hope for a chance to explore the environment. Getting excited with the nature outside, Peter remarks:

Did you see those mountains as we came along? And the woods? There might be eagles. There might be stags. There'll be hawks."

"Badgers!" said Lucy.

"Foxes!" said Edmund.

"Rabbits!" said Susan. (*LWW* 3-4)

Considering the overall development the characters undergo, one may claim that the choice of each character stand for the personality of that child. For instance, as "King Peter the Magnificent", the eldest brother reveals the first signs of his bravery, nobility, strength and courage with the symbols eagle and hawk. Likewise, Edmund, the traitor who will ultimately repent and serve Aslan, chooses cunning foxes, which hints at his betrayal of his brother and sisters. Lucy to be crowned as Queen Lucy the Valiant chooses small but strong, and playful badgers. Finally "Susan the Gentle" chooses beautiful, timid and vulnerable rabbits who need to be saved from the clench of an evil wolf by a strong hero.

The children react characteristically when they first hear the mention of Aslan too.

At the name of Aslan each one of the children felt something jump in its inside. Edmund felt a sensation of mysterious horror. Peter felt suddenly brave and adventurous. Susan felt as if some delicious smell or some delightful strain of music had just floated by her. And Lucy got the feeling you have when you wake up in the morning and realize that it is the beginning of the holidays or the beginning of summer. (*LWW* 69)

The initial response the children give to Aslan's name presents the basic outline of their personalities. Peter is pictured as "bold and decisive", Lucy as

“gentle, kind, forgiving and perceptive”, and Susan is “cautious and worldly” (Manlove 2003: 84). Of all the children who get thrilled and curious upon hearing Aslan’s name, only Edmund feels horror and threatened.

As the youngest, Lucy is presented as a curious sweet girl, likely to be the protagonist of the novel, yet she loses her significance soon after Aslan’s appearance. Being maltreated by her brother Edmund, Lucy is the first to visit the magic kingdom, face an interdiction from Mr. Tumnus, who gives an elaborate account of the threats awaiting her, and the first one to believe in Narnia while the others do not. In fact, when all the siblings land in Narnia, Lucy gets to be the leader taking them to Mr. Tumnus’s cave. Being the sibling who has the most intimate and friendly relationship with Aslan, Lucy is “the most spiritually perceptive; not for nothing is her name Lucy, from lucidity or *lux*, ‘light’”. (Manlove 1987 135). It is due to her insight that Lucy discovers Narnia sooner than the others and guides them into understanding this magical land.

Similarly, Susan represents beauty, discretion and caution throughout the novel. Growing into a “tall and gracious woman with black hair that fell almost to her feet” who has many suitors (*LWW* 192), Susan has a maternal side, a role that she easily taken on in the absence of their mother. She cares for and enjoys taking care of the younger siblings when she reminds them to go to bed (*LWW* 2), or when she warns Lucy that Edmund should not learn about Aslan’s sacrifice as it would be devastating for him (*LWW* 189). However, she is not as perceptive as Lucy is in understanding how Narnia works. For instance, when Lucy points out that she feels something is wrong with Aslan, Susan fears that “he could be stealing away and leaving [them] tonight” (*LWW* 154). In fact, Susan is almost not sure that she would like to stay in Narnia; she seems to be inclined to quit everything soon after understanding that Mr. Tumnus is being interrogated. When Peter asks her what she thinks, Susan utters, “I don’t want to go a step further and I wish

we'd never come." (*LWW* 60-62) Manlove argues that Susan "is a slightly impatient teenager, a little concerned to look after herself, and rather unwilling to take things as they come: one of her most frequent questions is 'but what are we to do?'" (1987 135).

Peter is the only sibling that fits into the typical valiant and heroic character of romance; as his name Peter "rock" suggests (Manlove 1987 135), he is a steady and reliable boy. Being the eldest brother, Peter adheres to the criterion for being the hero as in fairy tales it is usually the eldest or the youngest is chosen to fulfill this task. Undergoing a major inner change, Peter grows from a mischievous young boy into a magnificent king and commander. The first time Peter is presented, he is happy to be in the Professor's house because he believes that "the old chap" will let them do anything they like (*LWW* 2). However, being the eldest, Peter is also protective of Lucy when Edmund is "beastly to Lu" (*LWW* 54) and responsibly reports to the host his little sister's suspicious scenario on a magical wardrobe, which suggests that Peter lacks metaphysical reasoning which the Professor condemns him for, but at the same time that Peter can act sensibly in case of crisis. His strong sense of justice is also implied when he maturely apologizes upon seeing Lucy's magical world and when he voices his concern on borrowing the Professor's fur coats since they do not belong to them (*LWW* 56). Thus Peter is a "perfect example of the true chivalric ideal, tempering his courage with courtesy and fair-mindedness. (Sammons 65).

Despite his virtues that suggest his potential to be a fine leader, Peter is still only a young boy and naturally is not ready to handle the responsibility of being the King of Narnia, and he needs to go through a process to realize that he can use his potential. Gradually he comprehends that the braveness he feels when he hears Aslan's name, or when he holds the sword Father Christmas bestows is actually a part of him. Even though he doubts his courage and feels sick when he comprehends that he has to kill the Wolf threatening Susan and

Lucy, or when he secretly wishes that he would not be alone in the battlefield saying, “But you will be there yourself, Aslan” (*LWW* 151) as Aslan is explaining the battle plan and advises Peter on how to conduct the troops, Peter proves that he is indeed capable of anything because in both cases he fulfills his task. He slaughters the wolf and earns his first title, Sir Peter Wolf’s-Bane (*LWW* 137). Similarly, during the battle against the White Witch, Peter fights the enemy bravely.

It was Peter she [the White Witch] was fighting – both of them going at it so hard that Lucy could hardly make out what was happening; she only saw the stone knife and Peter’s sword flashing so quickly that they looked like three knives and three swords. (*LWW* 184)

Peter’s loyalty to Aslan, his noble and virtuous character as well as his growing self confidence and excellence in using his sword eventually carry him to becoming King Peter the Magnificent, and through the fantastic quests in Narnia, he gets mature and proves to be a true hero.

Edmund also undergoes an inner development yet follows a different pattern. Earlier in the novel, he is portrayed as a clever yet malicious child who is having problems accepting the authority of Susan and Peter while asserting his on Lucy. For instance, when the siblings exchange optimistic remarks on how lucky they are to be hosted by the Professor, Edmund acts as a killjoy replying “Oh, come off it” (*LWW* 2). He gets even more bad-tempered when Susan reminds him that it is bedtime. He criticizes Susan for trying to be like a mother, protesting, “And who are you to say when I’m to got to bed? Go to bed yourself.” (*LWW* 3).

Edmund’s spitefulness is exemplified clearly after Lucy’s first visit to Narnia. Although Susan and Peter do not believe in Lucy and prove that there is no magical world behind the wardrobe, it is Edmund who treats her cruelly as he “sneered and jeered at Lucy and kept on asking her if she’d found any other new countries in the cupboards all over the house” (*LWW* 24).

However, one afternoon during a game of hide-and-seek, Edmund steps into the magical wardrobe after Lucy to find himself in Narnia, and meets the White Witch. Although the witch is malignant right from the beginning and says that Edmund, a human being, is a serious threat against herself, still he is “only one” and can be easily dealt with (*LWW* 32), Edmund fails to comprehend her true intentions. In fact, when the White Witch shows him disingenuous affection, taking him on her sledge, putting her mantle over his shoulders and offering some “very sweet and foamy and creamy” hot drink (*LWW* 33) with some Turkish Delight, Edmund can hardly resist her and enjoys mouthfuls of magical delicacy in absolute gluttony. While devouring the Turkish Delight in trancelike pleasure, he provides answers to all the questions the witch asks, never asking himself “why the Queen would be so inquisitive” (*LWW* 34). Edmund betrays his siblings by telling her all about them and Lucy’s visit to Narnia, her encounter with the Faun, Mr. Tumnus, and how the elder siblings have never been there. Thus, in accordance with Propp’s taxonomy (29-30), Edmund is deceived by the villain, who successfully receives information on her victim, and he helps the enemy. When the White Witch suggests that one day she would like to make Edmund the Prince if he promises to bring his siblings to her, the boy is simply tempted by the offer and immediately agrees with “the Queen”. Trying to cement the agreement, the White Witch tries to convince Edmund that he should bring the others to Narnia as well because he will need courtiers and nobles in his court, for which the White Witch suggests making Peter a Duke and the girls Duchesses. In complete greediness, arrogance and egotism, Edmund cries, “There’s nothing special about *them*” (*LWW* 37).

Having departed from the White Witch, Edmund runs into Lucy who reports all that she has learnt from Mr. Tumnus on the evil witch; however, Edmund fails to process the validity of this new information, partly because of his self-

absorption and partly because of the enchanted sweets he had, and refutes Lucy, “You can’t always believe what Fauns say” (*LWW* 41).

Even though Edmund has been to Narnia, on their way home he gets uncomfortable when Lucy voices her anticipation that her brother will confirm her story on the magical world behind the wardrobe. He secretly and insidiously plans not to confirm Lucy’s story:

it would not be as good fun for him as for her [Lucy]. He would have to admit that Lucy had been right, before all the others, and he felt sure the others would all be on the side of the Faun and the animals; but he was already more than half on the side of the Witch. He did not know what he would say, or how he would keep his secret once they were all talking about Narnia. (*LWW* 41-42)

When Lucy excitedly tells Susan and Peter that Edmund has also been to the magical world, the elders ask for further details from Edmund. Upon this, Edmund gives “a very superior look as if he were far older than Lucy (there was really only a year’s difference)” (*LWW* 44) and remarks “Oh, yes, Lucy and I have been playing – pretending that all her story about a country in the wardrobe is true. Just for fun, of course. There’s nothing there really.” (*LWW* 44) Being “betrayed” by her older brother who is “becoming a nastier person every minute” (*LWW* 44), the kind and sensitive Lucy rushes out of the room. Edmund reacts to his sister’s disappointment as if he had achieved a great success and mocks her immaturity, “There she goes again. What’s the matter with her? That’s the worst of young kids” (*LWW* 45). The way Edmund abases and disdains Lucy who is only one year younger than himself reveals how self-indulgent and ravenous for power and supremacy the boy really is.

Edmund’s hypocrisy is unraveled when the siblings seek refuge in the magical wardrobe one day when a group of visitors come to see over the Professor’s house. They soon step into Narnia. Upon realizing that they are in Lucy’s kingdom, Peter quickly turns to his younger sister, maturely apologizing. Later on, forgetting that he pretended that he had never been



there, Edmund suggests aiming for the lamp-post so as not to get lost and gives himself away (*LWW* 57). Then Peter understands that his brother has been lying simply out of spite. Lewis presents the tension between the children as:

“So you really were here,” said Peter, “that time Lu said she’d met you in here – and you made out she was telling lies.”  
There was a dead silence. “Well, of all the poisonous little beasts – ” said Peter, and shrugged his shoulders and said no more. There seemed, indeed, no more to say, and presently the four resumed their journey; but Edmund was saying to himself, “I’ll pay you all out for this, you pack of stuck-up, self-satisfied prigs.” (*LWW* 57)

Even though the children are together on this journey, they are split into two groups; on the one side there are Peter and Susan united under the leadership of Lucy, and on the other there is Edmund, all alone and hostile toward the others. In fact, he sees Peter as a threat against his desire to be a figure of authority and is jealous of his elder brother who treats Lucy fairly and sees him as a “beast”.

With an urge to defend the White Witch, Edmund acts skeptically about whether they should follow the robin that may lead them to Mr. Tumnus, who has been arrested for treason:

“We’re following a guide we know nothing about. How do we know which side that bird is on? Why shouldn’t it be leading us into a trap?”  
“That’s a nasty idea. Still – a robin, you know. They’re good birds in all the stories I’ve ever read. I’m sure a robin wouldn’t be on the wrong side.”  
“If it comes to that, which *is* the right side? How do we know that the Fauns are in the right and the Queen (yes, I know we’ve been *told* she’s a witch) is in the wrong way? We don’t really know anything about either.” (*LWW* 63)

Edmund shows similar cynicism when he meets Mr. Beaver who informs them about Aslan’s arrival. Unlike his siblings, Edmund feels “a mysterious and horrible feeling” (*LWW* 91) upon the mention of the great Lion, and after enjoying the dinner at the Beavers’, Edmund finally makes up his mind to

leave the others to serve the White Witch. The narrator clarifies Edmund's motive for this choice:

You mustn't think that even now Edmund was quite so bad that he actually wanted his brother and sisters to be turned into stone. He did want Turkish Delight and to be a Prince (and later a King) and to pay Peter out for calling him a beast. As for what the Witch would do with the others, he didn't want her to be particularly nice to them – certainly not to put them on the same level as himself; but he managed to believe, or to pretend he believed, that she wouldn't do anything very bad to them. "Because," he said to himself, "all these people who say nasty things about her are her enemies and probably half of it isn't true. She was jolly nice to me, anyway, much nicer than they are. I expect she is the rightful Queen really. At least, that was the excuse he made in his own mind for what he was doing. It wasn't a very good excuse, however, for deep down inside him he really knew that the White Witch was bad and cruel (*LWW* 91-92)

Thus, although Edmund does not go so far as wishing for his siblings' death, he is making excuses for the White Witch and justifying her despite instinctively knowing her true nature. He dreams of the changes he will make once he becomes the King (*LWW* 93) and blames Peter for everything – even the cold weather (*LWW* 94).

Edmund's initial doubts about the White Witch start the moment he sees her house, but he concludes that it is too late to go back. His panic is aggravated when he sees Aslan, which he soon discovers to be just a statue. The boy seizes this as an opportunity to suppress his hesitation and reaffirm his resolution by taking a pencil out of his pocket and drawing a mustache on the lion's upper lip and a pair of glasses on its eyes, mocking Aslan saying, "Yah! Silly old Aslan! How do you like being a stone? You thought yourself mighty fine didn't you?" (*LWW* 97-98).

Although the White Witch promised a warm welcome when Edmund would visit her, Edmund does not get an affectionate reception; in fact the witch blames him for daring to come alone without the rest of the Pevensie children.

In total disappointment, Edmund soon realizes the great mistake he has made; he will not have any more Turkish Delight or be the Prince of Narnia. Teased and humiliated by the witch's servants, dwarfs, Edmund is treated like a slave, fed with dry bread and water, shivering, without a coat on an uncomfortable journey he is forced to take with the Witch in search of his siblings. At one point, he yearns for his siblings so much that he feels like "[h]e would have given anything to meet the others at this moment – even Peter!" (*LWW* 117). Commenting on Edmund's character, Manlove contends that the boy is not a simple villain because:

his conscience revolts against what he is doing (p. 83): and perhaps the cruel treatment of him by the Witch, and his extraordinarily difficult journey to her castle through the cold and snow (p. 84), express not so much what is being done to him by others as what is being done to him by his own soul, and his gradual movement toward a spiritual change that would otherwise seem rather abrupt. (Manlove; 1987 135).

Having fully comprehended how evil the White Witch can be and being treated as a tool "for bargaining with" (*LWW* 139), Edmund is retrieved by Aslan's troop and brought to the Lion's camp. Edmund finally completes his inner transformation once he discovers Aslan's benevolence. The boy reunites with his siblings; he repents for his sins and mistakes, apologizes and shakes hands with each of his siblings who warm-heartedly accept his request for forgiveness (*LWW* 144). His dialogue with the Lion fortifies the change in Edmund.

Although Edmund is ignorant of the sacrifice Aslan made for him, he heroically fights for the Lion in the battle against the White Witch next to his brother, Peter. Indeed, Peter praises his brother's achievement saying:

We'd have been beaten if it hadn't been for him. The Witch was turning our troops into stone right and left. But nothing would stop him. He fought his way through three ogres to where she was just turning one of your leopards into a statue. And when he reached her he had the sense to bring his sword smashing down on her wand instead of trying to go

for her directly and simply getting made a statue himself for his pains. That was the mistake all the rest were making. Once her wand was broken we began to have some chance – if we hadn't lost so many already. (*LWW* 187)

Finally Edmund uses his wits for the good and achieves a great triumph over the White Witch. However, as a true hero “branded” by the villain (Propp 52), he is terribly wounded, “covered with blood, his mouth [...] open, and his face a nasty green color” (*LWW* 187). Thanks to the “precious cordial” Lucy received as a Christmas present, Edmund’s wounds are healed magically. Rewarded for his gallant attainment, Edmund earns the throne he could not get with his alliance with the evil, but he gets it for his goodness and servitude to Aslan. With the transformation he undergoes, Edmund is not a perfect fairy tale character who remains consistent throughout; as he has his own flaws and merits, he is more of a dynamic character changing from a malicious boy to a brave hero.

#### **4.1.2. Helpers of the Good**

In their battle against evil, good characters receive help from minor characters who not only provide valuable information but also help them survive.

##### **4.1.2.1. The Professor**

The first helper who offers his hand to the Pevensie children is the Professor who provides housing for the children who escape the air raids in London. More importantly, however, it is the information he shares with Susan and Peter that makes him a significant helper. Before consulting the Professor, the children were convinced of Lucy’s insanity. The Professor, on the contrary, assures them that it is highly probable that his house may open to different worlds. At the end of the story, the Professor once again mentors the children, warning them not to talk too much about Narnia or mention it to others (*LWW* 197).

#### **4.1.2.2. Mr. Tumnus**

Another helper is of course Mr. Tumnus, who is the first one to inform Lucy on her first excursion to Narnia that she is now in a different world ruled by the evil White Witch. Although he is working as a kidnapper for the witch, he cannot fulfill his task but reveals all about his mission and the wickedness of the witch. Rather than surrendering Lucy to his master, the Faun helps Lucy return to her world safely and apologizes for “what he meant to do” (*LWW* 20). Thus, Tumnus is the first source of information that enlightens Lucy on the magical kingdom.

#### **4.1.2.3. The Beavers**

Next, the Beavers help the Pevensie children on their way to finding Aslan. Outlining the functions of animals in children’s literature, Zipes explains that they either have “a traditional folk tale role as a magical helper and adviser to the child protagonist, or, on the contrary, allow the child to feel strong, clever, protective toward the incompetent pet” (2006 67;vol.1). In *The Lion, the Witch and the Wardrobe*, the Beavers assume the former role; they provide food and guide the children; partly as children in that they have no jobs or responsibilities, and partly like adults in that they can go and do as they like (Schultz 1998; 162). The Beavers are important in that they provide the children with information about Aslan, the White Witch and the Prophecy that unveils their destiny. It is Mr. Beaver who happily announces that “Aslan is on the move” (*LWW* 68), informs them that the great lion is the Lord of the whole wood (*LWW* 79), and that he is in Narnia to restore the good and bring spring (*LWW* 80). Also Mr. Beaver reveals that the children’s arrival in Narnia is not a mere coincidence but their fate. Mr. Beaver discloses the prophecy concerning the Pevensie children:

Down at Cair Paravel – that’s the castle on the seacoast down at the mouth of this river which ought to be the capital of the whole country if all was as it should be – down at Cair Paravel there are four thrones and it’s a saying in Narnia time out of mind that when two Sons of Adam and two Daughters of Eve sit on those four thrones, then it will be the end not only of the White Witch’s reign but of her life. (*LWW* 83-84)

Thus, the Pevensie children learn their position in the Narnian society. As Manlove concludes all the little episodes up to this point in the novel “amalgamate to bring about the realization of the grand design, like little selves cooperating with others.” (1993: 37). Manlove argues that through Mr. Beaver’s assistance and guidance, the children gradually come to understand that they are constituents of Narnian society. They are destined to be a part of this community and serve it in the best way. (37). Thus, the children learn that the idea of cooperation and society is central and that they are destined to serve this society.

#### **4.1.2.4. Father Christmas**

Father Christmas facilitates the children’s quest through the gifts he bestows. As Propp prescribes, it is customary in fairy tales for the hero to acquire a magical agent: an animal or an object (43). In the case of the Pevensie children, it is Father Christmas who “directly transfers” (Propp 44) magical gifts to Lucy, Susan and Peter. Peter receives a shield and a sword just the right size (*LWW* 111). Susan receives a bow, a quiver of arrows and an ivory horn. Father Christmas warns Susan that that she should use the bow and arrows only in great need and that they do not miss easily. As for the horn, he explains that soon after blowing the horn, Susan shall receive some kind of help. Finally, Lucy obtains a dagger to protect herself and a little bottle of cordial which heals injuries. Through the course of their adventure, each child gets a chance to use the gifts. Susan, for instance, blows the horn to ask for help when she is trapped by Maugham, the wolf. Peter, on the other hand, uses his sword to save Susan and later Narnia. It is Lucy who saves Edmund’s

as well as many other wounded creatures' lives after the battle with her cordial. Consequently, it is the magical gifts that Father Christmas gives that helps the children restore order in Narnia.

#### **4.1.3. Evil**

As a character intimidated and very much disturbed upon Aslan's return to Narnia, the White Witch or Jadis proves herself to be the villain of the story, and fits into Propp's catalog perfectly: she "receives information about [her] victim"(28), which she does when she meets Edmund; "causes harm" (29-30) when she turns several innocent animals into stone statues; indulges in "direct combat" with the hero (51) which she has not only with Peter but with Aslan, who puts an end to her life (54). With her death, justice and peace are restored to the kingdom where the Pevensie children are crowned as the Kings and Queens of Narnia.

Reminiscent of Andersen's Snow Queen, the White Witch is pictured as a lean, tall woman "covered in white fur up to her throat [holding] a long straight wand in her right hand" (*LWW* 29) with a pale complexion analogous to snow or paper (*LWW* 29). Acting as the "Emperor's hangman", the White Witch has bullied Narnians and assigned Maugham, her servant wolf, as her "secret police" to spy on the animals and report anyone who expresses doubts on the Queen's legitimacy. Fitting into Frye's taxonomy, she is associated with winter denoting death. In fact it is her spell that has destined Narnia to eternal winter with no Christmas, no joy, and no celebration, but made it a kingdom of terror and fear.

The witch "[spread] herself over all Narnia in the form of a dead white frost, allowing nothing else independent life: the unchanging monotony of winter is her symbol." (Manlove 1987; 128) Her white complexion is "bloodless and deathly, barren and cruel" showing that the White Witch "has no love

relationship and no progeny, and Medusa-like, turns living beings into stone.” (Filmer 44). Comparing the White Witch to a “vampire”, Manlove depicts her as:

a drawer of life from things to herself, and one who lives only with the unnatural and the deformed – with Hags, Werewolves, Minotaurs and the like. She drains the vitality from Narnia, literally ‘bleeds it white’, and she would with her dagger do the same to Aslan. But where she can only take, Aslan delights to give. (Manlove 1987; 131)

The contrast between good and evil is further emphasized when Aslan brings life to the statues in the witch’s castle. With Aslan’s magical breath, the courtyard is transformed from a museum to a zoo:

Instead of all that deadly white the courtyard was now a blaze of colours; glossy chestnut sides of centaurs, indigo horns of unicorns, dazzling plumage of birds, reddy-brown foxes; dogs and satyrs, yellow stockings and crimson hoods of dwarfs; and the birch-girls in silver, and the beech-girls in fresh, transparent green, and the larch-girls in green so bright that it was almost yellow. And instead of the deadly silence the whole place rang with the sound of happy roarings, brayings, yelpings, barkings, squealings, cooings, neighings, stampings, shouts, hurrahs, songs and laughter. (*LWW* 176)

Colorless, inanimate and cold creatures return to life with brightness, vivacity and joy restoring what is natural in Narnia. Unlike the Witch who is accompanied by unnatural and distorted beings like ogres, spirits of evil trees and poisonous plants, or creatures too horrible for the narrator to depict, Cruels and Hags, Incubuses, Wraiths, Horrors, Efreets, Sprites, Orknies, Wooses, and Ettins, Aslan is surrounded by Dryads and Naiads making music, centaurs, huge horses like English farm horses, unicorns, pelicans, eagles, dogs, and leopards presenting the positive, the natural and the beautiful. While Aslan is “on the move”, the witch represents inertia and stillness.



The initial portrayal of the White Witch is not direct but one voiced by the troublesome Mr. Tumnus who is anxious about what she will do to him upon finding that the Daughter of Eve has not been delivered:

she'll have my tail cut off, and my horns sawn off, and my beard plucked out, and she'll wave her wand over my beautiful cloven hoofs and turn them into horrid solid hoofs like a wretched horse's. And if she is extra and specially angry she'll turn me into stone and I shall be only a statue Faun in her horrible house until the four thrones at Cair Paravell are filled – and goodness knows when that will happen, or whether it will ever happen at all. (*LWW* 18)

Soon it is proven that Mr. Tumnus's description of the evil witch is not exaggerated. In her first encounter with Edmund, the witch appears domineering, impatient and dangerous. When she asks him what he is, he replies that he is a boy upon which she utters, "I see you are an idiot, whatever else you may be" (*LWW* 31). When she learns that Edmund is from the other side of the wardrobe that opens to Narnia, she murmurs "A door from the world of men! I have heard of such things. This may wreck all. But he is only one, and he is easily dealt with" (*LWW* 32). Her way of dealing with Edmund is killing him, which what she is about to do when she raises her wand to "do something dreadful" (*LWW* 32), yet for some reason she changes her mind and pretends to be loving and affectionate towards her new ally whom she manipulates with enchanted food:

The Queen took from somewhere among her wrapping a very small bottle which looked as if it were made of copper. Then, holding out her arm, she let one drop fall from it onto the snow beside the sledge. Edmund saw the drop for a second in mid-air, shining like a diamond. But the moment it touched the snow there was a hissing sound and there stood a jeweled cup full of something that steamed [...] Edmund felt much better as he began to sip the hot drink. (*LWW* 33)

Unlike Edmund who eventually repents of his sins and changes, the White Witch is consistent in never showing a slight indication of goodness, which is related to her ancestors. Although she claims to be human, she descends not

from Eve but Lilith, who according to Jewish mythology, was Adam's first wife but refused to obey him and became Satan's dam. (Sammons 76). Mr. Beaver explains that she is one of the Jinn, that is what she comes from on one side and on the other she comes from giants (*LWW* 82). As she does not have a single drop of real human blood, the White Witch is incapable of changing.

#### 4.2. *The Subtle Knife*

Drawing the border between good and evil is challenging, if not impossible, for Philip Pullman's *His Dark Materials* since the concepts are rather fluid and unstable as there are various layers and motives behind the acts of each character. If the classical definitions of the terms, moral and ethical excellence or failure, are accepted as the taxonomy, then almost none of the characters, not even the protagonists, seem to meet the criteria of "good"; Lyra is a liar who has the extraordinary ability to read the alethiometer, a device that tells the truth. It is the Master of Jordan who gives the device to Lyra advising her to keep it safe. Appearing as a guardian to her, the Master had formerly tried to poison her father, Lord Asriel. On the other hand, some "evil" characters at points demonstrate *good* acts and choices with reasonable motives as well: the children of Cittagazze try to kill Will and Lyra to acquire the Subtle Knife, only to save their world from the invasion of horrible Specters and restore order. In that case, should these children be regarded as evil or as patriotic heroes?

Pullman declares his views on good and evil clearly in the third book of the series, *The Amber Spyglass* through the words of Mary Malone who observes,

I came to believe that good and evil are names for what people do, not for what they are. All we can say is that this is a good deed, because it helps someone, or that's an evil one, because it hurts them. People are too complicated to have simple labels. (384)

In this conceptual confusion as to how to decide what and who are good or evil, it is Lyra, “the focalizer of the narrative” (Nikolajeva 146) and not Lord Asriel that the reader feels empathy for. Thus the following analysis is based on Lyra’s experiences in the first two volumes of *His Dark Materials* and regards those who collaborate with and help Lyra as good, while those who fight against her as evil.

#### **4.2.1. Good**

##### **4.2.1.1. Lyra (Belacqua) Silvertongue**

As one of the protagonists of the trilogy, Lyra Belacqua is introduced in *The Golden Compass* as an untamed young girl, “a coarse and greedy little savage” (GC 33), “a half wild cat” (GC 33), or “a barbarian [...] clambering over the College roofs with Roger [...] to spit plum stones on the heads of passing Scholars” (GC 31). As a rebel in heart, Lyra does not enjoy making friends with “[n]obly born children” (GC 46) like herself, but rather with the servants’ children and likes bending the rules of Jordan College where she is being educated. She is rebellious and thus has “been in trouble often enough to be used to it” (GC 9), yet also strong and pertinacious – not the type of girl who cries (GC 13). Although she is a difficult child, the Master of Jordan expresses that she has always been loved:

You have been safe here in Jordan, my dear. I think you’ve been happy. You haven’t found it easy to obey us, but we are very fond of you, and you’ve never been a bad child. There’s a lot of goodness and sweetness in your nature, and a lot of determination. (GC 61)

However, Lyra needs to leave this safe and loving College to depart on her quest against evil. Her adventure begins when she, in her usual manner, yields to her curiosity to eavesdrop on an important meeting in the Retiring Room. Ignoring Pan’s interdiction that they should not pursue anymore, Lyra insists on proceeding. Hiding in a closet in the room, Lyra witnesses the Master of

Jordan pouring poison in the wine he is planning to serve Lord Asriel, Lyra's uncle, "a man whom she admired and feared greatly" (*GC* 5). Due to her loyalty to her uncle, Lyra cannot let him drink the wine and saves his life; in return Lord Asriel permits her to listen to his presentation about Dust and the North. Tempted though Lyra is with the idea of a journey to the North, Lord Asriel does not agree to take the girl with him.

Although she misses her chance to go to the North with her uncle, Lyra soon finds herself in another adventure. Her dear friend Roger is kidnapped by a notorious group called "The Gobblers". Showing her loyalty and devotion to her friend, Lyra bravely promises to retrieve the boy:

"We better rescue him, Pantalaimon," she said.

[...]

"It'll be dangerous," he said.

"'Course' I know that." (*GC* 55)

Soon after this promise, Lyra meets the charismatic and enchanting Mrs. Coulter who wants to take Lyra away from Jordan College and promises to take her to London and then to the North. Before leaving Jordan, Lyra receives an interesting device, an alethiometer, from the Master who emphatically warns her to keep it private (*GC* 65). Although Lyra is fascinated with Mrs. Coulter's charm and intellect, she is irritated when she perceives that Mrs. Coulter has never had the intention of taking her to the North (*GC* 75). When Lyra discovers Mrs. Coulter's connection with the Oblation Board, and the Gobblers, she runs away from her and builds a new alliance with the Gyptians to save Roger and Lord Asriel.

Lyra's quest begins with a motif that is common in myths and folktales. Hunt and Lenz explain the orphan hero or heroine's quest as follows:

Orphans are appealing as lead characters partly because they express a paradox: 'They are a manifestation of loneliness, but they also represent the possibility for humans to reinvent themselves' (Kimball, 1999:

558). Certain folkloric motifs persist in children's stories featuring orphan protagonists –such as a birth under unusual circumstances; a prophecy of an unusual destiny; an assigned task or quest; a 'helper'-sometimes in the form of an 'animal guide'; punishment of the villainous characters who mistreat the orphan; and (usually) a happy resolution including a 'reward' that may take the form of marriage, wealth, and position. (152)

Lyra believes that she is the daughter of Count Belacqua, Lord Asriel's brother, and that both her parents died in an aeronautical accident in the North (*GC* 78). As an "emotionally deprived" orphan who is unaware of her "privileged social status", Lyra seeks identity and purpose in her life and thus embraces the idea of "the romance of adventure in the mysterious North [...] and [...] the 'mission' of delivering the alethiometer to the romantically daring Lord Asriel" (Hunt & Lenz 153). Nonetheless, once she starts on her quest, Lyra learns the truth about her family: she is the daughter of Lord Asriel and Mrs. Coulter.

As another archetype, Lyra's destiny is also revealed in a prophecy. It is the Master of Jordan who first informs Lyra that she is special and thus had to be trained specially to cater for her needs. The Master explains, "we couldn't put you out to be fostered by a town family. They might have cared for you in some ways, but your needs are different." (*GC* 62) Although The Master wants to protect her by keeping her in Jordan longer, he knows that he cannot reveal what Lyra will have to endure:

Lyra has a part to play in all this, and a major one. The irony is that she must do it all without realizing what she's doing. She can be helped, though, and if my plan with the Tokay had succeeded, she would have been safe for a little longer [...] *she* will be the betrayer, and the experience will be terrible. She mustn't know that (*GC* 28-29)

Later, it is revealed that witches have known about this girl for centuries; a child with a great destiny to be fulfilled by her, ignorantly, in a different world (*GC* 154), which Serafina Pekkala explains:

There is a curious prophecy about this child: she is destined to bring about the end of destiny. But she must do so without knowing what she is doing, as if it were her nature and not her destiny to do it. If she's told what she must do, it will all fail; death will sweep through all the worlds; it will be the triumph of despair, forever. The universes will all become nothing more than interlocking machines, blind and empty of thought, feeling, life... (*GC* 271-272)

The full prophecy is revealed only towards the end of *The Subtle Knife* when Mrs. Coulter tortures Lena Feldt, a witch, to retrieve the information she has long sought:

“She will be the mother-she will be life – mother – she will disobey – she will-“

“Name her! You are saying everything but the most important thing! Name her!” cried Mrs. Coulter.

“Eve! Mother of all! Eve, again! Mother Eve! Stammered Lena Feldt, sobbing.

[...]

“Why, I shall have to destroy her,” said Mrs. Coulter, “to prevent another Fall... Why didn't I see this before? It was too large to see [...] Of course. Asriel will make war on the Authority, and then, Of course, of course. As before, so again. And Lyra is Eve. And this time she will not fall. I'll see to that.” (*SK* 278)

On her way to fulfilling this destiny, Lyra is accompanied by an animal companion, Pan her daemon. As a “reminiscent of the animal guide in folklore, and like the animal guide, the daemon ‘knows the way’ instinctively, the right path for the character to follow” (Hunt & Lenz 140). On several occasions, Pan tries to warn Lyra when she acts recklessly or impulsively. For instance, in the earlier pages of *GC* her daemon warns Lyra not to eavesdrop on the meeting between the Scholars and Lord Asriel by hiding in a wardrobe at Jordan's College. Considering all the troubles Lyra goes through after what she witnessed, Pan's observation and warning prove to be right. But for Lyra, Pan is also akin to a confidante and the idea of being separated from Pan is too horrible to bear.

Other than Pan, another animal companion for Lyra is Iorek Byrnison whom Lyra loves more than her real father (*GC* 323) and who loves her profoundly in return. In the absence and emotional coldness of Lord Asriel, the armored bear becomes one of the foster father figures for Lyra. While Lyra saves the usurped prince from prison and returns his armor, Iorek protects the child. In fact it is Iorek who gives her the name Lyra Silvertongue for her rhetorical skills; he acts as a mentor figure in fantasy “who bestows new names at a pivotal point in the protagonist’s life. Thus the moment marks a new self-awareness on Lyra’s part, strengthening the bond between her and the princely bear” (Hunt & Lenz 145).

In fact Lyra’s skills as a verbalizer and story teller are implied in the harmony of her name, as her initial name is “a near-homonym of ‘liar’, though it has more direct associations of a celestial sort, ‘Lyra’ being the name of a constellation containing a star of the first magnitude (Vega). Lyra also suggests ‘lyre’, an ancient musical instrument” (Hunt & Lenz 152). Believing that her greatest talent is to lie, on several occasions Lyra demonstrates how adept she is at lying and deceiving people. She demonstrates her wit, quick-mindedness and use of rhetoric when she decides to restore Iorek as the King of the armoured bears of Svalbard where her father is being held as a prisoner.

Before the time Lyra met Iorek, she had heard about Iofur, the bear that tricked Iorek to usurp the throne. Witnessing the great physical strength of armoured bears, Lyra understands that she needs to find a way to “trick” the bear. She cunningly remembers that “[t]he king of Svelbard was vain, and he could be flattered” (*GC* 197) and that he “wanted nothing more than to be a human being, with a daemon of his own” (*GC* 292), Lyra hopes to find:

a way of making Iofur Raknison do what he would normally never have done; a way of restoring Iorek Byrnison to his rightful throne; a way, finally, of getting to the place where they had put Lord Asriel, and taking him the alethiometer. (*GC* 293)

Lyra decides to approach the usurper pretending to be Iorek's daemon. Crafted in lying and storytelling, Lyra explains that she is like a witch's daemon, able to go far from the counterpart. She explains that having a daemon has made Iorek very powerful, but she does not want to belong to him anymore but rather to Iofur who is "passionate and strong as well as clever" (GC 297). With her sweet praises and convincing arguments, Lyra deceives Iofur to have a single combat with Iorek, resulting in the death of the former.

Although Lyra is "deceptive" (GC 100) as well as a master storyteller who amazes gyptian children with "tales of her mighty father" who was almost killed by the Turkish Ambassador (GC 115), gradually the girl finds it more difficult to practice her verbal art. In *The Subtle Knife*, for instance, she is almost disoriented in Will's world and finds it difficult to compose a consistent story.

Another heroic feature that Lyra has is her innate talent in interpreting the symbols of the alethiometer, her "magical agent" (Propp 43). As a very rare device, "one of only six" (GC 65), the alethiometer tells the truth. Father Coram explains to Lyra how the device works:

You got three hands you can control [...] and use them to ask a question. By pointing to three symbols, you can ask any question you can imagine, because you've got so many levels of each one. Once you got your question framed, the other needle swings round and points to more symbols that give you the answer. (GC 112)

However, reading the symbols of the alethiometer is not easy, in fact it requires profound concentration as well as "books of symbols" to interpret the meaning accurately (GC 152). Lyra's ability to read the alethiometer is tested by Dr. Lanselius, a witch councillor who helps Lyra and Father Coram.

"What shall I ask?" said Lyra.

"What are the intentions of the Tartars with regard to Kamchatka?"



That wasn't hard. Lyra turned the hands to the camel, which meant Asia, which meant Tartars; to the cornucopia, for Kamchatka, where there were gold mines; and to the ant, which meant activity, which meant purpose and intention. Then she sat still, letting her mind hold the three levels of meaning together in focus, and relaxed for the answer, which came almost at once. The long needle trembled on the dolphin, the helmet, the baby, and the anchor, dancing between them and onto the crucible in a complicated pattern that Lyra's eyes followed without hesitation, but which was incomprehensible to the two men.

When it had completed the movements several times, Lyra looked up. She blinked once or twice as if she were coming out of a trance.

"They are going to pretend to attack it, but they're not really going to, because it's too far away and they'd have to be too stretched out," she said.

"Would you tell me how you read that?"

"The dolphin, one of its deep-down meanings is playing, sort of like being playful [...] I know it's the fifteenth because it stopped fifteen times and it just got clearer at that level but no where else. And the helmet means war, and both together they mean pretend to go to war but not to be serious. And the baby means – it means difficult – it'd be too hard for them to attack it, and the anchor says why, because they'd be stretched out as tight as an anchor rope. (GC 153)

After this remarkable demonstration, Dr. Lanselius asks Lyra one more question which she answers in complete confidence. Then the doctor becomes convinced that Lyra is that child mentioned in the witch's prophecy.

As a true hero, Lyra is moved by a noble and selfless urge to help those in need and acts bravely, determinedly and ambitiously to fulfil their expectations, even though this means risking her own life. In the first book, *The Golden Compass*, Lyra altruistically aims to go to the North to save Roger and her father whom she believes needs the alethiometer. In utter resolution, Lyra pursues this intention regardless of her young age, geographical differences, setting on a journey with people she hardly knows, being kept by Mrs. Coulter, being attacked by Tartars, or falling a prisoner to the Oblation Board in Bolvanger. Nothing seems to weaken Lyra's commitment to her cause.

In fact, on her way to saving her friend and her father, Lyra acts valiantly enough to help the others. When she consults the alethiometer to learn more about Bolvanger, she sees a ghost and interprets it as the ghost of a child whom she needs to help. Although she knows that there are men with rifles protecting something important there, Lyra insists on finding the child; she asks Iorek to take her to the village where she is to find a boy whose daemon is cut with the “intercision” (*GC* 187):

Her first impulse was to turn and run, or to be sick. A human being with no daemon was like someone without a face, or with their ribs laid open and their heart torn; something unnatural and uncanny that belonged to the otherworld of night-ghasts, not the waking world of sense [...] “Come on,” she called in a trembling voice. “Tony, come out. We’re going to take you somewhere safe.” (*GC* 188).

Lyra feels genuinely sorry for the boy who constantly asks for his daemon and tries to replace it with a fish in his hand. Lyra promises that she will punish the Gobblers for what they did to him (*GC* 189). Despite the effort to save him, Tony dies soon afterward. But Lyra wants to honour the dead boy who should have his daemon after his death; thus she scratches the lost daemon’s name on a coin and slips the coin into his mouth (*GC* 193). Her deep sympathy and agony for the boy show how benevolent Lyra is; she truly feels for the boy’s pain and does her best to give him the dignity that was stolen from him.

She shows a similar philanthropy when she saves all the daemons and children from the Experimental Station in Bolvanger. When the gyptians are attacked by the Tartars, Lyra is abducted and brought to the Experimental Station where the Oblation Board is conducting experiments on children and their daemons. Lyra soon discovers that Mrs. Coulter pays regular visits to the station, the next one being the day after. Lyra understands that she needs to be quick in devising a plan:

A cold drench of terror went down Lyra's spine, and Pantalaimon crept very close. She had one day in which to find Roger and discover whatever she could about this place, and either escape or be rescued (*GC* 216).

Maintaining her optimism that someone, gyptians or Iorek, will save her, Lyra soon finds Roger and Billy Costa; together they explore the facility during a practice fire drill and find the daemons separated from the "test subjects". In compassion similar to the feeling she had for Tony Makarios, Lyra frees the daemons and agrees with the others to save the rest of the children with the next fire bell (*GC* 230). Lyra's attempt to save the other children is threatened when she is caught eavesdropping on Mrs. Coulter and is taken to the experiment room to be separated from Pan with the silver guillotine. She escapes only when Mrs. Coulter interferes in the procedure (*GC* 237-244). Talking to her mother in a resting room, Lyra creates her chance to escape from her and fights passionately against the golden monkey. She runs through the corridors "knowing that she had to escape or die" (*GC* 251) and takes the lead in informing the panicked children on what has been going on. She shouts, "Come with me! [...] There's a rescue a coming! We got to get out of the compound! Come on, run!" (*GC* 253) and then orders her "army of children" to attack the enemy, Tartar guards with wolf daemons:

Lyra thought with despair: children can't fight soldiers. It wasn't like the battles in the Oxford claybeds, hurling lumps of mud at the brickburners' children.

Or perhaps it was! She remembered hurling a handful of clay in the broad face of a brickburner boy bearing down on her. He'd stopped to claw the stuff out of his eyes, and then the townies leaped on him.

She's been standing in the mud. She was standing in the snow.

Just as she'd done that afternoon, but in deadly earnest now, she scooped a handful together and hurled it at the nearest soldier.

"Get 'em in the eyes!" she yelled, and threw another. (*GC* 253)

As a true hero, Lyra bravely and contumaciously resists the enemy for a noble cause: saving all the children. It is not simply her life or her friend's life or not even the gyptians' children that Lyra is concerned about but all the children

that are kidnapped and experimented on. Her risking her life for the sake of the others proves her deep commitment to her cause as well as her valiant character.

However, Lyra is devastated when she finds out that all her efforts to save Roger have been in vain because eventually she causes his death. Having succeeded in all the tests and quests, Lyra and Roger finally manage to reach Lord Asriel in Svalbard. But the reception they receive from Lord Asriel is not like what they anticipated as when the man recognizes his own daughter he cries in horror, “No! No! [...] Get out! [...] Turn around, get out, go! *I did not send for you!*” (GC 320) Lord Asriel’s repugnance is softened when Lyra explains that she has come to hand him the alethiometer; she then introduces her friend and explains how she has found him. Once they leave the room, Roger remarks:

I’m afraid of your uncle [...] I mean your father [...] When we first came in, he never saw me at all. He only saw you. And he was horrified, till he saw me. Then he calmed down at once. [...] He was looking at me like a wolf, or summing. [...] I’m more scared of him than I was of Mrs. Coulter, and that’s the truth. (GC 312)

Lyra understands how correct Roger’s impression is only next morning when it is all too late. The servant explains that Lord Asriel needed a child to finish his experiment and then Lyra understands the great mistake she has made:

She had struggled all this way to bring something to Lord Asriel, thinking she knew what he wanted; and it wasn’t the alethiometer at all. What he wanted was a child.

*And she brought him Roger.*

That was why he’d cried out, “I didn’t send for you!” when he saw her; he had sent for a child, and the fates had brought him his daughter. Or so he’d thought, until she’d stepped aside and shown him Roger.

Oh, the bitter anguish! She had thought she was *saving* Roger, and all the time she’d been diligently working to betray him... (GC 334)

Hunt and Lenz state that a different pattern of heroic quest involves “an act of disobedience or hubris which brings on a disaster; for which the hero must seek cure or remedy; suffering a dramatic temptation, which he may either resist or succumb to [...] but which he ultimately overcomes” (153). In fact Lyra does not defy, but rather fulfils her destiny because the prophecy about her reveals that she will be the betrayer unintentionally. Nonetheless, the unplanned act brings about a disaster: the death of Roger. As a true hero, Lyra finds a way to correct what she has done by readjusting her quest. “Wrenched apart with unhappiness [a]nd with anger” (GC 349), Lyra concludes that Dust is in fact good because Lord Asriel, the Oblation Board, the Church, Bolvanger and Mrs. Coulter all want to destroy it. She promises over Roger’s dead body that she will be more cautious and inquisitive next time and find Dust before her parents.

In *The Subtle Knife* too Lyra shows her strong personality while helping a friend: Will. Learning from the alethiometer that the boy is a murderer, Lyra easily confides in him and feels safe with him. The two meet in Cittagazze which serves as the intersection point for Will and Lyra, where they confide in each other.

However it is after an unfortunate event that Lyra learns to prioritize Will’s quest after his father over hers. Although the alethiometer expresses that she should not look for Dust but help Will find his father, Lyra ignores this and visits Will’s world alone. This journey results in the alethiometer being stolen. Bewildered and confused in Will’s world, Lyra understands that she cannot recover the device on her own and asks for Will’s help. This incident is of crucial importance for the children to realize the value of companionship in their challenging quests. Setting the foundations of a strong friendship, the two understand that they are needful of each other so as to survive. In their first encounter, Lyra who is used to being served as an aristocrat learns that life is not going to be so easy from that moment on and learns to prepare

omelettes and clean the dishes for Will. Will, on the other hand, needs the gentle care of Lyra to keep his wound clean.

Lyra who is presented as an outstandingly free-spirited and selfish girl is now transformed into a compassionate, devoted and kind friend. When they return to Cittagazze from Will's Oxford, Will falls on to his knees because of exhaustion and Lyra gently says:

Come on, Will, don't lie on the grass, it's wet. You got to come and lie down in a proper bed, else you'll catch cold. We'll go in that big house over there. There's bound to be beds and food and stuff. Come on, I'll make a new bandage, I'll put some coffee on to cook, I'll make some omlette, whatever you want, and we'll sleep....We'll be safe now we've got the alethiometer back, you'll see. I'll do nothing now except help you find your father, I promise..... (SK 181 – 182)

Never truly interested in personal hygiene, Lyra is outstandingly considerate when it comes to Will whom she compares to Iorek Byrnison in the sense that Will is also a “fighter truly enough” (SK199). When Will asserts that they had to fight to get the Subtle Knife, Lyra's admiration for Will grows, and she concludes that the boy is not a coward but a good strategist (SK 199 – 200). According to Rustin and Rustin, this admiration is associated with the acknowledgement that “[o]ne has to be prepared to kill ... if one is to be able to deal with the sort of enemies they both have.” (233).

#### **4.2.1.2. Will Parry**

As the second protagonist of the series, Will is also troubled with parental issues. A “pseudo-orphan” (Moruzi 59) who has been raised by a psychologically disturbed mother in the absence of his father, Will runs away from his diseased mother and a man he has accidentally killed to discover a new world. For Will who is running away from the horrible burden of having killed someone, Cittagazze represents hope, security and a new beginning. Being fed up with the problems of his own world, Will is curious about the

world the window in the air opens to. Full of hope and expectations from the new world, Will convinces himself that this world is better and more promising. The more time Will spends there, the more delighted he feels for taking the opportunity to enjoy this tropical paradise with no one to recognize or suffocate him with a sense of responsibility. His joy and relief are obvious when he realizes that everything here is “all safe” [because] [n]o one could follow him here; the men who’d searched the house would never know; the police would never find him. He had a whole world to hide in.” (SK 16). Thus, for the first time since he ran out of his front door, Will begins to feel secure.

In this magical world, Will finds a companion much unlike himself. While he is a mature, inconspicuous boy, the girl – Lyra – is an extraverted and talkative person claiming to be from another world. Even though Will and Lyra are not certain whether to trust the other or not, gradually they come to understand and appreciate each other. Will, particularly, watches over Lyra and pretends to be her elder brother so as to prevent her from curious eyes ready to bombard her with questions. Thus, a “new” and profound friendship starts between them. In “A New Kind of Friendship”, Rustin and Rustin explain:

The children become deeply committed to each other’s concerns. They become a ‘we’, and their relationship survives many dangers because they learn to think about and support each other. This discovery of a different sort of friendship (Roger and Lyra were previously friends on the basis that Lyra was always the top dog, and Will had hitherto lived a painfully lonely life) is important. It depends on their shared recognition that each of them is seeking what is of deepest importance to them – connection with their parents – and that what has been lost must be found. (237)

Finally having a friend to rely on, Will and Lyra feel comfort during times of depression or anguish, and feel the strength to overcome all the obstacles “because each believes in the other’s good qualities, and they do not reject each other because of their failings. Will forgives Lyra her loss of the alethiometer, which is a consequence of her seduction by Sir Charles

Latrom's suave luxury, and sets his mind on recovering it with her." (Rustin & Rustin, "A New Kind of Friendship" 237 – 238). Thus, the challenges they encounter in this world intensify their fear of the adults as well as the wish to denounce them, and more importantly serves as a trial for their friendship which only gets stronger.

Though he is different from Lyra, Will also has striking similarities to the hero of fantasy. Unlike Lyra who has a visible daemon as her animal guide, Will has a "surrogate animal guide" (Hunt & Lenz 156), a cat which helps him find the way to Cittagazze in the first place.

She was a tabby, like Moxis [his pet]. She padded out of a garden on the Oxford side of the road, where Will was standing. Will put down his tote bag and held out his hand, and the cat came up to rub her head against his knuckles, just as Moxie did. Of course, every cat behaved like that, but all the same Will felt such a longing for home that tears scalded his eyes.

[...]

She reached out a paw to pat something in the air in front of her, something quite invisible to Will.

[...]

Again she leaped back, but less far and with less alarm this time. After another few seconds of sniffing, touching, and whisker twitching, curiosity overcame wariness.

The cat stepped forward – and vanished. (SK 12-13)

Following the cat, Will steps into the magical world to which the window in the air opens. The same animal appears and "helps" Will once again when he and Lyra try to steal the alethiometer back from Sir Charles's house. Just at a crucial time when Mrs. Coulter's daemon is about to notice Will, the cat springs out of the bushes and hisses:

The monkey heard and twisted in midair as if with astonishment, though he was hardly as astonished as Will himself. The monkey fell on his paws, facing the cat, and the cat arched her back, tail raised high, and stood sideways on, hissing, challenging, spitting.

And the monkey leaped for her. The cat reared up, slashing with needle-paws left and right too quickly to be seen, and then Lyra was beside Will, tumbling through the window with Pantalaimon beside her. And



the cat screamed, and the monkey screamed, too, as the cat's claws raked his face; and then the monkey turned and leaped into Mrs. Coulter's arms, and the cat shot away into the bushes of his own world and vanished. (SK 181)

This is just the opportunity for Will and Lyra to snatch the alethiometer and escape. Thus the cat acts as Will's guardian, helping him to succeed in a dangerous pursuit. Lyra construes the cat's act, saying, "for a second I thought she was your daemon. She done what a good daemon would have done, anyway." (SK 181)

Other than his animal companion, what makes Will a hero is his acquisition of his "magical agent" (Propp 43), the Subtle Knife. Although it looks like an ordinary knife, it possesses miraculous powers: Unlike Lyra who was given the alethiometer, Will had to fight with a young man, Angelica's brother and eventually sacrifice two fingers to get hold of the knife (SK 156). The real bearer of the knife, Giacomo Paradisi helps the boy with his wound and explains that it belongs to Will. Nonetheless, as a hero of fantasy, Will is not ready to bear this burden and protests, "I don't want it [...] I don't want to do anything with it." (SK 159). Paradisi, on the other hand, says he does not have a right to choose as he is the bearer now. The old man describes that the knife cannot only cut through any material in the world, but also cut an opening enabling him to travel through worlds (SK 160). Challenging though it is, Will soon masters how to use the knife and understands that becoming the knife bearer was his destiny. But it takes him longer to accept what his mother meant by saying that one day he would take up his father's mantle (SK 233). Will discovers his destiny and task when he meets "the only man who knows what the knife is for" (SK 282), Stanislaus Grumman, or John Parry, his father:

"Listen," said the man [...] "Don't interrupt. If you're the bearer of the knife, you have a task that's greater than you can imagine. A *child* ... How could they let that happen? Well, so it must be... There is a war coming, boy. The greatest war there ever was. Something like it

happened before, and this time the right side must win. We've had nothing but lies and propaganda and cruelty and deceit for all the thousands of years of human history. It's time we started again, but properly this time..."

[...]

"The knife," he went on after a minute. "They never knew what they were making, those old philosophers. They invented a device that could clip open the very small particles of matter, and they used it to steal candy. They had no idea that they'd made the one weapon in all the universes that could defeat the tyrant. The Authority. God. The rebel angels fell because they didn't have anything like the knife; but now..."

"I didn't want it! I don't want it now!" Will cried. "If you want it, you can have it! I hate it, and I hate what it does —"

"Too late. You haven't any choice: you're the bearer. It's picked you out. And, what's more, they know you've got it; and if you don't use it against them, they'll tear it from your hands to use it against the rest of us, forever and ever."

"But why should I fight them? I've been fighting too much; I can't go on fighting. I want to—"

"Have you won your fights?"

Will was silent. Then he said, "Yes, I suppose."

"You fought for the knife?"

"Yes, but—"

"Then you are a warrior. That's what you are. Argue with anything else, but don't argue with your own nature."

Will knew that the man was speaking the truth. But it wasn't a welcome truth. It was heavy and painful. (SK 282-283)

As a hero of fantasy, Will resists his destiny and cannot cherish boldness immediately. He needs time to accept that he is a hero who needs to take on his own quest and fight for a cause. Being a timid child who has been bullied because of his mother's disturbance, and as a discreet person who knows how to camouflage himself in a crowd, Will tries to reject that he is a fighter. He gives the signal of a transformation at the end of the novel when he is approached by angels that will usher him to Lord Asriel and Will accepts the mission hoping to go there with Lyra (SK 287). However, Lyra is kidnapped which means that Will needs to embrace the hero within sooner than he anticipated.

Another reason why Will fits into the stereotypical image of the hero of fantasy is his complicated and “remarkable” lineage, “in that his explorer father has disappeared in mysterious circumstances and become a shaman in another world” (Hunt & Lenz 156). For the boy, his father has never been more than an invisible friend or a just a “handsome man, a brave and clever officer in the Royal Marines who had left the army to become an explorer to remote parts of the world” (SK 9). Thus, in his absence, Will had to take care of his mother without ever having the chance to feel like a child. However, during his quest Will gets a chance to bond with the father he had never found when he needed him. When he reads his father’s letters in Cittagazze, he learns that his father, too, once found “a gap in the air, a sort of window” (SK 101) through which he could see another window. Upon reading this, Will feels closer to his father than ever:

His father was describing exactly what he himself had found under the hornbeam trees. He, too, had found a window – he even used the same word for that! So Will must be on the right track. And this knowledge was what the men had been searching for ....So it was dangerous, too. (SK 101)

Finally discovering a connection between himself and his father, Will comes to understand his parents’ and his mother’s condition much more comprehensively:

Will had been just a baby when that letter was written. Seven years after that had come the morning in the supermarket when he realized his mother was in terrible danger, and he had to protect her; and then slowly in months that followed came his growing realization that the danger was in her mind, and he had to protect her all the more. And then, brutally, the revelation that not all the danger had been in her mind after all. There really was someone after her – after these letters, this information. He had no idea what it meant. But he felt deeply happy that he had something so important to share with his father; that John Parry and his son Will had each, separately, discovered it, and his father would be so proud that Will had followed in his footsteps. (SK 101 – 102)

Rustin and Rustin assert that the “‘parentified child’ – that is the child who has had to be parental towards parental figures because of their unreliability, vulnerability, or other failings” finally undergoes a “grandiose identification” with his long gone father while gradually and tenderly understanding his mother’s mental state, which enables him to leave his “little-boy self” behind and “set out on his frightening quest” (233). Feeling that he has followed his father’s path, Will imagines that his father would be proud of him, which shows how eager he is for his father’s approval. Feeling a connection with his father, Will acknowledges John Parry as a parent maybe for the first time in his life. The critics maintain that Will is stripped of his suspicious feelings toward his father when they are directed at obviously nasty characters, such as Sir Charles. Thus, Will can “hold on to his belief in a good father whose qualities of courage, toughness and curiosity [...] Will can identify with.” They explain:

His violent rage with ‘bad parents’ acquires a justification through these surrogate figures, leaving his actual parents as blameless figures in his eyes. This pattern of idealization of an absent ‘good object’, and of suspicious hostility towards adults closer at hand is often found in emotionally deprived children. This splitting, and his hidden rage with his unavailable parents is the source of the murderousness which Will keeps on discovering in himself. Lyra admires this as in this respect she identifies with him – it is one of the foundations of their friendship. (233)

For Will, his frustration for his parents becomes an advantage in his fight against evil as he soon understands that he can help Lyra by redirecting his anger towards the evil characters such as Sir Charles.

## 4.2.2. Helpers of the Good

### 4.2.2.1. The Gyptians

One of the greatest helpers of Lyra in her quest is the Gyptians whom she earlier believes to be “seasonal” enemies: “The gyptian families, who lived in canal boats, came and went with the spring and autumn fairs, and were always good for a fight” (*GC* 52). However, after her escape from Mrs. Coulter, Lyra sees the Gyptians for what they are. Scared though she is since she hijacked Ma Costa’s boat once (*GC* 48), she is relieved to see Tony Costa who saves her from Turk traders (*GC* 92). The Gyptians gladly welcome her to their boat, give her food and shelter. They even try to keep her safe by not taking her to the North where Mrs. Coulter would find her (*GC* 123), yet they fail to resist Lyra’s determination.

In fact, this is not the first time the Gyptians take care of Lyra; they have always secretly protected Lyra from her dangerous mother. Enlightening Lyra on her true lineage, the Gyptians reveal that Ma Costa was the woman who cared for Lyra when she was a baby and shielded her against Mrs. Coulter. Seeing that the Gyptians have always been her allies, she decides to join them on their journey to saving their children kidnapped by the Gobblers. Actually it is the Gyptians who provide the opportunity for Lyra to fulfill her destiny. They not only facilitate the journey but also build political alliances with the witches who also guard and save Lyra.

Pullman presents this socially outcast group from a fresh perspective, highlighting their humanity that surpasses desire for vengeance. Caring for a vandal who once hijacked their boat, the Gyptians share their knowledge of the alethiometer and symbols with the girl. Farder Coram, especially, acts as a mentor aiding Lyra to practice the challenging craft of interpreting the symbols:

He would ask specific questions, and she would search for answers. “What’s Mrs. Coulter doing now?” he’d say, and her hands would move at once, and he’d say, “Tell me what you’re doing.” (GC 133)

Pullman also expresses the Gyptians’s motive in heading for the North: It is not revenge that they prioritize but saving children. John Faa explains:

Our work here is first rescue, then punishment. It en’t gratification for upset feelings. Our feelings don’t matter. If we rescue the kids but we can’t punish the Gobblers, we’ve done the main task. But if we aim to punish the Gobblers first and by doing so lose the chance of rescuing the kids, we’ve failed.

But be assured of this, Margaret. When the time comes to punish, we shall strike such a blow as’ll make their hearts faint and fearful. (GC 122)

Thus, the Gyptians do not act on a superficial anger or recklessness, but rather with a higher and humane motivation. They show a similar generosity and compassion when they save not only *their* children but all the children abducted by the Oblation Board and kept in Bolvanger. Not dissuaded by the ferocious Tartars, the Gyptians fight back bravely and prove to be not only Lyra’s helpers but also noble heroes.

#### **4.2.2.2. Lee Scoresby**

Lee Scoresby, an aeronaut from Texas, is another helper to Lyra. Depicted as “a tall, lean man with a thin black mustache and narrow blue eyes, and a perpetual expression of distant and sardonic amusement” (GC 169), Lee facilitates Lyra’s journey to Bolvanger with his balloon and saves Lyra on numerous occasions. For instance, when Lyra saves Roger from the Experimental Station, she is caught by Mrs. Coulter who drags her to the back of a motorized sledge (GC 259). It is at that crucial time that Lee arrives with the witches and saves Lyra:

Then something was pulling her *up*, powerfully *up*, and she seized Roger too, tearing him out of the hands of Mrs. Coulter and clinging tight, each child's daemon a shrill bird fluttering in amazement as a greater fluttering swept all around them [...] "Skip inside," called the Texan, "and bring your friend, by all means." (*GC* 260-261)

Lee also loves Lyra unconditionally and is willing to care for her. When Serafina Pekkala asks him if he is married and has children, he immediately understands her concern and answers, "I understand your question, and you're right: that little girl has had bad luck with her true parents, and maybe I can make it up to her. Someone has to do it, and I am willing." (*SK* 46). Hoping to help Lyra in her quest against her parents, Lee assumes the role of a foster father. He forms an alliance with the witches and dedicates himself to finding Stanislaus Grumman. Believing that Grumman is alive, he explains his intention of finding him:

I knew something about this Dr. Grumman. And it was only on the flight here from Svalbard that I remembered what it was. It was an old hunter from Tungusk who told me. It seems that Grumman knew the whereabouts of some kind of object that gives protection to whoever holds it. I don't want to belittle the magic that you witches can command, but this thing, whatever it is, has a kind of power that outclasses anything I've ever heard of.

And I thought I might postpone my retirement to Texas because of my concern for that child, and search for Dr. Grumman. You see, I don't think he's dead.[...]

So I'm going to Nova Zembla, where I last heard of him alive, and I'm going to search for him. I cain't [sic] see the future, but I can see the present clear enough. And I'm with you in this war, for what my bullets are worth. [...] I'm going to seek out Stanislaus Grumman and find out what he knows, and if I can find that object he knows of, I'll take it to Lyra. (*SK* 46)

In a very selfless and valiant manner, Lee Scoresby risks his own life to take on a dangerous journey that will lead him to Dr. Grumman but eventually cause his own death. Nonetheless, the aeronaut's self-sacrificing act and noble intentions prove how good a guardian he is for Lyra. The object that he is seeking is the Subtle Knife, which Lyra already knows of. However Lee's

sacrifice is not wasted since he helps Dr. Grumman find the knife bearer, Will, and explain to him all about the knife as well as his own powers. Thus, unintentionally, Lee Scoresby contributes to Will's initiation and precipitates his becoming a hero aware of his own potential.

#### 4.2.2.3. Serafina Pekkala

Describing Pullman's witches as "tantalizing creations", Hunt and Lenz define Serafina's name as "deriving from *Seraph*, a celestial being who hovers above the deity's throne in Ancient Hebrew belief" (142). As one of Lyra's helpers, Serafina Pekkala is akin to a fairy mother watching over attentively and offering a hand when needed. As an old friend to Farder Coram, Serafina understands how special Lyra is and is always ready to offer her help. In Bolvanger, Serafina's daemon Kaisa not only informs her that the Gyptians are on the way to save them but also guides Roger and Lyra while saving the severed daemons.

"I want to let these poor things go!" she [Lyra] said fiercely. "I'm going to smash the glass and let 'em out—"

[...] The goose daemon said, "Wait."

He was a witch's daemon, and much older than she was, and stronger. She had to do as he said.

"We must make these people think someone forgot to lock the place and shut the cages," he explained. "If they see broken glass and footprints in the snow, how long do you think your disguise will last? And it must hold out till the gyptians come. Now do exactly as I say: take a handful of snow, and then I tell you, blow a little of it against each cage in return."

[...]

"Now, quick," said the goose. "Lyra, you must run back and mingle with other children. Be brave, child. The gyptians are coming as fast as they can. I must help these poor daemons to find their people [...] This is the most wicked thing I have ever seen...Leave the footprints you've made; I'll cover them up. Hurry now..." (GC 228-229)

As opposed to Lyra's impulsiveness, Kaisa is rather meticulous and careful of the details, which shows Serafina's wisdom and attentiveness. There is not a



single factor the daemon fails to consider while helping the children. The daemon's reaction also reveals how compassionate he is towards humans because the intercision is nothing but "wicked". Serafina soon joins her daemon in Bolvanger and fights against the Tartars to save the children.

Serafina works as a guardian in *The Subtle Knife* as well. Not knowing what has happened to the little girl, the witch queen searches for Lyra. On her way she finds out that Mrs. Coulter is trying to learn the prophecy about Lyra by torturing a witch. In order to protect Lyra, Seraphina is ready to do anything, including risking her life and killing the witch in a room full of the members of the Oblation Board (SK 33-36).

Learning what Lord Asriel is after, Serafina decides that the witches should fight for him and do anything to protect Lyra. After the council, it is decided that the witches will join troops with Lord Asriel. Subsequently they search other worlds and stop in Cittagazze to learn more about the Specters. Luckily for Will and Lyra, Seraphina and her clan find them just in time to save the children from the anger and hate-driven children of Cittagazze:

the boy in the striped T-shirt appeared, but he'd lost the pistol, or perhaps it was empty. However, his eyes and Will's locked together, and each of them knew what was going to happen: they were going to fight, and it was going to be brutal and deadly.

[...]

But then the strangest thing appeared: a great white snow goose swooping low, his wings spread wide, calling and calling so loudly that even the children on the roof heard through their savagery and turned to see.

"Kaisa!" cried Lyra joyfully, for it was Serafina Pekkala's daemon.

[...]

"Serafina Pekkala!" she cried, and she threw her arms around the witch and hugged her so tightly that the witch laughed out loud, and kissed the top of her head. "Oh, Serafina, where did you come from like that? We were – those kids – they were *kids*, and they were going to kill us – did you see them? We thought we were going to die and –oh, I'm so glad you came! I thought I'd never see you again!" (SK 205-207)

As a dependable sentinel, Serafina arrives just in time to save Will and Lyra. The intimacy and warmth between the witch and the girl is genuine and amazing in that Lyra cannot get such an affectionate gesture from her own mother. As a surrogate, however, Serafina is ready to cater for her needs, to love and protect her. Through Serafina, Pullman once again highlights the absence or deficiency of real parents and the significance of surrogate or foster parents who guard and love the protagonists.

Serafina also cares for Will; she attends to his wound, casts a spell and when it fails, she does her best to ease his pain by giving him more herbs to eat. However, her relationship with Will is more distant and vague. For some reason Serafina seems unsure of her feelings toward him. For instance, on the same night that she saves the children, she examines Will's wound and tells him to go to sleep. Afterwards, she approaches Lyra and says, "Tell me who this boy is, and what you know about this world, and about this knife of his." (SK 209), which implies that she has certain reservations about him. But it is her dialogue with Ruta Skadi that reveals how the witches feel about the boy:

"And this boy you've found. Who is he? What world does he come from?"

Serafina Pekkala told her all she knew about Will. "I don't know why he's important," she finished, "but we serve Lyra. And her instrument tells her that that is her task. And, sister, we tried to heal his wound, but we failed. We tried the holding spell, but it didn't work. Maybe the herbs in this world are less potent than ours. It's too hot here for bloodmoss to grow."

"He's strange," said Ruta Skadi. "He is the same kind as Lord Asriel. Have you looked into his eyes?"

"To tell the truth," said Serafina Pekkala, "I haven't dared." (SK 243)

Although the witches do not obstruct Will's quest, but on the contrary help him on his way, they feel disturbed by his spirit: maybe it is his fierce, resolute and martial nature which likens him to Lord Asriel that makes him daunting, or maybe it is the lack of a prophecy known to the witches about why this boy is as important as Lyra, or maybe because of a widespread

scepticism this matriarchal community has towards an unknown boy. Whatever the reason, the witches have second thoughts about who Will is.

#### **4.2.2.4. Iorek Byrnison**

As an animal companion and another father figure for Lyra, Iorek Byrnison proves to be the young girl's ally on numerous occasions. Being robbed of the two most valuable things for him, his kingdom and his armor, the first image of the armoured bear is hardly promising. He is enslaved and addicted to spirits. When Lyra sees him, something in the bear's appearance makes her "feel close to coldness, danger, brutal power, but a power controlled by intelligence [...] This strange hulking presence gnawing its meat was like nothing she had ever imagined, and she felt a profound admiration and pity for the lonely creature" (*GC* 157). When the Gyptians voice their intentions of hiring him for fighting against the child kidnappers, Iorek puts forward one condition:

Now, I don't like child cutters, so I shall answer you politely. I stay here and drink spirits because the men here took my armor away, and without that, I can hunt seals but I can't go to war; and I am an armoured bear; war is the sea I swim in and the air I breathe. The men of this town gave me spirits and let me drink till I was asleep, and then they took my armor away from me. If I knew where they keep it, I would tear down the town to get it back. If you want my service, the price is this: get me my armor back. Do that, and I shall serve you in your campaign, either until I am dead or until you have a victory. (*GC* 159)

When Lyra tells Iorek the whereabouts of his armor, the bear recovers its "soul" and thus becomes indebted to this little girl. He keeps his promise and fights for Lyra and her party against the Tartars in Bolvanger. However, more importantly he develops a special bond with Lyra. He allows the girl to ride on his back on the way to finding Tony Makarios, or agrees to take her to Lord Asriel. He patiently answers Lyra's personal questions and loves the

child. Lyra, in return, is perfectly confident that Iorek will not leave her behind but come and save her.

Iorek's excellence is especially highlighted when contrasted with Iofur. On the juxtaposition of the two bears, Hunt and Lenz remark:

Pullman's carefully crafted balancing of the portraits of the two armoured bears, Iorek Byrnison and Iofur Raknison, exemplifies his signature technique of 'doubling' (even the names have a certain suggestion of 'twinning') – balancing the true princeliness of the former with the pretensions of the latter, a usurper of the throne: the dignified 'father figure' is posed against the buffoon. (Hunt & Lenz 144)

As opposed to Iofur's pretension and hubris, denying his own nature and pretending to be human, Iorek cherishes his true nature and never disguises himself, which makes him more admirable to Lyra. "Lyra comes to love Iorek passionately, and he gives her the love and protection Lord Asriel, her biological father, denies her." explain Hunt and Lenz (144). Thus, regardless of being a bear, Iorek also proves himself to be a reliable surrogate parent compensating for the insufficiency of the real father.

### **4.2.3. Evil**

#### **4.2.3.1. Lord Asriel**

In the classification of good and evil, Pullman offers another criterion: the great war against the Authority and the parties involved in this struggle. Will's father explains it to his son:

There are two great powers [...] and they've been fighting since time began. Every advance in human life, every scrap of knowledge and wisdom and decency we have has been torn by one side from the teeth of the other. Every little increase in human freedom has been fought over ferociously between those who want us to know more and be wiser and stronger, and those who want us to obey and be humble and submit. And now those two powers are lining up for battle. (SK 283)

In this clash of knowledge against submission, “Pullman realigns the ‘hero’ and ‘villain’ roles” (Hunt & Lenz 124), which Stephen Burt clarifies, elucidating that all knowledge, discovery and desire are good whereas obedience and humility are bad (52). Thus unlike the Church which associates “the fall” with sin, Pullman affiliates it with consciousness, “the best thing, the most important thing that ever happened to us” (qtd. in Hunt & Lenz 134). Thus, according to some characters and critics Lord Asriel is a daring hero as he plays the role of Milton’s Satan: “[Lord Asriel] and the ‘fallen’ angels are engaged in a morally justified battle to unseat a corrupt ‘Authority’ [...] [to rebel against] authority, repression and cruelty.” (Hunt & Lenz 124) Since he succeeds in building a bridge between the two worlds and has already accomplished so much, frequently he is described as “great” by various characters in the novel, and his ambition and strength are cherished by angels, witches, and men from different worlds. He is a key figure and the catalyst for all the events to come even though he is absent for the most part of the first two volumes of the trilogy.

However, from Lyra’s perspective Lord Asriel, whose very name suggests the angel of death, is one of the villains of the story. Strong yet unsympathetic, charismatic yet unlovable, Lord Asriel is depicted as:

a tall man with powerful shoulders, a fierce dark face, and eyes that seemed to flash and glitter with savage laughter. It was a face to be dominated by, or to fight: never a face to patronize or pity. All his movements were large and perfectly balanced, like those of a wild animal held in a cage too small for it. (*GC* 12)

This “powerful and Byronic” (Pullman qtd. in Carter 190) man is perfectly crafted in controlling and influencing people, which Lyra witnesses during Lord Asriel’s presentation, in which he that mesmerizes the Scholars not only with his allure but also with the way he presents Dust.

Having refined tastes, such as fondness for the '98 Tokay, with only three dozen bottles left, (*GC* 11), Lord Asriel enjoys a lavish and “glamorous” lifestyle (Pullman qtd. in Carter 190) even in exile. He manages to dominate Iofur and persuade him to choose his own dwelling (*GC* 318):

The first one he was allotted was too low down, he said. He needed a high spot, above the smoke and stir of the fire mines and the smithies. He gave the bears a design of the accommodation he wanted, and told them where it should be; and he bribed them with gold, and he flattered and bullied Iofur Raknison, and with a bemused willingness the bears set to work. Before long a house had arisen on a headland facing north: a wide and solid place with fireplaces that burned great blocks of coal mined and hauled by bears, and with large windows of real glass. There he dwelt, a prisoner acting like a king. (*GC* 318)

Asriel displays his excellence in manipulating the people around him in Svalbard as well, soon decorating his residence with books, instruments, chemicals and tools that he needs and he even occasionally accepts visitors.

In terms of his relationship with Lyra, however, Lord Asriel is rather insincere and more “camouflaged” than ever; he conceals from her his true intentions and in return Lyra resents this. He conceals his true affiliation with the girl and represents himself as an uncle rather than her father. Thus he deprives his daughter of parental love and affection and instead casts fear and abuses her. When Lyra tumbles out of the wardrobe and snatches the wine glass out of his hand to save his life, Lord Asriel seizes her wrist and twists it. When Lyra asks him to let her go, he replies in fury, “I’ll break your arm first. How dare you come in here?” (*GC* 12).

When Lord Asriel is reunited with his daughter after being held as a prisoner in Svalbard, he does not try to repair their troubled relationship. Rather he detects Roger as his prey and provides scientific and theological explanations about Dust to Lyra. He betrays Lyra’s confidence in him by conducting his experiment on Roger:

Fifty yards away in the starlight Lord Asriel was twisting together two wires that led to his upturned sledge, on which stood a row of batteries and jars and pieces of apparatus, already frosted with crystals of cold. He was dressed in heavy furs, his face illuminated by the flame of a naphtha lamp. Crouching like the Sphinx beside him was his daemon, her beautiful spotted coat glossy with power, her tail moving lazily in the snow. In her mouth she held Roger's daemon.

[...]

He [Roger] was calling his daemon's name, and calling Lyra; he ran to Lord Asriel and plucked his arm, and Lord Asriel brushed him aside. He tried again, crying and pleading, begging and sobbing, and Lord Asriel took no notice except to knock him to the ground. (*GC* 344)

Although Lyra and Pan diligently try to save Roger and his daemon, Lord Asriel manages to separate the boy from his daemon, creating a magnificent energy to open a gate to another world.

Lyra's parental problems are aggravated when her parents are united, sharing a passionate kiss. Lord Asriel asks Marisa Coulter to join him and bring about the end of the Church, while Mrs. Coulter cannot be optimistic or dare to go with Lord Asriel.

"You? *Dare* not? Your child would come. Your child would dare anything, and shame her mother."

"Then take her and welcome. She's more yours than mine, Asriel."

"Not so. You took her in; you tried to mold her. You wanted her then."

"She was too coarse, too stubborn. I'd left it too late...But where is she now? I followed her footsteps up..."

"You want her, still? Twice you've tried to hold her, and twice she's got away. If I were her, I'd run, and keep on running, sooner than give you a third chance." (*GC* 347)

Referring to her own daughter as if Lyra was *only* Mrs. Coulter's shows that Lord Asriel is more dedicated to saving humankind than caring for Lyra. Moreover, he maintains his distant and cynical tone with Mrs. Coulter as well, giving her only one chance: "Come with me, work with me, and I'll care whether you live or die. Stay here, and you lose my interest at once. Don't flatter yourself that I'd give you a second's thought." (*GC* 348) Not having monogamous natures, Lord Asriel and Mrs. Coulter each enjoy the company

of lovers; Ruta Skati and Sir Charles are the only ones mentioned and with this remark, Lord Asriel reveals that Mrs. Coulter is more like a colleague than a lover to him. His assertiveness and self-absorption imply how ignorant he is of the feelings of his daughter feelings who has just lost her best friend. In fact Lord Asriel is probably *the* reason why Lyra cannot trust adults and readjusts her objective: finding Dust before either of his parents.

#### **4.2.3.2. Mrs. Coulter**

Equally charismatic, Mrs. Coulter is like “the Ice Queen” (Pullman qtd. in Carter 190): “A lady in a long yellow-red fox-fur coat, a beautiful young lady whose dark hair falls, shining delicately, under the shadow of her fur-linen hood” (GC 35) who is “entrancing” (GC 59) and “intoxicating” (GC 66). Like Lord Asriel, she enjoys a lavish and luxurious life:

In Mrs. Coulter’s flat, everything was pretty. It was full of light, for the wide windows faced south, and the walls were covered in a delicate gold-and-white striped wallpaper. Charming pictures in gilt frames, and antique looking glass, fanciful scones bearing anbaric lamps with frilled shades; and frills on the cushions too, and flowery valances over the curtain rail... (GC 67)

Her life is spent in restaurants and ballrooms, “the soirées at embassies or ministries, the intrigues between White Hall and Westminster [...] it was the smell of glamour” (GC 66), which is tempting for everyone, including Lyra. The girl discovers that she feels such an admiration for Mrs. Coulter that she tells her all about her life.

However, Mrs. Coulter’s pretty face and luxurious life cannot hide her greedy, and her evil personality which is reflected on her malicious daemon: a golden monkey. She believes in the power of the Church and works as an agent of the Oblation Board and leads the experiments in Bolvanger. As a fascinating, ambitious and manipulative woman, Mrs. Coulter is ready to do



whatever it takes to get what she wants, and it is only then that Lyra can see truly who Mrs. Coulter is. For instance when Mrs. Coulter wants Lyra to leave her shoulder bag, the girl refuses to do so. Then Mrs. Coulter's daemon attacks Pan, hurting both the daemon and Lyra. When Lyra asks Mrs. Coulter to stop it, she replies, "Do as I tell you, then". (GC 76) For the first time Lyra senses the perplexing smell of Mrs. Coulter: "scented, but somehow metallic" (GC 77)

Mrs. Coulter's insidious nature and her strong commitment to the dogmatic views of the Church are revealed when Pullman explains that the Oblation Board aims to preserve innocence by separating the daemon from its counterpart to obstruct Dust from settling on the child. Thus they develop novel methods:

The new instrument. We're investigating what happens when the intercision is made with the patient in a conscious state, and of course that couldn't be done with the Maystadt process. So we've developed a kind of guillotine, I suppose you could say. (GC 239)

Her dedication to her cause and cruelty are once again witnessed when she cruelly tortures a witch, breaking her fingers, to retrieve information on Lyra's destiny. She collaborates with anything evil to get what she wants, Sir Charles or even Specters. She does not mind killing witches, children, not even a friend, Sir Charles whom she poisons in *The Subtle Knife*. Hence Mrs. Coulter appears to be a perfect villain, almost "Satanic" (Burt 50).

Yet Mrs. Coulter also appears to have a twist in her character. Although she is comfortable killing others', especially the Gyptians' children, she has an Achilles's heel for Lyra, her own daughter. When she discovers that Lyra is *the* child to be severed, Mrs. Coulter acts unexpectedly:

"What is going on here?"  
[...]  
"What are you doing? And who is this child—"

She didn't complete the word *child*, because in that instant she recognized Lyra. Through tear-blurred eyes, Lyra saw her totter and clutch at a bench; her face so beautiful and composed, grew in a moment haggard and horror-stuck.

"Lyra—," she whispered.

The golden monkey darted from her side in a flash, and tugged Pantalaimon out from the mesh cage as Lyra fell out herself.

[...] And then they were leaving that hateful room, and Mrs. Coulter was half-carrying, half-supporting her along a corridor, and then there was a door, a bedroom, scent in the air, softly light.

Mrs. Coulter laid her gently on the bed. Lyra's arm was so tight around Pantalaimon that she was trembling with the force of it. A tender hand stroked her head.

"My dear, dear child," said that sweet voice. "However did you come to be here?" (GC 244)

Discovering her maternal side, Mrs. Coulter saves Lyra's life and attends to her, and promises her daughter to keep her safe (GC 247). Yet, this maternal affection is not everlasting, as soon afterwards Mrs. Coulter tries to manipulate the girl and get the alethiometer. In *The Subtle Knife* too she gets antagonistic and concludes that she "shall have to destroy her [...] to prevent another Fall" (SK 278).

#### 4.2.3.3. Sir Charles Latrom / Lord Carlo Boreal

Compared to Lord Asriel or Mrs. Coulter, Sir Charles Latrom or Lord Carlo Boreal as introduced in *The Golden Compass* is a more superficial and directly "evil". Stephen Burt explains that his name "makes him lord of winter, whose alias surname is 'mortal' spelled backwards" (50). As one of the guests in Mrs. Coulter's reception, he is first introduced in *The Golden Compass* as Lord Boreal, a "powerful-looking grey-haired man" (GC 82) who appears rather inquisitive about what Lyra knows and her affiliations with Lord Asriel.

Having a snake with emerald eyes as his daemon, Lord Boreal "runs into" Lyra in another world in *The Subtle Knife*, pretending to belong to Will's

world and never to have met Lyra before. Introducing themselves to one another by different names, Lyra is now Lizzie and Lord Boreal is Sir Charles. The old man is described in further detail:

A powerful-looking man in his sixties, wearing a beautifully tailored linen suit and holding a Panama hat, stood on the gallery above and looked down over the iron railing.

His grey hair was brushed neatly back from his smooth, tanned, barely wrinkled forehead. His eyes were large, dark and long-lashed and intense, and every minute or so his sharp, dark-pointed tongue peeped out at the corner of his lips and flicked across them moistly. The snowy handkerchief in his breast pocket was scented with some heavy cologne like those hothouse plants so rich you can smell the decay at their roots. (SK 68)

As if to compensate for the lack of a visible daemon in Sir Charles's description, Pullman dwells much on the description of his physical appearance which represents the tempting appeal of a rich and luxurious lifestyle. Even Lyra mistakes Sir Charles for someone "nice enough" (SK 70) and hesitates before reaching a conclusion. Lyra's ambiguous feelings for him are presented:

She was more puzzled by this man than by anyone she'd met for a long time. On the one hand he was kind and friendly and very clean and smartly dressed, but on the other hand Pantalaimon, inside her pocket, was plucking at her attention and begging her to be careful, because he was half-remembering something too; and from somewhere she sensed, not a smell, but the idea of a smell, and it was the smell of dung, of putrefaction. She was reminded of Iofur Raknison's palace [the usurper king of the armored bears], where the air was perfumed but the floor was thick with filth. (SK 70)

Thus, instinctively Lyra senses that Sir Charles's sophisticated look is only a disguise to hide his corruption or malice. Yet, being unable to see through his true soul via his daemon, she cannot be utterly resolute in her conduct.

Just like Lord Asriel and Mrs. Coulter, Sir Charles also belongs to the elite and has a tempting yet hypocritical style which disguises his secret agenda

only temporarily. Willing to help Lyra when they meet in a museum in Will's Oxford, Sir Charles really gains Lyra's confidence when he takes Lyra in his Rolls Royce and helps her escape the men in Dr. Malone's office. When "Sergeant Clifford" and "Inspector Walters" pose questions about her and Will in Dr. Malone's office, Lyra runs away hoping to get rid of the policemen chasing her. And right at that moment, when Lyra is so distressed, Sir Charles's "dark blue car [glides] silently to the pavement beside her" (SK 136), and the man asks whether he can give the child a lift. Once again Pullman emphasizes the elements of comfort and lavishness in the swiftly moving Rolls-Royce, in which everything is "smooth and soft and powerful" and with a strong smell of cologne (SK 136). Being enchanted with all this opulence, Lyra feels that the men after her can never find her now that she is "safe in a powerful car with a rich man like this" (SK 136), which gives her a "little hiccup of triumph" (SK 136).

However, his real intentions are quite different as he steals the alethiometer. When Lyra understands that "[t]hat old man—he en't nothing but a low thief. [...] That stinky old man with his rich clothes and his servant driving the car" (SK 138), she asks Will to help her recover the alethiometer. The children go to his residence, and in an artificial courteousness Sir Charles welcomes them. However, when Lyra accuses him of being dishonest, Sir Charles's style gets spiteful as he says:

Oh, but you are [honest]. You told me your name was Lizzie. Now I learn it's something else. Frankly, you haven't got a hope of convincing anyone that a precious piece like this belongs to you. I tell you what. Let's call the police. (SK 144)

In fact Sir Charles is cognizant of how Will's world works and how a child's word is disregarded when compared to that of a knight, and thus he cunningly is aware that Lyra cannot reclaim the alethiometer. But it is not the alethiometer that he is after: he manipulates Lyra to steal the subtle knife.

Evil though he is, Sir Charles does not know that his intention of acquiring the knife is known by Giacomo Paradisi who warns the children that he is “a liar, a cheat. He won’t give you anything, make no mistake. He wants the knife, and once he has it, he will betray you. He will never be the bearer.” (SK 159)

Although Boreal is involved in the Gobblers, has an affair with Mrs. Coulter, deceives Will and Lyra and urges them to possess the Subtle Knife, the old man does not pose a serious threat to the protagonists but rather functions as a small test for them for learning not to trust anyone other than each other.

### **4.3. *Harry Potter and the Philosopher’s Stone***

#### **4.3.1. Good**

As the protagonist of the novel, Harry immediately makes a positive impression with the connotations of his name. As Lurie explains in many folktales a character’s personality is revealed through the name. To Lurie, Harry Potter has a name that suggests not only craftsmanship but reminds one of some brave and sympathetic figures in English Literature: “Shakespeare’s Prince Hal and Harry Hotspur, the brave, charming, impulsive heroes of *Henry IV* – and Beatrix Potter, who created that other charming and impulsive classic hero, Peter Rabbit” (Lurie 115). Suggesting bravery and heroism with his name, Harry complies with many of the criteria for being a hero. “Branded” (Propp 52) with a scar shaped like lightening on the forehead, Harry has suffered the annihilating power of Voldemort who killed his parents when he was a baby. Thanks to his mother’s pure love and self-sacrifice, Harry has miraculously survived Voldemort’s attack, from which he got his scar and caused the extinction of the Dark Lord. Yet, despite Voldemort’s absence, Harry is still not safe and thus the boy is left in the care of the Dursleys: Harry’s aunt, Pettunia; her husband, Vernon; and their son,

Dudley, who are far from being a loving family as they treat Harry like a parasite. Although the background to Harry's story involves charming details, the general outline is another reincarnation of mythical heroes: "a legendary Lost Prince or Hidden Monarch – just like Oedipus, Moses, King Arthur" (Colbert 2002:141)

Harry is another orphan figure that calls for sympathy. Starting as a Cinderella story, or a Dickens novel elaborating on the wretchedness and seclusion of an orphan child, Harry is presented as dejected in Privet Drive due to "the neglect and abuse the Dursleys inflict upon him." (De Rosa 165). As opposed to his overly spoiled cousin, Dudley, who receives "the new computer he wanted, not to mention the second television and the racing bike" (*PS* 26) as well as a cine-camera, a remote-control aeroplane, sixteen new computer games, a video recorder and a golden wristwatch (*PS* 29) for his birthday, all Harry gets for his tenth birthday is "a coat-hanger and a pair of Uncle Vernon's old socks" (*PS* 52). Sleeping with spiders in a cupboard (*PS* 26), the boy is forced to wear Dudley's old things that are dyed grey (*PS* 41) and round glasses "held together with a lot of Sellotape because of all the times Dudley had punched him on the nose" (*PS* 27). In a way, the Dursleys "stand as caricatures of cruelty... [n]ever really frightening but always nasty and absurd" (Pharr 57).

Apart from the torture they inflict on Harry, the Dursleys continuously deprive the boy of satisfactory information about his background and parents by refusing to answer his questions about his parents, only revealing that they died in a car accident. In their house, Harry can never feel truly a part of the family; he is constantly shouted at and pushed aside. Because the Dursleys are proud to be perfectly normal, "strange things often [happening] around Harry" (*PS* 31) cause no more than conflict and tension. When Harry receives a horrible hair cut from Aunt Petunia, his hair, inexplicably, grows back to normal over a night, which leads to punishment: spending a week in his

cupboard (*PS* 31-32). The Dursley' obsession with normality and mediocrity is so excessive that Uncle Vernon cannot even tolerate the image of a flying motorbike in Harry's dream (*PS* 33). Naturally, for Harry who can speak to the boa constrictor in the zoo and bizarrely release the animal when he causes the disappearance of the glass in front of its tank (*PS* 35-36), surviving in Privet Drive is not easy at all.

Being invisible in his aunt's house long before possessing his father's Invisibility Cloak, Harry is taken aback when he receives a letter addressed to him. However, like all heroes, he faces a constraint, an interdiction keeping him from starting his journey: the Dursleys. In an effort to keep Harry from reading his mail, Aunt Pettunia and Uncle Vernon burn the magical letters that keep coming up in dozens and board up all the cracks around the doors with nails (*PS* 48). Seeing that they cannot deal with the letters, the couple decides to move the boy from the cupboard to the smallest bedroom and then from Railview Hotel to an island with a single cottage. However, eventually, with the arrival of Hagrid, Harry sets out on the journey he has to take on the way to fighting evil and becoming a hero.

Compared to all the agony and restrictions he had to endure in Privet Drive, the alternative world gives Harry everything he could ever have imagined. Complying with the traditions of wish-fulfillment, Harry's story embodies the common childhood wish that the tedious adults and siblings one has to live with are not one's real family; the biological and more exciting parents with special abilities are somewhere out there (Lurie 115). M. Katherine Grimes argues that the contrast between Harry's foster parents, the Dursleys and his real parents, James and Lily Potter who died valiantly while fighting the Dark Lord and trying to protect their baby, is a classical element of fairy tales. She maintains, "the despised parents who discipline or ignore the child must be separated from the idealized parents who love and care for their offspring. That both qualities can exist in the same parent is too complex for a

child's understanding" (91). From this perspective, Uncle Vernon is a "fairy tale father from whom the child wants to escape" and is contrasted with James Potter with an image "easy to uphold because he is dead" (91-92).

After being forced to live in childhood with "his hideous bullying relatives", Harry Potter is "suddenly awarded a place at Hogwarts School for wizards, [and he becomes] the fairy tale drudge who wins the magical lottery" (Manlove 2003; 186). Harry indeed had brilliant, respected and loving parents whose memory is still cherished. In this new world, Harry is no longer ignored or pushed aside, but is happily welcomed; people would like to meet him because he is the legendary "Boy who Lived". When he goes to the Leaky Cauldron, the old barman Tom pronounces: "Good Lord is this – can this be-? Bless my soul. Harry Potter...what an honour. Welcome back, Mr. Potter, welcome back" (*PS* 79) with tears in his eyes. In Hogwarts, Harry finally understands that all the "strange things" that were happening to him and for which he was shouted at by Uncle Vernon, and his dreams with flying motorbikes were all part of his true self: a "celebrity", as Snape calls him (*PS* 149), an outstanding wizard who excels in flying, the youngest Seeker in the last century, and a psychic having prophetic dreams.

In the school of witchcraft and wizardry where he is surrounded with and supported by friends, Harry gets a chance to cultivate his talents and to grow into the hero he is meant to be. Being continuously bullied by Dudley, Harry has never been noticed for his personality, achievements or talents, "not because he was no good, but because no one wanted Dudley to think they liked him" (*PS* 132). As a timid and insecure boy, he even fears that he has no specific characteristic that the Sorting Hat can detect to set him in a house. As a true mirror of his mind and heart, the Sorting Hat has a different opinion of him acknowledging that deciding on a house fit for Harry's personality is too difficult a choice to make as he has "[p]lenty of courage. Not a bad mind, either. There's talent [...] and a nice thirst to prove



[himself]” (PS 133). Therefore, the Sorting Hat cannot decide on whether he should put Harry into the house of Gryffindor “Where dwell the brave at heart” (PS 130) cherishing courage and chivalry; or the house of Hufflepuff where the just, loyal, patient and hardworking belong; or the house of Ravenclaw with witty and studious ones; or the house of Slytherin with cunning and ambitious ones who “use any means / To achieve their ends”, (PS 130) because Harry possesses all of these traits. However, it is the first time somebody has acknowledged his potential. When put on “*The Harry Potter*” (PS 133), the Sorting Hat reads through Harry’s mind wishing not to be in Slytherin as the students look unpleasant and it is the house of Lord Voldemort, which reveals the person Harry chooses to become. Rejecting the Sorting Hat’s tempting offer that being a Slytherin could facilitate his becoming great, Harry chooses to reject a greedy desire for power and decides to become brave and modest. Thus, with this conscious and deliberate choice, Harry gives shape to his personality and life.

Typical of a “a noble-natured” fantasy hero who is away from the familiar home, Harry is “to face innumerable dangers” yet is bound to overcome the odds and win the battle with his “intelligence, courageous spirit, resourcefulness, and self-reliance” (Hiebert Alton 156). Harry’s benevolence, courage and noble intentions are presented over and over again in his enthusiasm to help others who are most in need. Talented and superior though he is, Harry never uses his abilities or fame to impress others. Unlike Malfoy who abases Hermione for having Muggle parents or Ron for his family’s economical status, Harry avoids using his family’s name or possessions as a means of asserting his superiority. On the contrary, he is happy to share his sweets with Ron on the train, because he can empathize with scarcity, or feel gratitude when Mrs. Weasley sends a hand-knitted sweater as a Christmas present. Similarly, when Neville falls prey to Malfoy’s cruelty for his clumsiness on the broomstick, Harry does not hesitate to stand up to Malfoy who grabs Neville’s Remembrall and takes off. Despite the risk of getting a

detention, in addition to being hurt, Harry chases Malfoy to return what he has taken from his friend (*PS* 162).

His good nature is once again emphasized in a more dangerous adventure when Harry risks his life for a friend upon learning that Hermione is trapped in the lady's room with a troll. Not hesitating for even a moment to save Hermione, Harry and Ron confront a ghastly troll: "Twelve feet tall, its skin was a dull, granite grey, its great lumpy body like a boulder with its small bald head perched on top like a coconut. It had short legs thick as tree trunks with flat, horny feet" (*PS* 190). In an effort to save their friend, Ron tries to confuse the troll by throwing pipes at him; however, in a state of shock, Hermione cannot take the opportunity to run away. Then Harry does something that is both "very brave and very stupid":

he took a great running jump and managed to fasten his arms around the troll's neck from behind. The troll couldn't feel Harry hanging there, but even a troll will notice if you stick a long bit of wood up its nose, and Harry's wand had still been in his hand when he'd jumped – it had gone straight up one of the troll's nostrils.

Howling with pain, the troll twisted and flailed its club, with Harry clinging on for dear life; any second, the troll was going to rip him off or catch him a terrible blow with the club. (*PS* 191 – 192).

Willing to put himself at risk for the sake of Hermione, Harry runs to her help without having a secret agenda or without expecting anything in return, which reveals his dignified soul. Together with Ron, Harry defeats the mighty troll with his courage as well as practicality.

Harry demonstrates a similar noble intention when he tries to get the Philosopher's Stone. In his effort to save the Stone, Harry is not after immortality or wealth but simply ensuring the security of everyone else by making sure that Voldemort does not possess it. While his friends Ron and Hermione fail to see the bigger picture and try to dissuade him saying that he will be expelled if he is caught wandering in the castle, Harry opposes them

pointing out that school and expulsion are not the worst things that can befall them once Voldemort acquires the Philosopher's Stone. Believing that Professor Snape is Voldemort's spy, Harry cries:

Don't you understand? If Snape gets hold of the Stone, Voldemort's coming back! Haven't you heard what it was like when he was trying to take over? There won't be any Hogwarts to get expelled from! He'll flatten it, or turn it into a school for the Dark Arts! Losing points doesn't matter any more, can't you see? D'you think he'll leave you and your families alone if Gryffindor win the House Cup? If I get caught before I can get to the Stone, well, I'll have to go back to the Dursleys and wait for Voldemort to find me there. It's only dying a bit later than I would have done, because I'm never going over to the Dark Side! I'm going through that trapdoor tonight and nothing you two say is going to stop me! Voldemort killed my parents, remember?" (PS 291-292).

While many people are too scared to even pronounce Lord Voldemort's name but rather refer to him as "You-Know-Who", Harry is the only one courageous enough to pronounce the name and take action against the villain. Acting on such a noble motive and for such a higher cause as to fight for everyone and everything that he cares for, Harry jeopardizes his life and faces his arch enemy. In his final quest of his first year in Hogwarts, Harry defeats Voldemort and prevents, or rather delays Voldemort's return through accessing the Stone. Dumbledore explains that the sole reason why Harry is able to find the stone is his noble and selfless intention to help others. Dumbledore remarks, "only one who wanted to *find* the Stone – find it, but not use it – would be able to get it, otherwise they'd just see themselves making gold or drinking Elixir of Life" (PS 323). Thus, within a year's time, Harry grows from a timid boy to a true hero who acts bravely enough when danger is impending, and he succeeds in his quest against evil through his merits.

It is due to his uncontaminated benignity and courage that Harry earns numerous rewards on many occasions. When he flies after Malfoy to restore Neville's Remembrall, although he should have behaved himself, Harry is not

punished. Rather, he is rewarded with being made the Seeker for the Gryffindor Quidditch team. Likewise, when he and Ron save Hermione from the troll, they each win five points. Finally, after their courageous deeds, Ron, Hermione, Neville and Harry are rewarded with points by Dumbledore, and thus Gryffindor receives the House Cup, which restores the sociable spirit of Gryffindor house and the event turns into a celebration of the victory of good over evil.

Beside his merits, Harry also has some flaws. When he discovers the Mirror of Erised, which has an inscription saying: “Erised stra ehru oyt ube cafru oyt on wohsi.” (*PS* 225), the mirror image of “I show you not your face but your heart’s desire.”, Harry sees the image of his parents and his ancestors waving at him. Harry stares “hungrily back at them” (*PS* 226), pressing his hands flat against the glass “hoping to fall right through it and reach them. He had a powerful kind of ache inside him, half joy, half terrible sadness.” (*PS* 226) With the unquenchable yearning for his parents, Harry visits the mirror again and again. Preoccupied and obsessed with the illusion of his parents, he cannot eat, and forgets all about Flamel, the Stone or Voldemort: “It didn’t seem very important any more. Who cared what the three-headed dog was guarding? What did it matter if Snape stole it, really?” (*PS* 227). On his way to the Mirror, nothing – not even Ron’s warning that he has a bad feeling about it, can stop Harry from getting in front of the mirror of desire. If it were not for Dumbledore, Harry could easily have fallen prey to his illusions and desires and lost his sense of reality. When Dumbledore informs Harry that the mirror can only show the deepest desire of the heart, not knowledge or truth, he emphasizes that “[m]en have wasted before it, entranced by what they have seen, or been driven mad, not knowing if what it shows is real or even possible.” (*PS* 231) Although he does not visit the Mirror, Harry cannot save himself from its influence easily; he is continuously haunted by his desires which keep appearing in his dreams.

As the opposite of Voldemort, Harry represents virtues and values like bravery, honesty and friendship as juxtaposed to Voldemort's pure and uncontaminated malice. However, the two bear considerable similarities and connections. For instance, when Harry goes to buy a wand, he feels a strong attraction to one in particular. Upon this Ollivander utters, "Well, well, well ... how curious...how very curious..." and explains:

I remember every wand I've ever sold, Mr. Potter. Every single wand. It so happens that the phoenix whose tail feather is in your wand, gave another feather – just one other. It is very curious indeed that you should be destined for this wand – why, its brother gave you that scar. [...] Yes, thirteen and a half inches. Yew. Curious indeed how these things happen. The wand chooses the wizard, remember...I think we must expect great things from you, Mr. Potter...After all, He Who Must Not Be Named did great things – terrible, yes, but great. (PS 96)

Harry also has a telepathic connection to his foe, feeling his existence with a pain in his scar. He feels the pain when he is in the Forbidden Forest with Hagrid, Malfoy, Ron, Hermione and Neville. Harry sees a hooded figure drinking unicorn blood from the carcass:

Then a pain pierced his head like he'd never felt before, it was as though his scar was on fire – half-blinded, he staggered backwards [...] The pain in Harry's head was so bad he fell to his knees. It took a minute or two to pass. When he looked up, the figure had gone. (PS 277)

On the days that follow, Harry's scar continues to hurt and Harry concludes that it is not an ordinary pain but "a warning... it means danger's coming" (PS 284). The most revealing connection between the burning scar and Voldemort is built in the final encounter where "a needle-sharp pain" sears across his scar (PS 316) when Quirrell touches him.

Other than with physical pain, Voldemort also torments him in his dreams. Although he fails to interpret the dreams, Harry has prophetic visions of his enemy:

he had a very strange dream. He was wearing Professor Quirrell's turban, which kept talking to him, telling him he must transfer to Slytherin at once, because it was his destiny. Harry told the turban he didn't want to be in Slytherin; it got heavier and heavier; he tried to pull it off but it tightened painfully – and there was Malfoy, laughing at him as he struggled with it – then Malfoy turned into the hook-nosed teacher, Snape, whose laugh became high and cold – there was a burst of green light and Harry woke, sweating and shaking. (*PS* 143)

In the next novels of the series, Rowling builds further connections between the antagonists: they both can speak the language of snakes, Parseltongue (*Chamber of Secrets*); Voldemort needs Harry's blood to regain his physical existence (*Goblet of Fire*), Harry learns about a prophecy which Voldemort learned long before Harry's birth stating that the one to kill the Dark Lord is approaching and "either must die at the hand of the other for neither can live while the other survives" (*Order of Phoenix*); and Voldemort controls Harry's mind by interfering in his dreams and causing him to have visions (*Order of Phoenix*). Owing to these strong yet intimidating connections, Harry increasingly fears that he might be controlled by or transformed into Voldemort. However, Rowling solves this dilemma in *Harry Potter and the Philosopher's Stone* when Dumbledore explains the great difference they have: love. Harry is loved while his enemy is not. What separates the two more than anything else is that Harry is surrounded by people who care for and love him, and it is their love that protects him from the danger of the villain. The magical power of his mother's love surrounds and guards Harry. When Harry faces Quirrell, the man cannot touch the boy, when he does, he feels a terrible pain. In the hospital wing of the school, Dumbledore explains the reason for this:

Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. He didn't realise that love as powerful as your

mother's for you leaves its own mark. Not a scar, no visible sign...to have been loved so deeply, even though the person who loved us is gone, will give us some protection for ever. It is in your very skin. Quirrell, full of hatred, greed and ambition, sharing his soul with Voldemort, could not touch you for this reason. It was agony to touch a person marked by something so good. (PS 321-322).

Harry understands that although this world is magic-oriented, there is something even more powerful than this: love. Thus, in his encounter with a powerful adult wizard, Harry is protected by his mother's profound love for him and becomes an emblem of love.

### **4.3.2. Helpers of Good**

#### **4.3.2.1. Hagrid**

One of the most important protectors Harry has is the giant, Hagrid. Although giants are typical of fantasy, the fairy tale and romance as fierce antagonists, Rowling presents Hagrid as a naïve and loving guardian, much like the “fairy tale hunter” (Grimes 94), and he becomes “the primary helper” of Harry (Lurie 115). Compared to Lewis's friendly giant who functions as a comic relief, Rowling's Hagrid is equally charming and lovable yet more active in the course of events.

In fact, Hagrid takes on the role of guarding Harry soon after his parents' death. Saving baby Harry from the danger that could possibly follow him after the disappearance of Lord Voldemort, it is Hagrid who leaves the child to the custody of the Dursleys. His initial depiction is as entertaining as it is fantastic since the novelist pictures the giant on a “huge motorbike”:

A low rumbling sound had broken the silence around them [Professor Dumbledore and Professor McGonagall]. It grew steadily louder as they looked up and down the street for some sign of a headlight; it swelled to a roar as they both looked up at the sky – and a huge motorbike fell out of the air and landed on the road in front of them.

If the motorbike was huge, it was nothing compared to the man sitting astride it. He was almost twice as tall as a normal man and at least five times as wide. He looked simply too big to be allowed, and so *wild* – long tangles of cushy black hair and beard hid most of his face, he had hands the size of dustbin lids and his feet in their leather boots were like baby dolphins. (PS 21)

Despite his untamed appearance, Hagrid is in fact sympathetic, compassionate and even sentimental. When he needs to leave the baby, he sadly says goodbye to him; he “[bends] his great, shaggy head over Harry and [gives] him what must have been a very scratchy, whiskery kiss” and then suddenly lets out ‘a howl like a wounded dog’” (PS 22), “taking out a large spotted handkerchief and burying his face in it” (PS 23), crying over the tragedy inflicted on the Potters. Together with the auditory imagery, and details such as a “large spotted handkerchief”, Hagrid creates a comic effect.

When he appears for the second time, Hagrid once again saves Harry this time from the clutches of the Dursleys. With all sorts of eccentric things he has in his pockets, such as “a copper kettle, a squashy package of sausages, a poker, a teapot, several chipped mugs and a bottle of some amber liquid” (PS 56), Hagrid is not the ideal guardian; yet he does his best to protect Harry and stands up to Uncle Vernon calling him “yeh great prune” (PS 56), celebrates the boy’s birthday and explains that he is there to take the boy to his world. Seeing that Harry does not know that he is a wizard, and is utterly clueless about how his parents died, Hagrid patiently explains to Harry who he is and how he got the scar on his forehead. Even though he is warm and respectful toward Harry, he loses his temper when Aunt Pettunia scorns her sister and Uncle Vernon refuses to pay anything “for some crackpot old fool to teach him magic tricks” (PS 68); he cannot stand Albus Dumbledore being insulted and turns his magical umbrella to Dudley:

there was a flash of violet light, a sound like a firecracker, a sharp squeal and next second, Dudley was dancing on the spot with his hands clasped over his fat bottom, howling in pain. When he turned his back



on them, Harry saw a curly pig's tail poking through a hole in his trousers. (*PS* 69)

Hagrid continues to guide Harry on his journey to get used to the new world and to be a part of it. As the first guidance, Hagrid helps Harry learn about the small fortune his parents left and gives him the first birthday present he has ever received: a beautiful snowy owl, Hedwig, which makes the boy so happy that “[h]e couldn't stop stammering his thanks, sounding just like Professor Quirrell” (*PS* 92). Thus, as his guardian, Hagrid gives his first “magical agent” (Propp 43) to Harry: an animal is “directly transferred” to the hero (Propp 44).

The giant takes care of Harry during the academic year as well; he kindly asks Harry to join him for tea in his cottage, which the boy always happily accepts. When Harry goes to Hagrid's with his friends, he knows that he and his friends, Ron and Hermione, are always welcomed and that their questions will be answered. In fact, Hagrid's indiscretion is what arouses the children's curiosity on the mysterious events going around in Hogwarts. For instance, when the children mention encountering a monstrous three-headed dog in school, the giant tries to dissuade them from further investigating it, uttering “Now, listen me, all three of yeh – yer meddlin' in things that don' concern yeh. It's dangerous. You forget that dog, an' you forget what it's guardin', that's between Professor Dumbledore an' Nicolas Flamel – ” (*PS* 209), pronouncing the name which triggers the children to carry out a detailed research on the name.

An additional flaw in Hagrid is his enthusiasm and insatiable interest in dangerous animals, which usually cause him, and the others, trouble. Having always wanted to have a dragon, Hagrid wins a dragon egg in a card game with a stranger after a few drinks. Later, Hagrid remembers that he not only won the egg that night, but also explained to the stranger how to get past the three-headed dog protecting the precious Philosopher's Stone in Hogwarts;

thus, he is partially responsible for the danger Harry encounters at the end. As a fiery and impulsive man, Hagrid neither contemplates what he has said, nor the possible consequences of having a dragon as a pet. Without even considering that it is illegal to breed a dragon, or that he is living in a wooden hut, the giant happily accepts the egg. However, when the dragon, Norbert, gets out of the egg, it starts burning and hurting its owner. Hagrid realizes the mistake he made and acknowledges that he needs to give it away. In contrast to the adult giant's incautiousness, imprudence and negligence, the children are much more sensible, sound and practical. Even though Hagrid cannot solve the impending troubles Norbert will cause, the children remember that Ron's elder brother Charlie is studying dragons and can take care of it. Hence, as Colin Manlove notes, in this alternative world, the children appear normal compared to the peculiar adults (2003: 188), which is clearly visible in their relationship with Hagrid.

#### **4.3.2.2. Ron and Hermione**

In Harry's battle against evil, it is Ron and Hermione who give him absolute help and support. Ron is the first friend Harry makes in Hogwarts; in fact the Weasleys help the confused boy who cannot find Platform 9  $\frac{3}{4}$  without knowing that he is the Harry Potter, which shows the family's innate kindness and goodwill. Coming from a financially challenged all-wizard family, Ron is a delightful and amusing character with his elder brother's old wand and old rat, Scabbers, and "flaming red hair" (*PS* 111). As Ron displays his loyalty to his friend, he is just the person Harry seeks to be friends with. When Draco Malfoy pays a visit to their compartment to meet Harry, he warns him that he should be vigilant or else he might "go the same way as [his] parents [who] didn't know what was good for them, either" (*PS* 120), and Ron challenges Malfoy, red in the face.

Having brilliant and exemplary brothers, Bill who was Head Boy and Charlie captain of Quidditch; as well as two mischievous and jokester brothers, Fred and George; Ron is not a charismatic or poised boy. Thus, when he looks at the Mirror of the Erised, he envisions himself as Head Boy and Quidditch Captain holding the House Cup (PS 228).

Although he does not approach this image of himself, with his bravery he acts like a true hero and helps Harry save Hermione from the troll. When Harry tries to make sure Hermione leaves the toilet safely, Ron confuses the troll. Although Harry hurts the troll bravely, it is Ron who deals the last blow:

Hermione had sunk to the floor in fright; Ron pulled out his own wand – not knowing what he was going to do he heard himself cry the first spell that came into his head: ‘*Wingardium Leviosa!*’  
The club flew suddenly out of the troll’s hand, rose high up into the air, turned slowly over – and dropped, with a sickening crack, on to its owner’s head. The troll swayed on the spot and then fell flat on its face, with a thud that made the whole room tremble. (PS 192)

Compared to Ron’s invariable charm as a lovable and humorous friend, Hermione has a less promising entry. As if to compensate for her Muggle parents, Hermione tries hard to excel in magic and thus studied the course books before getting on the train. She ridicules Ron’s unsuccessful spell on Scabbers and annoyingly remarks:

Are you sure that’s a real spell? Well, it’s not very good, is it? I’ve tried a few simple spells just for practice and it’s all worked out for me. Nobody in my family’s magic at all, it was ever such a surprise when I got my letter, but I was ever so pleased, of course, I mean, it’s the very best school of witchcraft there is, I’ve heard – I’ve learnt all our set books off by heart, of course, I just hope it will be enough (PS 117)

Hermione’s obsession with excellence and good grades is not only irritating for the students but also for the teachers, such as Snape who ignores Hermione’s hand in the air and eventually snaps at her, “Sit down” (PS 151). Hermione is also a keen follower of the school rules and constantly attempts

to restrain Harry from breaking them because, for Hermione, the worst thing that can ever befall them is to be expelled, which, to her, is worse than being killed (*PS* 177). When she overhears that Harry and Malfoy will have a wizard's duel that night, Hermione articulates "you *mustn't* go wandering around the school at night, think of the points you'll lose Gryffindor if you're caught, and you're bound to be. It's very selfish of you" (*PS* 169). When she cannot dissuade Ron and Harry, Hermione challenges them once again threatening to report the event to Ron's elder brother Percy, the Prefect (*PS* 170).

Even though Ron portrays her as "a nightmare" (*PS* 187), the relationship of the three changes dramatically when Hermione expresses her gratitude to Ron and Harry for saving her life, by lying to Professor McGonagall. When the professor asks why the boys are not in their dormitory, Hermione explains that they were looking for her:

I went looking for the troll because I – I thought I could deal with it on my own – you know, because I've read all about them [...] If they hadn't found me, I'd be dead now. Harry stuck his wand up its nose and Ron knocked it out with his own club. They didn't have time to come and fetch anyone. It was about to finish me off when they arrived (*PS* 193).

From that moment onwards, the three become really close friends and Hermione understands that abiding by the school rules at all costs is not as important as friendship, courage and loyalty. Thus she contentedly contributes to Harry's quest against evil and helps him with her formerly annoying yet quite crucial, intellectual capability, knowledge and research skills.

As a typical hero, Harry needs to succeed in a number of tests with his friends before his final encounter with the arch villain. The children's adventures and trials begin when Hagrid unintentionally discloses Nicolas Flamel's name. Harry remembers that his name is mentioned on Dumbledore's wizard card as the headmaster's partner in alchemy studies: Hermione brings a book

explaining that Flamel is the maker of the Philosopher's Stone. In a detention the children coincidentally discover the relationship between the Stone, Fluffy and the person who is trying to steal it.

With the help of a series of coincidences, Harry soon discovers more the mystery around the Stone and who is after it. One night when Harry, Ron, Hermione, Neville and Draco are caught wandering in the corridors late at night, Professor McGonagall assigns them to help Hagrid in the Dark Forest which "hides many secrets" (*PS* 274). Going deeper into the forest, Harry soon sees a "hooded figure [that] came crawling across the ground like some stalking beast...The cloaked figure reached the [dead] unicorn, it lowered its head over the wound in the animal's side, and began to drink its blood" (*PS* 277). This horrifying scene is explained by a centaur who says that drinking unicorn blood is used by a person on the verge of death to "stay alive long enough to drink something else – something that will bring you back to full strength and power – something that will mean you can never die" (*PS* 280), the centaur asks whether Harry is aware of what is hidden in the school, the Philosopher's Stone (*PS* 280). When Harry affirms that he knows about the Stone, the centaur asks, "Can you think of nobody who has waited many years to return to power, who has clung to life, awaiting their chance?" (*PS* 280), and reveals the long dreaded and alarming truth: Voldemort is back and very close to Harry. Thus, the centaur helps Harry to put together the pieces of the puzzle. Up until that night, the children had already learned that the Philosopher's Stone, which was made by Dumbledore's friend Nicolas Flamel, was kept in Gringotts until an unsuccessful robbery attempt. Then the Stone was brought to Hogwarts. Afterwards, Dumbledore borrowed Fluffy to guard the Stone. However, Hagrid told a mysterious stranger he met in a bar how to get past the dog. The Dark Lord who desperately wants to return to life will seize his opportunity to steal the Stone. Thus, this episode not only serves an exciting and mysterious episode in the novel, but also initiates a number of trials preparing him to the final one with Voldemort, who has

demonstrated his depravity and cruelty outwardly for the first time by killing a unicorn and drinking its blood.

Upon realizing Voldemort's agenda, Harry declares his determination to fight against Voldemort, and as his helpers, Hermione and Ron dedicate themselves to this cause and do everything in their power, including self-sacrifice to help the hero achieve success. Each with his/her own strengths and weaknesses, the children overcome one challenge after another thanks to Hermione's knowledge and reason, Harry's bravery, practicality and flying abilities and Ron's mastery at chess. Thus, together with his friends, Harry passes a number of trials, all proving his competence in dealing with challenges that lead him to defeating Voldemort.

The first test they need to pass is Fluffy. Remembering what Hagrid earlier said about the dog, Harry blows the flute the giant gave him and puts the animal into sleep. In the next room a strange plant that twists its "snake-like tendrils" around them awaits the children (*PS* 298). While Harry and Ron are tightly bound, Hermione manages to free herself and identifies the plant as a "Devil's Snare" which, as they learned in Herbology, "likes the dark and the damp" (*PS* 299). However it is choking Harry who suggests lighting a fire to kill the plant. Even though Hermione is quick to remember the theory, the first idea that comes to her mind is to get some wood, upon which Ron cries "Are you a witch or not?" (*PS* 199), which suggests that the children compensate for one another's flaws and that is the secret that eventually carries Harry to victory.

After collaborating in their efforts, the children finally save themselves to continue with the next room, "a brilliantly lit chamber...full of small, jewel-bright birds, fluttering and tumbling all around the room" (*PS* 300). At the other side of the room, there is a heavy, wooden locked door. Seeing that the birds are shiny, they notice that in fact they are flying keys. Harry quickly

looks around and finds broomsticks, and thus the three kicks off into the air chasing the “big, old fashioned” (*PS* 301) key. Soon after, as “the youngest Seeker in the century” (*PS* 301), Harry spots the right key, corners it with his friends and grabs it.

The following chamber is designed as a huge chess-board on which the children themselves need to be chessmen. Being the only one who excels in chess, Ron asks Harry to take the place of the bishop, Hermione the castle and he gets to be the knight. Playing with animated chessmen, the children experience “real shock” when they lose a knight because “The white queen smashed him into the floor and dragged him off the board, where he lay quite still, face down” (*PS* 304). With every piece lost, the white pieces demonstrate similar ruthlessness. Then Ron decides to sacrifice himself for his friends by letting them pass to the next room, upon which the other two protest but Ron maturely says, “That’s chess. You’ve got to make some sacrifices!” (*PS* 304) which reveals how noble and generous Ron really is.

Sadly and anxiously leaving Ron behind, Harry and Hermione go to the next room where there is a dead troll; they gladly continue to the subsequent chamber that has a table with seven different shaped bottles and a riddle. The moment they step into the room, a fire springs up in the two doorways; the door opening to the previous one is lit with purple flames, while the one opening to the next is in black. As Hermione explains, it is not magic but logic that they need to use because everything needed is in the riddle, “Seven bottles: three are poison; two are wine; one will get us safely through the black fire and one will get back through the purple” (*PS* 307). After contemplating on the riddle for some time, Hermione concludes that Harry should drink the smallest bottle so as to get through the black flames. Arranging how his friends should leave and get help, Harry asks Hermione to drink first, drinks his own potion and prepares himself for the big encounter. Up to this point in the story Harry and his companions act together in perfect

solidarity. Each of the children manages to decipher the puzzle encountered through innate characteristics or talents, leaving the final encounter with the villain to the real hero, Harry, who has to face and beat the villain alone, with his own aptitudes and merits.

#### **4.3.2.3. Albus Dumbledore**

In a magical world where “the government is ineffective and almost ridiculous” (Grimes 95), Dumbledore controls Hogwarts skillfully with his wisdom and benevolence. Although the old and wise wizard is considered as “the greatest wizard of modern times” (*PS* 114), Dumbledore is gentle and humane in his relations with Harry.

Initially known to Harry as a picture on the “Famous Witches and Wizard” card, Albus Dumbledore appears in the most crucial moments when Harry needs him the most as when he had to be displaced as a baby before any harm done, or when Harry needs to be saved from Quirrel’s clutches. Playing “something of a grandfather figure to the orphaned boy, indulgently allowing him more independence than a father might” (Pharr 60), Dumbledore encourages and guides Harry into realizing his own potential. Thus, without interfering in Harry’s personal choices and without revealing much, Dumbledore lets Harry discover who he really is by letting him make his own mistakes; the headmaster wisely reserves his opinion but provides essential information when Harry is ready to process. It is Dumbledore who saves Harry from indulging in fantasies prompted by the images in the Mirror of the Erised. Yet it is also the headmaster who has let him discover the mirror in the first place. As he suggests, Dumbledore has been aware of Harry’s regular visits to the mirror and has permitted it, possibly to prepare him for the final quest where Harry has to know how to use the mirror to attain the Stone.



Likewise, it is Dumbledore who sends the Invisibility Cloak to Harry; knowing that Harry's father, James, "used it mainly for sneaking off to the kitchens to steal food" (*PS* 322), Dumbledore encloses a note saying "It is time it was returned to you. Use it well." (*PS* 218). Possibly knowing that Harry might attempt to prevent Voldemort, the wise wizard sends this magical agent (Propp 43) that can help the boy. When Harry forgets the Invisibility Cloak on the top of the tower the night he gives Norbert, Hagrid's dragon, to Charlie, Dumbledore returns it to Harry once again with a note pinned to it: "Just in case" (*PS* 282)

Grimes believes that Dumbledore is like the kings in fairy tales who reward the hero in return for their good deeds (95). Unlike a traditional headmaster, Dumbledore values certain things more than academic achievements or conformity to rules, such as talent and bravery, which he clearly demonstrates in his speech at the end-of-year feast. Congratulating Slytherin on the points they have accumulated, Dumbledore announces that he has "a few last minute points to dish out":

First – to Mr Ronald Weasley for the best-played game of chess Hogwarts has seen in many years, I award Gryffindor house fifty points [...] Second – to Miss Hermione Granger... for the use of cool logic in the face of fire, I award Gryffindor house fifty points [...] Third – to Mr Harry Potter [...] for the nerve and outstanding courage, I award Gryffindor house sixty points [...] There are all kinds of courage. It takes a great deal of bravery to stand up to our enemies, but just as much to stand up to our friends. I therefore award ten points to Mr Neville Longbottom. (*PS* 328-329)

Thus Dumbledore does not punish the students for their violation of rules but instead promotes their courage and good will.

#### 4.3.2.4. Minerva McGonagall

Although she appears more distant to her students and stricter about school rules than Dumbledore, Professor McGonagall, the head of Gryffindor House, is another one of the teachers that aids Harry during his self-realization and quest. As in the cases of many other characters in the Harry Potter books, the professor's name also reveals her character. Her initial name, "Minerva", which is the equivalent to "Athena" in Roman mythology, suggests her appreciation of wisdom and virtue as well as her strong personality. The professor is a talented witch as well as a fair, nervous and strict teacher, "not a teacher to cross." (*PS* 147) With her sensitivity to school rules, she is akin to an exaggerated version of Hermione. Unlike Dumbledore who values courage and good intentions, Professor McGonagall prioritizes discipline and order over other values. For her, there is nothing more disturbing than four students wandering in the school corridors late at night. When she sees Harry, Ron, Hermione and Neville one night, she cries, "I'm disgusted [...] Four students out of bed in one night! I've never heard of such a thing before!" (*PS* 263).

Despite her sternness, Professor McGonagall is another teacher who helps Harry to acquire a magical agent. Shocked though she is to see what Harry is capable of doing on a broomstick, partly due to his natural talent and partly due to the breach of another rule, Minerva McGonagall takes Harry to Oliver Wood and introduces him as Gryffindor's new Seeker (*PS* 165) knowing that a first year student is not allowed to be in Quidditch team. Yet, for Harry's sake, Gonagall offers to talk to Dumbledore to "bend the first-year rule" (*PS* 166). She further facilitates the procedure for Harry by sending him a brand-new broomstick, a new Nimbus Two Thousand (*PS* 179).

#### 4.3.2.5. Severus Snape

In the absence of Voldemort, Snape appears to be the villain of the story. With a name that sounds like “snake” or “snap”, and with “cold and empty eyes” that “made you think of dark tunnels” (PS 150), the professor hardly stirs a positive image. After his first Potions lesson with Snape, Harry is convinced that his professor hates him, which soon becomes a mutual feeling. Not as “accommodating” (Whited 59) as other professors, Snape debases his students while asserting his superiority. When Harry, Ron and Hermione learn that Snape has always been interested in Dark Arts (PS 141), they notice that the professor is limping (PS 197) and overhear that the reason for Snape’s injury is Fluffy (PS 199), so they conclude that Snape has a secret agenda. Their suspicions are aggravated during a Quidditch game when Harry loses the control of his broomstick while Snape has his eyes fixed on him and is muttering continuously (PS 206). It is only when Hermione sets Snape’s robe on fire that Harry can regain his control. This is enough for the children to be convinced that Snape is the villain they have to fight back, and neither Hagrid nor Professor McGonagall can persuade them to do otherwise. When they see Quirrell arguing with Snape, they misconstrue the picture and conclude that “the Stone’s only safe as long as Quirrell stands up to Snape” (PS 246).

It is the very last moment of confrontation that shows Harry how wrong and immature their *snap conclusion* on Snape was. Almost justifying Harry’s misevaluation of Snape, Quirrell says, “Yes, Severus does seem the type doesn’t he? So useful to have him swooping around like an overgrown bat.” (PS 310). Quirrell continues to enlighten Harry that it was not Snape but himself who tried to kill him.

‘Your friend Miss Granger accidentally knocked me over as she rushed to set fire to Snape at that Quidditch match. She broke my eye contact with you. Another few seconds and I’d have got you off that broom. I’d have managed it before then if Snape hadn’t been muttering a counter-curse, trying to save you.’

‘Snape was trying to *save me*?’

‘Of course [...] Why do you think he wanted to referee your next match? He was trying to make sure I didn’t do it again. Funny, really...he needn’t have bothered. I couldn’t do anything with Dumbledore watching. All the other teachers thought Snape was trying to stop Gryffindor winning, he *did* make himself unpopular. (PS 310-311)

Quirrell also explains the enmity between Snape and Harry’s father, which is the reason why the professor mistreats the student. Even though Snape has a grudge against Harry, he never had the intention of killing him. Although Harry and his friends misjudge the professor, they are not alone in their mistake: apparently the professors, too, had their reservations about Snape’s motive when he volunteered to referee the Quidditch match. In addition, Snape also ill-treats simply because he is indebted to James Potter whom he hated back in his school years. Hence, although Snape is a helper, his real agenda and motive are kept hidden until the very end and he seems to impede Harry’s life rather than facilitating it.

It is due to this ambiguity that Abanes and Arms criticize Harry Potter books arguing that “evil and good are ambiguous and shifting” (qtd. in Lurie 121). Unlike *The Lion, the Witch and the Wardrobe*, where good and evil are clearly distinguishable, in Harry Potter books “harmless and innocent characters turn out to be working for dark forces, and wicked-looking characters are revealed to be the messengers of light [...] The world of Harry Potter is complex and ambiguous and fluid.” (Lurie 121)

#### **4.3.3. Evil**

Neatly combining the ideas of theft and death in his name (Lurie 115), Voldemort represents the controlling yet destructive force of evil. Passionate for power, Voldemort gathered followers around him, gradually taking over while killing anyone who objected to him. When he was refused by the Potters, he killed the husband and wife, hoping to do the same to their baby as

well. After his evil curse failed on Harry, Voldemort vanished, from which Hagrid deduces “Dunno if he had enough human left in him to die” (*PS* 67).

Even though Voldemort remains absent and silent for many years, the terror he has caused is still present as no one other than a few dares to pronounce his name, which aggravates his power and signals the horror of his return. With a voracious desire to reclaim his being and immortality, Voldemort is ready to commit an act as cruel as killing a unicorn and drinking its blood.

In his attempts to cling on to life, Voldemort uses an agent, Professor Quirrell and lives at the back of his head, sharing his soul and body, and signifying the tempting and consuming voice of evil. Like the snake he is associated with, Lord Voldemort insidiously hides under Quirrell’s turban waiting for the right moment to acquire the Stone that will make him powerful again.

Voldemort’s choice of Quirrell as his host is another indicator of his cunning mind as no one other than Snape suspects “p-p-poor st-stuttering P-Professor Quirrell” (*PS* 310) who is a weak man that had dedicated himself to the Dark Lord yet is only manipulated by him. Quirrell admits:

Sometimes [...] I find it hard to follow my master’s instructions – he is a great wizard and I am weak – [...] I met him when I travelled around the world. A foolish young man I was then, full of ridiculous ideas about good and evil. Lord Voldemort showed me how wrong I was. There is no good and evil, there is only power, and those too weak to seek it – Since then, I have served him faithfully, although I have let him down many times. He has had to be very hard on me [...] He does not forgive mistakes easily. When I failed to steal the Stone from Gringotts, he was most displeased. He punished me...decided he would have to keep a closer watch on me... (*PS* 312-313)

Castigating Quirrell, Voldemort compels the man to do whatever he commands, yet Quirrell fails him once again when he cannot understand how to acquire the Stone using the Mirror of the Erised. Then a voice that “seemed to “come from Quirrell himself” (*PS* 314) orders the man to use Harry.

Having seen the mirror before, Harry knows that he should lie about what he sees. When he looks at the mirror:

He saw his reflection, pale and scared-looking at first. But a moment later, the reflection smiled at him. It put its hand into its pocket and pulled out a blood-red stone. It winked and put the Stone back in its pocket – and as it did so, Harry felt something heavy to drop into his real pocket. Somehow – incredibly - *he'd got the Stone.* (PS 314)

Although he succeeds in seeing as well as obtaining the Stone, Harry lies to Quirrell saying he only saw himself shaking hands with Dumbledore after winning the House Cup for Gryffindor. While Quirrell himself is deceived by this, the voice warns him that the boy is not telling the truth and demands talking to him himself. When Quirrell unwraps his turban, Harry sees that there is a face at the back of Quirrell's head, Voldemort:

there was a face, the most terrible face Harry had ever seen. It was chalk white with glaring red eyes and slits for nostrils, like a snake.

'Harry Potter...' it whispered.

[...]

'See what I have become? Mere shadow and vapour... I have form only when I can share another's body...but there have always been those willing to let me into their hearts and minds (PS 315-316)

Knowing that Harry has the Stone, Voldemort claims it and offers something unacceptable to him: "Better save your own life and join me...or you'll meet the same end as your parents...They died begging me mercy..." (PS 316). Enjoying the pain he has inflicted on Harry by mentioning his parents' death, Voldemort smiles and orders Quirrell to seize him. Nonetheless, when Quirrell catches the boy, he experiences a terrible pain, as if burning, upon which in absolute villainy and selfishness Voldemort remarks, "Then kill him, fool and be done!" (PS 317). However, Dumbledore is reported, in the next chapter, to have saved Harry. Voldemort, on the other hand, is "still out there somewhere, perhaps looking for another body to share" (PS 329). He has left Quirrell there to die, which, Dumbledore interprets, indicates that he "shows just as little mercy to his followers as his enemies." (PS 329)

## CHAPTER 5 CONCLUSION

This dissertation has aimed to analyze C. S. Lewis's *The Lion, the Witch and the Wardrobe*, Philip Pullman's *The Subtle Knife*, with references to *The Golden Compass*, and J. K. Rowling's *Harry Potter and the Philosopher's Stone* in terms of their employment of traditional elements of fairy tales, fantasy and romance. Having defined the characteristics of the genres, the study has expanded on the presentation of alternative worlds, the quest and good versus evil as an element of the quest.

In Lewis's book, discovering a magical wardrobe that opens to a fantastic world with its own time, the Pevensie children go through a quest against the White Witch, who is an archetypal villain embodying elements of fairy tale and romance. As opposed to the Witch's uncontaminated malice represented with immobility and winter, Aslan's kindness and nobility is revealed through his rich golden color as well as abundance and regeneration in nature. It is through Aslan's guidance and compassion that the children discover their strengths.

In their quest, the children not only learn benevolence and humility but also the true meaning of being a family. While in the earlier pages of the novel, the family ties are presented as loose, the family bonds are never again to be torn after Edmund's atonement; when Edmund is wounded in the war, Lucy heals him with the magical elixir and confirms the reunion as well as a spiritual rebirth for Edmund. The change in and the strength of the familial bonds during the time the Pevensies rule Narnia can also be observed in the scene where all four of the Kings and Queens go after hunting a beast before going back into the wardrobe again. Speaking the elevated language of medieval romances, Peter suggests, "Fair Consorts, let us now alight from our horses

and follow this beast into the thicket; for in all my days I never hunted a nobler quarry.” (*LWW* 194), and the other “fair friends” answer collectively and act in a total harmony. Even the tension between Peter and Edmund has been resolved since the younger brother is no longer a “poisonous little beast”, but a “fair brother”, which proves how much has changed in them since they first came to Narnia.

Apart from the cooperative change that they endure, the children also go through individual transformations as well. Relating this alteration to the fantastic setting of Narnia, Martha C. Sammons believes that Lewis’s major concern is to make a “serious comment about the real life of humans” since it is only through “unusual” scenes and events set in a “never-never land” can he convey a positive view of man and show that even the most insignificant person has the potential of being a hero. Hence, in this magical world where the hero encounters bizarre challenges, the quest of the hero symbolically refers to an inner journey which is commonly one’s search for God or his own identity (74). The most outstanding inner change is seen in Peter, the eldest brother who grows from a mischievous young boy into a magnificent king and commander. Edmund also experiences the transformation from being a malignant and gluttonous boy to a hero fighting diligently for a good cause. Having recovered from the White Witch’s seduction and greed, Edmund understands genuine compassion and generosity.

As opposed to Lewis’s fairy-tale land Narnia where good and evil are free of ambiguity or confusion, Pullman’s universes are multi-layered and thus ambiguous. Relying on contemporary science, Pullman’s universe is composed of millions of worlds that are connected to each other, enabling the characters to travel back and forth. Like Lewis, Pullman also utilizes traditional elements such as flying witches and magical agents, yet adorns them with the fresh perspective of fantasy rather than the stereotypes of the fairy tale.



While Lewis's world celebrates union and bonding, Pullman elaborates the theme of separation. Starting with Lyra's family, the events continuously reinstate that the adults cause severance. As a twelve-year-old-child who was left in the foster care of Jordan College, Lyra assumes Lord Asriel to be her uncle. Nonetheless, later on she discovers that she is the illegitimate child of Lord Asriel and Mrs. Coulter who are attractive, powerful, glamorous and too dedicated to their own cause to care for their daughter. Lord Asriel challenges God and is accepted as a great hero by everyone except his daughter who loses his best friend in his experiment. Mrs. Coulter on the other hand is vicious enough to be a child-murderer for the Church and is ready to slaughter her daughter who will "fall again" and end the Church's monopoly. Tangled in a family with such complicated problems, Lyra grows up separated from her parents under the care of Ma Costa, a Gyptian, and the Master of Jordan. Unlike the Pevensie children who fight a stranger in another world, Lyra has to fight an evil too close: her own parents from whom she cannot escape despite the multitude of worlds.

The theme of separation is further elaborated when the Gobblers, the General Oblation Board, abducts children to experiment on Dust and detaches them from their daemons through "intercession". In their "Where is Home? An Essay on Philip Pullman's Northern Lights", Rustin and Rustin explain that these children are "of course literally severed from their homes and families as well as from aspects of themselves." They maintain:

The castrating mutilation visited on them and the horror this evokes draws on unconscious infantile anxieties about bodily integrity as well as historical realities such as the use of brain surgery to deal with mental illness. The process of incision, it is announced, will involve the victim in not being able to remember who she is, what she saw, or what she heard. The idea that this can now be done with less disturbance and without blood, as it were by laser, is a nice modern touch. (97)

Pullman represents the terror through the suggestive and memorable portrayal of Tony Makarios who, after being separated from his daemon, holds on to a

piece of dried fish, “as a kind of comforter” (Rustin & Rustin “Where is Home” 99).

In Pullman’s world where nothing, neither souls nor parenthood are stable, dependable and comforting, it is the Church that poses the greatest threat of all. Unlike Lewis who creates his own mythology with a golden lion bearing noticeable similarities to Christ, Pullman uses the key institutions and events in Christianity in an effort to criticize not only the institution but also Lewis. Disapproving of Lewis’s imposition of his religion, Pullman includes “a set of unvarnished Christian institutions and concepts” (Gooderham 156) to his narrative and depicts a Church that is far from Aslan’s self-sacrificing, benevolent and forgiving nature. For Pullman, Church is “totalitarian”, (Bird 118) and its major concern “is not worship but a concerted effort to eradicate those elements that might threaten its absolute power” (118). Thus the Church in *His Dark Materials* declares an open war against free will and consciousness and goes so far as to *cut* children’s souls even if it means their death.

Comparing Lewis’s and Pullman’s religious perspectives, Naomi Wood explains:

Lewis, a Christian whose doctrine is informed by his saturation in the writings of Medieval Europe and the theology of St. Augustine, posits a divinely established order with a built-in hierarchy “that consist[s], in descending order, of God, men, women, and animals” Pullman, in the republican tradition of Blake and of Milton’s political writing, depicts corrupt ecclesiastical and political authorities to whom allegiance would be evil. Generally speaking, Lewis is Augustinian on obedience and the Fall, while Pullman is closer to gnostic theology. In his monograph on *Paradise Lost*, Lewis asserts that obedience to authority is decorous and appropriate, even beautiful; we consent to submit, recognizing authority’s right to control knowledge and power. Eve’s sin was her desire to become godlike in knowledge and thus to rival God. (239)

As opposed to Lewis’s more conventional and classical view of Christianity, obedience and women, Pullman embraces a more secular and skeptic

approach and regards knowledge and consciousness as the key to adulthood. Thus, unlike Lewis's *traditional* gender roles assigned to both good and evil women, Lucy and Susan as well as the White Witch, Pullman creates stronger, rebellious and unpredictable female characters such as Lyra and Serafina Pekkala.

In Pullman's books, it is not only the Church's deeds but also parental problems that are common for all the worlds. Similar to Lyra's history of family, the second protagonist Will is also struggling with an equally confusing family. Will helps and protects Lyra, this weird and wild girl, who promises to assist him in finding his father because she has a magical device, the alethiometer. This coalition in their quests lies not only in their similar and entangled destinies but also in the disturbing figures that surround them. In this surprising universe, it is not only parents or religious authorities that constitute danger; the children are feeble and susceptible in other worlds because there is hardly any reliable adult or child to trust. Thus, they are more vulnerable to being manipulated or tricked. The drivers who almost cause Lyra's death, sinister Sir Charles who appears only to help has his own agenda, the inspectors trying to learn about Lyra and Will, or strange men struggling to find out more about John Parry, the Specters ready to haunt them when they grow up, Cliff-ghasts that attack randomly, or blood-thirsty children ready to kill them all represent the daunting figures who terrify the children and oblige them to seek refuge in each other. Owing to the despair, hopelessness, disillusionment and loneliness that surround the two, Will and Lyra turn to each other for companionship.

The children also understand the value of building politically correct alliances. For Lyra, for instance, this quest offers the opportunity to make true friends and comrades such as the Gyptians, Ma Costa, Fader Coram and John Faa; Iorek Byrnison, the armored bear; the witch queen Serafina Pekkala, and Lee Scores. All these adult characters assume the role of Lyra's foster parents

and happily escort the child on her dangerous journey to the North. Serafina puts Lyra in the place of her long dead son; likewise, Lee who does not have a child admits that the girl is very dear to him, and he would do anything for her. Iorek, on the other hand, reclaims his amour and his kingdom thanks to Lyra who saves him from prison. Thus, Lyra fills a gap in the life of each and every one of these characters; she, in return, gets to know different groups living in her world as well as seeking protection from them. As for the Gyptians, Lyra learns the true story of her parents from them, and is now more adept at understanding what surrounds her in this turmoil where a child with antagonistic, selfish and arrogant parents cannot survive without new adult allies each of which possesses superior qualities; such as being a fierce and mighty fighter (Iorek), being a witch queen (Serafina), and possessing a fast balloon (Lee). Thus, with these acquaintances that she makes, Lyra gathers people around herself that love her and take her part in the grand war in which she will play the role of Eve.

Although Rowling's magic world is not as pessimistic or ambiguous as Pullman's, it is still more complicated than Lewis's fairy land. Similar to Pullman's world, in Harry's life as well members of the family, the Dursleys, fail to give the love and care Harry's friends or teachers provide. Compared to all the agony and restrictions he had to endure in Privet Drive, the alternative world gives Harry everything he could ever have imagined.

In this new world, Harry is no longer lonely. Longing for a family, Harry finds the shelter he could not find by his aunt. People around him enjoy his company and happily accept him to the family. Likewise, his teachers care about him and demonstrate their affection with the gifts he never received from his repugnant relatives. Hagrid buys him an owl, Dumbledore anonymously sends his father's invisibility cloak and Professor McGonagall buys a broomstick; Harry receives these presents not because he selfishly demands them but because "the givers warmly acknowledge his existence. By

having access to such basic needs and the possibility for healthy domestic ties, Harry enters a renewed state of innocence” (De Rossa 165-166). Manlove explains that from being alone, Harry gains a huge new family of the school and his life is “given structure and meaning” (2003; 186). Harry is no longer treated as a weird boy who is nothing but a burden; in this world Harry is not abnormal; he is there because he is special. His exceptional gift in flying on the broomstick is celebrated and rewarded by acceptance to Gryffindor Quidditch team as the youngest Seeker in the century. Thus, compared to Privet Drive, the unfamiliar world and Hogwarts feel more like home.

In “Wizardly Challenges to and Affirmations of the Initiation Paradigm in *Harry Potter*”, Deborah De Rosa suggests that the novel also discusses Harry’s “progression toward a healthy and responsible relationship to community” through the peer group which is “another microcosm” (179). De Rosa maintains that the new students experience some sort of “an initiation ritual” in the presence of their teachers and peers. Explaining the purpose of the ceremony, Professor McGonagall announces:

The Sorting Hat is a very important ceremony because, while you are here, your house will be something like your family within Hogwarts. You will have classes with the rest of your house, sleep in your house dormitory and spend free time in your house common room. The four houses are called Gryffindor, Hufflepuff, Ravenclaw and Slytherin. Each house has its own noble history and each has produced outstanding witches and wizards. While you are at Hogwarts, your triumphs will earn your house points, while any rule-breaking will lose house points. At the end of the year, the house with the most points is rewarded the House Cup, a great honour. (PS 126)

Soon after the ceremony, the students of the same house sit together and leave for the dormitory together. Since their achievements and failures will affect the entire house and its reputation, the students “ [a]ssume the responsibilities of citizenship in a pluralistic society” (De Rosa 179). Contrary to the negligent and self-centered Privet Drive, Harry finds himself in a world where

individual mistakes and recklessness can affect the whole community. Nonetheless, Harry discovers that it is not only impulsive decisions but also individual effort and virtues that can make a change in society – not only the house he is a part of, but also the whole world he belongs to. When the children decide to help Harry in his fight against Voldemort, their effort is rewarded and appreciated. Thus, the children comprehend that any decision they make can and will influence the whole community that they are a part of.

But Harry's life in Hogwarts is not without trouble either. Dealing with a chauvinistic bully Malfoy, and prejudiced Potions professor Snape, Harry understands that evil has managed to sneak into this safe school. Besides, the villain is not as straightforward as the White Witch; it is insidious, disguised and *double-faced*. Yet Harry overcomes his arch enemy through the skin-deep love that surrounds him as well as his friends.

All in all, the three novels share various similarities in that they follow the enlightening prescription of a romance hero or heroine who has a preexisting prophecy defining the task and the role. The hero leaves the familiar "home", experiences adventures that only prepare him for the ultimate quest against evil, acquires a magical agent through a guardian figure, goes through initiation and has a single combat with the villain where evil is punished. In all the novels analyzed, the protagonist – the Pevensie children, Will and Lyra, and Harry – fit into this basic frame. As opposed to the Pevensie children who defeat the villain, the White Witch; Will, Lyra and Harry can get this opportunity only in the final volumes of the series.

All as "orphans" (Will a "pseudo-orphan", and the Pevensie children are temporarily under the foster care of the professor), the children's destinies are delineated in prophecies which eventually take them from the familiar world and transport them into a "different" one where they can survive thanks to their individual merits, magical agents and guardians. The absence of parents

has a liberating effect on the children in that they freely cherish their adventures and quest, courageously fighting against evil. Nonetheless, the characters, being children, need assistance and support in the absence or deficiency of parents and thus learn the value of solidarity through friends. As in the cases of Lyra, Will, and Harry, it is the strength of the friendships that make that give them the motivation and bravery to pursue the quests.

Another conclusion to be drawn from the novels is that the contemporary children's fiction is gradually moving away from Lewis's moralistic and descriptive illustration of good and evil. Novelists like Pullman and Rowling defy the trenchant categorization of values in the face of the complexities of human nature: a character can mask the scoundrel within, the hero may have undeniable and frightening similarities with the villain, the evil may not necessarily be far away but can be the parent in the next room, the hero may not want to accept the responsibility, the troublesome professor may turn out to be a guarding angel. There is no longer "a happy enclosure of adult assurance", but rather "an annihilating gale of fears" (Manlove 2003: 199) that forces children to rebel against authority, form alliances and take the initiative to fight the evil which can come from anywhere. Thus, the children's literature hosts a gradual estrangement from the crystal clear distinctions of the fairy tale genre to a more shadowy, pessimistic, and ambivalent vision of the fantastic.

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