



universität
wien

DIPLOMARBEIT

Titel der Diplomarbeit

“Rowling’s Harry Potter and Stroud’s Bartimaeus:
The creation of fantastic worlds”

Verfasserin

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angestrebter akademischer Grad

Magistra der Philosophie (Mag. phil.)

Wien, 2009

Studienkennzahl lt. Studienblatt:

A 190 344 313

Studienrichtung lt. Studienblatt:

Lehramtsstudium UF Englisch

Betreuerin:

Univ.-Prof. Mag. Dr. Margarete Rubik

Table of contents

1. INTRODUCTION	2
2. THEORETICAL BACKGROUND.....	4
2.1 Children's literature	4
2.1.1 What is children's literature?	4
2.1.2 Topics in children's books	6
2.1.2.1 Ideology.....	6
2.1.2.2 Style and narration	7
2.1.2.2.1 Register and control	7
2.1.2.2.2 Narrative techniques	9
2.1.2.3 Intertextuality	10
2.2 Fantastic literature.....	11
2.2.1 What is fantastic literature?.....	11
2.2.2 Features of fantastic literature	14
2.2.2.1 History	14
2.2.2.2 Myths	15
2.2.2.2.1 The role of myths in fantastic (children's) literature	15
2.2.2.2.2 The myth of good and evil locked in battle.....	16
2.2.2.2.3 The (child) hero	17
2.2.2.2.4 The journey and the beasts met.....	18
2.2.2.3 Imagining the impossible.....	18
2.2.2.4 Narrative technique	19
2.2.2.5 Problematic aspects and criticism.....	22
2.2.3 The fantastic for children and youths	23
2.2.3.1 Characteristics	23
2.2.3.2 Psychological background	23
2.2.4 The attraction of fantasies for adults	24

2.3 Text worlds	25
2.3.1 Cognitive poetics	25
2.3.2 Text worlds	26
2.3.2.1 Possible worlds	26
2.3.2.2 Discourse worlds and text worlds	27
2.3.2.3 Sub-worlds	29
2.3.2.4 Connecting the literary and the real world	30
3. HARRY POTTER	32
3.1 Periods and requisites	33
3.1.1 Ancient period	34
3.1.1.1 Requisites inspired by ancient mythology	34
3.1.1.2 Original fantastic requisite.....	39
3.1.1.3 Employing the ancient period	40
3.1.2 Medieval period	41
3.1.2.1 Requisites inspired by the Middle Ages	41
3.1.2.2 Requisites from medieval tales and myths	42
3.1.2.3 Original medieval fantastic requisite.....	44
3.1.2.4 Employing the medieval period	45
3.1.3 The modern and contemporary period	47
3.1.3.1 Requisites from the Modern time and their usage	47
3.1.3.2 Usage of the contemporary period	49
3.2 The relationship between the different worlds	50
3.2.1 The Dursleys and the Weasleys.....	50
3.2.2 A robe and a night-gown	51
3.2.3 Hogwarts and other magical places	53
3.2.4 Traveling, competitions, and foreignness	54
3.2.5 "Ecklectic" technology and communication via owls.....	57
3.2.6 The ministry, the war, and Harry distrusted.....	59

3.3 Narrative technique	60
3.3.1 Narration and structure	60
3.3.1.1 Stream of consciousness	62
3.3.1.2 Flashbacks	63
3.3.1.3 Foreshadowing	64
3.3.1.4 Letters, songs, and a riddle	65
3.3.2 Language and style	67
3.3.2.1 Register and style	67
3.3.2.2 Neologism	68
3.3.2.3 Humor	69
4. BARTIMAEUS	72
4.1 Periods and requisites	73
4.1.1 Ancient period	74
4.1.2 Late medieval period	77
4.1.3 Modern and contemporary periods	80
4.1.3.1 The Modern time and its usage	80
4.1.3.2 The contemporary period	81
4.2 The fantastic world of Bartimaeus	82
4.2.1 The magicians	82
4.2.2 The commoners	84
4.2.3 The spirits	86
4.2.4 The Empire	89
4.3 Narrative technique	92
4.3.1 Narrators and main characters	93
4.3.1.1 Bartimaeus	93
4.3.1.1 Nathaniel	95
4.3.1.2 Kitty	96

4.3.2	Register and style.....	98
4.3.2.1	Metaphors and similes	98
4.3.2.2	Humor and/or rudeness.....	98
4.3.2.3	Other frequent stylistic elements.....	100
4.3.2.4	Neologism	101
5.	COMPARISON	103
5.1	History	103
5.2	Myths	104
5.3	Narrators and reliability.....	106
5.4	Comparison regarding aspects of children's literature.....	107
5.5	Neologism.....	108
5.6	Identification and ideology	109
5.7	The appeal to different age groups	111
5.8	The fascination of the fantastic worlds.....	113
	LIST OF WORKS CITED	116
	APPENDIX.....	119
	INDEX.....	123

1. Introduction

The general topics of this paper are the fantastic worlds of the *Harry Potter* series by J. K. Rowling and the *Bartimaeus* trilogy by Jonathan Stroud. I assume that the *Harry Potter* series is familiar to everyone reading this paper, as the texts have been exceptionally successful and popular for over a decade now. The *Bartimaeus* trilogy, although also a bestseller, is not so well-known, even less so outside the English-speaking world. The trilogy is marketed to a similar audience as *Harry Potter*, meaning primarily to children and youths. A summary of the trilogy will be given at the beginning of the corresponding chapter.

Both sequences are set in worlds where magic exists, though it can only be used by certain groups. There is a split in the fantastic world between the world of the magicians, an implausible one by rational standards, and that of people without magic, which is similar to the world of the readers. The reason why *Harry Potter* and *Bartimaeus* were selected for comparison in this paper was this division of the worlds. It was one of my aims to research how the actual world of the readers and the fantastic world of the text interact.

There are more elements that the two series have in common, apart from their evident audiences and the structure of the fantastic world. Both worlds are created in a basically similar manner: through a combination of already existing myths and new, unique elements. *Harry Potter* and *Bartimaeus* feature heroes that are children or teenagers, and who become the saviors of their world from evil and devastation. There are also a number of contrasts between the two sequences of books. Apart from the discrepancy in popularity just mentioned, the biggest diversity is found in the narration of the novels, as the style and structure are particularly different. Also, the role of magic and what the magicians stand for is significantly dissimilar in both fantastic worlds.

The differences and similarities just mentioned will be among the details to be discussed below. They will be analyzed in order to determine what makes these examples of fantastic literature so interesting to the broad masses. In the course of this discussion, it will also be explored what exactly about these texts appeals to different age groups. It is apparent that the series are categorized as children's and youth literature, but it is also clear that many adults read these books.

In this context, it will have to be asked what exactly defines literature for children and youths. The questions here are who decides which texts belong to this genre, what is seen as characteristic of it, and what problems arise connected to the expectations usually made of children's and youth literature. Some distinguishing elements of the genre will be explored, such as the narration of the texts, the style and register, the conflict about ideology and identification, and the use of humor and action. In the course of the paper it will be interesting to see how *Harry Potter* and *Bartimaeus* compare as regards these features.

Another genre that is relevant for the discussion of these two series is that of fantastic literature, frequently also referred to as fantasy literature. Here, the clear distinguishing of some terms will be important, as the discussion of the fantastic aspects is complex and still much debated by scholars. Then, I will introduce key concepts and features of this genre, and it will be analyzed in how far both sequences contain characteristic elements of fantastic literature and how these add to the fascination of the texts.

Connected to the questions of this genre, it will subsequently be investigated how the fantastic worlds of *Harry Potter* and *Bartimaeus* were created, with special focus on the importance of myths, legends, and history. As briefly mentioned above, it will be particularly central for this paper to explore how the fantastic worlds are created and how this fantastic world interacts with our actual world. There will therefore be a large section of analysis researching the connections between the Wizarding world, the Muggle world, and the reader's world, to take an example from *Harry Potter*.

After the chapters examining the theoretical backgrounds of children's and youth literature, of fantastic literature, and some relevant text world theory, the *Harry Potter* series and the *Bartimaeus* trilogy will thus be analyzed with frequent reference to the theoretical issues established in the preceding chapters. In the last part of this paper, the two sequences will be compared and the drawing of a conclusion about their fascination will be attempted.

2. Theoretical background

2.1 Children's literature

2.1.1 What is children's literature?

Defining children's literature appears to be an easy and straightforward matter at first thought. When asked what children's literature is, most of us would probably answer, literature that is read by children. However, even this seemingly straight-forward definition presents basic problems. Lesnik-Oberstein notes at the very beginning of her definition that children's books are a "category of books the existence of which absolutely depends on supposed relationships with a particular reading audience: children" (17). The word 'supposed' here already implies some difficulties that come with defining the genre, for, which books actually are children's books? Critics usually see books that are good for children, especially in the sense of emotional and moral values, as children's books. Lesnik-Oberstein criticizes that the criteria for deciding whether a book is for children often depends on whether critics think children will like the book. Cognitive issues, such as the level of vocabulary or cognitive development necessary to understand the book, are not thoroughly considered (see 17 f.).

Many critics agree that children need to be addressed differently than adults in fiction, and that there are significant differences between adult and children's literature. The opinion of Pamela Travers, the author of *Mary Poppins*, is very interesting here:

You do not chop off a section of your imaginative substance and make a book specifically for children for - if you are honest - you have, in fact, no idea where childhood ends and maturity begins (qtd. in Lesnik-Oberstein 20).

There is disagreement whether it is necessary that the adult author 'writes down' for children; there is even more disagreement on whether it is 'harmful' or just unintelligible for children to read literature that has not been aimed at this target group. Also, what exactly the differences are between children's and adult literature is a difficult question to answer. Children's books are frequently neither less serious nor less concerned with "'different' emotions: 'there is [...] no such thing as an exclusively adult emotion'" (Babbitt qtd. in Lesnik-Oberstein 25).

Moreover, in his introduction to children's literature, Hunt points out that children's books are often enjoyed just as much by adults. Many familiar characters have become part of those adults' psyche, and are not only a link to childhood, but also "to basic myths and archetypes" (*Introduction* 1). The role of adults in literature for children will be considered in more depth below.

A crucial issue in the discussion of children's literature is the "constant assumption of the existence of the (reading) child [...] as a unified, consistent, 'objective' 'child reader'" (Lesnik-Oberstein 22). There are certain devices by which the implied readers, children, are written into the text. Moreover, children are constructed in children's books

by a combination of textual devices, characterisation and assumptions of value position, [...] both as characters and as readers, as without sexuality, innocent, and denied politics [...]. As such they are seen as beings with a privileged perception, untainted by culture (Rose qtd. in Sarland, 50).

The roots of the concept of the reading child can be traced back to the ideals of Western liberal humanism, in turn deriving from classical Greek culture. These ideals are based on certain ideas of freedom, emotion, and consciousness. Also, children's literature is often described as "if it had been written by children expressing their needs, emotions and experiences" (Lesnik-Oberstein 25), implying that the author of children's literature has to become a child again.

Furthermore, some researchers of children's literature have suggested that the child 'is in the book'; meaning, the child reader 'identifies with the book,' or 'finds itself in the book'. Children's literature has been described as trying to move towards "an even better and more accurate inclusion of the 'child' in the book", since John Locke and Jean-Jacques Rousseau have 'discovered' childhood (Lesnik-Oberstein 26). The child readers are supposed to identify with the characters, and are then meant to assume the values of these protagonists. Subsequently, it would be undesirable to confront children with characters holding ideologically 'misguided' values. Nevertheless, it has been suggested that every text carries some kind of ideology, either overt or covert (see Sarland 51).

2.1.2 Topics in children's books

2.1.2.1 Ideology

Sarland starts his discussion of ideology in children's literature by stating that "[i]deology is a problematic notion" (42). The definition of 'ideology' given by Sarland is

all espousal, assumption, consideration, and discussion of social and cultural values, whether overt or covert. In that sense it will include common sense itself, for common sense is always concerned with the values and underlying assumptions of our everyday lives (42 f.).

When the debate about ideology in children's books began, it mainly focused on questions of didacticism and moral purposes. There have been two different views on the topic: on the one hand, it was argued that books are supposed to teach children something, to help them "to live well" (Inglis qtd. in Sarland 42). On the other hand, there was the opinion that children should gain "spontaneous pleasure" instead of being taught or kept "*profitably quiet*" (Darton qtd. in Sarland 42).

In the 1970s, the debate expanded and it was argued that most literature for children focused on the presentation of certain groups, whereas others were left out or portrayed negatively. Thus, a set of values of the white, male middle-class were said to be upheld in British children's literature. In a study from 1977, Bob Dixon

demonstrated the almost universally reactionary views on race, gender and class, together with a political conservatism, that informed most British children's books of the time (Dixon qtd. in Sarland 43).

This debate was almost entirely limited to the topic of over- and underrepresentation and did not stretch to more subtle techniques by which ideology was incorporated in texts (see Sarland 44).

In the discussion of ideology in children's books, Peter Hollindale distinguishes three levels of ideology. First, there is an evident level where ideology is openly presented, with the aim of teaching or proselyting. On the second level, world views are conveyed through the opinions of characters or otherwise incorporated in the text. World views are shown in a more passive and less overt manner. Finally, there is the third level on which ideologies are

conveyed though an “underlying climate of belief” that is “inscribed in the basic material through which fiction is built” (Hollindale qtd. in Sarland 49).

2.1.2.2 Style and narration

In books for children, limitation and restriction of register and sentence structure is seen as a benefit by some critics. The argument is that children would not be able to understand more complex compositions, which often results in “unoriginal phrasing and a tendency to summarize thought or action” (Hunt *Criticism* 101). More often than not, children’s books can be easily recognized because of this typical language. Although this style may be easy to read, it has been asked whether children do not rather need a wider range of language contacts (see Hunt *Criticism* 104f.). Literature can contribute to the development of the imagination and writing style, as it can present language different from the everyday speech usually used:

It is a notorious but ill-acknowledged fact that, as we grow older, our language tends to become tired and jaded [...]. Too often we impose our wearied neutralised language on our pupils; if we are not careful, we begin to expunge from our pupils everything that is vivid, startling, incisive, edgy, adventurous, or vulgar (Summerfield qtd. in Hunt *Criticism* 105).

The language of children’s books is often characterized by “a blend of cliché, spoken idiom, and simplification”, combined with frequent repetition. Originality is often achieved through theme or action rather than language and style (Hunt *Criticism* 107).

2.1.2.2.1 Register and control

When we start reading, we not only learn how the actual reading process works, but also what is pleasurable to read, and in addition, what good writing is; this knowledge is acquired in our socio-linguistic group, meaning the people around us. The style of a writer influences our appreciation and the pleasure gained from the text; an important element here is register (see Stephens 60). In children’s and youth literature there are several genres that have very distinctive and easily recognizable registers: fairy tales, ghost stories, school stories, romances, and so on. Often, a teenage narrator will use register characteristic of teenage register of the corresponding age and time (see Stephens 63f.).

Narration is usually presented in the present tense, in order to “convey an illusion of immediacy and instantaneity, suppressing any suggestion that the outcome is knowable in advance” (Stephens 65). There is frequently also a narrative voice which interprets the scene for the readers.

Most novels which are third-person narrations include at least one focalising character, and this has important implications for the kind of language used, because in the vast majority of books written for children there is only one such focaliser, who is a child (or ersatz child, such as Bilbo in *The Hobbit*) (Stephens 66).

Stephens argues that simplified lexis and grammar are typical in the narration of children’s literature. In youth literature, more complex focalization can be found.

Hunt describes the language of many children’s books as poor, as they “recycle” phrases which have been coined long before. Concerning C. S. Lewis’s *The Lion, the Witch, and the Wardrobe* Hunt criticizes that even best-selling novels such as Lewis’s might not present more distinguished language:

An author who lets his heroine ‘find’ herself three times in a hundred words or whose adjectival imagination goes no further than ‘strange’ or ‘little’ [...] is hardly stretching himself or his readers (Hunt *Criticism* 108f.).

Moreover, Hunt argues that many authors exercise control through their writing, they tell rather than show (see *Criticism* 110). A simple strategy often employed in books for children is the construction of point of view through representing spoken conversation, either in reported speech or in direct speech dialogues. The meaning of the statement is often complimented by subsequent narratorial tagging (see Stephens 67 f.).

Through the representation of speech acts, the narrator can exercise a varying degree of control, depending on the tagging added. When many tags are added, the readers are limited in their involvement and the interpretation becomes “closed”. Moreover, the fact that there are many tags implies that the audience “will need to have things explained and will need to have deductions made on its behalf” (see Hunt *Criticism* 112). The effects of tagging are an impression of simplicity of the text and maybe even that of patronizing. It can appear to prescribe thought, something that makes texts unsatisfactory, not only for children or teenagers (see Hunt *Criticism* 115f.). Also, Hunt argues that these “modes of telling and controlling” are ways to disguise didacticism “in the sense of deliberate

indoctrination or specific pedantry" (*Criticism* 117). This relates to the issue of ideology addressed above.

2.1.2.2.2 Narrative techniques

One of the characteristic features of contemporary literature for adults is the breaking or experimenting with the conventions of narration. Adult novels often feature stories of change and the unfamiliar; children's books, on the other hand, usually ask their readers to conform to the text and to learn the traditional conventions which "the best of contemporary fiction aims to break" (Hunt *Criticism* 121).

In fact, narrative technique is a good tool to show differences between texts written for children and adults. Young children prefer stories that come to a clear end, a wish that is connected to their developmental stage. They want problems presented in the text to end in resolution and the restoration of normality at the end of the story. This provides comfort and reassurance (see Hunt *Criticism* 127). Books for older children often take the form of a bildungsroman, a novel that shows the change and growth of one or more characters. The third shape of the novel, which has an ambiguous ending that is not necessarily associated with security, is referred to as the "'adult mode'" by Hunt (see *Criticism* 128 f.). In *The Lord of the Rings*, Hunt sees all three structures: the story of Sam Gamgee, who returns home safely, presents the closed, comforting structure. Further, there is the bildungsroman of Frodo; he develops, gains experiences, and is a changed person on his return. The third, 'adult' strand is that of the elves and men, who "enter with a history and leave to die" (*Criticism* 130).

2.1.2.3 Intertextuality

Most commonly, the term intertextuality is used to refer “to literary allusions and to direct quotation from literary and non-literary texts” (Wilkie 131).

It was coined when Julia Kristeva found that texts

can only have meaning because they depend on other texts, both written and spoken, and on what she calls the intersubjective knowledge of their interlocutors, by which she meant their total knowledge - from other books, from language-in-use, and the context and conditions of the signifying practices which make meanings possible in groups and communities (Kristeva in Wilkie, 131).

According to Wilkie, intertextuality in children’s literature has to be considered with regard to the imbalanced power relationship between the writer and the reader. She calls children’s literature “an intertextual sub-genre of adult literature”, due to the fact that adults write it and that children rarely write for their own age group (see Wilkie 132).

An interesting question is in how far the adaptations of literary works to other media, mainly film, has influences on the reception of the written texts. Cartoon versions of fairy tales are often encountered at a very young age, and can therefore shape the later reception of the original written story. Wilkie names the example of the different foregrounding in Disney’s Snow White: the focus is on the beauty of Snow White, and not on her good character, as in the earlier (written) versions (see Wilkie 133 f.).

In conclusion, Wilkie notes that children’s literature has to strike a balance between being

sufficiently overreferential in its intertextual gap filling so as not to lose its readers, and [... leaving] enough intertextual space [...] to be sufficiently stylistically challenging to allow readers free intertextual interplay (136).

She also emphasizes that the responsibility of introducing young readers to the “dominant literary codes of the culture” is great, but that this does not imply the necessity to remain within the formal conservative traditions of the genre (136).

2.2 Fantastic literature

2.2.1 What is fantastic literature?

The term 'fantastic' is usually traced back to the literary historian Ampère, who described the works of E.T.A. Hoffmann as "fantastique" ("fantastic"). He coined this new term as the standard expression, "fantaisie" ("fantasia, fantasy"), did not seem fit to describe the dark aspects of Hoffmann's work. In the 1960s and 70s, it was mostly French theorists who researched the field of fantastic literature. Leading the way was Tzvetan Todorov's work published in 1970, *Introduction à la littérature fantastique* (see Meißner *Phantastik* 9 f.). Todorov used the term 'fantastic' in a more limited way to refer to stories which occur in the actual world and give supernatural explanations:

In Todorov's scheme 'the fantastic' occupies an intermediate, and privileged position between 'the uncanny' - stories where unusual events are clearly assigned a natural explanation - and 'the marvellous' - stories where unusual events are clearly assigned a supernatural explanation (Westfahl 335).

This definition has since been criticized for marginalizing fantasy and science fiction. Nevertheless, Todorov's concept of the fantastic is frequently quoted in many works about fantasy or the fantastic (see Westfahl 335).

In his dissertation, Nils Kulik gives an overview of different attempts to define the genre of fantastic literature for children and young people. At the very beginning of his work, he already states that there is no consent on a single definition. On the contrary: by the end of the 1990s, there was still no agreement in the question of what can be understood as fantastic fiction (see Kulik 17f.). Moreover, the discussion of the differentiation between "phantastischer Literatur" ("fantastic or speculative fiction") and other genres, especially fantasy, is complicated.

Kulik describes the most significant difference between fairy tales and fantastic literature as the one-dimensionality of the former. There is no conflict between various levels of narration, and inexplicable phenomena are accepted without questioning. In fantastic literature, there are notable signals that show the borders between the different layers, the 'normal' and the extraordinary. Fairy tales can usually also not be positioned in time or place. In comparison, fantastic

literature is very detailed in the description of appearances and motives of characters, as well as spatial backgrounds (see Kulik 48).

Very interesting for this paper is also the differentiation made between fantastic (Kulik: "phantastischer") and fantasy (Kulik: "Fantasy") literature. Kulik notes that works such as *The Lord of the Rings* by J.R.R. Tolkien are often included in fantastic literature, although they should actually be placed in the subgenre of fantasy literature (see 51). Here, one problem becomes clear: there are sometimes different definitions of what can be seen as fantastic or fantasy literature. In the literary studies of these genres, the same work can be classified in one or the other category depending on the researcher and/or the language in which the study is carried out (see Kulik 52).

One of the defining qualities of fantasy is that reality-incompatible phenomena are not explained, but are almost always accepted as such, comparable to fairy tales. Characters and narration do not show signs of need for clarification, the supernatural or otherwise reality-incompatible elements are shown as integrated part of the fantasy world. Only one world, removed from reality, is presented, which is set in anachronistic times and dehistoricized countries (see Krah and Wunsch qtd. in Kulik 54). The example mentioned above, *The Lord of the Rings*, fits in the fantasy category because there is only one world, which can neither be located on the reader's Earth, nor is there a time in history to which the story can be allocated.

In contrast, in fantastic literature, there are two worlds: one that is fantastic or reality-incompatible, and one that is reality-compatible. Fantastic literature always has two levels: one that follows the rules of (contemporary) principles of reality and logical-empirical thinking, and one that contradicts these principles. Meißner refers to this as the interlocking of a 'real' world and another world that cannot be grasped with 'rational thinking' (see *Phantastik* 63 f.). Examples for this are most of the volumes of *The Chronicles of Narnia*: on the one hand, there is the actual world of the Pevensie children during the Second World War. On the other hand, there is the fantastic world of Narnia, which the children access through a wardrobe.

Overall, the differentiation between fantastic and fantasy literature can best be described on this structural level. On the level of content and themes, the

worlds of both 'genres' are very close, and only because of the question of structure they are separated into two different categories. Meißner defines three elements that are central to both these categories: the story of the hero, the "imaginary" world (the fantastic world), and the magical element (see *Phantastik* 120 f.).

In contrast, Elsen describes both fantasy and science fiction as being sub-categories of the fantastic. In her definition, science fiction is "was vielleicht sein wird" ("what may be one day"), whereas fantasy is "was nicht sein kann" ("what can never be") (26). She adds that works from both genres are not set in the contemporary reality: science fiction presents narratives that are possible in principle, whereas fantasy suspends the rules of reality.

Fischer distinguishes between fantastic literature in a wider sense, and fantastic literature in a narrower sense, which is clearer than most other definitions. In a narrower sense, fantastic literature includes weird fiction, the gothic novel, horror- and ghost stories, the cerebral fantastic (as in Franz Kafka) and the satiric fantastic (for example, Nikolaj V. Gogol). In a wider sense, science fiction and fantasy are included in fantastic literature (see Fischer 25).

According to *The encyclopedia of fantasy*, the 'fantastic' is rarely used as the adjective form of 'fantasy' when relating to literature. Rather, 'the fantastic' has recently been adopted by critics as a general term for all forms of human expression that are not realistic, including fantasy, and sf [science fiction], MAGIC REALISM, FABULATION, SURREALISM etc. (Westfahl 335).

Moreover, according to *The encyclopedia of fantasy*, fantasy can again be divided into sub-categories, such as high and low fantasy, sword-and-sorcery, and genre fantasy. Low fantasy refers to texts that are "not set in a SECONDARY WORLD, nor elevated in their literary style" (Langford 597). In contrast, high fantasies are set in a secondary or otherworld, and tell the stories of matters affecting that world (see Clute 466). To me, the terms of 'high' and 'low' fantasy seem to be unfortunate; they appear to rate the categories, with the agenda of presenting only high fantasy as the true or worthwhile class.

For this paper, the distinction between low and high fantasy will not be relevant. Rather, I consider it useful to distinguish between fantastic and fantasy literature due to the aspect of the structural differences. *Harry Potter* and *Bartimaeus* have been selected as the series of study for this paper explicitly because of the two different worlds or levels they present. Other works, such as

The Lord of the Rings by J. R. R. Tolkien or *The Inheritance Cycle* by Christopher Paolini were not considered because of the lack of different worlds. Therefore, the terms 'fantastic' in order to refer to the former examples, and 'fantasy' to refer to the latter, will be used.

2.2.2 Features of fantastic literature

2.2.2.1 History

Until the 1970s, history was seen as something outside of literature, something unconnected and independent that was unproblematic and real. With the New Historicist movement, the idea of "a single 'History'" was rejected, and instead the concept of "'histories', 'an ongoing series of human constructions'" was developed (Belsey, Cox and Reynolds qtd. in Watkins 33). In New Historicism, the faith in the objectivity of history and its studies ceased, and instead, it was researched how the past is constructed or invented in the present (see Watkins 32).

In fantasy and also fantastic literature, history plays a role that is characteristic of the genre. Undoubtedly, J.R.R. Tolkien laid the foundations for a new access to the topic of history in fantasy with *The Lord of the Rings*. Tolkien used history as a means to explain the world in his texts. Moreover, the legendary stories that Tolkien uses have a long tradition, he creates meaning though incorporating them and interpreting them anew (see Nagy 30 f.).

In fantastic literature, as there are two interlocking worlds, it is unusual that a complete, new history is created for the text world. In many texts for children and youths, the fantastic world is portrayed as a counterpart to the actual present world. The historic items used are often not part of a complete imagery history, but rather work as requisites. These requisites are tools used to create the impression of a tradition-rich and idyllic background (see Zimmermann 129).

Also, Zimmermann believes that it is this combination of the real world and the fantastic world that makes fantastic stories so popular. He attributes the success of the *Harry Potter* series to Rowling's talent of creating a fantastic counter world with references to the reality of the readers. Another interesting point that Zimmermann adds is that the way historical epochs are presented in fiction influences children and youths to a high degree in their perception of

'actual' history. The reason for this is that young readers do not differentiate between 'real' or scientific sources and the information presented in fictional texts. Therefore, the images from fiction are regarded as equally true (see 131).

2.2.2.2 Myths

Myths play an important role in fantasy and fantastic literature; but what actually is a myth? Hall relies on the definition of religion and anthropology:

a myth is a story believed to be true by a group of people and that in general terms provides building blocks for this group's efforts in defining meaning, a purpose, and a collective identity (178).

Moreover, Barthes researched how ideologies are depoliticized through myths: what is part of a myth is "natural", and is thus not political (qtd. in Hall 178 f.). A myth is received as high in truth-claim, credibility, and authority; history, for example, does not possess the authority of a myth (see Hall 180).

In fantastic literature, there are many elements from myths, sagas, legends, or fairy tales that are interlaced in the narrative. It has been said that the innovative potential of the fantastic is not in the invention, but rather in the re-arrangement, original combination, and assembly. The genre lives of the creation of new traditions, and through traditions a certain credibility or "historische Würde" ("historical dignity") is created (Mattenklott 33ff.).

2.2.2.2.1 The role of myths in fantastic (children's) literature

Much fantastic fiction draws on the element of recognition and the attraction of variations of the familiar. Even children recognize famous fantastic beings such as werewolves, vampires, or creatures from fairy tales. Mattenklott argues that fantastic literature can play a valuable role for children: it encourages flexible thinking and combining and practices distinguishing between fiction and reality, the imaginary and the real (see 36).

In classical myths and legends, Maurice Saxby sees a high value for contemporary children, as they grow up in a technological and rational society. At the heart of mythology - mythos, a story - is imagination, creativity, the urge to understand, to explain and to embellish (166).

Myth deals with the "imponderables", the questions about the origins of human life and the earth around them. Also, symbols are an important element of myths, and learning to understand metaphors and symbols is seen as an essential tool for

communication in our world (see Saxby 166 f.). Another advantage given by Saxby to advertise the use of myths for children is that they get acquainted with the structures and patterns of narratives, arguably a benefit in dealing with contemporary literature; this also “empowers” them linguistically. From my point of view, the statement that

[n]o other stories offer children the same imaginative or emotional depth, the same insight into the human condition and the essential truth of universal experience (170)

is a bit overenthusiastic. Nevertheless, it is possible to see the parallels between ancient stories and modern ones, and the reoccurring topics that only change on the surface over time.

2.2.2.2.2 The myth of good and evil locked in battle

Hall’s arguments for why humankind needs myths are quite interesting: the main argument says that it is due to a need to deal with fear. Fear is described as the reason for the building of civilizations, but also as the source of the wish for culture. By culture, a symbolic system and meaningfulness are created, which are supposed to show its members how to cope with fear. The example Hall gives is that of “the Christian myth of Satan”. Satan is the personified evil humankind has to fight: “[b]y identifying evil, and giving it a name, people gained a degree of control over it” (183). In the Middle Ages, the idea of an eternal battle between God - the good force - and Satan - the evil force - came up. There are two approaches to this conflict: time’s arrow and time’s cycle. The former means that good will triumph over evil and that there is a definite end of evil. The latter, time’s cycle, refers to an eternal tragic battle of good and evil. Hall notes that fantasy literature mostly uses the idea of time’s cycle, whereas science fiction very often employs time’s arrow (see 184).

In the *Harry Potter* series, Mattenklott sees signs of a common “Ur-Vergangenheit” (“original background”) of Harry and Voldemort. Examples of this are the related wands, the episode of the Sorting Hat that wanted to put Harry in Slytherin house like Voldemort, and the ‘intimate’ relationship between the two enemies. She further draws parallels between Voldemort and Lucifer, the fallen angel. What is more, Mattenklott goes on to compare Voldemort to the personification of death, because of his inner coldness, blood thirst, and his hostile

attitude towards life. In the late Middle Ages and early modern times, this merging of death and devil was also common (see 41 f.).

2.2.2.2.3 The (child) hero

The figurative power of the child as a symbol of life can be found all over the world in numberless myths: they tell the story of divine or god-like children who possess some kind of miraculous power. Frequently, the child is an orphan or has lost a parent, usually the father, and subsequently has to go through hardships. In the end, they triumph over their tormentors and bring salvation to the world. Whereas in some cultures revenge plays a central role in these myths, Christianity disapproves of acts of reprisal (see Mattenklott 36 f.).

The hero's coming to the fantastic world is often portrayed as something that has been foretold. There is a prophecy in the other world that refers to the hero, and, together with his quest, this makes up the hero's fate. As a matter of fact, there are many fantasy and fantastic worlds where there seems to be no free will. The world is governed by destiny and other strict rules (see Grenby 160f.). Morality is frequently very straight-forward in texts for children; this is supposed to be easy to understand and is maybe even wished for: "no tedious moral lectures [...], but clear punishment, quick confession, and a swift readmission to the good graces of those [...] wronged" (Grenby 161).

Another issue concerning the hero is that in fantastic literature, the hero is usually in truth precisely that, namely a hero - as opposed to a heroine. The main influence was probably J. R. R. Tolkien: he did not include a female living character in *The Hobbit*. For this reason, Grenby argues that

Tolkien's decision to exile women from Middle Earth seems like a deliberate attempt to masculinise the genre [...]. High Fantasy of the sort that Tolkien pioneered was cast as a masculine genre right from the start (156).

Nevertheless, Grenby acknowledges that 'low fantasy' for children, as he refers to it, had been written about girls and boys in the past. Examples he gives from the 19th and early 20th century are *Alice in Wonderland* and Wendy from *Peter Pan*. However, in contemporary fantasy literature, there is still an "intense conservatism [...]" based on 'the establishment or validation of manhood'" (Le Guin qtd. in Grenby 156).

2.2.2.2.4 The journey and the beasts met

The stories and myths of heroic journeys, which are part of many cultures, always involve the slaying of some monster or beast. These are described as the “expressions of a universal fear and uncertainty” (Saxby 167) and their overcoming asks for a hero of unshakeable faith. In classical mythology, the heroes are often of semi-divine origin; they are in principle not very different from many saints or prophets. These heroes have laid the foundation for the “supermen of Hollywood” (Saxby 169). The same wish to give the imagination full play and to “fulfil an ongoing human need to reverence the spark of nobility within ordinary people” (Saxby 169) can still be detected at the heart of the romanticizing of modern heroes.

In texts for children, the journey to an unknown fantastic world can be seen in relation to the experiences of children in the everyday world of adults. Many texts are concerned with the developing of identity of children, and authors “find the form eminently suitable for the transmission of lessons on selfhood” (Grenby 164). The journey is a way to address the change and progress of a child, or sometimes also the passing of childhood. Children’s literature in general could be described as “coming to terms with a world one does not understand” (Nodelman qtd. in Grenby 165), and fantastic literature is seen as particularly useful in this context.

2.2.2.3 *Imagining the impossible*

The impossible seems to have always been part of narrative literature, a firm part of fictional stories. In many folk tales, there are certain elements that reoccur, such as the hero who leaves his home and is then awarded some kind of magical device. It can be said that the fantastic has been part of these traditions for a long time. Elements which are incompatible with the everyday world are frequently included. A reason for this could be that it is especially these parts of the stories, the extraordinary ones that cannot be explained, that are worth telling: telling then takes the place of explaining (see Antonsen 41).

It is interesting to consider that reality had not always been defined in the same way and had not always included or excluded the same elements. What is defined as impossible is always dependent on what is seen as possible in ontological

and natural scientific reasoning. Moreover, different societies saw different things as possible or impossible at different times. The example Antonsen gives is the story of an esbat from the 17th century. Then, witchcraft was regarded as being real, which was also validated by the authority of the church, and stories about it were not seen as fictional fantasies (see Antonsen 59 f.).

The inclusion of impossibility may be seen as a strategy of dealing with the uncertainties that life holds. The impossible, then, helps to cope with aspects of essential human existence that are not easy to deal with. Foremost, this refers to our unavoidable death and the deep involvement with this topic, especially the imagining of ways to overcome death. Language is the tool used to imagine and address the impossible: it is possible to speak about a horse with leathery wings, although nobody has ever seen such a horse in reality (see Antonsen 44). Moreover, fantasy and rationality should not only be regarded as mutually excluding extremes. Fantasies function as alternatives or supplements to reality in a world where rationality and science define what is real. Frequently, there is a certain parallelism of the fantastic and the 'real' world, which touch at certain points (see Haas 19).

2.2.2.4 Narrative technique

There are some features of fantastic literature that occur frequently in the genre's narrative technique. Occasionally, parts of the text are presented as if they were written by different people. This technique of 'collage' gives the text the impression of having been "assembled by a historian or archivist" (Stockwell *Cognitive poetics* 57). Stockwell describes this technique in relation to science fiction, but the points he makes can be applied to fantastic fiction as well: "[t]he single narrative voice is thus broken up and the science fictional world appears as a readerly construct from evidence" (*Cognitive poetics* 57). This technique will be important in the discussion of the *Bartimaeus* series below.

Commonly in fantastic literature, the protagonist of the story cannot entirely be trusted. Both Alice from *Alice in Wonderland* and Bilbo from *The Hobbit* have to revise the judgments they made at the beginning of the story, as their characters mature and change in the course of the tale. However, not only the protagonists, but also those who lead them through the fantastic world might not

be trusted. Farah Mendlesohn notes that the reader is continually asked "to consider the reliability of whoever is offering us to guide us through the dark woods" (qtd. in Grenby 152). It is interesting to compare this to the expectations that many adults have of children's literature. Unreliability of the narrator is a demanding concept, and texts for children are expected to be 'easy'. I would say that this may well be one of the reasons for the success of fantastic texts with unreliable narrators: children find it interesting and worthwhile to discover the 'truth' about the character.

In science fiction as well as in fantasy, there are comparatively high amounts of new and out of the ordinary words (neologism). This is seen as being typical of the genres, and is thus often used in parodies. Unfamiliar names and words are supposed to not only function through their phonetic form, but should also refer to unknown worlds. The invention of new words for the text can be seen as a strategy to alienate these words, and to make them work as keys to strange and alien beings and their languages. If something "funts" (Elsen 33), which sounds funny, then it can be assumed that this was the affect aimed at by the author when creating this word. On the other hand, a "mitaxl" as in "a leather mitaxl was strapped to his left hand" (Meyers qtd. in Elsen 33) sounds like a worrisome thing for whoever faces it.

Other authors give clues through the names they give beings and things - *nomen est omen*. Rowling said that two-thirds of her names are invented, but that the others are names she finds somewhere, such as on a map. For example, 'Dursley', the family name of Harry Potter's relatives, comes from a real town in England. Rowling says about the name of the town: "[d]oesn't it sound dull and forbidding?" (Rowling qtd. in McGarrity).

According to Elsen, names are a significant stylistic element to many authors. In the process of choosing, which is usually decided intuitively, the sound of a name is an important factor (see 41). In general, the closer a being is to humankind, the more common is the name given. In contrast, the less humanoid a figure is, the less recognizable is the name, and the more likely it is that the name is a coinage. For human characters, established names are generally given to refer to reality and the present (see Elsen 66 f.). In coining new names, the sound effect is most important. The phonetic-phonotactic structure of the name is related to

the outward appearance and the traits of the character. For the unknown or mystical, non-anonyms are chosen. The phonetic structure evokes certain associations, for example, relating to gender, strangeness, or evilness and power. This relationship is intended by the authors and is supposed to be comprehensible for the recipients (see Elsen 105 f.). In the chapters on *Harry Potter* and *Bartimaeus* it will be researched in how far these ideas are also true for children's and youth literature.

2.2.2.5 Problematic aspects and criticism

As discussed above, fantastic texts often contain elements from heroic sagas or tales of gods, especially those originating from the Greek, Roman, Germanic, and Celtic worlds. Critics claim that the texts frequently present humankind as being the puppet of uncontrollable, arbitrary powers. Ultimately, these dark forces take over the humans, who then lose human dignity. Moreover, critics add that as the focus is on the individual person, contemporary structures and democratic rules are not conveyed in fantastic literature. Haas acknowledges these arguments to be true of those texts which are low in quality, but also requests that the reasons for some of these elements in "serious" fantastic literature should be carefully considered (see 13f.).

Meißner seriously doubts the practice of re-using myths in fantastic fiction. In his opinion, in contemporary time, the myths lost the plausibility of the archaic time which produced them. The attempt to incorporate the myths in literary works cannot be successful, but can only appear artificially constructed and will thus be questioned by the reader (see *Phantastik* 142).

Some years after Meißner's work cited above, Haas notes that in the German-speaking area a tradition of scholarly criticism of fantastic literature had then not yet been fully formed. Additionally, the degree of disrespect, ignorance, and indifference towards the genre had been high, paired with an ideological worldview that resisted the idea of researching this area. Fantastic literature was seen as the opposite of realistic literature, meaning something that was not 'true' (see Haas 14).

Some Christian religious communities have especially criticized the *Harry Potter* series, and even reacted with prohibitions. The portrayed Gnostic idea that good and evil, interpreted to stand for God and Satan, are of equal powers is criticized above all. In non-Gnostic Christianity, Satan is subdued by God. The Gnostic position of the novels is thought to be apparent in the fascination of the powers of the evil - which raises the disapproval of Christian churches. The *Harry Potter* series, alongside many other fantastic and fantasy texts, is criticized for this (see Mattenklott 42).

2.2.3 The fantastic for children and youths

2.2.3.1 Characteristics

In fantastic literature for children, the initial situation is often quite unhappy for the hero or heroine: there are problems at school or with parents, or the child is an outsider. Frequently, the starting situation is not very different from what it usually is in 'realistic' children's fiction. Nevertheless, the solutions to the issues shown are very different in fantastic texts; all kinds of familiar and unfamiliar magical beings enter the story (see Meißner *Phantasie* 26 f.).

In fantastic literature for youths, the heroes often arrive in another world where they have to prove themselves. There is some kind of call that summons the hero to this world, and not every protagonist follows this call immediately or willingly. Frequently, the other world mirrors the feelings of the hero. In this world, the hero helps the good in the fight of the evil; this is usually the central element of the story. Another important principle of the fantastic worlds is that nothing happens by chance. There is no meaningless action: everything fits together to a whole. The fight for the good is often popular with youths, as there is a phase during which most have the wish to reform society. Although young people school their independent systematical thinking between the age of 12 and 16, they might still find it difficult to develop their own world pictures (see Meißner *Phantasie* 35 f.).

2.2.3.2 Psychological background

Fantastic literature for children booms in a time where many children are introduced to the knowledge of adults and academic ways of thinking as early as possible. What adults know about the fantasy of children is often quite limited: the fantasies of children are frequently smiled at or simply regarded as something that will pass with time, when the child learns how to think logically. In developmental psychology, it is known that children attribute qualities that they have themselves to items around them (anthropomorphism). Moreover, when children are not yet able to explain the world in a natural scientific way, they use magical thinking – just as grown-ups used to do until a few hundred years ago. At the age of 13 or 15, the young person's mind is then fully capable of formal, abstract thinking (see Meißner *Phantasie* 29 f.).

According to Piaget, the development of children can be categorized into different phases. Up to age two, the sensorimotoric intelligence is built up, when the baby learns how to grab things. From age two to eight, the child gets to know its social and spatial environment, language and people around it. The child cannot differentiate between animate and inanimate objects, and inanimate objects are thought to be alive and to have attributes that only alive beings possess, such as emotions. Also, almost everything is thought to be made by humans, including for example the sun or the moon. In their magical thinking, children believe that individuals have the power to infinitely influence reality. Moreover, there might appear to be close connections between two phenomena that are completely unrelated. It is only at the end of this phase, around the age of eight, that logical thinking can be deployed (see Piaget qtd. in Meißner *Phantasie* 31).

2.2.4 The attraction of fantasies for adults

The question remains why adults are attracted to fantastic literature as well, especially to works which are considered to be 'for children'. The worlds of fantastic stories contrast with the rationality and triviality of everyday life; in the fantasy world, the seriousness is taken off, its weight is lifted. Adults who read *Harry Potter* often find they rediscover questions, fears or longings from their past. Meyer-Gosau thinks that the series holds a quality that much "grown-up" contemporary literature lacks: an unstoppable "Lust am Phantasieren" ("delight in fantasizing") (see 18).

Moreover, when adults write about childhood, they write about a world they are no longer part of and that they cannot experience directly. The fantastic worlds could then be seen as spatial or even psychological symbols of childhood, "places from which one is exiled as soon as one grows up". From this point of view, Grenby says that every story written for children could be described as "an adult's fantasy of what childhood is, or should be" (145).

At the end of this paper, it will be interesting to see whether the *Harry Potter* and *Bartimaeus* series are attractive because of the reasons just mentioned, or whether there will be other arguments found.

2.3 Text worlds

2.3.1 Cognitive poetics

Text world theory is a method of explaining how we understand texts, specifically literary texts. It is one of the topics explored and discussed in cognitive poetics. Right at the outset, I would like to introduce cognitive poetics and then proceed to the ideas of text world theory. The approach of cognitive poetics describes literature not “as a matter for the happy few, but as a specific form of everyday human experience and especially cognition” (Steen and Gavins 1). Cognitive poetics has consequently contributed to a new understanding of literature as a form of communication and cognition. Moreover, the fact that humans utilize artistic forms of communication such as literature to interact has gained new significance through cognitive poetics (see Steen and Gavins 2).

The origins of cognitive poetics are to some degree the influences of an earlier form of poetics, ‘structuralist poetics’, based on the work of Jonathan Culler. Culler was interested in “how we go about making sense of texts” (Culler viii), and with this intention turned to the then contemporary formalist and early structuralist approaches to literary work. Culler’s ideas on structuralist poetics derive from his engagement in the French criticism of that time, and explore the connection of linguistics to these literary theories (see Culler viii f.). Culler refers to Barthes, agreeing that a theory of literary discourse is necessary in order to explain the meanings we make of texts. For Culler, the interpretation of individual texts was of secondary importance compared to making “explicit the underlying system which makes literary effects possible” (Culler 118). This is a crucial change in the approach to literary theory which started in the 1960s: in structuralism, the attention turned to the interaction between text and reader, which is also a central element of cognitive poetics (see Steen and Gavins 7 f.).

Another science that feeds into cognitive poetics is cognitive linguistics, a field that researches the relationship between knowledge and meaning. Steen and Gavins (see 10 f.) underline that cognitive linguistics is only one of the many cognitive sciences which influence the work done in cognitive poetics. Moreover,

they stress that cognitive poetics is still in the process of implementation and should be “understood as a new chapter in the theory of literature, one that has its roots in a long [...] tradition” (Steen and Gavins 10), reaching back to the beginning of the 20th century.

2.3.2 Text worlds

2.3.2.1 Possible worlds

Possible world theories were first developed by philosophers and logicians, and were subsequently applied to describe fictional texts. The idea behind possible world theories is “that our world - the actually world - is only one of a multitude of possible worlds” (Stockwell *Science fiction* 139). Semino notes that what makes fiction interesting is the relationship between “what counts as ‘reality’ in the story” (83) and what could have been different versions of this reality: this is what triggers possible worlds. The reality in the story is referred to as the ‘text actual world’, whereas the unrealized worlds are ‘textual alternative possible worlds’ (see Ryan qtd. in Semino 86). This is the essential difference between fictional and non-fictional texts:

[I]n non-fiction, the text actual world corresponds to the reader’s ‘actual’ world, in fiction, on the other hand, the text actual world is separate and different from the reader’s ‘actual’ world (Semino 86).

Therefore, when reading fictional works, there normally is an awareness of a gap between the text world and the world the reader lives in. It is nevertheless tempting to draw parallels between, for example, historical events of the ‘actual’ world which reappear in a more or less modified version in a fictional text. For example, saying that Gladstone was a magician is false in the reality world we live in; the opposite is true, the late Prime Minister of the United Kingdom, William Gladstone, was not a magician. Moreover, only one of these two statements can be true at the same time: one must be true, and the other one must be false. So, if in the *Bartimaeus* series Gladstone is a magician, it can be concluded that this is not our world.

Stockwell emphasizes the difference between fantasy and science fiction here: the fantasy world can never be an actual world. The science fiction world is an unlikely, but still a possible world: “a possible but non-actual world since it does

not break the rules of non-contradiction [...], but [...] it is demonstrably not our world" (*Science fiction* 140).

There are also limitations to possible world theories: the foundation of each of these theories is logic. Consequently, "if a different form of logic and logical rules is allowed in a different universe, then *any* world is possible [...]" (Stockwell *Cognitive poetics* 145). Here, Semino differentiates clearly between the use of possible worlds in logics and in the analysis of fiction. She refers to the former as a "complete and consistent set of states", whereas the latter is identified as "potentially inconsistent constructs conceived by interpreters in their dynamic interactions with texts" (88).

2.3.2.2 Discourse worlds and text worlds

In the text world theories according to Stockwell, there are three layers or levels: the discourse world, the text world, and the sub-world (see *Cognitive poetics* 140). Semino notes that the term "discourse world" is used by Stockwell when analyzing texts by applying the theories of possible worlds (see 88). According to Stockwell's theory, a world is made up by "the rich and densely textured real-life representation of the combination of text and context" (*Cognitive poetics* 136) and involves at least two participants. In the discourse world, participants are occupied in face-to-face discourse or written communication; this is the highest level of text world.

A text analysis using this theory usually starts by separating the discourse into the three interconnected levels mentioned above. As the participants communicate with each other, they each construct a mental representation "by which they are able to process and understand the discourse at hand" (Gavins 130) - this is the text world. A text world is always unique to its creator and grows as the participants draw from their background knowledge.

In their discourse world, the participants may be talking to each other in the same room, but they may also be separated in time and space (see Garvins 130). These two participants can, for example, be an author and a reader. When the participants engage in the discourse world, they do not use all the information and possible context available to them. Rather, they use information that forms the necessary context for their discourse. This is referred to as the 'common ground',

the information considered as necessary context for the discourse by the participants. Stockwell emphasizes that the 'common ground' has nothing to do with the ideology of the participants, but is rather a function of language (see Stockwell *Cognitive poetics* 136f.).

Nevertheless, the common ground is not steady, but changes as new concepts are introduced or earlier ideas are no longer part of the conversation. In order for the participants to know what knowledge is actually relevant to the discourse, the text itself guides the reader by providing information about which domain of knowledge will be relevant for participating in the discourse (see Stockwell *Cognitive poetics* 137). Stockwell sums up the crucial ideas about text world theory as follows:

Text world theory is innovative [...] firstly in providing a specification of how contextual knowledge is actually managed economically; secondly, in placing text and context inseparably together as part of a cognitive process; and thirdly, because it is founded not on the analysis of sentences but on entire texts and the worlds that they create in the midst of readers (Stockwell *Cognitive poetics* 137).

Participants can construct a text world due to world-building elements and function-advancing propositions in the text which provide clues as to how the text world is built. World-building elements form the background of the text, for instance, the time and place in which the text is set. Function-advancing propositions are the aspects that drive the narrative, such as actions and events. The former can be separated in time, location, characters, and objects; these four categories are extracted by the reader from the text through grammatical functions, such as tense, locative adverbs, and noun phrases. The latter, function-advancers, are divided into 'material processes' and 'relational/mental processes' by Stockwell, who refers to Halliday in making these distinctions: "[s]ome function advancers express predications that are attributive, relational or descriptive, and others represent actions or events" (Stockwell *Cognitive poetics* 138).

However, the text world is not only made up by function-advancers and world-building elements, but also by the knowledge the participants add to it (see Stockwell *Cognitive poetics* 139). For example, previous books that we have read from the *Harry Potter* series add to the concept we have of the character Dumbledore, and therefore influence the text world.

When a text world is set up and grows as the communication goes on, there will be other worlds issuing from the original text world. These can be either created by the discourse participants ('participant accessible') or by the characters in the text world ('character accessible') (see Gavins 131). Stockwell also introduces the 'participant-accessible' and 'character-accessible' aspects of text worlds (see *Cognitive poetics* 142). Face-to-face conversation is always participant-accessible, and usually, non-fictional writing is participant-accessible as well. In fictional writing, there are normally certain parts of the discourse world that are accessible for the participants. For instance, the station King's Cross from the *Harry Potter* novels is accessible to all the participants, they "live in the same world and stated facts are available for checking and verification in the discourse world" (Stockwell *Cognitive poetics* 142). However, in the text world there are certain parts that are only accessible for characters. The reader cannot verify the contents of a certain conversation, for example between Harry, Ron and Hermione at the Hogwarts Express. Sub-worlds increase this inaccessibility (see Stockwell *Cognitive poetics* 142).

2.3.2.3 Sub-worlds

Of the three layers of text worlds (discourse world, text world, sub-world), let us turn to the last level now. Although all three layers have corresponding structures (see above), sub-worlds are different from the other layers in so far that they "represent a variation in the texture of the world in focus, without the sense of leaving the current text-world" (Stockwell *Cognitive poetics* 140). After the sub-world that has been thus opened closes again, the focus shifts back to the main text world. Examples of this are flash-backs or flash-forwards, which are categorized as deitic sub-worlds. In order to shift to a deitic sub-world, one (or more) world-building element need to be changed, this element often being time or place. Direct speech is another way of creating a deitic sub-world (see Stockwell *Cognitive poetics* 140).

Besides deitic, Stockwell distinguishes attitudinal and epistemic sub-worlds. Attitudinal sub-worlds include desire worlds, belief worlds, and purpose worlds that are introduced by participants or characters. This effect can be achieved by using predicates such as 'wish' or 'hope'. Possibility and probability are expressed in

epistemic sub-worlds. For instance, 'would' or 'will' set up hypothetical worlds, where there can be shifts in various world-building elements as well (see *Cognitive poetics* 140 f.).

A concept that is quite interesting for the topic of this thesis is the process of 'togglng'. Here, "two plot-lines are simultaneously tracked in alternate sections until they converge in an explosive or revelatory climax" (Stockwell *Cognitive poetics* 142). In a later part of the paper, it will be explored how this concept is used in the *Bartimaeus* series, where three narrators describe their stories, which meet and depart at various points in the novels.

2.3.2.4 Connecting the literary and the real world

Literary texts present a world, "a rich setting beyond the words on the page", which "interacts with the reader's mental faculties, memories, emotions and beliefs" (Stockwell *Cognitive poetics* 75). In communication, including also literature, we make use of conceptual structures, certain sets of ideas and associations that are linked to the content of the discourse. These structures are called schemas and scripts; they are drawn from memory to help understand communication. An example of a script is 'grocery shopping at the supermarket', which tells us what to expect and to do in situation. When a child grows up, it learns the scripts of its surrounding culture (see Stockwell *Cognitive poetics* 76 f.).

We also have a schema of literature and approaching literary texts. The schema of literature is a "high-level conceptual structure that organises our ways of reading when we are in the literary context" (Stockwell *Cognitive poetics* 80). When readers approach a text, it has been suggested that they do so with certain real-world expectations. The process of comparing the content of the information presented to real world facts can be described on three levels and is referred to as 'informativity'. "First-order informativity" means occurrences in the text that are not remarkable and match with the reader's real world knowledge, and which preserve or reinforce the schema. The next level, "second-order informativity", refers to less likely or unusual things encountered in the text. On the final level, "third-order informativity", things are presented that are outside the probable range. These challenge the schema and activate "a motivation search to resolve

(‘downgrade’) the discrepancy” (De Beaugrande qtd. in Stockwell *Cognitive poetics* 80 and *Science fiction* 164).

In the process of downgrading, the discrepancies between the information in the text and real world knowledge are reanalyzed. One way to do so is by deciding that certain anomalies are part of the fictional world, something frequently happening when reading fantastic literature. Third-order occurrences in the text world can then be accounted for and downgraded if a principle behind them is discovered. Often, this goes hand in hand with new information in the text that provides the reader with information to form a principle. An example from *Harry Potter* would be that, at the beginning of the first volume, Harry speaks to a snake and can somehow free it from its glass cage. The reader will find this a third-order occurrence, inexplicable and improbable. Later, it turns out that Harry is a wizard, which accounts for the third-order incident. As a system is discovered that explains what has happened, the occurrence can be downgraded to second- or even first-order informativity (see Stockwell *Science fiction* 164 f.).

The terms used in text world theory, such as the ‘actual world’, are especially important for the discussion below, where two series of fantastic novels will be analyzed. Text world theory provides useful concepts for discussing fantastic worlds. The complicated relationship between the world described in the text and the world of the readers can be addressed through text world theory. Also, the readers are frequently faced with third order informativity in the fantastic series, and the ways in which these are downgraded will be analyzed below.

3. Harry Potter

This chapter will look at the *Harry Potter* series, the well-known cycle of seven volumes on the young wizard Harry Potter. Each of the books describes a year in Harry's life and climaxes in the conflict between the 'good side', including Harry and his friends, and the 'dark side', Lord Voldemort and his followers, the Death Eaters.

The first part of this chapter will look at the requisites of the series, and analyze how these are used to create the fantastic world of *Harry Potter*. In the second part, the focus will be on the interaction of two worlds within this fantastic world: the 'Wizarding' and the 'Muggle' world. In the *Harry Potter* series, there is a distinction between the world of wizards and that of people without magical skills. The term 'Wizarding world' refers to the community of humans that possess the ability to do magic, in contrast to the 'Muggle world', the part of society without magic. The latter refers strongly to the actual world of the readers, whereas the former remains hidden inside this 'normal', non-magical world. Finally, in the last part of the chapter, the narrative technique of the texts will be discussed, and the characterizing features will be presented.

Most of the examples in this chapter are taken from *Harry Potter and the Goblet of Fire* (referred to as the *Goblet* below), the fourth volume of the series. The reason for this choice is that, in my opinion, the *Goblet* is the text in which the fantastic world spreads out furthest. Through the international 'Quidditch Cup' and the 'Triwizard Tournament', a world of wizards outside of Britain is presented. Also, the *Goblet* is the first of the darker *Harry Potter* books, as the evil figure of Lord Voldemort returns to full power, and begins to establish a renewed rule of terror.

3.1 Periods and requisites

In the *Harry Potter* series, the requisites can basically be divided into three categories: first, objects that are unique to the magic world. An example of such an original fantastic object would be the Pensieve, a stone basin that can store and play back memories. The Pensieve is an invented item that cannot be found in the 'real' world of the reader. Things that cannot be proved to exist in the actual world, but that have been part of myths and legends, can also be sorted into this category; examples are phoenixes or trolls. The second category holds many of the other fantastic objects that are somehow 'magical', but still in principle similar to something from the actual world. For example, the paintings in the Wizarding world that remind one more of a film: the inhabitants can speak and move, even to other paintings. Lastly, there are things that exist in the actual world as well and that do not seem to serve a different purpose in the fantastic world. One example are the trunks that are used by the Hogwarts students to transport and store their clothes and personal belongings to Hogwarts every school year.

This section will focus mainly on the first two categories, which undoubtedly are characterizing features of the *Harry Potter* series: on the one hand, the high number of 'hybrid' items that we recognize because they exist in the actual world but that have some kind of magical twist added to them, and on the other hand, unique fantastic objects. The spotlight will be on some of the many items that are introduced in the fantastic world, illustrated generally with examples from *Harry Potter and the Goblet of Fire*. I will categorize and discuss these objects by sorting them into the time periods with which I would associate them, giving reasons for the choices as well as trying to illuminate the ideas behind the choices of these requisites.

I have decided to order the different periods in the sequence usually followed in the study of history, although maybe simplified and generalized. The first epoch under discussion is entitled the 'ancient period', basically referring to the time before 500 AD, shortly after what is commonly seen as the fall of the Roman Empire. In relation to the *Harry Potter* series, this means by and large the golden ages of the ancient Egyptian, Greek, and Celtic cultures. The next era is also very significant for this analysis: the Middle Ages, roughly assigned the time

from 500 to 1500 AD. A popular definition of the end of the medieval time is the beginning of the Protestant Reformation of Martin Luther, shortly after 1500. Subsequently, the Modern age will be discussed, which follows the Middle Ages and leads up to the contemporary time. The beginning of the Second World War, in 1939, is seen as the beginning of the contemporary period. The contemporary era is going to be discussed in the same subchapter as Modernity.

3.1.1 Ancient period

3.1.1.1 Requisites inspired by ancient mythology

In the *Goblet*, there are a large number of beings and objects that I would associate with mythology from antiquity. There are animal-like creatures and other beings that are extremely well-known in our culture. For example, a sphinx: in Greek and Egyptian mythology, the sphinx was a being with a human head, the body of a lion and, later on, the wings of a bird. In Egypt, the sphinx guarded the pyramids, and the head had male features. The Syrians adopted the sphinx from the Egyptians, and gave it a female face. Subsequently, the Greek took over the figure; here, the sphinx acquired its wings. It is said that Apollo sent the mystical being to punish Thebes, as the city did not pay homage to him. The sphinx tormented the town until Oedipus was able to solve her riddle (see Kleinelütern-Depping 109). The sphinx in the *Goblet* is described as having the body of a lion and a woman's face, speaking "in a deep, hoarse voice" (*Goblet* 546) and smiling a mysterious smile. She presents a riddle that Harry has to solve in order to get through a labyrinth.

There are more famous beasts with origins similar to those of the creature mentioned above; another example is the phoenix. The bird was originally worshiped by the Egyptians, although the name 'phoenix' is of Greek origin. In Egypt, the sun god Ra was thought to go to sleep as an old man with the phoenix at night, and to come back with it as a child in the morning. In the Greek tradition, the phoenix reached an old age, and then burned up completely before being re-born in its own ashes. It was therefore a symbol of eternal life. In China, the phoenix was a harbinger of significant events (see Kleinelütern-Depping 109). The phoenix was probably also understood as a symbol for a long astronomic period in

Egypt, and was then brought to the Western world as a symbol of eternity (see "Phoenix").

In the *Harry Potter* series, the headmaster Albus Dumbledore owns a phoenix, which lives in his office like a pet bird. It is described as having the "size of a swan, with magnificent scarlet and gold plumage" (*Goblet* 506). This bird is called Fawkes - possibly a word play on Guy Fawkes, one of the men who tried to blow up the British parliament in the famous Gunpowder Plot. The hearts of both Harry's and Voldemort's wand consist of a tail feather from Fawkes, which adds unexpected elements to the story, such as a strange connection that emerges when the wands are forced to battle: "an unearthly and beautiful song filled the air ... [...] phoenix song..." (*Goblet* 576). Also, Fawkes possesses the powers to heal and strengthen with his song or tears those who show loyalty and integrity to Dumbledore (see *Goblet* 603 and 606).

Rowling employs numerous legendary creatures that can be traced back to antiquity. Dragons, which are some of the most common creatures in the mythology of many cultures, are also included in *Harry Potter*. A dragon from actual mythology has wings like a bird, scales like a reptile and a long tail. In some stories, the dragon has more than one head, and its blood is supposed to be poisonous. In the European tradition, dragons were evil creatures that the good heroes had to fight. In Chinese folklore the dragon was held in high esteem and worshiped as a benevolent god (see Kleinelütern-Depping 108).

In the *Harry Potter* books, dragons are perilous and physically powerful creatures. The species have names such as 'Hungarian Horntail' and 'Chinese Fireball', referring to their region of origin. The former is described as "vicious" and "making a horrible noise, a yowling, screeching scream" (*Goblet* 286). In a magical tournament, Harry has to pass a dragon to obtain the object it guards. Only Hagrid, the half-giant with an amusing affection for dangerous animals ("the more lethal, the better", *Goblet* 175), thinks about dragons affectionately.

Another example of a creature from antiquity is the dog with the ironic name 'Fluffy' from *Harry Potter and the Philosopher's Stone*, who is a kind of Cerberus, a three-headed dog. In Greek mythology, Cerberus was the guard of the gates of Hades, a dog with three or up to fifty heads and the tail of a snake or dragon (see Kleinelütern-Depping 109).

Centaurs are also taken from Greek mythology. These horses with human torsos were said to be the offspring of one of Apollo's sons. Moreover, they were said to be either friendly and civilized, or wild and hotheaded. It is speculated that when the first equestrian people from the East were seen in Greece, it created the impression that humans and horses were grown together. Thus, the legend of centaurs could have been created (see Kleinelütern-Depping 109). Centaurs play an especially central role in *Harry Potter and the Order of the Phoenix*. As they are half-human and half-horse, they are discriminated against by those who are in favor of 'pure blood', meaning only wizards and witches from ancient wizarding families. This discrimination on grounds of race is part of a reoccurring pattern in the *Harry Potter* series, and will be discussed in more detail below.

Centaurs are not the only human-like creatures from the mythologies of the ancient age. There are also several allusions to beings from Celtic, Scandinavian, and other central-European traditions. Leprechauns, from Irish mythology (see "Leprechaun"), appear as the mascots of an Irish Quidditch (sports) team in the *Goblet* and give away Leprechaun gold; it looks like the golden currency used in the *Harry Potter* world, but then "vanishes after a few hours" (472). Veela, creatures from Slavic mythology (see "Wili"), are comparable to the probably better known Greek sirens. They are the mascots of the opposing team from Bulgaria. Sirens, well-known figures of Greek mythology, were first depicted as stunning girls, and later on as birds with women's torsos. With their irresistible song, they lured seafarers to rocks where their ships split (see Kleinelütern-Depping 109). Rowling's Veela are beautiful women as well, who turn into creatures featuring "sharp, cruel-beaked bird heads and long, scaly wings [...] bursting from their shoulders" (*Goblet* 101) when disgruntled.

A magical animal with an ancient tradition that only has positive and beautiful properties is the unicorn. In the occidental tradition, it was only the horn of the unicorn that was said to have magical powers. It was said to work against fever, poison, epilepsy, scorpion bites, and also was believed to be an aphrodisiac. In the Middle Ages, narwhal tusks were sold as unicorn horns, and were taken as proof of the existence of unicorns. The powder made out of the tusks was worth its weight in gold. In the legends, catching a unicorn was almost impossible, as it would kill even an elephant with its horn. It could only be caught by the use of a

trick: the lion would fool it into running its horn into a tree. Otherwise, the unicorn was said to love virgins and that it would come extremely close to a virgin, who could then catch it. The unicorn was a symbol of purity, and became also associated with the Virgin Mary (see Metzger "Einhorn" 88f.).

In the *Goblet*, unicorn foals are described as having a pure gold color, then turn silver, and arrive at a white color when fully grown. Just like in the original myth, unicorns dislike the touch of men (420). In the fictional text world, killing a unicorn is seen as a terrible crime; the vulnerable unicorn stands for innocence and virtue. When Rowling describes Lord Voldemort as killing and feeding on a unicorn in *Harry Potter and the Philosopher's Stone*, she is certainly making a point of his evilness.

In comparison to older Germanic and Norse mythology and the *Lord of the Rings*, elves do not possess elegance, beauty or extreme longevity in *Harry Potter*. They are rather small, enslaved creatures (called 'house-elf') who serve wizard households and are not allowed any personal belongings. One of these elves is described as "a tiny creature [...] wearing a tea-towel draped like a toga" and having "long, bat-like ears" (*Goblet* 88). Though their appearance might not be impressive, some of these elves play a crucial role throughout the series and display the ability to perform their own kind of magic. One of the main characters, Hermione, also tries to establish fair living conditions and rights for the house-elves and stands up for the suppressed beings.

The concept of slavery is closely connected to racial prejudice, based on the idea that one race is superior to another. Slavery was commonplace in almost every ancient society, and was also normal in modern societies up to the 19th century. In Britain, slavery was outlawed in 1833. During World War Two, slave labor was used extensively by the National Socialist regime (see "Slavery" in *World History*). Later, the UN defined everyone "who cannot voluntarily withdraw his or her labour" as a 'slave' ("Slavery" in *World History*). The relationship between the wizards and the house-elves seems very clear at this point. House-elves do not have the choice of leaving their work place, and although many wizards are of the opinion that the elves enjoy their work, they are slaves by definition. The fact that the Wizarding world is unconcerned about the enslavement of a race is a definite sign of backwardness and associates them with tyrannical regimes.

Goblins and gnomes are both creatures known in many northern European myths. Goblins, in the tales of the actual world, are said to be of evil nature, the more so if they are small and ugly (see "Goblin"). In the *Harry Potter* series, goblins are the guards and operators of the main bank, Gringotts. Gnomes, according to the series, are little creatures that live mostly in gardens and are considered a pest, causing devastation comparable to that made by moles. In traditional myths, gnomes are comparable to dwarfs in size, and were said to guard the earth's treasures (see "Gnome"). In German sources, they are described as fun-loving with a tendency to tease humans. Overall, they are described as meaning humans good and as guarding the house they belong to from harm (see "Kobolde") - probably the reason why they are put up as little statues in gardens in the actual world. The figures of the goblins in the fantastic world show a feature of the actual gnomes: they guard treasures. The gnomes, in comparison, serve no purpose in *Harry Potter*; however, they enjoy teasing humans like the actual gnomes. The qualities of the two mythical creatures from the actual world are mixed up and partly switched around in the fantastic world.

In the *Goblet*, it is revealed that Hagrid is half-giant, as his mother was a giantess and his father a wizard. Hagrid says about his mother: "she left, see. When I was abou' three. She wasn't really the maternal sort. [...] [I]t's not in their natures" (372). However, another obviously half-giant character, Madame Maxime, refuses to admit her roots and attributes her size to "big bones" (*Goblet* 373). In the *Harry Potter* series, most giants have been killed or have fled from the British Isles and live somewhere in continental Europe, in the mountains. The Wizarding world of *Harry Potter* mostly fears the giants, as many of them devastated the country under the reign of Lord Voldemort.

A legend of giants possibly behind this could be the Silesian tale of Růbezahel, who is said to live in the Giant Mountains - today, part of the Czech Republic and Poland. It is likely that the myth of Růbezahel is based on an earlier pagan god worshiped in the area. One of the forms that Růbezahel could take was that of a giant, who, together with dwarfs, guarded the treasures of the mountain (see Braun "Růbezahel" 98f.). Giants are also part of Greek and Scandinavian mythology, in both cases enemies of the gods (see "Giant" in *Phrase and Fable*). In the Celtic tradition, the picture of the giant is much more diverse; in Irish and Cornish tales

they are foolish and gentle, whereas in Scottish ones they are sharp-witted. Legends tell of giant heroes, of giants assisting human heroes, and of human heroes who have to vanquish giants (see "Giant" in *Celtic Mythology*). Rowling's giants are definitely not gentle beings, but the half-giants - Hagrid and Madame Maxime - are more so. The disrespect for and hate of giants and even half-giants is another point adding to the general impression of xenophobia among the wizards. Most members of the human Wizarding community are shown to feel that their society is superior to that of all other creatures.

3.1.1.2 Original fantastic requisite

The second part of this chapter on the ancient period will be on the Pensieve, a requisite that has been invented by Rowling, but that gives the impression of something made in antiquity. It first appears in the *Goblet*: "a shallow stone basin [...] with odd carvings around the edge". These carvings are then described as "runes and symbols that Harry did not recognise" (*Goblet* 506). The combination of the stone material and the runes seems to be intended to convey the impression of an ancient receptacle. The runes are set in contrast to the usual Latin-based or rather 'Latin-reminiscent' words, and could thus be intended to refer back to a pre-Roman time in Britain.

The Pensieve is used to store memories, which have earlier been taken from the person they belong to by using a wand. Dumbledore removes a memory by placing the tip of his wand near his temple and producing "a glistening strand of the same strange, silvery white substance that filled the Pensieve" (*Goblet* 519). In the Pensieve, memories can be accessed and reviewed in a life-like perspective, and it is thus possible to relive the memory or share it with others. The Pensieve is a convenient instrument for giving others - characters as well as readers - an insight into what has happened in a time and place removed from the scene, and, due to the feeling of reality it conveys, it is very useful in providing a variation to the narration.

The idea of a Pensieve is definitely very interesting. It allows humans to share memories, which can still be used after the person giving the memory has died, as seen by the example of Severus Snape in *Harry Potter and the Deathly*

Hallows. A person can therefore leave a part of their intelligence, of their brain, behind; definitely an intriguing idea, as the passing of time always means that humans forget, and that precious knowledge is lost after their death. The Pensieve works against this and conserves the memories.

3.1.1.3 Employing the ancient period

The *Goblet* specifically and the *Harry Potter* series in general hold many examples of objects and creatures borrowed from ancient times. Many of these are familiar to grown-ups who read the texts, but to some extent they are also well-known to children. Depending on the origins, knowledge, and background of the reader, 'Veela' or 'leprechaun' may be unfamiliar terms. However, after reading the descriptions of their appearance and characteristics, the reader may be reminded of similar creatures from other, known stories and tales. The appearance of fantastic elements also differentiates the two worlds of Harry Potter: the non-magical one of the Dursleys and Harry's summer break, and the magical one of Hogwarts and the school year. The former mirrors the actual world of contemporary Britain, and does not contain magical objects or extraordinary beings. The Wizarding world, on the other hand, is in stark contrast to the actual world of the reader, but also to the ordinary world in which Harry grows up.

Rowling uses these elements, sometimes adding qualities not possessed by the original, incorporating whatever she thinks interesting. The world of Harry Potter therefore contains quite a high number of fantastic items and creatures that are taken from different cultures' mythologies. Many creatures of the series are somehow related to beasts and beings from ancient myths. However, there are almost no objects used that date back this far; the Hogwarts students may study runes, but most of the interesting things in the series are from more recent times.

In comparison to the other periods, the elements used from antiquity are particularly strange and unearthly, such as part-human beings and miraculous animals. They hold a fascination for the reader, as they have a long history and seem familiar, but at the same time they are mystical and intangible. As discussed in the section on history, the ancient creatures add depth to the history of the

Wizarding world. They also create a link between the actual world, where the myths are long established, and the fantastic text world.

3.1.2 Medieval period

3.1.2.1 Requisites inspired by the Middle Ages

Everyday objects from the lives of wealthy or powerful medieval people, enriched with certain magical powers, can be found frequently in the *Harry Potter* series. For example, the 'Goblet of Fire' and its casket: the goblet itself is described as "a large, roughly hewn wooden cup", "full to the brim with dancing, blue-white flames" (*Goblet* 225). Its casket, in contrast, is a richly decorated object, "a great wooden chest, encrusted with jewels. It looked extremely old." (*Goblet* 224). The 'ultimate' medieval object, which every child would probably associate with this period, is a sword. Although swords developed out of the dagger as early as the Bronze Age, most of us will usually associate them with the Middle Ages (see Schertler "Schwert" 68f). In the *Harry Potter* series there is one magical sword that plays an important role: the 'Sword of Gryffindor'. The sword is said to belong to one of the founders of Hogwarts and is a magical instrument used to destroy powerful cursed items created by Lord Voldemort.

In the first book of the series, *Harry Potter and the Philosopher's Stone*, the action centers on the magical stone mentioned in the title. The philosopher's stone is supposed to extend your life if part of it is consumed regularly. In the Middle Ages, scientists in Europe began to research how the Philosopher's Stone could be produced. The stone itself was actually a kind of red powder, but was called 'stone' as it withstood fire. This powder was supposed to turn base metals into gold, and moreover, if mixed with wine, it was thought to be a universal cure. It is also said to give eternal light if welded in a glass ampoule. These ideas about the Philosopher's Stone were based on the work on elements attributed to Aristotle: it says that all things are made out of a universal substance, the 'Prima Materia'. Assuming such a common element, it was thought possible to turn a thing into something else, as for example to transform a base metal into gold. This process, called transmutation, does actually take place in nature, but only extremely

slowly, and it was the aim of alchemy to find a way to speed this up (see B. Fritscher 72f.).

Some of these properties also remind one of the fountain of youth, which is said to keep those who bathe in it and who drink its water young and healthy. The myth of such a fountain reaches back to antiquity and the Middle Ages, when tales and folk songs told of these curative waters. The fountain of youth meant rebirth and eternal life (see Metzger "Jungbrunnen" 90f.). For Lord Voldemort, these mythical objects or places which are said to lengthen life are a central idea. Old legends around these or similar life extending objects are known to many readers - eternal life and endless youth are attractive ideas that have always fascinated humans.

3.1.2.2 Requisites from medieval tales and myths

The genre of stories about wizards, which *Harry Potter* can be seen as part of, shows connections, sometimes even alludes directly, to the medieval legend of Merlin. He was the sorcerer, seer and advisor of King Arthur, as described in the Arthurian legends. In the first half of the 12th century AD, a clergyman called Geoffrey of Monmouth wrote the *Histories of the Kings of Britain*. He used older traditions and sources to create a chronicle of Britain from 1200 BC, via the conquering of Britain by the Romans, up to the 5th century AD, in which the Arthurian legend is set (see Schertler "König Artus" 76f.). The world of Arthur includes dragons, giants and magicians, as also found in the world of Harry Potter and many other stories about wizards. Traditionally, wizards or witches are portrayed as wearing 'pointy hats'. The Sorting Hat is an example of such a hat in *Harry Potter*, "an extremely old, dirty, patched wizard's hat" (*Goblet* 156) equipped with the intelligence to sort children into school houses.

The concept of witchcraft and wizardry was not invented in the Middle Ages; the word 'hag' could be traced back to the Old Norse 'hag', meaning 'fence'. This refers to the powers attributed to hags: to cross the borders of the valid social system to the wilderness, where daemons and chaos rule. Nevertheless, legal witch-hunting was a 'trend' started in the 15th century; the old hag was chased as a scapegoat for anything that could not be explained rationally, such as bad weather

or the death of a child. The church justified the witch-hunt by drawing on Roman law, in which magic was defined as a crime. Witchcraft was seen as part of heresy, and was thus prosecuted by the Inquisition.

80 percent of the sorcerers were female, due to the fact that in Christian doctrine women were more likely to be affected by the devil. Moreover, it was mostly women who knew about medical plants or drugs, which engendered mistrust. Overall, it is estimated that 25,000 women were burnt as witches in Europe (see W. Fritscher 104f.). The common features of those suspected of witchcraft were a deviant, unrestrained sexuality, an untidy or odd appearance, and an affinity with the night. The hunt of witches was only stopped in the time of the Enlightenment, and in the second half of the 18th century the legal basis for it was doubted. The term "Justizmord" ("judicial murder") was coined for the injustices committed under the law (see W. Fritscher 106).

Rowling makes a clear distinction between hags and witches, and says about hags that they "were not as adept as wizards at disguising themselves" (*Goblet* 280). Her witches and wizards are not evil as a rule, but are shown to have characters as diverse as those of humans from the actual world: some are good or even heroic, others are indifferent, and there are also criminal or downright evil magicians. The stereotypes concerning other 'traditional' character traits of witches and wizards, as mentioned above, can rarely be found in the *Harry Potter* texts.

Inside the castle of Hogwarts, Gothic elements such as ghosts and a poltergeist can be found. The ghosts take part in everyday business like humans, joining in on feasts, sponsoring school houses, or even teaching history, as Professor Binns does (see *Goblet* 206). They hold ghosts' councils on matters important to them and sometimes even celebrate their "Deathday", including a "ghost orchestra" (*Goblet* 319). Peeves, the only poltergeist in the school, is referred to as "utterly uncivilised" by another ghost (*Goblet* 160). In contrast to the dignified appearances of the ghosts, Peeves wears clown-like clothes such as "a bell-covered hat and orange bow-tie" and has a "wide, malicious face" (see *Goblet* 152).

The ghosts add some darkness and mysteriousness to the interior of the castle. Rowling describes many details about the school's decorations, such as

paintings and statues. As all the inhabitants of paintings can move to and fro amongst the school's other pictures and other portraits of the same person, they also serve communicative purposes. Much of the special castle decoration is depicted as magically beautiful. For special occasions, the school is decorated fittingly; just before Christmas one year, the suits of armor were "bewitched to sing carols", although they "only knew half the lyrics", which leads to some comical elements as the poltergeist fills in "the gaps in the songs with lyrics of his own invention, all of which were very rude" (*Goblet* 344).

3.1.2.3 Original medieval fantastic requisite

Another object that can be placed in the category of fantastic objects is the 'Marauder's Map'. It shows all of Hogwarts, plus the secret passageways, but "most importantly of all, it reveals the people inside the castle as minuscule, labelled dots" (*Goblet* 398). Considering the technology involved and that it was produced by Harry's father and his friends in their school years would then place the item into the contemporary period. However, the design of the map - as also shown in the film *Harry Potter and the Goblet of Fire* - is strangely reminiscent of a thing from medieval times.

It is made out of parchment, and with regard to the time that parchment was developed, it is definitely to be placed in the ancient period. At first, parchment - cleaned and tanned leather - was better suited for writing than the Egyptian papyrus or the Chinese paper. Both these products were imported until the respective methods were learned in Europe (for example, paper in the 12th century, in Spain). An advantage of parchment over papyrus was that both sides could be written upon. Parchment was still used in the Middle Ages, especially in monasteries, where copies were made out of the costly writing material for the church, aristocracy and the universities (see Blaha 132 f.).

The Wizarding world uses this costly and - today - odd writing material continuously. This can be seen as a reference to the ancient history of the wizard community in the *Harry Potter* series. The constant use of parchment, and also quills, at Hogwarts indicates that the Wizarding world still relies on the same tools that it has always used. The appearance of the Marauder's Map, which is drawn on

old parchment with ink in an ornate and elaborate design, looks like it could have been made by medieval monks. However, its contents are mischievous and reminiscent of a treasure map, as the information about the castle is of great value to all who use it throughout the series.

3.1.2.4 Employing the medieval period

Some of the elements inspired by the medieval period in the *Harry Potter* series have to do with pre-Enlightenment science mixed with magic, such as the Philosopher's Stone or the Marauder's Map. These devices are highly complex and achieve effects that cannot even be achieved by contemporary technology (although a 'Marauder's Map' could probably be created somehow by means of GPS today). Yet, the appearance of these devices and their associations made are medieval. Maybe it is the combination of technology and magic that gives this impression; the Middle Ages can be seen as a time of transformation from antiquity, where magic and other 'higher powers' were used to explain the world, to the Modern era, where rational and scientific thinking are employed.

Hogwarts is described as a medieval building adopted to host a secret school for wizards, as they cannot present themselves for what they are to the 'common' public. The secrecy of the Wizarding world, and the attempts to conceal themselves from the non-magical world, has to do with the medieval persecution of witches. In addition, the fact that they keep hidden in the *Harry Potter* world should probably create the impression that there could be a hidden magical world in the reader's actual world.

Hogwarts School is located in a castle, lit by candles and heated through fireplaces. The school has been founded in the Middle Ages, and its founders, four historic figures of the fantastic world, play important roles throughout the series. Especially in *Harry Potter and the Deathly Hallows* their artifacts take a central place, as Voldemort used them to store parts of his soul within: the small golden cup of Helga Hufflepuff, the diadem of Rowena Ravenclaw, and the locket of Salazar Slytherin. Together with the sword of Godric Gryffindor these are the most crucial objects from medieval times in the series.

Items and buildings connected to knighthood and the medieval nobility appear repeatedly in *Harry Potter*. Even though the wizards use only wands to battle, there is the important Sword of Gryffindor in the series. Merlin, who is referred to in the series mainly by the exclamation “Merlin’s Beard!”, is originally part of the story of King Arthur and the Round Table, a legend of a king and his knights. Bravery and honor are idealized knightly characteristics, and are also important in Harry’s school house Gryffindor.

Regarding the concept of downgrading, it can be argued that the plausibility, and therefore the level of informativity, will be lower for objects that are already familiar to the readers because of their knowledge of history or intertextual references. When the object is part of a myth, it has a higher truth-claim, credibility, and more authority, as addressed in the chapter on myths (see 2.2.2.2). For that reason, using myths from the actual world is a useful instrument in creating a more plausible text world.

3.1.3 The modern and contemporary period

3.1.3.1 Requisites from the Modern time and their usage

There are many different stories about part human, part fish creatures. In German tales dating from the 10th century, the 'fishmen' are said to be mischievous and dangerous. During the Romantic period, however, the image of mermaids as most of us will know it today emerged: as pretty young women with long hair, a human upper body and a fish tail. They were said to use their charm and song to lure young men into the water. The males, called 'nix', were said to wear a long beard and to be peculiar (see Kleinelütern-Depping 109). In a picture at Hogwarts a mermaid is portrayed with long, blonde hair, sitting on rock and, if in the right mood, "giggling and showing off and flashing her fins" (*Goblet* 403). Nevertheless, there is a difference between this romantic portrait and the 'real' merpeople living at the bottom of the lake near Hogwarts:

The merpeople had grayish skins and long, wild, dark green hair. Their eyes were yellow, as were their broken teeth, and they wore thick ropes of pebbles around their necks (*Goblet* 432).

It is interesting to find both the medieval and the romanticized image of merpeople represented in the *Goblet*.

Another creature supposedly living in the lake near Hogwarts is a giant squid, in simple terms an animal comparable to a huge octopus. The giant squid seems to be a combination of the legends about lake monsters, such as Nessie, and sea monsters, especially the Scandinavian Kraken. This giant squid from these tales is said to even have attacked ships. In the north of Europe, tales of lake monsters have a long and rich tradition. Although Ireland has especially many of these legends, the most famous one is definitely the Scottish Nessie. Loch Ness is Great Britain's largest freshwater lake and about 300 meters deep. It is speculated that the lake was part of the sea at some point, and it could be possible that a primeval animal still lives in the little researched labyrinth of slabs on the shore (see Braun "Monsterwesen" 123). Nevertheless, the giant squid in *Harry Potter* is described as being quite friendly towards and even protective of Hogwarts students, pushing a young student back into the boat after he falls into the lake (see *Goblet* 159).

A miraculous object from the modern era are the omnioculars, magical devices used to view sport events that combine binoculars with the comments found in sports channels: "you can replay action ... slow everything down ... and they flash up a play-by-play breakdown if you need it" (*Goblet* 86). This relates, of course, to the slow motion and commentary found in sports TV. Modern binoculars were invented in the 17th century, and were one of the successful products that used lenses to enable humans to see further than with the naked eye. It was first possible to create machines that could assist humans in the wish to see as far as the stars, and "ocular" is the term for the lenses used (see "Telescopes and binoculars").

Another example of technology from the 17th century is the Weasley family's grandfather clock. A grandfather clock, or long case clock, has a pendulum and was first built in the 1650s, after Galileo Galilei had researched the movements of pendulums (see Kleinelütern 76). In the *Harry Potter* series, there is a clock described as "completely useless if you wanted to know the time, but otherwise very informative" (see *Goblet* 135). The nine hands of the clock represent the family members, and instead of numbers there are descriptions such as 'home', 'lost', and 'hospital' (*Goblet* 135).

Many of the objects from the Modern time fulfill purposes that are somehow more refined than that of the items from the Middle Ages. For the mass transportation of students to school and back, there is a red, old-fashioned steam engine. It is interesting that the Wizarding world at large uses devices invented in the modern period, such as a radio or a steam engine, but does not use objects that came up a few decades later, in our contemporary age; for example, a telephone or a computer. The frequent usage of objects from the earlier Modern time indicates that the Wizarding world removed itself more and more from the actual fantastic world over time. It could also be argued that the Wizarding world in its opinions and world views is still stuck in the Early Modern time, and is only about to learn the lessons the contemporary period held for the actual world. This refers mainly not to technology, but to questions of humanity, equality, and open-mindedness.

3.1.3.2 Usage of the contemporary period

Many everyday objects from the contemporary actual world become something extraordinary in the Wizarding world. Those are referred to as 'Muggle artifacts' in the fantastic world, meaning things used only by people who cannot perform magic. The question of how the magical and the non-magical world interact will be discussed at more length in the next chapter, especially in the subsection on "Ecklectic" (*Goblet* 43) technology (see 3.2.5). Nevertheless, these items - or rather concepts - still count as requisites from the contemporary period.

An interesting case is that of Lord Voldemort and his followers, the Death Eaters. In many instances, Voldemort's organization reminds one of 20th century fascist regimes, notably the National Socialist's Third Reich. In the *Goblet*, there are a few scenes that add to this impression. In *Harry Potter*, the time of Voldemort's first regime is later referred to as the 'First Wizarding War', in contrast to the 'Second Wizarding War' which starts as Voldemort returns to power and a physical body at the end of the *Goblet*. The acronyms of these two wizarding wars are even the same as the First World War and the Second World War.

The Death Eaters have a powerful symbol, which is tattooed on the forearm of every member, and which is also conjured above the spots of their crimes. The tattoo identifies the wearer as a member of Voldemort's inner circle. The 'Dark Mark', as seen on the nightly sky, is a "colossal skull, composed of what looked like emerald stars, with a serpent protruding from its mouth like a tongue" (*Goblet* 115). This symbol terrifies those parts of the wizarding community which oppose the regime of Lord Voldemort. The mark of the skull, as a tattoo and as the sign of the Death Eaters, is reminiscent of symbols of piracy.

Harry is told that many Death Eaters escaped prosecution, some by claiming to be under the 'Imperius curse', which took away their free will. The Imperius curse is described as having been very popular among the Death Eaters, and provides an interesting twist to the scenario. It is difficult to find out who acted on their own accord, and who was forced by the Imperius curse into acting according to a Death Eater's will. Harry's godfather Sirius, who had been among those fighting Voldemort in a hidden organization, notes that "[p]lenty of them [the Death Eaters] were never caught" (see *Goblet* 461). Harry learns about the Death Eater trials that took place after the first time Voldemort had seized power, which

inevitably remind one of war criminal trials, such as the Nuremberg Trials, after the Second World War.

There is another 'dark' wizard, Gellert Grindelwald, who is defeated by Albus Dumbledore even before Voldemort's first rise to power, as explained in *Harry Potter and the Deathly Hallows*. Grindelwald aimed at a rule of wizards over Muggles; his motto was "For the Greater Good". This phrase is inscribed over the entrance to the prison he built somewhere in continental Europe (called "Nurmengard"), in which he is imprisoned himself after his defeat. The motto, through its placing, reminds one very much of the National Socialist phrase 'Arbeit macht frei' ('Work brings freedom'), as found over the entrance of the concentration camp in Auschwitz. The name Nurmengard is also an interesting combination. 'Nurmen-' could again come from 'Nuremberg', whereas the suffix '-gard' is often found in the works of J.R.R. Tolkien.

However, the description of the Death Eaters as hooded figures with masked faces, moving together in groups, could also be compared to the militant organization of the Ku Klux Klan, originating in the United States. Similarities are the comparable outfit of the two groups, as well as the ideology of the supremacy of certain people; for the Ku Klux Klan, the supremacy was determined by skin color, whereas the Death Eaters strive for the rule of 'pure blood' wizards, meaning those who did not have Muggle ancestors. Certainly, this discrimination of a group, whether on grounds of race, ancestry or religion, is not unique to organizations such as the National Socialists or the Ku Klux Klan. In so far, Rowling seems to use certain elements reminiscent of these groups in order to add to the impression of evilness of the Death Eaters.

3.2 The relationship between the different worlds

3.2.1 The Dursleys and the Weasleys

The Wizarding and the Muggle world exist alongside, and the terms used in the Wizarding world require explanation in every book of the series. In the *Goblet* the explanation of 'Muggle' is short: The Dursleys are "Muggles (non-magic people)

who hated and despised magic in any form [...]” (*Goblet* 23). At the very beginning of the novel, the concept of a Muggle is introduced by the example of the Dursleys, Harry Potter’s aunt’s family, who provide his foster home. The Dursleys, in their run-of-the-mill house and their regular lives, live in a world extremely different from the exciting and varied Wizarding world in which Harry lives most of the year.

The Dursley Muggle-family is contrasted to the Weasley family, who is a firm part of the Wizarding world. Not only are the Weasleys different from the Dursleys in the size of family, seven children opposed to an only child, but also in the affection and love shown to each other. The home of the Dursleys, Number 4, Privet Drive, is again in stark contrast to The Burrow, where the Weasleys live. Both homes reflect the personalities of their inhabitants, their wealth, as well as their conformity with the Muggle and Wizarding world, respectively. Nevertheless, it is the lives of the Dursleys that compares to those of the readers, if maybe only in one point: that it is without magic. Harry is a heavy burden to the Dursleys, who can never wait to see him off to school again and who express their feelings for Harry also in their presents, such as “a single tissue, an all-time low” (*Goblet* 357) for Christmas. The Weasleys, although a family with little money and many children, treat Harry as a family member. Frequently, Mrs. Weasley is presented as being like a mother to Harry, as in the hug she gives him after the dramatic experiences in the *Goblet*: “He had no memory of ever being hugged like this, as though by a mother” (620). Rowling demonstrates through the Dursleys and the Weasleys that being a good person is not connected to the possession of magic in the *Harry Potter* series, but that the values of good and evil are the same in both the actual text world and the fantastic text world.

3.2.2 A robe and a night-gown

Although the emotions and needs of wizards and Muggles are alike, there are many superficial details that prove the Wizarding world different from the Muggle world. The clothing of the Weasley parents is described by Harry as nothing “that the Dursleys would call ‘normal’”. Their children might don Muggle clothing during the holidays, but Mr and Mrs Weasley usually wore long robes in varying states of shabbiness” (*Goblet* 39). It is added that the style of clothing of Mr. and Mrs.

Weasley corresponds to the Dursleys' "worst idea of wizards" (*Goblet* 40). The wizard couple dresses in robes, which I consider to be part of the stereotypical wizard gear. Thus, they dress in exactly the same 'Merlin'-like way expected of magicians. The Dursleys, who only show dislike for the Wizarding world and who try their best to avoid it, are therefore able to form stereotypical but adequate ideas of what 'real' wizards look like.

Adult wizards in the *Harry Potter* series are frequently described as having problems in 'dressing up' as Muggles; in other words, they have no correct concept of Muggle clothing. Nevertheless, there are recurring situations in the stories that require the magicians to conceal their true identities from the non-magical world. This can result in scenes that are bound to entertain the readers. Two wizards are described as dressing "as Muggles, though very inexpertly; [one wearing] a tweed suit with thigh-high galoshes; his colleague, a kilt and a poncho" (*Goblet* 70). Another example is the old wizard who wears "a long flowery night-gown" in the attempt to clothe like a Muggle, and who then refuses to wear pants as he likes "a healthy breeze round [his] privates" (*Goblet* 77).

Apart from the amusing element, it can be argued that there are some underlying messages relating to the differences in Muggle and wizard clothing. Wizards and witches usually wear in principle identical robes, which are black and wide. Therefore, there is no differentiation in everyday clothes for men and women; there is no gendered piece of clothing such as a flowery night-gown (which then presents the problem mentioned above for the old wizard). Nevertheless, young people wear Muggle attire when they have the choice. It is therefore not surprising how upset Ron is when he finds out that what he believed to be "Ginny's new dress", "something that looked to Harry like a long, maroon velvet dress", is actually his new dress robe, "for formal occasions" (*Goblet* 139). This shows a difference in the perception of gender-adequate clothing of younger and older wizards, with the younger wizards being more concerned with Muggle ideas about apparel; this then also influences their ideas of gender-appropriate 'wizard clothing'.

Although Hermione as a girl is one of the main characters, it can definitely be argued that men take up more 'room' in the *Harry Potter* novels. Most of the key figures, such as Albus Dumbledore or Lord Voldemort, and of course Harry as

the most central character, are male. Just from this point of view, women are underrepresented in positions of power in the series. Nevertheless, Rowling is careful about the overt separation of gender, and female students of Hogwarts are attributed the exact same rights as male ones, for example, the Quidditch teams can be mixed.

3.2.3 Hogwarts and other magical places

In the *Harry Potter* series, there are several magical buildings that are located amidst Muggle buildings, especially in London. Next to the houses of wizards, there are official buildings such as the Ministry of Magic, and other public places, for example the shopping district Diagon Alley, just as the actual world has its ministries and shopping streets in London. The structure of the public world of *Harry Potter* is the same as that of the actual Britain, its buildings, monuments and homes mixing with the non-magical buildings, hidden through complicated magic.

Other magical places that serve the public are St. Mungo's Hospital for Magical Maladies and Injuries, and the prison Azkaban. The wizard prison on a lone island is reminiscent in name and setting of the real world prison of Alcatraz, near San Francisco, and also of Robben Island, near Cape Town. Azkaban is described as "the terrifying wizard gaol guarded by creatures called Dementors, sight-less, soul-sucking fiends" (*Goblet* 26). Ordinary prisons in the actual Western world seem to be comparatively more humane than Azkaban; this is another point where the Wizarding world is not as developed as the actual world.

The most central magical place in *Harry Potter* is Hogwarts School of Witchcraft and Wizardry. From the description of the landscape around it and the lake that is located right in front of it, it can be taken that Hogwarts is located in Scotland. This is interesting, as Scotland saw the worst hunt of witches on the British Isles (see W. Fritscher 104f.). On the other hand, it also makes sense to set the school there, as Scotland has more secluded areas than England or Wales. The school itself is not only hidden from Muggles by its lonely location, but also by means of magic. Some magical places have "Muggle-Repelling Charms" on them (*Goblet* 148), which will keep non-magical people away. In this aspect, Rowling invested careful thinking as to how the Wizarding world can be concealed from the

ordinary world, as to make the existence of such a world more probable. The tricks that are explained allow the readers to downgrade the informativity of the objects, as they are presented in a comprehensible system that 'logically' explains how the Wizarding world can exist.

Moreover, the surroundings of the school are also quite special, and include a mer-people village at the bottom of the lake, a 'Forbidden Forest', and several extraordinary rooms, noticeably the 'Room of Requirement', which can be any kind of room that its user requires. Close to the school is the village of Hogsmeade, "the only all-wizard village in Britain" (*Goblet* 280). These places are unique to the fantastic world, and provide an entertaining and surprising element to it, as they do not bare resemblances to something from the actual world.

Except for the magic surroundings and subjects taught, Hogwarts is like many other actual British boarding schools. The students worry about extra homework, or just cheat at it when unwilling to do the task. There are also certain exams they have to pass, such as the O.W.L.s ("Ordinary Wizarding Level") and the N.E.W.T. ("Nastily Exhausting Wizarding Tests"). These exams are reminiscent of the British O-Level exams, now called G.C.S.E., and the Advanced-Level exams. These details should probably draw the actual and the fantastic world closer together. The similarities and differences between the actual and fantastic world make the texts more interesting.

3.2.4 Traveling, competitions, and foreignness

The ways to travel the Wizarding world are in most cases very different from the actual world. On the one hand, there are means of transport that have similarities to the beaming of science fiction. The person dissolves and reappears in another place: through Apparition (without the help of a device), a Portkey (using a charmed object), and Floo powder (using 'floo powder' and a fire place). Then, there are many ways to be transported in a slower, but easier manner, such as flying carpets or carriages, whether "horseless" or with whisky-drinking horses, and of course flying brooms. Most of these devices are not original to the fantastic

world of *Harry Potter* and have been borrowed from older tales, such as those of witches on their flying broomsticks and Arabic stories of flying carpets.

The ability to fly is preferred in a means of transportation in *Harry Potter*. The Weasleys owned a flying Ford Anglia at one point, and Sirius Black had a flying motorbike. Both vehicles are found in the contemporary actual world, except that they can fly. Next to the steam engine powered train mentioned earlier, there is also a magical bus that the wizards can use. Just as the motorbike and the car just mentioned it has some magical skills unheard of in the actual world: streetlights and other vehicles jump out of its way, unnoticed by Muggles, and it goes extraordinarily fast. These vehicles are definitely unusual in the Wizarding world; in the case of the car and the motor bike to the degree of illegality. It seems that wizards have become less progressive than the actual world in questions concerning technology, as if they had stopped developing their technology further over a century ago.

Wizards and witches are not only limited to Great Britain, but also live in other countries abroad. In the *Goblet*, Harry first becomes aware of this fact when he meets foreign magicians; "he had never really thought much about those in other countries" (75). In the course of this school year, Hogwarts students come in contact with students from two different foreign schools. There are two big sporting events in the *Goblet* that take place only once in the series. One is the Quidditch World Cup, in which Bulgaria plays against Ireland, and one is the school competition called 'Triwizard Tournament', involving Hogwarts as well as two foreign schools. Both these events have a very long history, as it is the 422nd World Cup, and the Triwizard Tournament reaches back even further. As Quidditch is compared to football a few times in the series, it can be understood that the Quidditch World Cup is as exciting and important to the Wizarding world as the Football World Cup is to the actual world. The Triwizard Tournament can maybe be understood as an inter-school version of the Olympic Games, as there are selected champions who compete for honor and a prize.

Through these events, Rowling can plausibly incorporate foreigners from other countries coming to Britain and the school in larger crowds. The socializing among the teenagers and the building of friendships between the different nationalities are just as important as the actual events. Nevertheless, there is also

quite some corruption and manipulation involved in both events; in the World Cup, the Weasley twins are cheated when placing a bet. The same night, former Death Eaters publicly torment a family of Muggles, reminding one of the public humiliations done to the enemies of the National Socialists. In the Triwizard Tournament, the head teachers of the foreign schools try everything to find out about the tasks that their students will have to fulfill, even engaging in espionage.

Prejudices and meeting people that are strange or alien to one is an important topic in the *Goblet*. There is the love between Hagrid and Madame Maxime, the half-giantess in denial and head teacher of the French school. In his disappointment with her, Hagrid angrily says that foreigners should be avoided, as “[y]eh can’ trust any of ‘em” (*Goblet* 489). In contrast, headmaster Dumbledore notes towards the end of the text that it is important to “further and promote magical understanding [...], we are only as strong as we are united, as weak as we are divided” (627).

The accents of the foreigners are reproduced in their speech. Viktor Krum from the Durmstrang school has a German or Slavic accent, saying “[v]ell, ve have a castle also, not as big as this, nor as comfortable, I am thinking” (*Goblet* 363). The school is associated with the Dark Arts, and the Durmstrang students join the table of the Slytherins. In contrast, the French girl Fleur Delacour’s accent is portrayed like this: “we ‘ave choirs of wood-nymphs, ‘oo serenade us as we eat. We ‘ave none of zis ugly armour in ze ‘alls” (*Goblet* 364). The students of Beauxbatons are portrayed as elegant and gracious, but also as feeling their school to be more refined than Hogwarts. They take a seat at the Ravenclaw table, and whereas the Durmstrang students are impressed by the Great Hall, the French students make an unhappy impression.

Irish wizards and witches, present at the World Cup, are described as being extremely proud of their nation, and covered their tents “with a thick growth of shamrocks” (*Goblet* 76), their faces grinning. The mother of Seamus Finnigan, a Gryffindor student, notes that there is no reason why they shouldn’t show their colors (see *Goblet* 76). The countries are definitely portrayed in stereotypes; Durmstrang was also attended by Grindelwald, and seems to carry on some of his ideas discussed above. The French are chic, but conceited, and feel superior to the English. The Irish are described as a happy people, proud of their achievements and

their culture. Although the series seems to want to gently teach open-mindedness, for example through the words of Dumbledore above, it draws heavily on stereotypes.

3.2.5 "Ecklectic" technology and communication via owls

At the beginning of the *Goblet*, Harry's Muggle cousin Dursley breaks his PlayStation and thus has to spend the rest of the summer without "Mega-Mutilation Part Three" (*Goblet* 27). As Harry comes from a world where this kind of technology is normal, he has some trouble getting used to the different, but wondrous way in which wizards shape their world. The Wizarding world does not use any electrical devices, but has its own means to achieve the same ends. They produce paintings and photography that allows the portrayed people to move and even speak, however, it is not explained how this works. The paintings can be compared to TV recordings; they replay a certain scene for eternity.

There is also a radio station, the WWN, meaning 'Wizarding Wireless Network', which features music made by witches and wizards, such as the 'Weird Sisters' (*Goblet* 341). 'WWN' surely refers to actual stations such as 'BBC' ('British Broadcasting Corporation') or 'CNN' ('Cable News Network'). Rowling leaves the reader in the dark as to how these technologies work without electricity. The Weird Sisters, a pop or rock band, and Celestina Warbeck, a singing witch that Mrs. Weasley likes a lot, seem to be the most famous WWN stars. The Weird Sisters perform a song called "Do the Hippogriff", whereas Celestina Warbeck has titles such as "A Cauldron Full of Hot, Strong Love". The sounds of these titles are reminiscent of rock and pop (or maybe country) music respectively and clearly parody these genres.

Muggle technology and their style of living are a point of interest to some wizards, such as Mr. Weasley. When he hears about the Dursleys' electric fireplace he over-enthusiastically calls out "[e]cklectic [...]? With a *plug*? Gracious, I must see that" (*Goblet* 43). Nevertheless, his curiosity in the subject of Muggles is looked down upon by his peers. As a parallel to the actual world, it could be argued that Mr. Weasley's interest in Muggles is regarded just as strange by some of his peers as

some 'actual' adults' interest in wizardry would be seen by many in the actual world.

In matters of communication the Wizarding world seems to be behind the Muggles. Mail is sent via owl, which requires a real-life owl to transport the letter. Again, the Muggle-world inexperienced family Weasley entertains the reader when posting a letter in the 'normal' way: "Every bit of [the envelope] was covered in stamps except for a square inch on the front, into which Mrs Weasley had squeezed the Dursleys' address" (*Goblet* 33). The misunderstandings and problems created by wizards and witches who are unfamiliar with Muggle technology frequently entertain the reader. This effect is achieved mostly through the ignorance of the Wizarding world when it comes to Muggles and their ways of life. In contrast, the reader and Harry are often surprised and astonished by the technological solutions the wizarding community has found.

3.2.6 *The ministry, the war, and Harry distrusted*

The phrase 'Ministry of Magic' may be intended to sound like it could be a branch of the actual UK government; however, this ministry works independently and secretly within the wizarding community. In *Harry Potter and the Half-Blood Prince* the reader finds out that the Minister of Magic actually does reveal himself to the 'Prime Minister of the Muggles', meaning the Prime Minister of the United Kingdom. The Muggle Prime Minister is highly uncomfortable in meeting who he calls the 'Other Minister', and does not like to admit his ignorance of anything, especially the Wizarding world. In general, the two governments operate completely separately from each other, and the Wizarding world does its best to remain hidden from the rest of the Muggle community.

The politicians in the *Harry Potter* series are usually not portrayed positively. Cornelius Fudge, the Minister of Magic up to *Harry Potter and the Half-Blood Prince*, denies the return of Lord Voldemort and fails to take the necessary steps against him. Rather, he is convinced that the story is made up by Harry and possibly Dumbledore, causing Harry to think of him as "a short, angry wizard [...] refusing, point-blank, to accept the prospect of disruption in his comfortable and ordered world" (*Goblet* 613). Fudge is also worried to lose his position of power, and tries to keep up the pretence of peace and harmony as long as possible. Dolores Umbridge, also employed by the ministry, turns out to be a cruel and racist torturer, whereas Barty Crouch, another head of a Ministry department, neglects and disregards his son in favor of his political career. Sirius calls him "as ruthless and cruel as many on the Dark side" (*Goblet* 457).

After Fudge has to leave his post as Minister of Magic, due to his failure to control the situation after Lord Voldemort gains power, Rufus Scrimgeour takes over in *Harry Potter and the Half-Blood Prince*. He is a man of powerful stature, a former Auror, and gives the impression that he can lead the country securely through the hard times ahead, the archetypal 'strong man'. The Aurors can be compared to a special police unit, which deals with especially complicated and risky situations. They are the Ministry's 'dark wizard catchers', usually shown in the best light, and Harry feels honored when a former Auror suggests this as a career for him (*Goblet* 415). Harry represents the brave, good, supernaturally

powerful child hero, who saves the fantastic world through the 'power of love'. This is connected to the myth of the battle of good and evil, and that of the child hero.

Towards the end of the series, Scrimgeour is murdered and replaced by a politician called Pius Thicknesse in *Harry Potter and the Deathly Hallows*. This man has been put under the Imperius Curse and is controlled by Lord Voldemort - a puppet acting to Voldemort's orders. Thereafter, Voldemort is in power of the ministry. The different Ministers of Magic are all modeled after certain types of politicians stereotypically found in the actual world. However, they all conceal the truth from the masses, and none of them is described as wise and gifted as Albus Dumbledore. After the Second Wizarding War is over, another Auror becomes Minister of Magic: Kingsley Shacklebolt. He symbolizes a new era, as he had fought against Voldemort throughout the series, and stands up for equality and fairness; fittingly, Shacklebolt has black skin color. With his appointment as Minister of Magic, the Wizarding world has overcome the old patterns and stereotypes.

3.3 Narrative technique

3.3.1 Narration and structure

Generally, a limited third person narrator is characteristic of the *Harry Potter* series. The *Goblet*, however, opens with the story of the Riddle house's old gardener Frank Bryce, retold by an omniscient narrator in a flashback. After the background of the Riddle murders is presented in this manner, the point of view changes to a third person limited narrator, following Frank. The elderly man finds his end when encountering Lord Voldemort in the Riddle house. Here, the focus of the point of view is changed from Frank to Harry: "[Frank] was dead before he hit the floor. Two hundred miles away, the boy called Harry Potter woke with a start" (*Goblet* 19). When the reader turns the page to the next chapter, it features the typical narrator focusing on Harry, which remains so for most of the volume. Harry's sudden awaking was due to the fact that he can sometimes share the experiences that Voldemort makes, especially when Voldemort is extremely

aroused. He can then see through Voldemort's soul, which provides excitement and variety to the narration.

The temporal and spatial structuring of the *Harry Potter* series follows the same pattern for all of the novels, except for the last text, *Harry Potter and the Deathly Hallows*. They start at Privet Drive, where Harry spends his summer vacations with his relatives. Except for the last volume they also come to an end when Harry is on his way back to the Dursleys, at the end of the school year. In so far, the books present a cycle that begins in high summer around Harry's birthday, includes different episodes from throughout the year, and then usually ends with the school year, in June.

Near the end of the school year, Harry faces Lord Voldemort in some form in all of the novels. As the year progresses, the plans of Voldemort are normally unclear until it is almost too late to react to his schemes. Like in a mystery story, there are many threads and ideas as to what could be happening, but there is always a part of the puzzle missing. Then, the climax is reached; Voldemort reveals himself and his plans to Harry as they face each other. However, the 'Dark Lord' fails again and again in his quest to kill Harry, and takes another year to come up with a new plan.

It is interesting how sometimes a story will run at the back of the main story line, briefly coming up and then disappearing again, only to be resolved at the very end of the book. An example in the *Goblet* is the Weasley twins Fred and George, who are described as having mysterious conversations every now and then throughout the book. To Harry and the reader it is unclear what they talk about, since we only hear brief excerpts of their discussions, which involve statements such as "we could get into a lot of trouble for that", "it's time to play dirty", and "if you put that in writing, it's blackmail" (*Goblet*, 492). The story is then resolved on the second to last page, when the twins reveal their failed attempt to recover money they had lost after being cheated in a bet. Although the little crime story is by far not as spectacular as the confrontation between Harry and Lord Voldemort, it adds another mysterious element to the plot.

Keeping up tension over up to 600 pages is not an easy task, but Rowling managed to do so with large success. Although the texts became longer with each book, the readers were still interested in the story of Harry. Rowling builds up the

tension towards the end of the book, but keeps the reader interested throughout the 'year'. Continuously, new ideas are introduced, such as new magical creatures or plants. Also, the familiar characters are used to divert the reader through their already known weaknesses or obsessions, or by revealing new facets of their personality and past. There are some other techniques that are frequently employed in the *Harry Potter* series, which will be discussed below.

3.3.1.1 Stream of consciousness

Occasionally, the reader is confronted with Harry's thoughts or feelings in a stream of consciousness manner. The narration is kept in third person and comments on what is going on inside of Harry, for example, after he finds out that someone has illegally entered him as a candidate for the Triwizard Tournament:

Yes, he'd thought about it ... he'd fantasised about it ... but it had been a joke, really, an idle sort of dream ... he'd never really, *seriously* considered entering...

But someone else had considered it ... someone else had wanted him in the Tournament, and had made sure he was entered. Why? To give him a treat? He didn't think so, somehow ... (*Goblet* 248).

This kind of narration is used to describe inner conflicts, but also the dreams or visions that Harry has due to a magical connection to Lord Voldemort through his scar. It is interesting that Rowling uses this technique when the story reaches its climax, and Harry faces Lord Voldemort. When the tension is high and it is questionable whether Harry will survive and Voldemort's plans are unclear, Rowling takes the perspective as close to Harry as possible while keeping the third person narrator - through a stream of consciousness. The deformed body of Voldemort has been lowered into a cauldron, and some strange ceremony is performed:

Nothing happened ...

Let it have drowned, Harry thought, let it have gone wrong ...

And then, suddenly, the sparks emanating from the cauldron were extinguished. [...] ... it's gone wrong, he thought ... it's drowned ... please ... please let it be dead ... (see *Goblet* 556).

In moments of great emotionality, where the usual third person narrator might not be sufficient to convey the desired depth, Rowling then uses this form of stream of consciousness.

3.3.1.2 Flashbacks

The story of the *Harry Potter* series mainly covers the period from shortly before Harry's eleventh birthday to shortly before his eighteenth birthday. Nevertheless, the story of Harry and Lord Voldemort started long before this time: the beginning of the first book describes a celebrating Wizarding world, when Harry is only a year old, and Voldemort has apparently found his end when trying to kill the toddler. This could be seen as the first flashback of the series, as the time of Voldemort's previous regime - or his past in general - is always explored in flashbacks. Typically, the flashback will refer to Voldemort's fall of power and the implications and aftermaths, such as the trials of his followers. From time to time, the history of Voldemort's childhood and youth is described. Every now and then, instead of giving these stories as episodes retold by people who know about them, the Pensieve is used, which allows a person to see somebody else's memories in a direct way.

Apart from flashbacks alluding to an unknown *Harry Potter* world past, there are also flashbacks or short references to events, beings and things from previous books. Sometimes these can take on the form of an 'insider joke': when Hermione states that she does not "like people just because they're handsome", Ron gives "a loud false cough, which sounded oddly like 'Lockhart!'" (*Goblet* 207 f.). A reader who does not know or cannot remember the teacher Lockhart from *Harry Potter and the Chamber of Secrets* will not be able to understand this reference.

Nevertheless, in most cases there will be an explanation to the statement. At the beginning of the follow-up volumes, there is a refresher that mentions or explains some important names and terms, such as 'Muggle', and gives a summary of why Harry lives with his relatives, and the story of Voldemort's first downfall. It is questionable whether the readers really need these updates. In the *Goblet*, this section starts with "Asleep was the way Harry liked the Dursleys best" (22), then describes the Dursleys and the background of Harry's parent's death, and how Harry found out that he was a wizard. This flashback ends with Harry longing to return to Hogwarts, and the reader is told that he will be starting his fourth year now (24).

3.3.1.3 Foreshadowing

When re-reading the *Harry Potter* texts, details can be noticed that seem to be of little relevance in the situation, but that later turn out to be of great importance. An example is the 'Vanishing Cabinet', a set of two cabinets that is linked through some magical connection. In *Harry Potter and the Order of the Phoenix*, the Weasley twins lock a boy in there who has annoyed them. The Vanishing Cabinet is mentioned again in the next book, *Harry Potter and the Half-Blood Prince*, when Draco Malfoy - who has learned about the connection - lets Death Eaters into the school through the cabinet's twin.

There are so many clues in the texts towards the solution of the mysterious events centering around Voldemort that Harry - and alongside the reader - does usually not know what the truth is. An employee of the ministry has been missing, and when another one takes a mysterious sick leave but keeps "sending in instructions by owl", the ministry is afraid that the press will work the minister's "sickness up into something sinister. Probably say he's gone missing" as well (*Goblet* 388). At the end of the book, it actually proves right that both have been killed. This technique of placing confusing clues in the text adds to the tension until the end of the book, as the solutions are usually so 'fantastic' and unusual that it is almost impossible to guess them.

It seems that Rowling uses foreshadowing quite frequently to create interest in the next volume of the book. At the end of the *Goblet*, Dumbledore sends off Sirius with orders to "alert [...] the old crowd" (618), and Hagrid says he has a "little job [...] over the summer" that is secret (624). It is also mentioned that Harry will have to go back to the Dursleys, but will eventually spend some time of the summer with the Weasleys. The French student Fleur says that she is "'oping to get a job 'ere, to improve my English" (628); she will ultimately end up marrying one of the Weasley brothers. At the end of *Harry Potter and the Deathly Hallows*, there is an epilogue that is set nineteen years after the death of Lord Voldemort and that describes what became of Harry and his friends.

3.3.1.4 Letters, songs, and a riddle

The normal third person narration of the *Harry Potter* series is sometimes interrupted by letters, newspaper articles, or more rarely, songs or riddles; most frequent are letters. In the *Goblet*, Sirius writes six of them to Harry, which makes up the largest part of letters in the book, followed by three letters from Harry to Sirius, and one letter each from Mrs. Weasley to the Dursleys and Ron to Harry. Letters are the most frequent means of communication between people that are physically removed from each other, followed by the far more complicated and therefore rarer method involving 'Floo Powder', which enables people to speak to each other through their fireplaces. In the novels, the letters are printed in italics and are presented with their apparently full content, including greetings and standard phrases from letters: "*Dear Mr and Mrs Dursley*" (32), "*My best to Ron and Hermione*" (199), "*Hope you're OK*" (256). The italic print and the phrasing of the letters should add to the feeling of something that came to the narration from outside.

Just like the letters, newspaper articles are used regularly. The students, including Harry, spend the year more or less isolated at the school, without many ways in which to stay informed about what is happening outside of Hogwarts. In the *Goblet*, a nosy and sly journalist appears: Rita Skeeter, who is then identified as the two-faced author of the articles featured in the book. Comparably to the letters, the newspaper articles are printed in italics and feature upper case headlines, such as "*HARRY POTTER 'DISTURBED AND DANGEROUS'*" (*Goblet* 531). Rita Skeeter is only interested in sensational journalism; her articles present parts of the truth, and they entertain more than they inform. She is an invidious journalist, who loves scandalous stories. Skeeter's articles compare to those published by tabloids like *The Sun* in the actual world. Her articles sell very well in the Wizarding world, but this is due to their shock- and entertainment value, and not to their quality - which is also how tabloids sell their stories in the actual world.

Other elements that are inserted in the text, but that are quite different from the letters and articles, are the songs and riddles used in the same *Harry Potter* volume. Just as in every school year, the Sorting Hat gives its song before the opening feast. This miraculous hat is able to evaluate the individuals wearing

it, and to then appropriately sort them into a school house. The song by the Sorting Hat is different every year, but includes certain elements such as a description of the four houses every time. It also rhymes:

*By Gryffindor, the bravest were
Prized far beyond the rest;
For Ravenclaw, the cleverest
Would always be the best (Goblet 157).*

Another song in the *Goblet* is sung by the merpeople; it contains a riddle and is part of the Triwizard Tournament. It also rhymes, but is only 8 lines long - in contrast to the Sorting Hat's song, which is a page long. Finally, there is the riddle by the Sphinx in the final moments of the Triwizard Tournament that Harry has to solve. These songs and the riddle are presented like poems in the book, and are printed in italics just as the other elements mentioned above. The italics and the poetic lines create the impression of a story within the story. Just as the history presented in *Harry Potter*, the artwork presented is intended to provide a seemingly authentic background to the text world.

3.3.2 Language and style

3.3.2.1 Register and style

Generally, the language of the *Harry Potter* novels is not out of the ordinary, but rather simple and straight-forward, as in this extract, which describes one of the characters close to Harry:

Sirius looked different from Harry's memory of him. When they had said goodbye, Sirius' face had been gaunt and sunken, surrounded by a quantity of long, black, matted hair - but the hair was short and clean now, Sirius' face was fuller, and he looked younger, much more like the only photograph Harry had of him, which had been taken at the Potters' wedding (see *Goblet* 290).

The amount of vocabulary that is hard to understand or complicated is limited. When a 'diadem' is introduced in *Harry Potter and the Deathly Hallows*, it is explained several times what exactly a diadem is. More often than not, an unfamiliar word will be the invention of Rowling and is therefore usually explained for the general audience.

In drawing comparisons, Rowling often employs very visual parallels: the not yet renewed body of Voldemort is described as looking as though somebody "had flipped over a stone, and revealed something ugly, slimy and blind" (*Goblet* 555). Harry, facing the task to get around a dragon, has "legs of marshmallow" (*Goblet* 309). Sometimes allusions from the Wizarding world are used; a boy from the French school "conjured up one of his friends to join them so fast that Harry could have sworn he had zoomed him there by a Summoning Charm" (*Goblet* 368).

Another interesting example of *Harry Potter* world terms are "Weasley's Wizard Wheezes", the joke shop opened in *Harry Potter and the Half-Blood Prince* by the twins George and Fred Weasley. There is a very high usage of alliteration around everything to do with the shop: not only in the company's name, but also in their products, such as "Canary Creams" or "Ton Tongue Toffee". Alliterations are also found in the names of characters, for example, "Severus Snape", "Bathilda Bagshot", or "Dudley Dursley".

Especially at the beginning and the end of the book there are summaries of what has happened in the previous books or in the course of the book at hand. This is quite typical of the series. Here is an example from the end of the *Goblet*:

He didn't want to have to examine these memories, fresh and sharp as photographs, which kept flashing across his mind. [...] Voldemort, rising from

the steaming caldron. Cedric ... dead ... Cedric, asking to be returned to his parents ... (602).

A summary like this slows down the speed of the narration, and draws the attention backwards for a moment. In other cases, summaries can be found at certain points during the narrative, typically to remind the readers of some detail that they might have forgotten since reading it - this usually relates to aspects that did not seem important when first mentioned, such the Vanishing Cabinets.

3.3.2.2 Neologism

The *Harry Potter* series feature a seemingly endless list of terms unique to the Wizarding world: there are spells, potions, magical objects, plants, creatures, and so on. The spells and potions in the *Goblet* can be divided into three categories according to their language roots: first, there are those that have - almost 'plain' - English names, such as "Four-Point Spell", with the incantation "Point Me", or an "Ageing Potion". These English terms for magical spells are the second most common form of neologism in spells, following the large category of Latin-based, or maybe rather of 'Latin-reminiscent', terms. Some are actual Latin words such as "Avis" (bird) to conjure birds, but most are somehow derived to form new phrases. An example is "Morsmordre", used to cast the 'Dark Mark' into the sky. "Mors" meaning death, and "mordre", probably from mordeo, meaning to bite or burn ("avis", "mors", "mordre", see *Stowasser*). More than half of the spells in the *Goblet* fall into this category, and almost all of the ones left are English. Only one potion in the *Goblet* contained a Greek prefix: "Polyjuice Potion", from Greek "poly", meaning many. It is called "Vielsaft-Trank" (actually translating as "many-juice potion") in the German version of the series.

Latin is often a source for the names of objects as well, such as the "omnioculars" from Latin "omni", all, ("omnis", see *Oxford Latin Dictionary*), playing on the word binoculars to form a compound word that refers to the lenses used in sporting events. The word "animagus" describes a wizard that can turn into an animal at will and seems to be composed of the two elements "animal" and "magus", from Latin meaning "magician, sorcerer" ("magus", see *Oxford Latin Dictionary*). There is a list of the neologisms related to magic that were used in the *Goblet* attached in the appendix.

The creatures and beings in the *Harry Potter* series have names such as Boggart, Grindylow, Niffler, or Dementor. Comparing the last two, a Niffler and a Dementor, it will be clear from just the sound of the name that the Dementor is something impressively big, to be feared, just by the mere sound of the ending “-tor”. A Niffler, however, sounds like something small and somehow reminds one of the word ‘sniff’. As a matter of fact, the Nifflers are “fluffy black creatures with long snouts” (*Goblet* 471), whereas a Dementor is a tall, hooded creature, with “dead and rotten-looking hands” (509). The relation to the word ‘demented’ adds to the negative sound of ‘Dementor’, especially as the creatures drive humans insane - they make them demented - if they are around them for too long.

The sound of a name or term appears to have been an important criterion in the coining of the neologism. Although most children can probably not distinguish whether the prefix of a word is of Latin or Greek base, they will still be able to pick up on the strange or unintelligible sound of the word. It could definitely be argued that all complicated or harmful spells have non-English word elements. The sound effect of a word is definitely central here. As mentioned under 2.2.2.4, Rowling considers the sound of a name thoroughly before choosing it, for example that of the Dursleys, which she picked because it sounded “dull and forbidding” (Rowling qtd. in McGarrity).

3.3.2.3 Humor

Next to action and thrill, humor is definitely an important element in the *Harry Potter* series. The comparison of the Wizarding and the Muggle world is used frequently in order to provide entertainment. On one occasion, a Ministry wizard reports that “Muggle neighbours heard bangs and shouting, so they went and called those what-d’you-call-‘ems - please-men” (*Goblet* 141). Misunderstandings of this sort also come about with the contact to foreign languages, specifically French; when Hermione explains that the dinner is Bouillabaisse, Ron replies “Bless you”. Hagrid says “Bong-sewer” as a greeting, which takes some fantasy to decipher as the French “bonsoir”. Misunderstandings of this sort are based on the ignorance towards the different, whether it is Muggles or foreigners.

Other than the humor achieved through the contrasts and similarities with the Muggle world, there are some characters or creatures on whose account jokes are often made in the *Goblet*. The Blast-Ended Skrewts, strange and dangerous creatures obviously bred by Hagrid, are frequently referred to in a satiric and funny way: "Worst that can happen is Hagrid'll have to get rid of the Skrewts. Sorry ... did I say worst? I meant best", says Ron (324). Other creatures that Hagrid looks after can also have entertaining properties, such as the horses that only drink single-malt whisky. This is absurd, but it is the absurdity and unlikeliness that make it funny and entertaining.

In the course of the series, many characters are portrayed in stereotypical images, which can then be explored in humorous ways. The tight-lipped Professor McGonagall announces that the Yule Ball will be a chance to "let our hair down", but at the same time "with her hair in a tight bun, look[s] as though she had never let her hair down in any sense" (*Goblet* 337). Professor Moody refers to the nightly incident that involves Professor Snape, the caretaker Filch, and an invisible Harry as "Pyjama party", which is funny in a sarcastic way as it could not be further from the truth. Sarcasm is frequently employed, and is one of the most important ways in which funny scenes are created.

Many of the sarcastic comments come from Ron, who often remarks on the scene cynically. After a history exam, he claims to have invented a few "goblin rebels' names, [...] they are all called stuff like Bodrod the Bearded and Urg the Unclean" (*Goblet* 537). His twin brothers and Ron are also fast to make fun of their careerist brother Percy, who "wouldn't recognise a joke if it danced naked in front of him wearing Dobby's tea-cosy" (*Goblet* 335). The Weasley twins provide a high quantity of practical jokes through their inventions.

A part of the *Goblet* which positively scares Harry and Ron, but which is probably entertaining to most readers, is their (romantic first) contact with girls. Harry notes that, when he tries to ask a girl out to the ball, Hogwarts suddenly seems to hold an "amazing" number of girls, who always "move in packs". Then, finally, the "time had come for drastic action" (338 f.), meaning to 'corner' a girl and ask her out. The reason that scenes such as these amuse the readers lies in the awkwardness of the characters. While they are insecure and extremely

uncomfortable, the narrator keeps a funny undertone, which makes the scene comical rather than awkward.

4. Bartimaeus

The *Bartimaeus* trilogy by Jonathan Stroud includes the volumes *The Amulet of Samarkand* (2003), *The Golem's Eye* (2004, referred to as the *Golem* below), and *Ptolemy's Gate* (2005). The novels are mainly set in London, but the text actual world of *Bartimaeus* differs from the actual world in one crucial point: magic is described as always having been part of its history. There are magicians who have the power to conjure spirits, which are then obliged to do the magician's bidding. In contrast to the actual world, the British Empire is still strong in the text world, although the technology mentioned - such as cars and planes - suggests that the series is set at the end of the 20th or beginning of the 21st century. It is also mentioned at one point that William Gladstone, who died in 1898, has been dead for a hundred years. Hence it is clear that the *Bartimaeus* trilogy is set in an alternative history. In this Empire, the magicians hold all important positions and therefore live in wealth.

Their knowledge of summoning spirits is what enables them to do extraordinary things. These spirits have different levels of power, from weakest to strongest: imps, foliots, djinni, afrits and marids. The better educated and well-prepared a magician is, the better the chances are of conjuring and controlling a powerful spirit. Interestingly enough, it is the spirits who do most of the magic - the magician's part consists mostly of knowing how to summon and control them. Spirits can see on more levels than humans, as they have access to different planes of sight, of which normal humans can only see the first level. At will, a spirit can also change its appearance on some of these levels. If a spirit is not summoned by a magician, it dwells in the 'Other Place', where they neither have a physical appearance, nor individuality. It pains them severely to be forced by summoning to leave this heaven-like place.

In the fantastic world of *Bartimaeus*, the magicians also rule over the 'commoners'. This term refers to the majority of the population, which has not been allowed to learn magic. Most of the commoners live submissive, quiet lives and work in simple and low-paid jobs. They are kept 'in their place' by the magicians' power to work magic, and are subtly manipulated or otherwise forced by the magicians' government into approving of this world order.

In the series, there are three main characters: a magician, a spirit, and a commoner. First, there is Nathaniel, who is chosen as a child to learn the craft of magic, and is placed in the household of a magician to be an apprentice. Second, there is Bartimaeus, a 5,000 year old djinni. Nathaniel manages to secretly summon the djinni for the first time in *The Amulet of Samarkand*, and orders it to carry out his will. Lastly, there is Kitty, a commoner, who plays a more important role as the series continues. She has been maltreated by the powerful magicians and works towards their downfall, together with a group of people called the Resistance. Each member of this organization has a gift; they are either able to detect magic, meaning that they can see spirits or magical objects for what they are, or they have a resilience to magic to a certain degree, in which case they cannot be harmed by it.

4.1 Periods and requisites

Bartimaeus claims to have been on and off service to magicians for around 5,000 years. Frequently, he adds anecdotes or stories from his past experiences to the narrative, and illuminates history in his own, characteristic way. Whether Bartimaeus and his stories are reliable will not yet be discussed here, as this will be researched further below. For the moment, the way in which history is presented will be discussed. It is striking that in the *Bartimaeus* series there are not so many tangible items used as requisites, but rather, historical figures, places, and languages are referred to.

This is connected closely to the main character of Bartimaeus, who declares to have been part of the lives of humans more or less since the first early, advanced civilizations founded powerful cities. He states this, for example, by taking credit for building the walls of Uruk (see *Golem* 15): a town which started to grow in the 5th century BC, and was an influential center of economy and politics in the second half of the 4th century BC (see Nissen 315). Bartimaeus apparently gives an account of history from firsthand experience. This perspective increases or decreases the truth value of the narrative depending on the trust the reader puts in Bartimaeus, but it definitely adds interest and curiosity to the story. Just as

Nathaniel is fascinated to find out that Bartimaeus has spoken to Gladstone, many readers will enjoy imagining speaking to a character who is a time-traveler, able to recount countless events, people, and places from the past that no other living soul can recall.

4.1.1 Ancient period

Artifacts, places and historical figures from the ancient period are mentioned frequently in the *Golem*. They come from more or less all over the world: Europe, the Middle East, Asia, Africa, and Central America. Ancient Mesopotamia and Egypt are mentioned especially frequently; when in the British Museum, Bartimaeus specifically describes artifacts from this region. He refers to “two Assyrian gatekeeper djinn-winged lions with the heads of men, which had once stood before the gates of Nimrud”, at which a footnote continues:

These were stone representations only; in the glory days of Assyria, the djinn would have been real, asking riddles of strangers in a manner similar to the Sphinx, and devouring them if the answer was incorrect, ungrammatical, or simply spoken in a rustic accent. They were punctilious beasts (*Golem* 179).

The actual statues of guardian spirits that Bartimaeus refers to are called ‘Lamassu’ (the male ones mentioned above are ‘Shedu’), and were used in the Neo-Assyrian time to repel magic and to guard the gates to palaces and temples (see “Lamassu”). During the night at the British Museum, Bartimaeus throws a stone which “had a lot of scribbling down one flat side” at the golem to distract it; the djinni figures the piece was “a set of rules for visitors to the museum, since it seemed to be written in two or three languages” (*Golem* 181). Amusingly, Bartimaeus is ignorant about the ancient Rosetta stone, but an informed reader will recognize it and remember that this artifact is on display in the British Museum. A few pages on, a magician confirms that the Rosetta stone “was pulverized to dust” by the djinni (*Golem* 192).

The regions of today’s Middle East and the old Babylon and Persia are mentioned a few times. Words from obsolete languages from this region are still in use in the trilogy: Nathaniel “gabbled a command in Aramaic” in order to activate a magical weapon (*Golem* 475), and the writing on Gladstone’s modern time tomb is in Sumerian. In the text, the spirit guarding the grave complains that none of the

tomb raiders could read the “bits about ‘perpetual guardian’, or ‘savage vengeance’, or ‘no apologies accepted’” (*Golem* 360). Otherwise, the grave is “in the Egyptian style”, as a member of the Resistance notes, who also points out that this is typical “grandiosity, wanting to follow the pharaohs” (*Golem* 342).

Egyptian culture is especially important to Bartimaeus, whose favorite master was Ptolemy, an Egyptian boy, who is mentioned throughout the trilogy and whose history is described in detail in *Ptolemy’s Gate*. Other examples of Egyptian culture that Bartimaeus refers to are the statue of pharaoh Ramses the Great in the British Museum (“the biggest ego of any human it’s been my misfortune to serve”, *Golem* 180) and Cleopatra’s Needle (“I was one of the workers who erected it for Tuthmosis III in [...] Heliopolis. I suppose someone pinched it”, *Golem* 408), in the City of Westminster, London. These two stories are, as far as this can be said, truthful and correspond to the background of the statues in the actual world.

The Ancient Greek and Roman territories are not forgotten in Bartimaeus’ tales of the past. The Roman Empire is mentioned, for example the vestal virgin Julia, whose form Bartimaeus also takes, or a stiletto that he recognizes to be from Rome (see *Golem* 111 and 287). The downfall of the Roman Empire is also mentioned, and will be discussed below. From his time in Greece, Bartimaeus tells the story of Icarus, who used “short-tempered foliots” in his attempt to fly. They sent Icarus “plummeting to a watery grave” after he had insulted them (*Golem* 480). The legend, of course, does definitely not involve the usage of spirits in the original; it has been adapted to fit into the fantastic text world in an amusing way. At other times, Bartimaeus refers to Greek philosophers or the history of werewolves, all of which involve magicians or spirits in some way.

Sometimes, there is a glimpse of countries where Bartimaeus once served, and which are much further away from England than Egypt or Mesopotamia. His disguises include a roc, a bird with “great red wings” from India (*Golem* 477). He gives the story of the roc as follows:

The rocs lived on remote isles in the Indian Ocean, appearing inland infrequently in search of prey. Their nests were an acre across, their eggs vast white domes visible far out across the sea. The adults were formidable opponents, and sank most ships sent out to pillage the nesting sites by dropping rocks from great heights. The caliphs paid huge sums for rocs’ feathers, cut by stealth from the breasts of sleeping birds (*Golem* 477).

Rocs are also used in Arabic mythology, and are mentioned in one of Sinbad's voyages. It should be noted that Bartimaeus stresses that this creature has actually existed and was not merely a spirit in disguise, in contrast to the Sheddu mentioned above.

When the spirits are summoned in the *Bartimaeus* series, they always take a form and disguise of their choice. Usually, these are connected to the places where they have served before: Bartimaeus thinks it is "[a]mazing how these influences stay with you" (*Golem* 391). The number of shapes that Bartimaeus takes on is numerous and illustrates all the historical places where he has served magicians.

In the usage of antiquity, it is especially interesting that Bartimaeus provides explanations of history different from those considered standard in the actual world. In addition, he narrates as truth many episodes that are regarded as myths in the actual world - such as the genie in the bottle, or Solomon's magical ring. In addition, Bartimaeus includes spirits in important roles in a large proportion of his accounts of history. This is outside the probable range in the actual world, and definitely of third-level informativity. However, what is impossible in our actual world is made feasible in the text world because of the existence of spirits. The spirits are the part of the fictional world that accounts for the tales of Bartimaeus, the principle that explains the occurrences and that allows the reader to downgrade to a lower level of informativity, as it can be understood that the spirits and their stories are part of the fantastic world.

4.1.2 Late medieval period

In the *Golem*, motifs from the Gothic are frequently used in the text. Most of these Gothic elements are closely connected to the city of Prague. However, neither Bartimaeus nor Nathaniel approve of the atmosphere of darkness and mystique. The djinni refers to it with his usual humor, and the magician is simply annoyed about the lack of modernity and efficiency and complains about this “gothic stuff” (*Golem* 279). Bartimaeus, after he arrives at the hotel where Nathaniel stays, in a room complete with a view of the graveyard, takes a look around (*Golem* 265, including original footnotes):

I investigated a forbidden-looking side door: it swung open with a theatrical squeak to reveal a dingily tiled bathroom, lit by a single bulb. A monstrous three-legged bath lurked in one corner; it was the kind brides are bumped off in, or where pet crocodiles grow to vast size, fed on unusual meats.¹ A similarly imposing toilet waited opposite, its chain hanging from the ceiling like a gallows rope.² Cobwebs and mold fought keenly for dominion of the far reaches of the ceiling. A complex series of metal pipes wound around each other across the wall, connecting bath and toilet and looking for all the world like the spilled intestines of a-

[...]

¹ This is one of Prague’s odd qualities: something in its atmosphere, perhaps caused by five centuries of gloomy sorcery, brings out the macabre potential of every object, no matter how mundane.

² See what I mean?

The British spy they want to meet, by the name of Harlequin, exasperates Nathaniel because of the details of their meeting. The place is described as “the cemetery in the ghetto”, the time is midnight, and Nathaniel is to wear “a blood-red feather” in a soft cap, and should recognize Harlequin by his “distinctive candle” (*Golem* 261).

When the candle is seen, there is a discussion over a page between Nathaniel and Harlequin, without the reader knowing what the problem with the candle exactly is; Nathaniel calls it “disgusting”, “foul”, and “unhygienic”, whereas Harlequin defends himself and his “item of power” (*Golem* 277). In the end, it seems that the light is coming from “a dead man’s extremities” (*Golem* 278). This could refer to an artifact known as the Hand of Glory, also mentioned in the *Harry Potter* series. A Hand of Glory, in the original tale, is made out of the hand and other body parts of a murderer who has been hanged (see “Hand of

Glory"). Nathaniel and his fellow magicians regard the 'Gothic stuff' as backwards, as their modern society is ruled by efficiency and rationality, and in their opinion, there is no space for the absurd or unscientific.

Bartimaeus claims to have served in Prague during the 16th century; he describes the days of "Rudolf, greediest of the emperors", when "Golden Lane was a center of great magical effort, the objective of which was nothing less than the creation of the Philosopher's Stone" (*Golem* 318). Bartimaeus says that alchemists came from all over Europe in order to find out how to turn base metals into gold - he also notes that the spirits had predicted the impossibility of this enterprise, but had not been listened to (see *Golem* 318).

The Rudolf of *Bartimaeus* can be understood to be Rudolf II. from the actual world, a rather ill-fated emperor. Rudolf II. (1552-1612), Holy Roman Emperor, was a patron of the natural sciences, such as astronomy - Tycho Brahe and Johannes Kepler were among the scientists he sponsored. Rudolf supported the Counter-Reformation, which led to an uprising in some parts of his empire, especially in Hungary. As he failed to act, he was forced to resign and died a few years afterwards in Prague, deserted and powerless (see "Rudolf II.").

During the time of Rudolf, Bartimaeus reports that a magician called Loew made a 'golem', and a creature just like this is seen again in the contemporary fantastic London, described as follows:

A giant man of animated clay, hard as granite, invulnerable to attack, with the strength to rip down walls. Cloaks itself in darkness and carries the odor of earth in its wake (*Golem* 197).

Bartimaeus says that Loew created the first golem "deep in the ghetto of Prague [...] to instill fear into the enemies of his people" (*Golem* 198). The Jewish community of Prague is described as supplying the Emperor "with most of his money and much of his magic", and "grew powerful for a time". However, their community was attacked frequently, and "the great magician Loew" made the golem to defend the Jews (*Golem* 271).

The actual tale of the golem of Prague is slightly different, though not less fantastic: it was said to have been created by the rabbi Loew in Prague in the 16th century. It was a mute, human-shaped body made out of clay, and could be started and deactivated through a mystical combination of letters. The idea of human-like creatures at the service of their maker goes back as far as antiquity; for example,

Ovid describes how King Pygmalion fell in love with an ivory figure he had made (see Braun "Golem" 316 f.).

The golem is described in very much detail in the *Bartimaeus* text. At first, it is unclear what kind of creature is causing all the destruction, and the tension is built up slowly. Among the spirits who are forced to hunt the creature, the rumor starts that "it destroyed buildings with its breath" (to which Bartimaeus comments maliciously that he has "known magicians with similar powers, especially first thing in the morning") (*Golem* 165). When Bartimaeus finally makes the discovery of the nature of the fiend, Nathaniel sets out to learn how the golem was made, and by whom. He finally finds the magician in Golden Lane, Prague, who is about to create a second manuscript to activate another golem, partly using his own blood as ink: "intricate, calligraphic runes" written on a "thick, creamy parchment, [...] crackling with power" (*Golem* 326). The magician who makes the golem is called Kavka - this is odd, as the famous author Franz Kafka lived in Golden Lane for some time in the earlier 20th century (see "Golden Lane").

The golem, which is later destroyed by the brave commoner Kitty, is a typical example of a fantastic monster. It was brought down on the world of *Bartimaeus* by a magician who tries to topple the government. The other magicians are powerless, as their spirits are defenseless against the golem; it does not cross the magicians' minds to spring into action in another way. Therefore, the golem continues to demolish the city until it meets Kitty - who summons all her courage to save an unconscious Nathaniel from the monster by ripping the life-giving parchment from the golem's mouth. She acts selflessly, to Bartimaeus' surprise: he cannot understand why she does not leave Nathaniel to die. However, the topics of morality, ideology, and questions about the heroes of the trilogy will be discussed further below.

4.1.3 *Modern and contemporary periods*

4.1.3.1 The Modern time and its usage

A central historical person of the *Bartimaeus* trilogy is William Gladstone, in the actual world four times Prime Minister of the United Kingdom during the reign of Queen Victoria. In *Bartimaeus*, he is a powerful magician, who establishes the wizards' rule in Britain. At that time, Britain felt threatened by the power of Prague, obviously a fear planted by Gladstone or other magicians as it turns out that Prague had lost most of its powers by this time. In the "Night of the Long Counsel", Gladstone "persuaded the ministers to hand over control to him [...]. He [...] talked so cleverly that they elected him Prime Minister there and then" (*Golem* 53). The magician Gladstone was famous for his great powers, and had many potent magical items; most impressively, his Staff, which contained several strong spirits and which he used in warfare. The Staff is laid to rest with Gladstone, together with his other valued possessions, all of which are guarded by the afrit Honorius. Although Gladstone is highly celebrated by the magicians in *Bartimaeus*, he is despised by the Resistance, who refers to him at one point as the "old ghoul" (*Golem* 342), and one of his many statues is seen wearing "an orange traffic cone upon his majestic head, giving him the look of a comedy storybook sorcerer" (*Golem* 217).

It is funny that of all people Gladstone should be a magician in the fantastic world. In the actual world, Gladstone was described as ordinary, in the sense of not exotic, usually compared to his political rival Benjamin Disraeli. In the actual world, Disraeli was the builder of the Empire, whereas Gladstone focused on home affairs. Absurdly, it is Gladstone who conquers Prague, along with half of the European continent, in *Bartimaeus*. Nothing in Gladstone was unfamiliar to his contemporaries: he was a strong and healthy man, a politician with a feeling for the best way to win elections. If Gladstone had set his mind on something he worked hard to achieve it; examples of his accomplishments are the Irish Land Act or the Secret Ballot Act (see Mann 549). He is described as the most significant liberal statesman of the 19th century (see "William Ewart Gladstone" 385); in the text world he is the opposite of what he was in the real world.

Those who know about the history of Gladstone will find it ironic and funny that he is a powerful magician in *Bartimaeus*. However, William Gladstone is not the only famous politician or war hero who is said to have been a magician in the trilogy: Westminster Abbey is described as “the burial site of many of the greatest magicians of the past - Gladstone, Pryce, Churchill, Kitchener” (*Golem* 243). All of Stroud’s famous historical figures are magicians, as discussed in the chapter on the ancient and the medieval periods. However, as Churchill died not even 50 years ago and is still well remembered by contemporaries, it is even more bizarre and therefore funny that he should be among ‘the famous magicians’.

4.1.3.2 The contemporary period

The magicians of the *Bartimaeus* series make full use of actual contemporary technology. Regular cars are mentioned and used throughout the trilogy, and the magicians have special motorways that only they are allowed to use. There is an airport, referred to as “aerodrome” in the fantastic world, which is located at Box Hill (*Golem* 251). This airport is completely fictional, as Box Hill, in Surrey, is a beauty spot in a country park in the actual world. However, it is just over 10 miles from Gatwick Airport; perhaps this is what the Box Hill aerodrome refers to. Box Hill has been mentioned in other works of art, literature and music; among them, Jane Austen’s *Emma*. By turning the beautiful scenery of Box Hill into an airport, the perniciousness of the magicians is emphasized. They do not respect the loveliness of nature, but are only interested in the promotion of their riches and continuous industrial progress. The society of the magicians, with their expensive cars and the most important jobs in the country, can be compared to the high society of the actual world, although the characters of the magicians are exaggerated and clichéd. In the next section, the magicians will be discussed in more detail.

4.2 The fantastic world of *Bartimaeus*

4.2.1 *The magicians*

The magicians are the powerful elite that control the government and all other important positions in the world of *Bartimaeus*. According to Kitty, they keep “themselves removed from the experience of the ordinary commoner”, living where “broad, leafy boulevards [idle] between secretive villas” (*Golem* 45). It is repeated several times that self-dramatization, image and appearance are important to the magicians, which is also noted by Nathaniel (see *Golem* 424). Kitty’s father describes how to recognize a magician:

They’re always well dressed, their faces stern and wise, and sometimes they have fine walking sticks. They wear expensive scents, but sometimes you can still catch hints of their magic: strange incenses, odd chemicals (*Golem* 47).

However, this is only how the magicians like to present themselves. Bartimaeus, on the contrary, describes all magicians as going “down the old power/wealth/notoriety road” (*Golem* 439), and also includes Nathaniel in this picture. Kitty, when outraged, calls all magicians “callous and wicked and heartless and vain” (*Golem* 423). The magicians are rich and powerful, but only at the expense of values such as honesty and justice, and at the expense of other aspects such as their private lives.

Every magician was once taken as a child from his or her original family to be an apprentice of magic. The first master of Nathaniel is unhappy about his trainee; he underestimates and maltreats him. His wife, however, is kind to Nathaniel and cares for him like a son. Nathaniel accidentally brings about their deaths through one of his schemes; he does not really feel sorry for his master, but is hurt deeply by the passing away of his foster mother. Nathaniel then moves to the house of Jessica Whitwell, who works in the ministry. The relationship between a master and an apprentice is presented as cold throughout the trilogy. When Nathaniel fails to bring the required results in his job at the ministry, Whitwell says that “a scapegoat needs to be found. I intend to distance myself from you” (*Golem* 379). This goes hand in hand with the mottos of the magicians, “control, clarity, efficiency” (*Golem* 25) and “safe, secret, secure” (*Golem* 35). Nathaniel is portrayed as working towards the fulfillment of these ideas, and as growing merciless as the trilogy continues.

At the beginning of the series, he is a curious and smart boy, who is misjudged by his master. When he finds out that a cruel and merciless magician, Lovelace, works on an evil plan, he successfully stops him, but has to face the loss of his master and mistress. As he moves to his new master, Nathaniel becomes more corrupt. In the *Golem*, Bartimaeus notes that Nathaniel has given him a mission that “fits squarely into the ‘nasty and regrettable’ category”, and that this was the first time Nathaniel had “sunk to these depths” (440). It is this strategy that enables Nathaniel to become head of a department by the end of the novel, exemplifying the magicians’ careers. The magicians’ striving for power leads to hostility between them, and many are corrupt and criminal. As an example, Mr. Makepeace, the playwright, turns out to be at the center of conspiracies to overthrow the government, and acts through other power-hungry magicians up to the last volume of *Bartimaeus*.

The means by which the magicians keep their rule up are, on the one hand, hard-heartedness and cruelty towards commoners, spirits, and every magician in their way. On the other hand, they also use more subtle ways of exerting power especially towards the commoners. Providing poor education for the masses is one of these strategies. Another means is the spreading of propaganda, for example through plays:

It was a subtle job, this *Swans of Araby*, Kitty could see that. Ideal propaganda, gently acknowledging popular anxieties rather than denying them flat out (*Golem* 43).

The ‘Ministry of Propaganda’ is described as having been around as long as the magicians’ government (see *Golem* 266). Significantly, Nathaniel becomes responsible for the propaganda leaflets and newspaper articles the ministry publishes after he is made Minister of Internal Affairs. Censorship is also mentioned at one point, when a “number of pressmen [...] were escorted to a quiet place, where their reports were channeled more favorably” (*Golem* 549). The suppression of freedom of speech and the limitation of the freedom of citizens - there is a nightly curfew - are typical signs of a despotic regime.

To sum up, everything in the portrayal of the magicians shows them as the corrupt elite, concerned only with appearances and power, suppressing the spirits and commoners. They are lonely figures, cruel and merciless. Everything in their portrayal seems to be aimed at creating parallels to actual world dictatorships and

fascist regimes. Through the figures of Kitty and the other members of the Resistance, this impression is increased.

The impression, however, is not forced on the readers, but presented subtly through the relationship of Nathaniel, Bartimaeus, and Kitty. Nathaniel gets caught up in a net of lies and power spun by the magicians. Bartimaeus is resigned and is not motivated to try to break the magicians' rule - he just carries out orders. For most of the trilogy, Kitty is the only one of the main characters willing to stand up to the magicians. Her civil courage and good morals are in contrast to the magicians' government. Nevertheless, the ideology of *Bartimaeus* is not lectured to the readers, but develops slowly as the story progresses and is conveyed through the point of view of characters or as an "underlying climate of belief", to use a term mentioned above (Hollindale qtd. in Sarland, 49).

4.2.2 *The commoners*

In contrast to the magicians, the commoners live between the city and the suburbs, where streets are "clogged with small shops, waste ground, the factories and brickworks" (*Golem* 45). Their education is deliberately kept limited by the magicians. Kitty notes that crafts "were encouraged, since their future lay in the factories and workshops of the city" (*Golem* 51). The simple teaching and basic education of the commoners is discussed many times in the *Golem*. Kitty, in her school days, tries to learn more, but is discouraged by her teachers. She then leaves school "at the standard age of fifteen" (*Golem* 239). Bartimaeus notes that Kitty is "so powerful [sic] ignorant", but is aware that she was not allowed to "read the history books" (*Golem* 489). He advises her to learn about the past in order to find out how to overcome the magicians' government:

Education's the thing. Knowledge of the past. That's why the magicians give you such ropy schooling. I bet you had endless triumphal stuff about why Britain's so great (*Golem* 491).

As a matter of fact, the magicians restrict the commoners as much as they can without risking an uprising. The commoners are kept in the belief that the spirits are evil to the core, and Kitty only learns through an accidental conversation with Bartimaeus that the spirits do not act on their own accord: the magicians "always have someone else do their dirty work for them, djinni or human" (*Golem* 493).

In the trilogy, magicians never treat commoners as equals. Nathaniel, thinking about the playwright Makepeace, who has just told him of his contacts to the underworld, finds that theater is

a disreputable profession; Makepeace was bound to know all kinds of odd commoners - actors, dancers, writers - who were only one notch above the criminal type (*Golem* 471).

Most of the commoners, who are all brought up in the belief that they would be unable to rule the country without magicians, remain dutiful and obedient. However, there is opposition to their regime, other than that of the Resistance. There is a "Commoners' action group", which ironically does not take action for a long time, as noted by some members of the Resistance. Kitty's friend Jacob tells her of the Council of Brugges, made up only of commoners; this is her wish for London, as well (*Golem* 560). However, the group that Kitty was part of, the Resistance, takes very violent measures to bring about the downfall of the magicians. Ultimately, the tendency of acting criminally gets the Resistance in a fatal situation, which only two members can escape. Looking back, Kitty reflects that the "Resistance was little more than a band of thieves and grave robbers" (*Golem* 355). The Resistance is the kind of movement whose members could be called 'terrorists' by some, and 'freedom fighters' by others.

Kitty's hate for the magicians sits deep due to an incident in her childhood where her friend Jacob and she were brutally punished in an unnecessarily violent way on the orders of a magician. In this situation, she discovered the gift that she shares with an increasing percentage of the population: resilience to magic. During the *Golem*, Kitty realizes that violence and crime are not the right way to put a halt to the magicians' tyranny. She sums up that the Resistance was "as bad as the magicians, using magic without understanding it" (561).

Kitty is among the few commoners who dare to rise up against the magicians, even though her organization is merely criminal at the beginning. In the *Golem*, the reader finds out when and why Kitty joined the Resistance. After the assault on Jacob and Kitty, she attended the trial of the magician who had attacked them. However, the judge, who is a magician, comes to a very ambiguous decision, and Kitty has to pay a fine too high for her to afford; the word of a magician is always valued higher than that of a commoner.

Subsequently, Kitty joins the Resistance, as its leader offers to pay her debts. In the last book of the trilogy, she turns away from violence and tries to bring about change in other ways. Comparing the world order of the fantastic world with the actual world, it can be argued that the magicians represent the ruling, rich, suppressing class that exists in every dictatorship. The commoners can be understood as the broad masses that close their eyes to the injustices of the system they live in, and just want to get along with the rest of the 'herd'. One important role of the spirits, which will be discussed in more detail below, is that of the dictators' army; they carry out the magicians' orders, to which they are enslaved. Each one of the main characters comes from another 'caste', and they are presented as forerunners, the avant-garde of a generation, who prepare the way to a new world order. Their individual development is highly important for the ideology of the *Bartimaeus* texts, as they all overcome old prejudices and, although loathing each other at first, find a way to work together 'for a better world'.

4.2.3 The spirits

As mentioned above, the spirits can be sorted into different categories depending on to their power. All spirits can alter their appearance on the 'first level', the level of sight that humans can also perceive. On the upper levels, they are the physically bigger the more powerful they are. The least potent entries are referred to as mite, which cannot do much harm, although a wizard is described to have died after a mite "stung him in an unguarded area" (*Golem* 24). More frequently mentioned and used by magicians is the next level, imps. They are often used to stand guard, such as the "small blue imps" Bartimaeus meets on top of a building (*Golem* 394). For tasks that require more skill, magicians summon foliots: the spirit Simpkin, who works as an assistant for a magician's store and narrates a part of the *Golem*, is a foliot. The next level is probably of most importance, as one of the main characters, Bartimaeus, belongs there: the djinni. They are of more advanced power, and can manage more demanding tasks than the lower categories of spirits. The number of djinni mentioned in the series is high, whereas the next level, called afrits, is rarer. This is due to the complexity of their

summoning - the higher the power of the spirit, the more difficult it is for the magician to control them properly. Therefore, the last and most potent named level of spirits - marids - and uncategorized entries that are even more powerful are almost never mentioned in the trilogy.

The act of summoning is a highly complicated science that requires high precision, as failing to control the summoned spirit can lead to the magician's death: a spirit of high power finds a weakness in the perimeter of the pentacle it was summoned into, and an "instant later, both pentacles were empty, except for a tell-tale scorch where the magician had once stood" (*Golem* 392). Such a mistake is the exception: normally, the magicians manage to compel the spirits into submission. Existing in a physical form, as they do when in the text world, is a torture to the spirits: "the strain of doing this is considerable and gives us pain", according to Bartimaeus (*Golem* 399). The spirits are treated as slaves by the magicians, who are not reluctant to use torture in order to force the spirits into their service. Bartimaeus, during millennia of servitude, has only known one master who treated him fairly. When some spirits find out that they can exist inside magicians' bodies without experiencing pain, they plot their revenge: they attempt to take over power by fooling magicians into sharing their bodies in *Ptolemy's Gate*.

In the *Golem*, however, these events are still years away and Bartimaeus tries to remind Nathaniel of the boy he once was, and criticizes his morals. Bartimaeus notes that Kitty had rescued his life and, as "a humble commoner was more honorable" than Nathaniel would ever be (*Golem* 554). The djinni has come to appreciate Kitty after they had a heated discussion on whether commoners or spirits are less successful at bringing the magicians' downfall; Bartimaeus notes that the spirits, as slaves, "have dwelled so long in these chains of ours that we rarely speak of them" (*Golem* 485).

The relationship between good and evil is fairly complicated in the *Bartimaeus* trilogy. The spirits are the slaves of the magicians; although in principle more powerful, they are controlled by a mysterious magical binding and the threat of violence. Bartimaeus explains that the spirits have no choice but to do the magicians' bidding, whether or not they agree with their charge. The element of the spirits, impossible in the actual world, stands for something that is

difficult to understand: why many people have acted to the orders of a recognizably cruel and exploitative dictatorship. In the fight of good and evil, the spirits are presented as the henchmen who carry out the dirty work, but who are not all evil in themselves. Bartimaeus constantly comments on the wickedness of the magicians; after millennia of slavery, most of the spirits wish to harm them whenever possible.

The question that is brought up by this - and that Kitty finally asks - is whether the spirits should not summon the moral courage to stop the vicious circle of the magicians' powers. For her, the spirits are crowd followers who pick the easiest path for themselves, thereby adding to the repression of the commoners. When the spirit rebellion takes place, however, the spirit characters involved are evil beings themselves, murdering both magicians and commoners along their way. The boundaries between magicians, commoners and spirits are blurred by the end of the trilogy; Kitty, Bartimaeus and Nathaniel work together to establish a new order. Through this, the fantastic world order is overthrown and a new, democratic system can be established.

4.2.4 *The Empire*

One of the most striking differences between the fantastic world of *Bartimaeus* and the actual world is the unbroken existence and power of the British Empire. The actual British Empire, which had expanded enormously in the 19th century, finally found its end in 1997, when the last colony, Hong Kong, was given back to China. Although Britain still owns some external territories, the loss of Hong Kong is considered to be the endpoint of the British Empire (see Bocklenberg 272 f.). The Empire in *Bartimaeus*, however, has been ruled by the magicians for over a century, since the time of Gladstone. Magicians have been in control ever since, as Kitty sums up:

They ran everything important: the government, the civil service, the biggest businesses, and the newspapers. Even the plays put on at the theaters had to be officially sanctioned [...]. And while the magicians enjoyed the luxuries of their rule, everyone else - the vast majority - got on with providing the essential services the magicians required. [...] [I]f it involved real work, the commoners did it (*Golem* 228).

The population is strictly segregated; the commoners are not allowed to enter certain parts of the town; a park is split in halves, of which the nicer one is reserved for magicians only. This is reminiscent of the segregation of races in the actual world, as found in South Africa under apartheid. From a court of wizards, a commoner cannot expect justice, as the example of Kitty shows (see *Golem* 157). Another example of the crudeness of this government is that the Tower is still in use, where torture and death await the convicts - even without a trial (see *Golem* 228). Marshalsea prison, although closed in the actual world for over 150 years now, it is still a prison for debtors in the fictional world (see *Golem* 224). The segregation of the population and the justice system are not the only signs of the backwardness of the magicians' government. The average age to leave school is 15, and there is talk of child labor in the *Golem* (see 227). There are some indications that the state of the country has not developed the same way as in the actual world. For the commoners, £ 600 is a substantial sum, and Kitty's parents would have been forced to sell their house to procure the fee she is fined (see *Golem* 421).

The differences between the actual and the fantastic world are also mirrored in the landscaping of the country. London has slums and regions of

wastelands "from the aerial bombardments of the Great War" (*Golem* 457). Richmond, a suburb of London in the actual world, is still a village removed from the town in the texts; the Prime Minister has his palace there, called "Richmond House" (*Golem* 101). It is likely that this refers to the actual Richmond Palace, where, for example, Henry VIII and his daughters resided. Nevertheless, the city of London also has many other buildings it is famous for in the actual world: Westminster Abbey, the British Museum, the Tower of London, and the actually destroyed Crystal Palace. London is described as an extremely modern place in *Bartimaeus*, the house Nathaniel lives in is explained as exemplifying "the modern trend" (*Golem* 262); it is

sparsely furnished, its carpets lynx-gray and the walls stark white. [...] The whole place had a cool, businesslike, almost antiseptic feel, which Nathaniel came to admire strongly: it signaled control, clarity, and efficiency, all hallmarks of the contemporary magician (*Golem* 25).

The topic of architecture comes up again and again in the *Golem*; the modern style, constructions of glass and concrete, are favored by the magicians.

This is contrasted with Prague, which used to be the rival of London before Gladstone defeated the city in war. Prague is not part of the Empire, as Nathaniel has to flee from there to "British-controlled Prussia" (*Golem* 339) when in trouble. Prague is shown as quite the opposite of London, where the magicians say about the former: "if Prague were a human, we'd lock her in a sanatorium" (*Golem* 263). The city is associated with rottenness and death; several cemeteries are mentioned. Nathaniel, as a Briton, is put in "a lousy room with a view of a graveyard" in the hotel (*Golem* 266), and the spy he contacts insists on a cemetery as their meeting place. Even the bridges of Prague are described as burying a spirit each in their foundations, they are fixated with "the usual sacrifice: the entombment of a djinni" (*Golem* 269). Nevertheless, while Bartimaeus recognizes the city's beauty, Nathaniel thinks it "just so messy" (*Golem* 269).

The Czechs in Britain are under constant suspicion of espionage - along with "the Magyars" and "the Americans" (*Golem* 127). The Americans, in general, are troubling to the Empire; there are only a couple cities there along "the eastern seaboard" that "approach London in size" (*Golem* 116); the rest is still wilderness. The Empire is forced to plan a land offensive in order to beat down the "American rebels", and to "establish a renewed Colonial Office" there (*Golem* 510). As the

'American colonies' won independence centuries ago in the actual world, the readers can guess that this war will not go well for the Empire. When the Empire has to concentrate on the war in America, it wants to avoid trouble in Europe: the "campaigns in Italy and central Europe were inconclusive, and the Prague Council has begun to probe" the Empire for weaknesses (*Golem* 260). The alternative history of the fantastic world is illustrated through these examples of hostility and aggression.

Bartimaeus, at the very beginning of the *Golem*, sees the city of Prague fall when facing Gladstone, and muses about "the death throes of one empire and the bloody baptism of the next" (17). The trilogy regularly uses the idea of time's cycle; Bartimaeus mentions several times how magicians fail to recognize the beginning downfall of their Empire again and again. He asks Kitty:

How do you think Carthage fell? Or Persia? Or Rome? Sure, there were enemy states ready to take advantage of the empires' weaknesses, but it was the divisions *within* that really did it for them. Romulus Augustus, for example, spent half his reign trying to control his own people, and all the while Ostrogoths with big mustaches were tramping down through Italy (*Golem* 489).

The general idea is that, as one empire slowly gives up magic and the segregation between magicians and commoners is lifted, another empire is formed somewhere, again through magicians. The commoners, representing the good or innocent side, have to continuously fight the powers of magic, which stand for the dark sides of humankind: greed, injustice, and violence.

There are different views of history found in *Bartimaeus*. Nathaniel, brought up in the way of the magicians, does not value the old, no matter how historical or 'charming' it may be. Bartimaeus, a character that can be seen as history personified, stands in stark contrast to Nathaniel here. The fact that the trilogy is set in an alternative history, where the British Empire is about to fall, works in favor of Bartimaeus' point of view. Nathaniel and the other magicians fail to read the signs, as they are blind to the course of history in former empires. The reader is subtly encouraged to disagree with the magicians' behavior.

4.3 Narrative technique

The *Golem* specifically and the *Bartimaeus* series in general are characterized through the structuring and narration of the texts. There are three main narrators, Bartimaeus, Nathaniel, and Kitty; a short chapter is narrated by the spirit Simpkin. At least in my edition of the *Golem*, there is a list of the main characters included, as if the text was a drama. The novel is then divided into a prologue and four parts. The prologue is set in Prague in 1868, when the British army attacks and Bartimaeus witnesses the defeat of the town; the episode ends with Bartimaeus' return to the Other Place.

Part One features four narrators, as a chapter follows the foliot Simpkin around, who has been introduced in *The Amulet of Samarkand*. The first part of the *Golem* ends with Nathaniel summoning Bartimaeus. Part One includes many flashbacks and references to the characters' pasts, and Kitty narrates for the first time in the trilogy. After Bartimaeus is brought back, Part Two begins: Kitty continues the story of a magician's attack on her friend and her, which had been interrupted by other characters' narrations. The act of violence towards Kitty and the attacks of the golem, including Simpkin's death and Bartimaeus' confrontation with the golem, are minor climaxes in the first two parts of the book. At the end of Part Two, Kitty and the Resistance make plans to rob the grave of Gladstone, whereas Nathaniel and Bartimaeus are on their way to Prague to find the creator of the golem.

The tension builds up at the beginning of Part Three, and reaches new climaxes as Nathaniel and Bartimaeus are ambushed in Prague, and the Resistance opens the tomb. In Part Three, the changes between the narrators are especially interesting, as the action jumps between London and Prague, and the reader has to wait to find out what happens next in each place. Part Four is then suddenly much more orderly, the narrators always take turns in the same sequence: Nathaniel - Bartimaeus - Kitty. For about half of this part, all three narrators are at the same spot, and their narration actually takes over from where the previous speaker stopped. The final climax is reached when the three narrators face the golem together.

Most of the time the narrators interrupt each other and their chapters continue at a completely different point than where the last chapter ended. However, it can also be found that ultimately they continue each other's storyline. This technique of collage, as discussed under 2.2.2.4, is frequently found in fantastic literature. In the *Bartimaeus* series, each text is presented as if it was written by different people. That should give the impression that the text has been assembled by a historian and constructed from evidence. The complex narrative structure is definitely in contrast to what is usually found in children's literature.

The trilogy follows the concept of time's cycle, a point stressed by Bartimaeus, who has seen the rise and fall of many empires. In *Bartimaeus*, the vicious circle of evil starts through the power-hungry magicians, and ends only after they were beaten at their own game: the spirits that they call take control over their bodies - a moral story. However, the ending is not completely happy, as Nathaniel gives up his life to save his country from the rebelling spirits. As Bartimaeus emphasizes throughout the trilogy how one empire rises as another falls, it is also implied that the downfall of the magicians of London will lead to the strengthening of a new metropolis.

4.3.1 Narrators and main characters

4.3.1.1 Bartimaeus

The chapters that are narrated by Bartimaeus are the only ones that feature a first person narrator; the parts of Nathaniel, Kitty, and Simpkin all have a limited third person narrator. Having said that Bartimaeus is a first person narrator, it also has to be noted that he frequently talks about himself in the third person when in disguise, for example, "the heroic minotaur had made itself scarce: I was crouching down as low as possible" (*Golem* 183). Apart from the first person narrator, there is another feature characteristic of Bartimaeus' narration: footnotes. Footnotes are used as early as page 2, and carry on throughout the whole text of Bartimaeus' narration. Frequently, the information given in the footnote is an anecdote about something Bartimaeus experienced in the past, or a detail from the fantastic world that requires explanation, such as the seven planes of reality that spirits can

access. Bartimaeus also addresses the reader directly in the footnotes: for example, “there’s probably something invisible with lots of tentacles hovering behind your back right NOW” (*Golem* 2), or, time is “a complicated concept and I’d love to discuss it with you [...]. Remind me about it later” (*Golem* 163), and finally, “I’ll get into the details later; it’s a narrative momentum thing” (*Golem* 322).

The first person narration, the footnotes, and the fact that Bartimaeus is aware of the process of narration leads to the conclusion that Bartimaeus should be understood as the ‘historian’ mentioned above – as the one who compiled the texts of the trilogy. The pseudo-scientific style of his narration enhances this impression. Bartimaeus is a likeable character, in spite of his exaggerated opinion of himself. His narration and speech is colloquial, quick-witted and comical. The attractiveness of Bartimaeus’ narration is mainly in his sarcasm, and of the three main narrators, his voice is the most memorable one.

Although the term ‘historian’ I just used sounds trustworthy and the footnotes give the impression of a scientific text, the reliability of Bartimaeus’ narration has to be questioned. He boasts about building the walls of “Uruk, Karnak, and Prague” (*Golem* 15) after the walls of Prague were just defeated, and when the other towns mentioned are in ruins. Bartimaeus’ opinion of himself is extremely high, and yet another spirit describes him during Nathaniel’s narration as “unkept; it gives off an unpleasant stench on the sixth plane” (*Golem* 194). Also, Bartimaeus likes to stress his great powers; still he is surprised when, for a change, he is the one chasing, not being chased. As Bartimaeus presents some of these contradictions and misinformation in his own narration, he can therefore be seen as not taking himself completely seriously, or as knowing his own flaws.

In Bartimaeus’ narration, the question of morals is addressed most directly. In the conflict between good and evil, Bartimaeus constantly refers to the magicians as the evil side. The story of the alchemists of Prague, who are forced by the emperor to continue their science, are seen as “a deeply moral tale” by Bartimaeus: “our captors had been caught in the prison of their own ambitions” (*Golem* 318). Although Bartimaeus is always fast to point out the wickedness of the magicians, he is unable to act selflessly himself, and does not understand why Kitty does not put her own interests first when Nathaniel is in danger. Therefore, Bartimaeus is comparable to a soldier in an army, who acts to the orders of his

superiors and carries them out even when he knows that the commands he received are morally wrong. This message is presented through the discussions between the characters Bartimaeus and Kitty.

4.3.1.1 Nathaniel

The style of the narrator Nathaniel is less varied and entertaining than that of Bartimaeus. In contrast to the latter, the narration of Nathaniel is given from a third person perspective, and although there is some humor, it is obviously not the aim of this narrator to entertain in the same way as Bartimaeus. Nathaniel, or John Mandrake, is the character who changes and develops most during the trilogy. In *The Amulet of Samarkand* he is the child hero who rescues the ministers, in *The Golem's Eye* he becomes corrupt like the rest of the government, and in *Ptolemy's Gate* he remembers his former self and becomes a hero again, who gives up his life to save his country. Nathaniel is never a completely good hero: right at the start of the trilogy, he enslaves Bartimaeus; he unwillingly brings about the death of his master and mistress, and he almost never acts selflessly.

It is especially interesting how the impression of Nathaniel changes over the three books. The developments of the different characters are exciting to follow, but possibly demanding for young readers. The character that is identified as the hero in the first book - Nathaniel - turns into an imitation of his own enemy in the second book, then back into a good person again in the last volume, and dies. At the same time, another character - Kitty, a thief in *The Amulet of Samarkand* - develops and shows more courage and goodness than the initial hero. As the trilogy continues, the reader has to re-evaluate the positions and reliability of each character. Morality is mostly not straight-forward in the *Bartimaeus* series, unlike in most (fantastic) literature for children.

Although the points just mentioned are untypical, there are some things about Nathaniel that are often found in child heroes. Nathaniel has been bought from his real parents and has lost his master and mistress, his 'foster parents', as well. Nathaniel perceives himself as grown up, but other characters, especially Bartimaeus, are quick to point out his youth and other limitations; generally, the way Nathaniel perceives himself and the way others do differs and is often

mentioned. He describes his appearance as “[d]arkly impressive” and “stylish” (*Golem* 22), whereas Bartimaeus finds Nathaniel looks as if he was “clumsily stretched”, and describes his hair as locks that “cascaded around his neck like a greasy black Niagara” (*Golem* 114). For most of the trilogy, Bartimaeus and Nathaniel are equally immature; they argue like children, and Bartimaeus takes every opportunity he can to insult Nathaniel. Until the end of the trilogy, their relationship can hardly be described as a friendship, as it is overshadowed by the enslavement. However, the young Nathaniel needs Bartimaeus; although he is impressively courageous and resourceful, he is not a hero without his magical helper. The spirit plays an important role in his development, and is in some ways a mentor and moral compass for Nathaniel.

4.3.1.2 Kitty

Kitty is also a third person narrator, but in contrast to Nathaniel and Bartimaeus she did not narrate parts of *The Amulet of Samarkand*. In the *Golem*, therefore, her narration has many flashbacks which illustrate her past, and explain how she came to oppose the government and despise the magicians. In contrast to the cool, calm and collected narration of Nathaniel, which aims at presenting the magician in the best light, Kitty is straightforward and honest. Even more than Bartimaeus, Kitty’s narration refers to her faults and weaknesses. For example, it is pointed out that she “did not waste words when a punch would do” (*Golem* 51). In Kitty’s narration, there is some sarcasm and humor related to her criminal career; when Nathaniel reminds her of how she robbed him years ago, Kitty cannot remember and replies that she has “had a lot of incidents in back alleys” (*Golem* 422). Otherwise, Kitty sometimes has interesting phrasing in her narration, such as a metaphor drawn when the tomb of Gladstone was opened. Mr. Pennyfeather sees the treasures inside: his “sigh was that of a gourmet at his table, whose meal sits before him and who knows that gratification is near” (*Golem* 352).

Comparing the characters, it can be argued that Kitty is as much of a hero in the trilogy as Nathaniel is. Her belief in democracy is unfaltering, but the only way she finds at first to stand up to the magicians is the Resistance, an organization which can be described as terrorist. In the *Golem*, Kitty is forced to realize that

the Resistance was going the wrong way, and she starts to learn magic herself in *Ptolemy's Gate*. However, in contrast to the magicians, she does not want to use magic to advance her power, but to understand and befriend Bartimaeus. The djinni protects Kitty from possible persecution through Nathaniel, and the connection between the two leads to the partially happy ending of the trilogy. Kitty is a strong and intelligent girl, and very courageous.

It is interesting to compare Nathaniel and Kitty as regards their heroic qualities. Nathaniel is seen as the hero in the first book, although the means he uses to achieve his great deeds are not truly acceptable. As he turns into the magician John Mandrake and forgets his innocent and brave past of Nathaniel, he goes over to 'the dark side'. Kitty, on the other hand, is the leader of a gang of thieves in the first book, but displays truly heroic qualities in the second book, when she rescues Nathaniel's life. By the end of the third book, both Kitty and Nathaniel have made great sacrifices to rescue their world. All three main characters meet very different ends; for Bartimaeus, the story comes to a positive end, he is finally sent back to the Other Place, which means the restoration of normality for him. Kitty's story is a bildungsroman, she faces great challenges during the trilogy and is a changed person in the end. Nathaniel does not survive the final battle even though he has found back to his old ideals; an untypical ending for a fantastic series, and even more so for texts associated with children's literature.

4.3.2 Register and style

4.3.2.1 Metaphors and similes

The metaphors and similes used in the *Golem* are often memorable. One that comes up several times in different variations is that of the commoners being like herd animals, interestingly frequently used by the members of the Resistance. When Kitty attends a theater show and the interval begins, she is reminded of a “cattle market, with the beasts being shepherded slowly through a maze of concrete and metal fencing”, but still joins “the herd” (*Golem* 70). Mr. Pennyfeather, in a moment of frustration with the progress of the Resistance, tells them to go “back out among the herds of sheep, put your head down and waste your lives” (*Golem* 233). Bartimaeus feels himself to be superior to most commoners, and finds most conversations with them to be “the equivalent of a dolphin chatting up a sea slug” (*Golem* 484).

All humans are recurrently compared to animals in general in the *Golem*: Nathaniel thinks that the ministry workers on a scene of crimes resemble “ants toiling on a mound” (84). On another occasion, Nathaniel’s master eyes him

dispassionately, as if from a great distance. It was the look that an airborne hawk might give a scrawny rabbit, while considering whether it was worth the plunge. Nathaniel was suddenly overly conscious of his youth and frailty, of his raw vulnerability beside her power (*Golem* 109).

The use of allusions to animals should be easy to understand even for children. At the same time, the figures of speech add originality to the text.

4.3.2.2 Humor and/or rudeness

The texts also include swearing and a tendency to humorously address matters that are frequently regarded as indecent or maybe even taboo. Regarding the former, swear words are often not mentioned specifically, but there will be a statement referring to what obviously just has been left out, such as “no need to swear” (*Golem* 478). However, there are two swearwords named specifically: “bloody”, used by Honorius and Bartimaeus, and “hell”, used by Nathaniel and Kitty.

Bartimaeus can be described as the rudest narrator, who is portrayed as enjoying references to matters usually avoided such as underwear and bathrooms: he points out that when wanting to get rid of traces of magic on the clothing, it is important to also change your underpants: "You'd be surprised what builds up down there" (*Golem* 264). Honorius also refers to the 'unmentionables' when looking at what the worms have done to Gladstone's body in the grave: "There're holes down there where the sun don't shine" (*Golem* 358).

Honorius is a minor character, who brings both terror and humor to the narrative. Due to his great power and the mission he was given by Gladstone, he spreads violence. However, the scenes with Honorius also always provide some funny parts. When Bartimaeus first meets Honorius, he sarcastically notes "his twisted sense of humor. I can't say I was laughing, though" (*Golem* 15). On the next occasion that Honorius appears, as the guard of and inside Gladstone's bones, he analyzes: "Bit stiff - unsurprising, no tendons left - but that'll pass. All bones present and correct? Check. All possessions, too? Ah, no ..." (*Golem* 359). Honorius also refers to Gladstone as "Mr. G." (*Golem* 357), and compares a sunset to "blood and melted cheese", an image that Bartimaeus sarcastically calls "delightful" (*Golem* 401).

One of the funniest scenes in the *Golem* takes place at this sunset. It is set on a roof, where Bartimaeus, disguised among a group of imps, finds Honorius, who had come by this group several times already and eaten one of them every time; according to one of the imps after giving them "a really boring lecture" (395). The humor of this scene comes from the combination of the frightened and silly imps trying not to be eaten, the sarcasm of both Bartimaeus and Honorius, and Bartimaeus' realization that Honorius "had lost his sanity" (404). The spirits can be seen as characters that are outlaws, a role that is especially popular in works of fantasy and science fiction - particularly in films made in the last decades. The outlaws are always extremely 'cool', as they dare to do things normal people do not, and they frequently provide funny and entertaining elements due to their cheeky, but smart, tongue.

4.3.2.3 Other stylistic elements

In some minor characters in Kitty's narration, traces of accents are described. The grandma of the Czech family, who had never spoken to Kitty in the many years that she knew her grandson, is surprisingly found to speak in "a clear, crisp South London accent" (*Golem* 211). Kitty's mother repeatedly calls her "love" (*Golem* 204 f.), typical of certain British regions. Also, a fellow Resistance member uses "et" instead of "eaten": "I can't fight if I've not et" (*Golem* 160). The accents of the commoners are in contrast to the dry and formal speech of the magicians, as can be seen when comparing them to the speech of a ministry magician:

If I might expand, sir: in the last few days, Mandrake has several times embarked on solitary trips across London, at a time of crisis when all magicians were required to remain at Westminster to receive orders (*Golem* 497).

Just as this accusation that one character gives concerning the actions of Nathaniel, the speech of the magicians among themselves is always overly correct and smooth, even though the judge at Kitty's trial slurs her words, in a manner associated with lazy superiority: "Thangyoo, ladies and gennlemen, thangyoo" (*Golem* 145).

Another stylistic element used every now and then is lists of some sort. After having been fined £ 600 in her trial, Kitty sums up her parents' arguments in such a list:

Their arguments boiled down to a few eloquent points: (1) They did not have the money. (2) They would have to sell the house. (3) She was a stupid, arrogant brat to think of challenging a magician. (4a) What had everyone told her? (4b) What had *they* told her? (5) Not to do it. (6) But she was too boneheaded to listen. And (7) *now* what were they going to do (*Golem* 207).

At other times, the lists usually only contain two or three points, and refer to things that are about to happen at the same time, starting with words such as "[a]t that moment three things happened" (*Golem* 81). Through the lists, the sentences and the whole episode are kept much shorter than they would have been if the points had to be set in context first, and in some scenes this adds to the tension of the moment and the forthcoming action.

At other times, a kind of list is established through repetition. Mr. Hopkins presents a plan to the Resistance: "He showed them the layout [...]; he showed them the covered cloisters [...]. He showed them the surrounding roads" (*Golem*

292). A similar pattern occurs in the narration of Bartimaeus, after the Golem attacked him: "I heard scraping sounds [...] and did nothing. I felt the floor shake [...] and did nothing. I heard first one [...] concussion, [...] and still did nothing" - then, finally, "enough energy returned for action" (*Golem* 185). This brief and enumerating style is another element that is characteristic of the *Bartimaeus* series. Special emphasis is placed on the action; the message conveyed is that the narrative voice is engaged in the action, and is not concerned with forming creative sentences.

4.3.2.4 Neologism

Names are of great importance in *Bartimaeus*: for the magicians as well as for the spirits. Knowing the name of a spirit is what gives the magician the power to summon it. In their turn, the magicians always try to keep their 'birth name' secret. In order to do so, they acquire an 'adult name'. Nathaniel chose 'John Mandrake' as his adult name, a name that was borne by two unsuccessful magicians before, but that he intends to "make famous for himself alone" (*Golem* 25).

Bartimaeus managed to hear Nathaniel being called by this birth name, and consequently used this as a means of pressure. In the djinni's opinion, the adult names of magicians are "silly" (*Golem* 272). Nevertheless, Bartimaeus himself has been known by many names, and he likes to recite them: "I am Sakhr al-Jinni! I am N'gorso the Mighty and the Serpent of the Silver Plumes" (*Golem* 15). By the third book this becomes somewhat tiring, in my opinion, but this is probably the effect the character of Bartimaeus is supposed to achieve. It seems that the names that Bartimaeus mentions here are more like titles, as all spirits mentioned by name in the trilogy have only one real name by which they are summoned: examples are Nouda, Faquarl, Zeno, and Castor. Throughout the series, there is a high number of different spirits summoned and named. The names of the spirits are not aptronyms, which can mean that the names are not supposed to evoke associations in the readers. Nevertheless, some of the categories of spirits are speaking names: mite and imps. The only category that seems to be invented by Stroud is 'foliot' - although foliot is not a new word, it is a part of old pendulum clocks. The terms for the other categories (djinni, afrit, and marid) are taken from Arabian folklore.

Most of the magicians have names that sound somehow more extravagant than those of the commoners. Examples are Rupert Devereaux for a Prime Minister, Sholto Pinn for a powerful business man and Quentin Makepeace for a playwright and conspirator. Makepeace, although apparently an aptronym, is definitely a deliberately misleading choice of name for the character. It turns out in the last volume that he was the mastermind behind all the attempts to overthrow the government throughout the trilogy, therefore the most evil magician of the trilogy.

Whereas the magicians have fanciful names, the commoners are, for example, called Kitty Jones, Anne Stephens, or Fred Weaver. The commoners are obviously supposed to be characters that could exist in the actual world as much as in the text world, and are therefore given ordinary names which could also be found in Britain today. It seems that only the name of the commoner Mr. Pennyfeather is reminiscent of the magicians; Bartimaeus, who notes later on "that he was too much like the magicians [...]. Greedy, close, and clasping" (*Golem* 491), adds to this impression.

In the *Bartimaeus* trilogy, all of the new coinages for magical objects and spells are composed of actual English words. It is interesting and significant that many spells are used to torture whoever they are cast upon: for example, the Black Tumbler, the Red-Hot Stipples, or the Systemic Vise. Spells and instruments used for destruction have names such as Elemental Sphere, Detonation, or Inferno. There are also some protective spells: a Green Nexus, a Sensor Web, or a Shield. In the coinage of these terms it can be observed that the strange combination of adjectives and nouns is characteristic of the neologisms of *Bartimaeus*. Especially colors and words describing degrees of warmth are used more frequently. Overall, the number of neologisms is not high, especially if compared to the coinages of *Harry Potter*. However, the similarities and contrasts between the two fantastic series will be discussed in the following chapter. There is a list of the neologisms related to magic that were used in the *Golem* attached in the appendix.

5. Comparison

5.1 History

Both the *Harry Potter* and the *Bartimaeus* series are set in an alternative world, where magic has continuously been part of history. Wizards and magicians have always been present in both fantastic worlds, and this means that the actual and the fictional history are considerably different. Apart from this general similarity, there are many differences in the way history is employed. It can definitely be argued that the history of *Bartimaeus* is more unlike the actual world's than the history of *Harry Potter*, as the wizards in *Bartimaeus* do not conceal their identities, and were apparently never persecuted by the ordinary people.

Nevertheless, the topic of history is addressed more frequently in *Bartimaeus*: the course of history, the way history seems to repeat itself, and the importance of understanding history. In contrast, 'history' is not an issue in *Harry Potter*; it is a subject that is taught at Hogwarts, but one that puts the students to sleep. History is only relevant when it concerns Lord Voldemort, and ways to understand and overthrow his reign. Whereas the concept of history is crucial in *Bartimaeus*, its place is taken by myths and legends in *Harry Potter*.

It is interesting to compare the way in which requisites from different periods are used in the two series. Although the concept of history is not addressed directly in *Harry Potter*, there is a vast quantity of items and legends used from different periods throughout the past. The frequency with which beings from antique myths are employed is especially high, and comparably low in *Bartimaeus*. In contrast, places and historical figures from antiquity also known in actual world history are mentioned more regularly in *Bartimaeus*.

The Middle Ages are described as a much darker period in *Bartimaeus*, where Prague is inhabited by shady creatures such as the golem, and the fanatical emperor Rudolf, who forces alchemists to stay at his court and continue their fruitless science. The interest in the Philosopher's Stone is present in both sequences. In the *Harry Potter* series, the Middle Ages are shown in a more positive light due to the references to knighthood and knightly values.

After the medieval time ends, there is the greatest split between the use of history and requisites. The *Bartimaeus* trilogy continues to focus on historical people, and the British Empire plays an important role in the text world up to the end of the narrative. The magicians of *Bartimaeus* embrace the hyper-modern lifestyle: they drive big cars, use airplanes, and value up to date architecture as also found in the actual world.

On the other hand, the Wizarding community of *Harry Potter* uses technology and gear that comes from pre-contemporary times. Robes, owls, medieval castles, trunks - the list is long and stretches over all areas of life of the Wizarding world. In *Harry Potter*, the distance between the text actual and the fantastic text world is achieved through the secrecy of the Wizarding world, and the different habits and ways of life of the wizards and the Muggles. In contrast, the world of the magicians of *Bartimaeus* and the world of the commoners are removed from each other through a social barrier, built on power, wealth, and suppression.

Time's cycle, a concept which occurs frequently in fantastic literature, is used in both series, although it is more pronounced in *Bartimaeus*. Here, the notion of history repeating itself, the eternal battle between good and evil, is stressed: the rise and fall of empires, along with their malicious magicians, illustrates time's cycle. In *Harry Potter*, it is less obvious, as Lord Voldemort is described as the most evil wizard of all times, and his defeat could be seen as a definite end of evil. However, as there were other evil wizards before Voldemort in the fantastic world, such as Grindelwald, and as several characters are described as becoming Aurors decades after Voldemort's defeat, it can be understood that all evil has not come to an end in the world of *Harry Potter*.

5.2 Myths

Both series employ myths that are very characteristic of and often found in fantastic literature. The fight of good and evil is a central topic in *Harry Potter* and *Bartimaeus*, although the ways in which these conflicts are presented are different. In *Harry Potter*, the battle lines are clearly drawn: there are the good ones, the side of Dumbledore and Harry, and the evil ones, the side of Lord Voldemort. There might be a handful of characters that changed sides long ago or

whose loyalties are not clear to Harry and the reader from the start, but overall it is not difficult to know who is good and who is evil. In contrast, the concept is less easily comprehensible in the *Bartimaeus* trilogy. All of the main characters carry out good and immoral actions, and as the story develops, different aspects of their characters are shown. It is also less clear who is behind the criminal actions that take place, as the mastermind behind them is not uncovered until the end of the trilogy.

The myth of the child hero is also present in both series, and *Bartimaeus* even has several child heroes: the child and adolescent Nathaniel, the teenager Kitty, and arguably Bartimaeus in the form of his former master (the youth Ptolemy) all show heroic qualities. In some way or another, all typical features of child heroes are present in one of them. Nathaniel has lost his parents; Kitty possesses a miraculous power, resilience to magical attacks. Ptolemy, Kitty, and Nathaniel have all gone a long way to finally bring salvation to the fantastic world.

In the *Harry Potter* series, Harry unites all these traits in one person: the hero and savior of his world. Moreover, there is a prophecy, another typical feature of fantastic literature, in the series that has predicted the battles between Harry and Voldemort. Such a prophecy is missing in *Bartimaeus*, but the frequent references to the past and to the downfall of former empires indicates that the magicians will also fall from power in Britain; the fact that this is closely connected to Nathaniel and Kitty could be interpreted as 'fate' here. Generally, there is more free will in *Bartimaeus*, bringing about changes for the better or the worse, whereas there is the impression that everything that happens to Harry was fixed the day that Voldemort decided to kill his parents.

Concerning the gender of the heroes, it has to be added here that Kitty is a very refreshing character in this aspect, even though her role was marginal in the first text. In contrast to many other works and series of fantastic literature, including *Harry Potter*, there is a female main character that is strong, energetic, and decisive, and that takes up a larger role than, for example, Hermione.

5.3 Narrators and reliability

The narration of the *Bartimaeus* trilogy is in some aspects of fantastic narrative technique distinctly different from the *Harry Potter* series. In the former, collage is used to create the impression that the text was constructed from evidence and was assembled by an archivist. As the voices of the main narrators are very different, especially the distinctive narrative voice of Bartimaeus, this impression is intensified. In contrast to the other narrators of *Bartimaeus*, and also to the *Harry Potter* narration, Bartimaeus is a first person narrator, which provides variation and is an unusual element in fantastic literature, as well as in children's literature.

The normal narration of *Harry Potter* is very similar to the narration of Kitty and Nathaniel. The narrative voice of *Harry Potter* changes little for most of the series; the third person limited narrator is always in place, but there are other devices by which variation is brought about. Most of these have to do with oddities from the fantastic world: either it is the magical Pensieve that allows a wider view of other people's memories than the limited narrator, or the strange supernatural connection of Harry and Voldemort. By using letters and newspaper articles, characters removed from Harry, and therefore the view of the narrator, are brought into the narrative.

The trustworthiness of the characters at the center of the narrative is also an interesting question. In *Harry Potter*, the limited narration concentrates on Harry, whose young age, irresponsible choices, and sometimes wild temper could speak against his reliability. Through Harry's limited insight into the greater scheme of Dumbledore and resulting misleading inferences in the narration, the reader is frequently led up the garden path. Although there are no severe reasons for questioning Harry's trustworthiness in the end, the ache he experiences though his scar is interpreted as a sign of mental illness by some of his fellow wizards, until they have been explained in the logic of the text world.

In the *Bartimaeus* trilogy, the situation is even more complicated. Several narrators present different views of the same matter, and there seems to be more than one reason to not trust each of the narrators. Bartimaeus likes to brag about his many talents and his long history, and yet it becomes apparent that his

achievements are limited, whereas his talkativeness is endless. Nathaniel, a child and then adolescent narrator, is often contradicted by the other narrators. It becomes apparent from the other narrators and his actions that he was brainwashed and is slowly turning to the evil side. Kitty, as a teenager and a criminal, seems untrustworthy as well; however, she quickly turns into the most reliable of the narrators, as her principles are clear and without inconsistency, and the other narrators do not contradict her.

5.4 Comparison regarding aspects of children's literature

Characteristically, children's literature only has one narrator, usually a third person limited narrator. Concerning this generalized rule, *Harry Potter* employs a very typical narrator. Using more than one focalizing character is quite unusual in children's literature, which is one of the reasons why the narration of *Bartimaeus* seems to be more challenging than that of *Harry Potter*. Although the style of the narrator of *Harry Potter* can be described as simpler, it is at the same time less child or teenage-like, a feature usually found in literature intended for readers of these age groups. In *Bartimaeus*, the register and style used compares more closely to that of actual contemporary young people.

Overall, the style and phrasing of the *Harry Potter* series can be described as less original than that of the *Bartimaeus* trilogy. In *Harry Potter*, clichés and stereotypes are employed more frequently, which consequently adds to the impression of simplicity. I would also say that there is more repetition in *Harry Potter*, as there are regular summaries of action and references or reminders of previous volumes. The *Bartimaeus* trilogy, on the other hand, uses a more varied register and style. It seems that there is also a broader field of imagery in *Bartimaeus*. Together with the occasional use of swearwords or rather crude innuendoes, *Bartimaeus* seems to be less correspondent with what is usually referred to as children's literature. *Harry Potter* contains, in comparison, noticeably clean language, as most people would expect from a children's book.

Although humor and sarcasm are used in both series, there are differences in how easy they are to understand. The sarcasm of *Bartimaeus*, and the irony underlying the world of the magicians, is sophisticated and presumes a certain

level of general education and specific historical knowledge of the actual world. Nevertheless, there are also easily understandable funny scenes that involve, for example, the mad spirit Honorius, which are amusing because of the bizarreness of the situation and the dialogue presented. Many of the entertaining elements of *Harry Potter* are based mainly on humor connected to the fantastic world, especially on ways in which the fantastic and the actual world contrast. There is the slapstick-like comedy that usually involves the Weasley twins and the element of involuntarily funny scenes. In comparison, the range of comical elements is broader in *Bartimaeus*, and involves more varied levels of sophistication.

5.5 Neologism

The neologisms of *Bartimaeus* are all in English, although the combinations of words do not make sense in an ordinary way. The terms are frequently very straightforward, and it is easy to imagine what the words stand for; for example, Systemic Vise or Sensor Web. They are distinguished from other words by the use of a capital letter, but often this is unnecessary, such as in Shield or Detonation. The simplicity of the neologisms in *Bartimaeus* could be understood as a joke about how other fantastic texts use such new coinages, where neologisms are often very elaborate or abstract. One of these contrasting texts is *Harry Potter*, where the majority of neologisms are made up of elements of foreign languages, mostly Latin. Therefore, the concepts they stand for will not be easily understood by many readers. This gives the words the impression of being more elevated and sophisticated than plain English terms, as the foreign sound adds to their impressiveness.

Names are of importance both in *Bartimaeus* and *Harry Potter*. The general idea in *Bartimaeus* is that all magicians give up the name under which they are born, and take on an adult name, so that nobody can have a magical power over them by using it. In *Harry Potter*, only wizards in trouble with the law, frequently evil ones, change their names - such as Lord Voldemort. In both series, the giving up of names means the giving up of an identity, and the new self is usually more evil than the old. Whereas the magicians generally have more exotic names in *Bartimaeus*, there is no such universal rule in *Harry Potter*. It seems that both

Muggles and wizards or witches can have common or exotic names. However, there are also many speaking names in the *Harry Potter* series, to give two examples: Sirius Black, who can turn into a large black dog, is named after the star Sirius, which is also known as the 'Dog Star'. Remus Lupin is a werewolf, and his name refers to one of the mythical Roman founders, who were brought up by a wolf, as well as the Latin word for wolf. In the naming of beings and creatures, both series rely on the associations created by the phonetic structure of the name; the sound of the word seems to have been the key element in choosing it.

5.6 Identification and ideology

Overall, it seems that most of fantastic literature still focuses on the presentation of the same groups and features the same kind of heroes that have been popular since the rise of the genre. The heroes are predominately male and white, and originate from a middle-class background. Little seems to have changed in this aspect over the last few decades. However, the second row is usually taken by female characters that prove in some way or other equal to the central hero; this does not cover the fact that the majority of the important characters are still male in both *Harry Potter* and *Bartimaeus*.

Texts for children are often expected to address the readers differently in order to not overstrain them. Authors therefore sometimes 'write down' to their young readers. *Bartimaeus*, and also *Harry Potter*, are not written as if the narrator was a child, even though most of the main characters are children or teenagers. When looking at *Harry Potter* and *Bartimaeus* under this aspect, it can definitely be said that *Bartimaeus* does not follow this idea. There are several challenges in the text, which lead to the conclusion that they have not been over-simplified: there are between two and four narrators per book, occasionally contradicting each other, and the style they use is often elaborate. Having several narrators will also lead to a distancing between the reader and the narrators, as they present a relative perspective of each other's narration. This works against the concept of identification of the reader with the characters, which supposes the reader to take on the point of view of the narrator or main character.

Concerning the *Harry Potter* series, it can also be said that the texts were not written down. Although the style is not complex, the topics addressed are demanding and cover difficult issues, such as the loss of a loved one. The *Harry Potter* series is more direct than what many would consider suitable for children, for example in the scene of an open murder of a Hogwarts student. Considering the points about content and the length of the books, it has to be argued that neither series was 'written down'.

Apart from questions of identification in children's literature, there is also the much discussed topic of ideology. Usually, children's texts feature unambiguous morals, there is not much free will, and the lines between good and evil are clear-cut. This is definitely true of *Harry Potter*, but in *Bartimaeus* the situation is a bit more complicated. It is therefore interesting how each of the series lets underlying ideology shine through. Neither sequence uses an open and direct lecturing of the readers, where the reader is told exactly what to think of the present situation. The more subtle technique of expressing certain opinions through the voices of characters is common in both *Bartimaeus* and *Harry Potter*. Values and morals are incorporated in the text, more explicitly in the former than in the latter. *Harry Potter* is also characterized through an underlying climate of belief, which is nurtured by the presentation of Harry as the entirely good knight in shining armor, and the presentation of Voldemort as the devilish quintessentially evil foe of all humankind. In a world where the sides are so clear, it is impossible to suggest the problems and developments as found in *Bartimaeus*, where every main character has good and dark sides.

5.7 The appeal to different age groups

Following the arguments presented above, I would argue that the *Harry Potter* series is meant to appeal to younger children than the *Bartimaeus* trilogy. This concerns several topics connected to the fantastic world: the requisites are of a more illustrative and concrete kind, and the number of familiar myths and legends is higher than in *Bartimaeus*. In *Harry Potter*, the morals are simpler and easier to understand. This can also be said about the language, style, and register of this series. For children, the concept of quick conflicts with unambiguous endings is preferable; they want clear sides, as their own judgment still resembles a black-and-white picture: there is only good and evil.

However, there are other elements that both *Harry Potter* and *Bartimaeus* have in common and that can be described as interesting to children. First of all, there is the general use of magic. Children employ magical thinking up to a certain age, and literature using magic appeals to them on this level. Secondly, both series contain humor and funny scenes, which are entertaining to the readers, although it has been mentioned that *Harry Potter* might be less demanding in this aspect and therefore funnier to younger children. Thirdly, all of the texts have elements of mystery novels, where there is a problem that needs to be solved by the heroes as the story progresses. Adding to this is the factor of action and adventure, which takes up a significant part.

For older children and teenagers, there are also some appealing aspects in the two sequences. There is the element of the young characters that revolutionize their world, which is important in both *Harry Potter* and *Bartimaeus*. In the fantastic worlds, decisions are often taken from the characters through fate or luck, the heroes just have to follow a call and everything turns out for the best. *Bartimaeus*, overall, seems to be more adequate for older children and for teenagers; the language level and the humor used are more complicated than that of *Harry Potter*. Moreover, the morals are not as straightforward: there is no clear-cut distinction between good and evil in an easily comprehensible way, the sides are blurred; the characters have something of each side and as they develop, they change allegiances.

This can also be seen as an element that makes *Bartimaeus* interesting to grown-ups. In *Harry Potter*, the question is more how Harry will overcome Voldemort in the end; it seems unlikely that evil will win over good. It is a fight reminiscent of David against Goliath, and this is where its main attraction lies. The basic conflict of *Bartimaeus*, however, is different - here, the central issue is whether or not Nathaniel will find back to the good side, which he had left earlier in the trilogy. His death in order to save his world is the ultimate proof of his goodness, and yet, that he has to die is one of the most important proofs of the maturity of the series. Harry escapes this fate in many, sometimes exceptionally incredible ways, and even when to all appearances he 'dies', he can return to earth to defeat Voldemort and live a normal life.

The *Harry Potter* series is in so far interesting to adults as it satisfies the desire for a pure, innocent hero, who possesses courage and nobility. The requisites used in the series are to some extent unexpected and surprising, but a large amount of them reminds one of legends and myths familiar to many adults. Through a combination of old and new, a degree of entertainment can be achieved that will also make many grown-ups hooked on the series. This is true even more so for *Bartimaeus*, where many elements cannot be understood without a certain degree of knowledge, especially about history. Combining many different elements from the actual world with new inventions leads to the creation of an interesting text world.

As *Bartimaeus* and *Harry Potter* employ magic and are set in a fantastic world, they will therefore be categorized as literature for children and teenagers by the publishing industry. The fact that they are also extremely popular with adults does not only question the way in which the series are marketed, but also presents an interesting dilemma of our society. Magic is seen as something that is only for children, and although a great number of grown-ups is to a varying degree fascinated by it, the rational society that they are part of does not regard this as appropriate.

5.8 The fascination of the fantastic worlds

Both series are successful in leading the readers, no matter what their age is, into an exciting fantastic world, where heroes have to solve great problems and face thrilling challenges. This is in stark contrast to the lives of most people in the actual world, and providing fantasies and escape is an important entertainment factor. The main appeal of *Harry Potter* and *Bartimaeus* lies in the combination of these many elements. There is the richly furnished fantastic world, where mysterious beings dwell, and where magic does implausible, but enthralling things. Then, a young hero, parentless and vulnerable, enters the scene, and he finds that the fantastic world is not as perfect as it appeared. The hero has captivating and strange encounters with the fantastic world, which is as new to him as it is to the reader, and he finds friends and helpers along the way. He sets out to tackle the problems of his world, but he has to learn hard lessons. In the end, he excels himself; due to his goodness and courage, he wins the battle against the evil enemy.

The concept sounds simple enough when it is summed up in a paragraph. However, it appeals to some of the oldest wishes and fears of humans, as it concerns the matters of death and devil, and the protection of the world against these forces. Stories which boil down to this quintessence are dateless, and their number continues to increase endlessly because of their popularity. The series of *Harry Potter* and *Bartimaeus* come at a time when the world has become more technologized and rational than ever. The fame of the genre speaks of a new generation of children, who naturally still has the same kind of magical thinking that was also accepted in adults a few centuries ago. An end of the fascination and popularity of fantastic literature is not in sight, as new series are continuously put on the market and are met by heavy demand.

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Appendix

Coinages for magic in *The Golem's Eye*

Black Tumbler 67, 134

Concealment 3, 316

Detonation 2, 310

Elemental Sphere 235

Fluxes 7, 26

Glaze 306

Glamour 257

Green nexus 319

Hurricane 338

Illuminated Circlet 278

Inferno 7, 336

Hot Palpitations 95

Mournful Orb 500

Mouler glass 215, 220

Obedient Breath 321

Pestilence 245, 302

Pulse 316

Red-Hot Stipples 11

Scrying glass 517

Sensor web 26

Shield 2, 310

Shriveling Fire 68

Stimulating Compass 165

Summoning 26

Systemic Vise 113

Well of Remorse 500

Winch 500

Coinages for magic in *Harry Potter and the Goblet of Fire*

Ageing Potion 228
Age Line 225
Avis 271

Banishing Charm 416

Confundus Charm 245
Conjunctivitis Curse 352

Deletrius 121
Densangeo 262
Diffindo 297
Disapparate 44, explained 63

Engorgio 48, 189
Expecto Patronum 541

Four-Point-Spell 529
Furnunculus 262

Impediment Jinx 499
Incendio

Morsmordre 115

Obliviate 72
Orchideous 270

Pepper-up-Potion 439
Polyjuice Potion 401, 592
Prior Incantato 121
Priors Incantatem 572

Reductor Curse 529
Renervate 120
Reparo 150
Riddikulus 541

Shield Charm 529
Sleeping Potion 607, 608
Stupefy 116
Summoning Charm 64, 303
Switching Spell 208

Transforming Spell 181, 336
Twitchy Ears 475

Unbreakable Charm 631
Unforgiveable Curses 189

- Imperius curse 594, 574, 204
- Cruciatus curse 571, 573, 544, 501; 516, 536
- Avada Kedavra 9, 19, 23, 191, 553

Vitaserum 448

Zusammenfassung

Das Ziel dieser Arbeit war festzustellen, was die Faszination der Textwelten der *Harry Potter* Serie von J.K. Rowling und der *Bartimäus*-Trilogie von Jonathan Stroud ausmacht. Beide Reihen sind erfolgreiche Beispiele der phantastischen Literatur, genannt oft auch Fantasy, wobei die Werke von Rowling vor allem in unseren Breiten wesentlich bekannter sind. Diese beiden Serien wurden in dieser Arbeit auf unterschiedliche Punkte hin untersucht. Der erste Aspekt war Kinder- und Jugendliteratur: es wurde festgestellt, dass *Harry Potter* mehr Merkmale der Kinderliteratur hat, während *Bartimäus* eher der Jugendliteratur entspricht. Die Gründe dafür sind der Stil, die Ausdrucksweise, die Erzähler und das Hintergrundwissen das notwendig ist, um die Texte zu verstehen.

Der zweite Aspekt bezieht sich auf die phantastische Literatur; die Fragen hier waren, inwiefern die Serien typische Komponenten dieses Genres beinhalten. Die Auswertung ergab, dass sowohl *Harry Potter* als auch *Bartimäus* charakteristische Merkmale aufweisen. Mythen und Legenden spielen eine bedeutende Rolle: es wird ein historischer Hintergrund der Textwelt erschaffen, in der altbekannte Elemente, z.B. aus der griechischen Sagenwelt, mit neuen Erfindungen verbunden werden. Die Helden der beiden Serien sind elternlose Kinder mit besonderen Fähigkeiten, die sich im Laufe der Serie weiterentwickeln. Diese guten Helden müssen dann das personifizierte Böse bekämpfen. Es ist typisch für die phantastische Literatur, dass die Helden aufgrund verschiedener schicksalhafter Fügungen nach einem langen und schwierigen Weg im Endeffekt ihre Welt selbstlos retten. Der Triumph des Guten über das Böse ist eines der beliebtesten Themen der phantastischen Literatur.

Die Faszination dieser Textwelten liegt partiell auch darin, dass sie in zwei Hälften geteilt sind, wovon eine der Welt der Leser sehr ähnlich ist und die andere sich dadurch auszeichnet, dass Magie dort alltäglich ist. Beide Serien sind dadurch ausgezeichnet, dass sie einen Text voller Abwechslung, Humor und Spannung präsentieren. Die Autoren schaffen eine neue Welt, in der interessante und fremdartige Geschöpfe leben und in der unmögliche Dinge durch Magie möglich werden. Es werden uralte Ängste der Menschen angesprochen, wie z.B. die vor dem Tod.

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Mai 2009

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Index

A

adult literature 4, 10
antiquity 34 f., 39, 41 f., 45,
76, 79, 103

C

children's literature 1, 4 ff.,
8, 10, 20, 93, 97, 106 ff.,
110, 116
commoner 73, 79, 82, 86 f.,
89, 102
contemporary period 1, 34,
44, 47 ff., 81

D

developmental psychology
23
devil 17, 43, 113

E

Empire 1, 33, 72, 75, 80, 89,
90 f., 104
evil 1, 16, 22 f., 32, 35, 38,
43, 51, 60, 83, 85 ff., 93
f., 102, 104, 107, 109,
110 ff.

F

fantastic literature 1 ff., 11
ff., 18 ff., 31, 93, 104 ff.,
109, 113
film 10, 33, 44
flashback 60, 63 ff.

G

gender 6, 21, 53, 105
gothic 13, 77

H

hero 1, 13, 17 ff., 23, 60,
81, 95 ff., 105, 109, 112
f.
history 3, 9, 12, 14 f., 33,
41, 44 ff., 55, 63, 66, 70,
72 ff., 81, 84, 91, 103 f.,
107, 112
Humor 1, 69, 98, 121

I

Identification 1, 109
ideology 1, 3, 5 f., 9, 28, 50,
79, 84, 86, 109, 110
informativity 30, 31, 46, 54,
76

L

legend 36, 39, 42, 46, 75

M

magicians 1, 2, 42, 43, 52,
55, 72, 73, 75 ff.
Middle Ages 1, 16 f., 34, 37,
41 ff., 103, 117
Ministry 53, 59, 69, 83
modernity 77
Muggle 3, 32, 50 ff., 63, 69
f.
Myth 2 ff., 15 ff., 34 ff., 75
ff., 104 ff.,

N

narration 1 ff., 7 ff., 11 f.,
40, 61 f., 65, 68, 92 ff.,
100 f., 106 f., 110
Neologism 1, 68, 101, 108

R

register 3, 7, 107, 111
requisite 1, 39, 44
Rowling, J.K. 2, 15, 21, 35
ff., 39 f., 43 f., 50 f., 53
ff., 61 ff., 67, 69, 114,
116, 121

S

science fiction 11, 13, 17,
20, 26, 55, 99, 118
Stroud, Jonathan 2, 72, 81,
101, 114, 121

T

technology 1, 44 f., 48, 49,
55 ff., 72, 81, 104
text world theory 3, 25, 28,
31
Tolkien, J.R.R. 12, 14, 18,
50, 114, 116 f.
tradition 14 f., 22, 26, 34
ff., 39, 47

W

War 12, 34, 37, 49, 50, 60,
89
witchcraft 19, 43
Wizards world 3, 32, 33,
38, 40 f., 45, f., 48 f., 51
ff., 104

Y

youth literature 3, 7, 8, 21

Z

Zusammenfassung 121