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Stories for Children and Young Adults”

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*We think in stories; they are incredibly powerful in
the lives of all humans - especially children.*

(Hade qtd. in Trotter 2007)

*Dolf nodded and looked at the booth, trying to
imagine what it would feel like to be inside, waiting to be
transported into the distant past.*

Suddenly he said, almost involuntarily:

"I would go."

(Crusade in Jeans)

"Shh! Listen! Someone's coming.

I think - I think it might be us!"

(Hermione)

Introduction

Children in our society are oppressed and powerless. Yet, paradoxically enough, children are allowed, in fiction written *by adults* for the enlightenment and enjoyment of children, to become strong, brave, rich, powerful, and independent - *on certain conditions and for a limited time*. (italics in the original, Nikolajeva 2010: 10)

In this brief passage, Maria Nikolajeva tells us something interesting and fundamentally important about children in the real world and children in fiction. While society generally understands children as disempowered, in fiction they are “strong, brave, rich, powerful and independent”. This is “paradoxical”, because both of these views of childhood are dominant discourses, one in the realm of the real world and the other in the fictional world, and they clash. As such, the empowered child in fiction, which for the purposes of this project encompasses the novel, film, and videogame, seems to be diametrically opposed to its realist counterpart. However, there is a catch to this, as Nikolajeva indicates. In children’s and young adult fiction, in short CYAF, the young protagonists are not powerful per se, but they become powerful. In fact, at the beginning of such narratives, they very much resemble real children until “certain conditions”, such as time travel, cause them to leave the protected sphere of their home and venture into a past, parallel or a future world, where or, rather, when they swap roles with adults. Children’s empowerment, however, can only exist “for a limited time”, because it is circular, and eventually, they return home and into the fold of dominant structures. Even though this is the case in most stories, child characters do not return to a powerless condition after all or, rather, they stay empowered even in the realm of home. This is the central claim of this dissertation project. The present thesis will be devoted to the theoretical and analytical elaboration of this hypothesis.

Nikolajeva’s above-quoted insight stands not only at the very beginning of this endeavor but will remain present throughout the project, as it expresses some pivotal notions and concepts which will be explored in great depth and detail in the following chapters. Starting with the most general level, societal discourses about childhood, the first chapter will use a philosophically oriented and cultural studies-informed approach. In so doing, it will draw on the seminal work of two great thinkers, Michel Foucault (e.g. 1966) and Judith Butler (1990, 1993, and 1997), to develop a conceptual framework for understanding representations of children’s identity and their underlying discursive

positions. The basic assumption is that any text from the domain of CYAF contains a socially and culturally dominant frame, which is inextricably intertwined with adult ideas about the child's (and child character's) role, power status, possibilities, and constraints in the adult world - in short, discourses of childhood. Among these, the empowered child, which through iteration and performance has long been a convention in CYAF, can be productively read through Nikolajeva's reworking (2010) of the Bakhtinian theory of carnival (1968). Although this perfectly explains children's circular movements, it cannot account for the empowered child in the realm of home. Since this figure is not adequately described in existing concepts of power and empowerment, a more precise and flexible definition of both power and empowerment will be proposed in this thesis.

The second chapter explores the experience of fictional worlds in novel, film, and videogame. The main theoretical position here is Marie-Laure Ryan's concept of "Possible Worlds" (1991), which posits that experience is the cognitive and emotional understanding of a text as world not only by readers, viewers, and players but also by the inhabitants of that world, the characters of the story. It provides a theoretical framework that allows us to investigate how child characters make sense of their own selves within the worlds they are at home in as well as the worlds they are hurled to by means of time travel, and how all this is connected with the real world. This chapter is thus premised on the insight that a narrative text is not only *of* this world but a world *of its own* - carrying its own intentions, inventions, and meanings. Every narrative tries to make sense of reality and to explain our position in and experience of it, especially experiences that relate to agency, problem-solving, power, and interpersonal relations. Such a text also feeds and shapes our perception and understanding of reality, prompting us to expand our knowledge and re-evaluate our world. We can therefore ask: What can the empowered child in fiction mean for the young reader, viewer, and player?

Drawing on the groundwork laid by Possible Worlds Theory, the third chapter will take a more specific look at fictional worlds that feature time travel. While no human being has ever physically traveled in time (disregarding the fact that we all move slowly and steadily forward in time as we grow older), fiction includes time travel in many different forms. In fact, it has long been a popular, flexible, and extremely productive plot device,

motif or theme in children's literature, dating back at least as far as George McDonald's book *At the Back of the North Wind* from 1870 and featuring in classics such as *Tom's Midnight Garden* (1958) by Philippa Pearce and Madeleine L'Engle's *A Wrinkle in Time* (1962) as well as newer publications from the 2000s, including *When You Reach Me* (2009) by Rebecca Stead and Domain Diben's series *The History Keepers* (2011-ongoing). Time travel has also found its way into the cultural and popular cultural products of the audio-visual and audio-visual-interactive domain. On the one hand, this includes adaptations such as the two Walt Disney film versions of Mark Twain's novel *A Connecticut Yankee in King Arthur's Court* (1889), released under the titles *Unidentified Flying Oddball* (1979, by Russ Mayberry) and *A Kid in King Arthur's Court* (1995, by Michael Gottlieb); on the other hand, this also includes stand-alone game series, such as *Final Fantasy* (1987-ongoing) by Square Enix or Nintendo's *Legend of Zelda* series (1986-ongoing), and individual games within a larger franchise, such as *Prince of Persia: The Sands of Time* (2003 by Ubisoft). In this chapter, I will draw attention to the manifold ways in which time travel is realized in fiction and experienced by readers, viewers, and players.

The fourth chapter, which pursues the question of how exactly children empower themselves by and in the act of time traveling, can be seen as the conceptual culmination of the three preceding chapters. It will identify the specific conditions of time travel that allow children to alter their socio-political status and discuss the possible ramifications of children's agency during and after this extraordinary experience. While the empowered child is a widespread notion in many texts that do not feature trans-temporal journeys or are not even speculative, it is indeed particularly striking in time travel fiction. Young time travelers' empowerment may implicate time manipulations, which can have far-reaching consequences across the respective fictional universe and are not limited to the world that was meddled with. Thus, the empowerment of time-traveling children is indeed extraordinary, because it might entail profound changes for the time traveler as well as for the world as such, which comes temporarily under the child's control.

The fifth and last chapter of this thesis demonstrates the main hypothesis, which requires detailed close readings of representative texts. Thus, the choice of primary texts is intentionally kept specific and narrow. The six texts selected all feature time

travel and address a young audience. Additionally, each has one counterpart in each of the other media, i.e. film and videogame, resulting in two groups of three texts that are interconnected through their underlying stories. Thea Beckman's originally Dutch novel with the English title *Crusade in Jeans* (1975/2003) was adapted into a movie by Ben Sombogaart in 2006 and, in the same year, developed into the PC game with the name *Kruistocht in Spijkerbroek - De Game* by Submarine. The story revolves around the teenage boy Dolf, who travels into the year 1212, where and when he becomes the leader of a children's crusade. The second set of texts is composed of the third installment of Joanne K. Rowling's *Harry Potter* series, *Harry Potter and the Prisoner of Azkaban* (1999), which, in 2004, was adapted for the big screen by Alfonso Cuarón and turned into a videogame by EA Games. Harry together with Hermione travels into his own recent past to supposedly change it, thus 'saving' the life of Sirius Black. For each story-based set of texts, the analysis is structured into three parts, tracing the respective child character's identity *before*, *during*, and *after* time travel. Since each medium is per se multimodal and thus not entirely different from the others in these general terms, I consider it more fruitful to follow the time travelers' development in this way, rather than regarding each textual manifestation separately. In doing so, each medium's unique qualities, peculiarities, and, of course, limitations can be explored, thus allowing the thesis to make a significant contribution to the fields of literary and cultural studies in general and to adaptation studies in particular.

While none of the textual versions of *Crusade in Jeans* have been examined in academia so far (excepting my own publication in 2014), power hierarchies are an indisputable and well-recognized aspect of the *Harry Potter* series. Indeed, there is an abundance of research into power in *Harry Potter* such as Archer (2015), Gupta (2009), Heilman (2008), Mendlesohn (2004b), and Zipes (2001), as well as into other aspects of the series, such as identity and gender (C. Bell 2016 and Dresang 2002), and even time travel (Cooley 2005). Yet, previous research has not discussed medial differences and/or similarities in regard to the empowering conditions of time travel, neither in children's fiction in general nor in this particular story. One contribution has, in fact, falsely described Harry's and Hermione's time travel as involving a grandfather paradox, when in fact it is a bootstrap paradox (see Ron W. Cooley). Thus, my thesis will cast more light on these two specific stories as they are developed in the three

media included, but it will also contribute to the rather young academic discipline of game studies.

Due to the diversity of media included and the overlap of the three topic fields of study involved - children's identity, the experience of fictional worlds, and time travel as a fictional phenomenon - the research areas that this kind of interdisciplinary project draws one are partly generic and partly contextual. Firstly, questions of identity will be viewed through the lens of philosophy, gender studies, and cultural studies, more specifically its poststructuralist and deconstructive strand. Secondly, the way identities are constructed in the depiction of time travel within a fictional universe will be analyzed from a narratological (Bordwell and Thompson 2003 and Bordwell 1985) or otherwise structuralist standpoint (Genette 1980) as well as from the perspective of reader-response criticism (Iser 1974 and Barthes 1977) and game studies (Aarseth 2006, 2003 and 1997, Frasca 2001, and Juul 2005). This thesis also draws on additional subject areas and methodologies such as models of time and time travel in fantasy and science fiction theory (Lehnert-Rodiek 1988 and 1987, Mendlesohn 2009, 2008, 2004a, and 2003, Nikolajeva 2000 and 1988, and Westfahl 2005) and contributions from studies in children's literature, which is inherently interdisciplinary, combining psychology, literary criticism, and gender studies (e.g. P. Hunt 2004 and 1995, Nikolajeva 2010, 2005, and 1996, Nodelman 2008). The thesis also makes use of basic concepts and theories from literary studies and cultural studies, connecting them with more innovative approaches. The innovative potential of this thesis thus lies in its multiperspectivity and interdisciplinarity. As such, it will not only offer insights into time travel narratives in general but, insofar as this fictional phenomenon transforms from a metaphor of power into an actual tool of agency for child characters, it will also shed light on how texts facilitate permanent character growth. Ultimately, it can thus indicate these texts' potential to criticize and destabilize dominant real-life structures and ideas.

1 From society to text: discourse and identity

1.1 Society, discourse and children

Discourse is one of the most frequently used terms in media studies, cultural studies, and gender studies (to name but a few), and there is an abundance of definitions with divergent meanings. For the purposes of this thesis, I base my understanding on Foucault's description of discourse as "constituted by a group of sequences of signs" (1972: 107), as elaborated in his work *The Archaeology of Knowledge*. Foucault's discourse theory alone, however, will not suffice, because it fails to incorporate any notion of agency, which is crucial in the reader-focused approach this thesis takes. Nonetheless, it serves as a productive starting point to explore several basic ideas of discourse. Its strongest point arguably lies in the fact that it provides a historically relevant and politicized understanding of representation in terms of production of power hierarchies.¹ In other words, Foucauldian discourse theory holds that discourses are more or less dominant, that discourses change over time, and that discourse always produces power positions.

Linked to the Foucauldian notion of discursive practices, the concept of identity can be discussed in terms of how identities are collectively and individually produced and institutionalized. For a concept of discourse that includes the active part of the subject known as agency, and to gain a more nuanced view of how identities are constructed, I will turn to Butler and her theory of gender performativity (1990 and 1993). Performativity, which has been widely adopted in cultural studies and queer studies, emphasizes the discursive construction of gender and identity as an ongoing and reiterative process as well as the individual's active role in this process. It also allows us to connect identity to another crucial concept, the interplay of sameness and difference.² Let us now take a more detailed look at what Foucault's discourse theory can contribute to this project.³

¹ Cf. Procter 2004: 60.

² Cf. Duits 2008: 31-3 and Hall 2000: 27-8. The idea of performativity is rooted in the theory of performative speech acts by speech theorist John L. Austin (e.g. 1962).

³ The application of Foucauldian discourse theory is not restricted to literary theory. It has also been applied to other fields such as social sciences, gender studies, and marketing. For instance, Francisco Tirado and Ana Gálvez (2007) report on how discursive practices and "positioning theory", which refers

1.1.1 Foucauldian discourse theory: subject positions and power hierarchies

According to James Procter (2004), Foucault's take on discourse is appealing insofar as it describes large systems of representation as opposed to the more isolated and relatively small units of representation focused on by semiotics or structuralism. In Foucauldian terms, discourses are constituted by a cluster of narratives, statements, and images on a particular subject.⁴ In other words, discourse - or more aptly speaking, its broader conceptualization, sometimes referred to as Discourse (with a capital D) or the discursive field - contains many topical discourses, which do not constitute a unified view, position or voice; indeed, discourses are polyphonous and contradictory. Following this, we can argue that society holds various ideas about the role of children in a predominantly adult world, their identity, power status, possibilities, and constraints within that environment. I will refer to these ideas as *discourses of childhood*, because they not only show and represent but also generate meaning and thus resonate politically. In the course of this first chapter, I will explain discourses of childhood in more detail.

In early Foucauldian discourse theory, which is defined as the archaeological method (including *Madness and Civilization*, 1964, *The Order of Things*, 1966/1970, *The Archaeology of Knowledge*, 1972, and *The Birth of the Clinic*, 1973), a basic assumption is abandoned: the notion of a "knowing subject" (1966/70: 172), i.e. the idea that meaning originates in individuals. Instead, argues Foucault, meaning is solely governed by the rules of discourse. Discourses "'interpellate', speak to us or hail us into place as the social subjects of particular discourses" (Hall 2000: 19). The concept of interpellation was first elaborated by Louis Althusser (1971), denoting the view that we are summoned to positions from which discourse makes the most sense. Thus, a person becomes a subject of discourse with its meanings and rules; at the same time, however, she is reduced to a function and "'an effect' through and within discourse, within specific discursive formations" (Hall 2000: 23). Thus, subject positions are constructed by and within discourse. In a later period of his work, the genealogical

to the placement of a product in the market among its competitors, can be synthesized to study conflictive interaction in virtual spaces.

⁴ Cf. Procter 2004: 60.

phase that began with *Discipline and Punish: The Birth of the Prison* (1979), Foucault extended the concept of subjection by incorporating the notion of power. Productive systems of power build the subject that they subsequently come to represent and regulate. Thus, the fundamental assumption is that power, which permeates the social, both enables and constrains the subject. Butler (1993) argues along similar lines but contends that the subject retains free will in this process. At this point, I would like to depart from the Foucauldian path by placing more emphasis on the individual, who takes a central role in Butler's theorizing.

1.1.2 Butlerian gender performativity: repeated performance of identity

Butler's concept of gender performativity significantly extends Foucauldian theory by the aspect of gender, a dimension of identity that Foucault was reticent about, especially regarding women. Butler argues that "gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being" (1990: 33). In short, while a specific gender formation is represented as a natural condition, it is actually discursively produced and performed. Gender is thus not an essential truth, which emerges from the body's materiality, but is produced as a performative effect of repetitive acts. Butler further contends that this "self-confirming action" (Pels qtd. in Duits 2008: 37) is a "discursive practice that enacts or produces that which it names" (1993: 12).

Butler also considers gender identity in relation to sexuality and thus incorporates a notion of otherness. She writes:

The heterosexual imperative enables certain sexed identifications and forecloses and/or disavows other identifications. This exclusionary matrix by which subjects are formed thus requires the simultaneous production of a domain of abject beings, those who are not yet "subjects", but who form the constitutive outside to the domain of the subject. (1993: 3)

Hegemonic discourse, which is structured by Butler's "heterosexual imperative" (ibid.), allows for certain identifications and excludes others. Thus, when a baby is born, it is

named either male or female; there can be no other category in the dichotomy of the heteronormative matrix:

It requires and institutes the production of discrete and asymmetrical oppositions between 'feminine' and 'masculine' [...]. The cultural matrix through which gender identity has become intelligible, requires that certain kind of 'identities' cannot 'exist'. (Butler 1990: 17)

If the baby is not male, it is female and vice versa. However, there are a number of hermaphroditic babies, who can neither be labeled a girl nor a boy; yet they cannot have their own category, as the cultural matrix, which is exclusionary, does not allow a third category to exist.⁵ Thus, they are assigned and labeled by either the male or female category:

'sex' is [...] not simply what one has, or a static description of what one is; it will be one of the norms by which 'the one' becomes viable at all, that which qualifies a body for life within the domain of cultural intelligibility. (Butler 1993: 2)

Butler claims that sex is based on cultural norms, which are reiteratively performed and not, as many people would argue, a biological given.⁶ She further contends that once we are labeled a certain sex, we are subjected to that sex as specific position in discourse: We have to live up to the norms, expectations, and ideology that are mediated through it. Thus, being a girl means having to conform to and "cite" the known norms of being a girl and of being feminine. The term "cite" here refers to the idea that all of our actions somehow echo other actions, ones that have already been performed. By referring back to previous actions, norms are reiteratively reproduced. Thus, Butler concludes, gender identity only exists because it is done, not because it exists per se. It is precisely the reiterative act of practicing certain behavior, expressing certain thoughts, dressing in a particular way, etc., that enables, produces, and regulates certain subject positions and identifications with them, while others are rejected.⁷

⁵ It must be noted, however, that this binary has slowly been changing, even in the legal system. Several European countries now allow a third gender (or no gender) in official documents.

⁶ For more information and some challenges of this idea, see Duits 2008: 38-40.

⁷ Cf. Duits 2008: 38-42 and Butler 1990: 21-5.

1.1.3 Foucault and Butler in use: children's identity as a social construction

With respect to this thesis, the theoretical approaches elaborated by Foucault and Butler allow us to recognize that children's identities are constructed rather than a stable materiality or real substance. Through discursive practices, a certain idea of childhood, such as the powerless child, as suggested in Nikolajeva's passage at the outset, is constructed as natural only in and through discourse. Thus, when I speak of the child as being 'naturally' disempowered, I do not mean to say that this position stems from a biological state of things, but that society constructs this position by means of repetition and performance. Of course, we have to note that when a baby is born, it is certainly powerless in many ways insofar as it needs to be taken care of by its parents, or adults in general, in order to survive. Typically, adult guidance, protection, and care are required for many years. This is indeed a fact of nature. However, once the child's natural or biological dependence on adults is over, i.e. it no longer needs to be fed, washed, protected, etc., it is still not free to develop into anything it wants. Instead, it is subjected into its place in society in and through discourse, which enables certain identities and suppresses others.

Reiteration plays a vital role in this, because it is through repetition that one idea of childhood becomes more dominant than others. Thus, from the range of varying childhood discourses present in the discursive field, some gain authority and become dominant at a particular historical moment through reiteration, may even become a convention or stereotype, while other ideas remain marginal and develop into so-called "counter-discourses".⁸ They challenge normative and stereotypical ideas of children. However, if repeated and given the right social context, they may become dominant as well. As a consequence, predominant versions of children's identity vary between societies as well as between periods, even within a given society. For example, in the Romantic Age, the view of children being 'naturally' better and purer than adults was widespread. However, it was later challenged by evolutionary theories, which constructed the child as a wild being who needs to be civilized into an adult. And then again, in the heyday of psychoanalysis, some more positive imaginings based on the

⁸ Cf. Terdiman 1985: 56ff. and 149ff.

child's actual behavior emerged. These were later replaced by the dominant post-war idea of the traumatized child, to name but a few examples.⁹

How then can Nikolajeva assert that "children in our society are oppressed and powerless" (2010: 10)? Being discursive and performative in its nature, how can children's identity be reduced to such an assessment? Clearly, it would be more accurate to speak of how children are *understood* as powerless, even though not all children are indeed powerless, as proven by children who live without their parents and have to empower themselves to survive, such as orphans, child soldiers, young refugees, etc. This conundrum can be resolved in the sense that all discourses of childhood share one thing: The group of people that they describe, children, is considered to be different from another group of people, adults. Similar to Butler's concept of gender identity, childhood discourses are permeated by the concept of otherness, too. Writing about otherness and identity, Stuart Hall posits that "[i]dentities are constructed through, not outside, difference [...] it is only through its relation to the Other, the relation to what it is not, to precisely what it lacks" (2000: 17). This means that some kind of other, such as marginalized subjects, are necessarily produced as a reference point for the subject. In our case, the discursively constructed subject position of the child operates through its relation to its other, its opposite, i.e. the adult; its qualities of powerless and dependent are similarly ascribed in otherness to the qualities of adults, i.e. powerful and independent. The child is thus considered in terms of what it lacks. In consequence, it is understood to need adult protection and guidance. We see that the construction of identity operates also through exclusion.¹⁰

Looking back at the examples given before, we can recognize that children are indeed always contrasted with adults: In the Romantic age, children were regarded as purer than adults and then, in a later image, they were considered as those who are not yet civilized. Even if the differences are not so pronounced, as was the case in the post-war-era, in which both adults and children were constructed as traumatized and emotionally torn by what happened in the two world wars, children's identity is always

⁹ Cf. P. Hunt 1995: 168-72 and Thacker 2002: 101-10.

¹⁰ Cf. Hall 2000: 17 and Bamberg n.d.

different from adults' identity, at least in one respect: The concept of otherness remains discursively premised on the idea that children have to grow into the world.

Obviously, such a conception entails that the world is the domain of adults. In society as well as fiction, being adult is established as the norm. This entails that adults have unlimited power, which is 'natural' to them. Adults make laws and rules and explain the world. Children, on the other hand, do not have access to economic resources, lack a voice in socio-political decisions, are subjected to the social, legal, and political system made by adults, and have to obey their rules and laws without questioning. In this set-up, children are assigned a certain role in the existing order of power: They are the powerless.¹¹ Following this, children's achievements, plans, and dreams are considered only in terms of how they help them become an adult, effectively disempowering them. Sociologist and political scientist Jens Qvortrup further contends:

There is, to be sure, some truth in [these messages] from a biographical point of view, if - but only if - adulthood is regarded as the goal and end-point of individual development or perhaps even the very meaning of a person's childhood. They are however revealing for the maybe unintended message, which seems to indicate that children are [...] "naturally" incompetent and incapable. (Qvortrup 1994: 2)

While adults are 'naturally' powerful, children are 'naturally' powerless. Power positions distance children from adults. So, too, does the factor age: It is generally regarded as a key marker for the distinction between children and adults as well as some dispositions supposedly correlating with age, such as maturity/immaturity, responsibility/irresponsibility, competence/incompetence, and capacity/incapacity, the lack of which is usually ascribed to children, as reflected in the idea of what a child is *not*.¹² The attributes usually associated with what a person can do (well) are linked to adults. It should be pointed out that, as with children, adults are constructed as possessing these qualities in what might be called a myth about adulthood. Thus, a dominant construction of adulthood may read as follows: mature, responsible, competent, capable of taking care of themselves, powerful, etc., whereas a dominant idea of childhood, equally mythical, expresses the exact opposites: irresponsible,

¹¹ Cf. Nikolajeva 2010: 9-10.

¹² Cf. Qvortrup 1994: 4.

incompetent, incapable of taking care of herself, powerless, etc. These strict dichotomies show very clearly how age is used a dividing line to separate individuals into categories, one superior to the other, irrespective of their actual similarities and differences.

Age as the decisive marker for an asymmetrical power-relationship is by no means universal or absolute but subject to change across place and time due to dominant legal, administrative, and social discourses, which assign to the state of adulthood a certain age. In Austria and in many other countries today, for instance, children become adults at the age of eighteen; and with adulthood, they are supposed to gain full control and responsibility over their actions and decisions. Before the child becomes an adult, its parents or guardians exert power over the child, as they have legal control and responsibility. The transition from childhood to adulthood is usually referred to as coming-of-age or, in legal terms, the age of majority and it is marked by the rite of passage (van Gennep 1960), such as the US-American sweet sixteen party or the Christian confirmation. Furthermore, certain privileges, characteristics, duties, and responsibilities are assigned to adults' identity. This is exactly what creates the impression that someone is a child one day and an adult the next day. Moreover, it keeps the age-related power hierarchy stable in favor of adults, and it perpetuates the idea that adults have a "natural" right to exert power over children" (Qvortrup 1994: 3), since they have not yet legally reached full age and thus full responsibility, maturity, and power. At other times and in other places, however, the boundary between childhood and adulthood is below the age of eighteen. In medieval England, for example, common law regarded childhood as extending from the boy's or girl's birth until the age of twelve. At that point, young people were seen as capable of differentiating between right and wrong and could thus be made legally responsible for their actions. We thus see that age of majority is an arbitrary concept. Yet, other examples show how, within and across the age-related binary of children vs. adults, gender differences are prevalent as well. According to canon law, a girl could marry at the age of twelve, while boys had to be fourteen.¹³ Further, at the age of fourteen a

¹³ Cf. Hanawalt 2016: 177-8.

girl, or rather a woman, could inherit a piece of land if she was married; in case she was single, she had to be sixteen.¹⁴

1.2 Fiction, discourse and children

1.2.1 Discourses of childhood

The theoretical approaches elaborated by Foucault and Butler can be applied to all sorts of texts. Inasmuch as adult assumptions about children's identity pervade society, they are also ingrained in CYAF. A text for and about children realizes discourses of children's identity and it is thus discursive by definition. It is important to clarify that, although there is not *one* discourse inscribed in texts, one discourse that is always present in CYAF is the one that comments on the adult-child relationship - simply because it springs from a world where adults stand at the dominant end of an asymmetrical power relationship and write CYAF for children. With respect to Foucault's view of the subjection of individuals into the social order, texts for and about children embody as well as orchestrate ideas on their identity, power status, social position, and possibilities and constraints within that adult world. Thus, when children read such fiction, they are inevitably exposed to adult beliefs about them. The notion of ingrained adult assumptions in children's literature has been thoroughly theorized by Perry Nodelman in *The Hidden Adult* (2008).¹⁵

Children's identity as imagined in novels, films and videogames is also performative because it is the result of "performatives" (Austin 1962), i.e. linguistic declarations.

¹⁴ Cf. Bailey et al. 2008: 42. Gregory B. Bailey et al. also discuss how the age of majority could vary within a single culture and period according to the type of legal responsibility. This is depended on a decisive factor: class affiliation. For example, a piece of land held in military tenure, which was expensive and prestigious to hold, could only be inherited by males who were at least twenty-one of age.

¹⁵ In regard to the political or ideological nature of texts, Peter Hollindale (1988) identified ideology as the explicit advocacy of the author's social and political ideas (active ideology or surface ideology) or the implicit presence of her unexamined assumptions (passive ideology). Revising his categorization in a later edition (2011), he presented another type, named organic ideology, which he defines as the set of beliefs of a certain time and place that permeate the text (cf. 42). Thus, it is not the author directly but the world she lives in that informs the text; however, I would argue that this additional category in fact ties in with the second type, the unconscious ideological positions in a text, because the author's (and respectively the filmmaker's and game designer's) unconscious can never be abstracted from the world but is constantly infused with more or less dominant socio-political and cultural beliefs.

Originally, John L. Austin stated that language is not only representative but also constitutive of reality. In a wider sense, any written, audio-visual or audio-visual-interactive text not only describes or presents but also constructs ideas, which form reality. Performativity thus means that a specific idea of childhood as present in fiction is both the result of discourse as well as the source through which this idea is enacted and upheld in society. With regard to this relation, Butler asserts: “it is the discursive mode by which ontological effects are installed” (1993: 112). In this sense, a particular version of children’s identity as expressed in the fictional sphere of literature, film or videogame has implications for the real world of the young reader, viewer or player, as it can influence her thinking and actions.¹⁶

I argued before that the child is a construction, particularly in fiction. Child characters are clearly not a direct reproduction of actually existing children or textual manifestations of only dominant childhood discourses (but they may, of course, be inspired by them). I furthermore want to stress that fictional accounts of children do *not* necessarily represent a prevailing idea of what a child is. In fact, a novel, film or videogame can realize counter-discourses as well. Thus, a particular image constructed in a novel might reflect a less dominant discourse about childhood, such as the tomboy character George from Enid Blyton’s *Famous Five* series, who at the time (the first book having been published in 1942) was at odds with society’s expectations of women and girls. Today, because we have encountered the George-type girl character so often, it will not strike us as challenging the formulaic; rather, it has itself become conventional, although it might also be perceived as revolting by a conservative reader.

Another crucial aspect that should not go unmentioned are the intentions of the author, filmmaker, and videogame designer. As my research interests are focused on the relationship between the text and the reader, viewer or player, this thesis follows the so-called “death of the author approach”.¹⁷ Thus, what Wimsatt and Beardsley refer to as the “intentional fallacy”, i.e. the mistake of attempting to understand authorial intent

¹⁶ Cf. Brickell 2003: 165-6.

¹⁷ The “death of the author” paradigm has pervaded literary criticism as well as other fields since 1967, when Roland Barthes presented his eponymous essay, arguing for the exclusion of the author, her intentions, and actions from the scholarly engagement with literature.

when interpreting a work of fiction, can be circumvented.¹⁸ And yet, the author's personal contribution to the specific construction of children's identity in a specific text is undoubtedly present next to the ideas conveyed through dominant discourses. We have to acknowledge and recognize agency on the production side of any text, next to the agency of the reader. Thus, even though imitation might be at work in the production process - either the author intentionally or unintentionally mirrors reality - her choices can be quite deliberate.¹⁹ The author of a text can, to a certain extent, choose from identities available to her. Peter Hunt elaborates this view with respect to childhood in children's novels:

Childhood shown in children's books is likely to be a model of how adults think it should be, or wish it was; or a demonstration of what it should *not* be (with more or less direct instructions to the parents as well as the child); or a picture of how adults *wish it had been* or *remember it to have been*. (italics in the original, 2004: 51)

Children portrayed in literature, film, and videogames can thus be the realization of very different discourses: They can spring from adult aspirations for a specific image of the child, be tied to poor or vivid memories of one's own or other people's childhood, or constitute exemplary cases of and instructions for how children's identity should be or should have been. Every so often, these fictional images of childhood make fun of, mock, criticize or promote dominant and sometimes less dominant versions of children's identity; and at other times, they are also intended to mirror the supposedly prevalent, the existing. The interplay between fiction and reality is complex and multilayered, and it is nearly impossible to dismantle its components, intensions, and meanings to draw conclusions from fiction about society or vice versa. This we have

¹⁸ William K. Wimsatt and Monroe C. Beardsley elaborated this notion in "The Verbal Icon" in 1946. About two decades later, Barthes underscored their theory with his pronouncement of the "death of the author".

¹⁹ In the philosophical discussion of literature and, by extension, all fiction, the traditional and still prevalent approach since Plato and Aristotle is to equate "mimesis" with the act of imitating reality. Hence, literature as mimesis means holding up a mirror to the real world and its actions, codes, behaviors, etc. On the other hand, fiction can also be seen as a construction rather than imitation or pure representation. The view of literature as poesis foregrounds the creative and world-making qualities of fiction - a stance clearly taken by this thesis. Hence, fiction creates realities for its readers, viewers, and players, and it can even be interpreted as a call to action. Of course, mimesis and poesis have also been regarded as two different if interrelated aspects of a dual concept, for instance, by Isomaa et al. (cf. 2012: vii-viii; see also Böhn 1992: 13-4).

to bear in mind when we talk about the relationship between children's identity in society and children's identity in CYAF.

1.2.2 Aetonormativity and carnival theory

Nikolajeva (2005) argues that one basic characteristic of all children's literature is its focus on the examination of power positions between children and adults and the affirmation or interrogation of power hierarchies. In this regard, children's literature - and CYAF - shows parallels to other literatures dealing with powerless societal groups: women's literature, indigenous literature, or gay literature. Thus, a theory of CYAF will bear similarities to feminist theory, postcolonial theory, and queer theory, which also question norms and normativity. For example, queer theory asks why one single condition, being heterosexual, is established as the norm and all other conditions, i.e. sexual orientations, constitute a deviation from the norm. Examining the notion of normativity in the domain of CYAF, we can conclude that texts will inevitably posit adulthood as the norm and propagate the 'natural' right of adults to exert power over children.²⁰ Although Nikolajeva proposed the term "adult normativity" in analogy to the concept of heteronormativity, Perry Nodelman and Mavis Reimer (2003) had previously noted too that children's fiction is normative in its presentation of adult power.²¹

Another term coined by Nikolajeva, this one tracing the power imbalance to age as the decisive marker for the distinction between children and adults, is aetonormativity (Lat. aeto-, pertaining to age). Aetonormativity, Nikolajeva argues, is ever-present in texts for young readers, viewers or players: "nowhere else are power structures as visible as in children's literature, the refined instrument used for centuries to educate, socialize and oppress a particular social group" (2010: 8). Adults write, make movies, and program videogames for children. Not only do they produce but they also review, comment on, and disseminate CYAF as librarians, teachers, sellers, parents or academics. Thus, children cannot leave their disadvantaged power position because adult norms and expectations are perpetuated and passed on from the powerful to the

²⁰ Cf. Nikolajeva 2005: xv-xvi.

²¹ Cf. Nodelman and Reimer 2003: 79-105.

powerless through educational institutions, such as kindergarten or school. They are trapped in the “mechanism for oppression” (9). However, heteronormativity also implies the constant change of power positions: “Yesterday’s children grow up and become oppressors themselves” (8-9). In this regard, CYAF is different from the literatures of other oppressed societal groups, such as women, homosexuals, and indigenous peoples, who cannot simply ‘outgrow’ womanhood, their sexual orientation or ethnic background.²²

Of course, the literatures of those groups share some theoretical positions, first and foremost the questioning of power structures, but a comparison between imperial oppression, the subjugation of women, and the discrimination of representatives of the LGBTQ+ community, on the one hand, and the oppression of children, on the other, does not hold up. We simply have to consider the systematic atrocities committed by the European colonists in other parts of the world. No such despicable crimes were experienced by children as a group, except in individual cases. Furthermore, adults’ authority and power over children is largely based on natural instinct, the parental urge, and societal responsibility to protect children and ensure their wellbeing. Adults usually do not intend to methodically exploit and utilize children for their own ends, which is the driving force of, at least, colonialism and imperialism.

Returning to the argument that, unlike adults, children almost never produce the fiction they consume, I want to consider Nodelman’s (2008) argument that the exclusion of young people from the production process, a part of discourse, manifests their lower power position even more clearly. Unlike women, gay people or representatives of ethnic groups, who can create their own texts and thus their own realities, which might even become dominant discourses one day, children, so the argument goes, can only read, watch, and play with narratives that were produced for them by those in power.²³

²² Cf. Nikolajeva 2010: 8-9 and Sarland 1996: 41.

²³ Cf. Nodelman 2008: 249. A similar argument is put forth by Roderick McGillis in the 1997 special issue of *Ariel* on postcolonialism and children’s literature. He remarks “how deeply colonizing the activity of writing for children and commenting on children’s books” (7) is. Unlike those who were actually colonized, children as a group of people, he further contends, can never escape the imperialist powers acting upon them, unless they become the aggressors themselves, i.e. mature into grown-ups (cf. 8). Such an argumentation seems to suggest that indigenous people ‘have it better’ than children - an idea I very much object to.

While Nodelman's argument remains essentially valid, it has lost substance over the last ten or so years given the rising popularity of online storytelling and fan fiction, created by young writers and fans to be consumed, rated, and continued by other fans on such 'storysharing' platforms as Wattpad or FanFiction.Net. In the age of social media, global networks, and online sale platforms, children make and distribute their own stories. Clearly, they have not yet obtained the executive positions of publishing houses, film production studios, and videogame design companies (and those of their distributors, reviewers, retailers, etc.); however, since the 2010s, thousands of teen gaming entrepreneurs have made a living and even a fortune by designing games on online game creation platforms such as Roblox.²⁴ Thus, children no longer just create their own texts, but they also buy and sell them, and thus participate in the production process.

Nikolajeva states that CYAF can subvert its own suppressive function by presenting child characters who defy existing power structures. For a closer examination of children's rebellion against the established order, she borrows Mikhail Bakhtin's theory of carnival (1968) and remodels it to fit the conditions of CYAF. Most commonly, carnival theory is applied in literary criticism only to texts that revolve around grotesque festivities (e.g. William Shakespeare's *Midsummer Night's Dream* from 1595/96). A return to Bakhtin's original idea suggests that literature, and fiction in general, has the effect of carnival inasmuch as it interrogates authorities. During the time of medieval carnival, the established societal order was temporarily reversed: Kings were dethroned and fools crowned. Such topsy-turvy power distortions were sanctioned by the authorities (in former times, the king) because, firstly, they had control over it and, secondly, the upheaval was only of a temporary nature. Yet, in the eyes of Bakhtin and Nikolajeva, the subversive effect is not fully negated even if the power structures are restored in the end.

Carnival thus demonstrates that power structures can be challenged and that any and all norms are only constructions; as such, power structures can be deconstructed or even destroyed.²⁵ CYAF does exactly this by featuring child characters who "become

²⁴ Cf. Lufkin 2018.

²⁵ Cf. Nikolajeva 2010: 8-9 and 89-90.

strong, brave, rich, powerful, and independent” (Nikolajeva 2010: 10). They are not necessarily placed in a festive occasion like carnival, but most children actually experience the principle of carnival in fairly ordinary circumstances, such as when they look too deeply into a closet - as do Lucy Pevensie and her siblings in C. S. Lewis’s *The Lion, the Witch and the Wardrobe* (1950) - race after a bunny, as does Alice in *Alice’s Adventures in Wonderland* (1865) by Lewis Carroll - or tip a glass over with the power of her thoughts - as does Matilda from the eponymous novel (1988) by Roald Dahl. In any case, child characters have to be removed from parental protection, guidance, and interference, which in fiction can be achieved by means of magic or extraordinary technology. When away, some children even become kings and queens themselves, as do the Pevensie children, while most of them ‘merely’ become courageous, rebellious, wealthy, and autonomous. Even if, for the most part, children return home and, thus, heteronormativity is restored, the subversive effect of carnival cannot be denied.

1.2.3 The (new) empowered child

I have previously quoted Nikolajeva with respect to her thesis that children are only temporarily empowered, because carnival ends, and they return back home. This, however, is not the end of the story - quite literally. I claim that the child’s empowerment is not negated completely upon its arrival at home. In other words, the empowered child continues to be empowered in the realm of its family and home, although not to the same degree as during carnival. For such a view of empowerment, a flexible conceptualization of power is required, accounting for the changes of children’s identity during and after carnival. The child’s circular movement in this follows what has been identified as the “home-away-home” pattern or “absence of the parents” motif, and it is considered a characteristic of much CYAF.²⁶ Since existing concepts of power and empowerment do not do justice to the home-away-home pattern and the idea that children remain empowered even after they return home, I will turn again to Foucault’s notion of power. I will saturate it with concepts from feminist theory, childhood studies, children’s literature, philosophy, and videogames studies to arrive at a definition of empowerment that is both more precise and flexible.

²⁶ Cf. Nodelman and Reimer 2003: 197-203.

Before doing so, however, I would like to explicate why I have treated children and young adults as belonging to the same category by referring to them by the umbrella term “children” and, following this, why I have subsumed their types of fiction in one acronym, namely CYAF. There is, of course, a difference between a ten-year-old, a child, and seventeen-year-old, a young adult or teenager, and likewise, between children’s fiction and young adult fiction. Much as they differ, however, they also overlap in their endeavor to challenge power positions.

1.2.3.1 Children (including young adults)

Generally, children’s literature and young adult literature have been regarded as two distinct forms since the birth of the teenage novel/young adult novel.²⁷ According to Roberta S. Trites, the origin of young adult literature can be traced back as far as 1942, when the book *Seventeenth Summer* by Maureen Daly was published, or, alternatively, 1951, when J. D. Salinger’s famous coming-of-age novel *The Catcher in the Rye* appeared, or even 1967 with the book *The Outsiders* by Susan E. Hinton.²⁸ In its rather short lifetime, Caroline Hunt observes, the young adult novel has gone from an unacknowledged existence and some “quasi-official rites of passage - such as a widespread acceptance of the grown-up name ‘young adult’” (1996: 4) to forming a generally recognized category and its own field of scholarly study and theorization.

However, the question where children’s literature ends and YA literature starts is difficult. Karen Coats contends that there is no clear demarcation of the YA novel. The criteria of format, length, vocabulary, sophistication of the subject matter, and the age of the protagonist can be as decisive in differentiating between young adult literature and children’s fiction as the mention of sex.²⁹ Regarding the latter, Trites claims that if a book has sex in it, it is young adult; if it does not, it is children’s or preadolescent fiction.³⁰ This seems to be an oversimplification of the distinction and can easily be refuted. First, the definition of sex poses a problem, because it means different things

²⁷ For a detailed history of children’s literature, see Peter Hunt 1995.

²⁸ Cf. Trites 2000: 8-9.

²⁹ Cf. Coats 2011: 322.

³⁰ Cf. Trites qtd. in Coats 2011: 322. Coats also mentions that her colleague Anita Tarr is of the same opinion as Trites, but a reference to her work is missing.

to different people. Does wooing, flirting or maybe a character's erotic thoughts and sexual desires already constitute sex? Taking *The Catcher in the Rye* as perhaps the most obvious example, although Holden frequently reflects on sex, he never actually goes through with it and remains a virgin. In fact, when he has the chance to sleep with a prostitute, he finds himself unable to do it, because she reminds him of a child - he recoils, wanting, as I see it, to save his own innocence by acting as if to save hers.³¹ Although sex is not an actual event, it is pervasive in Holden's inner world and accessible to the reader.

Second, even if sex is not explicitly stated as the character's thoughts or actions, it can still be present in children's fiction, for example, disguised as food. On this, Nikolajeva writes when analyzing *The Lion, Witch and the Wardrobe*, "meals in myths and fairy tales are circumlocutions of sexual intercourse" (2000: 129). Last, we cannot ignore the abundance of educational books, especially picture books, that explain sex very graphically to the very young. Examples with pertinent names are Laurie K. Brown's *What's the Big Secret: Talking about Sex with Girls and Boys* (2000) or *What Makes a Baby?* (2013) by Cory Silverberg. These texts serve an educational purpose, and they do so *because* they are narratives. We see that Trites's argument does not hold against these objections and I will therefore not differentiate between YA and children's fiction along these lines.

Nikolajeva (1996) asserts that the representation of teenagers' material culture by means of clothes, food, music, and language defines YA fiction. Sometimes, a book is marketed as young adult, only because it includes artifacts of youth culture such as computers, cell phones, celebrity names, and jeans brands.³² This probably prompted Aleksandar Flaker to refer to such literature as "jeans prose" (qtd. in Nikolajeva 1996: 62) in 1975, which was then widely used in German and Scandinavian criticism. Clearly, the term is both derogatory and reductive. Also, the argument itself has become outdated, because today product placement is prevalent in all spheres of fiction, especially in the movie industry, even in the texts for the very young. An

³¹ This scene unfolds on pages 94-98.

³² Cf. Nikolajeva 1996: 62.

example is the 3D children's movie *The Smurfs* (2011, by Raja Gosnell) with its many M&M moments.³³

Taking a broader perspective, Coats distinguishes YA fiction from children's literature by means of the nature of the moral world displayed in the texts:³⁴

a book that has what I call a closed moral universe, that is, a plot line that features punishment for the wicked and reward for the good, is more likely to be preadolescent, whereas a book that calls the moral universe into question [...] is clearly YA. (2011: 322)

In her view, the young adult novel is more interrogative and critical of social constructions and more subversive towards institutions, whereas a work of children's fiction is free of moral ambiguity and tends to show reality in stark contrasts of right and wrong. This argument seems more plausible at first glance, because some skills come with age such as collaborative thinking, abstraction, and critical thinking. Yet, we should not underestimate what young children are able to do. There are many narratives with children acting morally ambiguously in complex worlds with more nuanced representations of right and wrong. Even a good person like Harry Potter can do bad things, such as inflating his Aunt Marge (more on this in Chapter 5.1.2.1).

Regarding the notion of power, Trites argues that while young adult literature may seem to be about growth, it really has to be seen in the context of power. Young adult literature is about the power struggle of a young person with adults and adult institutions, whereas children's fiction only affirms the child's sense of self and power status. The child only learns how to feel more secure within the confines of its environment, i.e. its home and family.³⁵ As indicated before, I agree with Nikolajeva inasmuch as the questioning of the asymmetrical power relationship between children and adults is an inherent feature of both young adult fiction *and* children's fiction. As for the latter, a fitting and classic example is Dahl's seven-year-old protagonist Matilda and her explicit resistance against adult power over children. Another child who goes

³³ Cf. Naderer, Matthes, and Spielvogel 2017.

³⁴ See also C. Hunt 1996: 4-7, Trites 2000: 7-10, and Coats 2011: 322-3.

³⁵ Cf. Coats 2011: 317-22 and Trites 2000: 1-7. Trites further separates young adult literature into *Entwicklungsromane* and *Bildungsromane*, arguing that teenagers reach adulthood only in the latter (cf. 10).

against adults' rules is Max from Maurice Sendak's picture book *Where the Wild Things Are* (1963), whose 'bad' behavior is rewarded with the adventure of a lifetime. These are only two examples from a long list of rebellious children in literature. Therefore, I would conclude, there is no need to establish two distinct categories by distinguishing between children and young adults. For the purposes of this thesis, it makes more sense to regard children and teenagers as one kind of people as opposed to another kind of people, the adults. Thus, when I write of children's identity I mean the identity of both children and teenagers. Likewise, I will refer to the literature for children and young adults as CYAL (Children's and Young Adult Literature) and CYAF (Children's and Young Adult Fiction) where the category includes films and videogames as well.

1.2.3.2 Foucauldian power

Since power is pertinent to CYAF, an exploration of this concept must entail the Foucauldian notion of power as introduced in Chapter 1.1.1. Incorporating an additional facet of Foucault's theory, I would like to draw on Trites's publication from 2000, in which she applies Foucauldian power (among other theoretical frameworks) to point out CYAL's potential for empowerment.

Trites contends that Foucault, by drawing upon Althusser's idea of how institutions as Ideological State Apparatuses instill ideologies into society, defines power mainly as institutional power, i.e. power that does not come from within the individual but the outside, such as schools, religion, government, and family. In this sense, power denotes the ubiquitous social forces surrounding the individual. Foucault developed two political definitions of power. One he calls the "contract-oppression schema", in which he assumes that all individuals hold a certain amount of power, which they voluntarily give up to be part of a structured society. A social contract is forged between the individual, who confers power to a governing body (the state), and it is this single entity that wields power. The individual can only follow or break the rules, accepting the consequences that any breaching of the contract entails. Power here is seen as a commodity rather than an on-going process. Foucault's other model is the "domination/war repression schema", and it suggests that power is invariably linked to the forces of the market. Economic institutions thus hold or confer all power and the individual cannot possess power but only partake in the market by trading goods, i.e.

spending money. In this model, if abstracted from the Marxist angle of market, power can be regarded as a hostile engagement of social forces created by institutions or, in short, an unspoken war.

I have already outlined that Foucault sees power mainly as a repressive force in his earlier writings, while in the later period of his work he argues that power is not only negative but can also enable the individual. This is in line with Butler's view, who supplies a notion of power that facilitates agency. In the process of subjection (i.e. the simultaneous becoming of a subject and its subordination), "power not only *acts on* a subject but, in a transitive sense, *enacts* the subject into being" (italics in the original, 1997: 13). Thus, institutional power simultaneously constructs the individual and provides it with the power to generate her own subjectivity. In other words, the individual is formed by discourse and takes action in it; the individual becomes an acting subject. The Lacanian idea of "assumption" (1989) subsumes Foucault's and Butler's notion of power, as it acknowledges both the individual's power and the social forces surrounding it. The individual's scope is thereby regulated within those forces. The notion of assumption presupposes that people as acting subjects also assume responsibility for their positions in society. Applying these ideas to CYAF, we can say that power operates both within and upon the subject. Child characters are repressed and enabled by their own power and the institutional power which surrounds them.³⁶

1.2.3.3 A new concept of empowerment

Borrowing from science fiction theory, we can define empowerment as the "transition from a condition of powerlessness to a condition of power" (Rabkin qtd. in Rabkin 1999: 3). Clearly, this definition requires some refinements. Let us begin with the impossible: When the child moves to the state of powerfulness, we assume that it adopts characteristics usually ascribed to adults such as maturity, responsibility, competence, and capability and thus gains full control over its life. Following this, if children are no longer inferior to adults, a lack of otherness eliminates the power hierarchy altogether. We know that this does not happen because children, for the most part, do not overthrow existing structures for good. Rather, they rise to a more powerful position

³⁶ Cf. Trites 2000: 3-7.

within the existing structures or, as we know from carnival theory, they switch roles with the adults. In both cases, however, they are powerful to this extent only for a limited time.

A concept that helps to elaborate this idea better is given by feminist theorist Marilyn French (1985). She writes: “There is power-to, which refers to ability, capacity, and connotes a kind of freedom, and there is power-over, which refers to domination” (qtd. in Trites 2000: 6). The notion of power-to stresses the enabling and positive character of empowerment, meaning that the child is able to do things. The idea of power-over denotes the carnivalesque wielding of power over the powerless. I claim that while power-over can only exist for a limited time, power-to is affected by time as well, inasmuch as when the journey is over, the child has to relinquish parts of its power-to, but some abilities and capacities that relate to power-to are also retained, and thus some freedom is gained even at home.

For a nuanced concept of power-to, I first want to turn to sociological studies, more specifically childhood studies. Berry Mayall (2002) distinguishes between the child as an “actor” and “agent” (qtd. in Wyness 2006: 236). The former means that children are participants who are of the social world; the latter implies that children are agentive and contribute to society. “[They] have an influence; their views are taken seriously”, writes Michael Wyness about children as agents (2006: 236). I find the distinction between children as actors and children as agents very useful: The former adheres to the idea that children are human beings in their own right, who are as significant a part of society as adults; the latter implies that children can make a difference. Similarly, philosopher Marx Wartofsky (1981) argues that children are agents and constructors in their own right:

The child is active in its own right, not simply imitatively, but as ... an agent in its own construction and as naturally an agent as any adult, in the sense of agency that concerns the initiation of action by choice. (qtd. in Qvortrup 1994: 3)

When children are empowered, they become social agents. This means they are inventive creators, who engage in purposeful actions and, most importantly, as Wartofsky indicates, they make choices.

We can fine-tune our understanding of power-to even further by drawing upon the concept of “possibility space” (Zimmerman and Salen 2004: 66-7). In videogame studies, it describes the opportunities, i.e. configurations, afforded by the game. However, it not only denotes the rules, conventions, and techniques coded into the game but also the potential choices the player has. In other words, possibility space refers to all the things that the avatar, i.e. the player’s virtual representation, *can* do. In the fictional worlds of videogames (and, by extension, in novels and films), this closely corresponds to empowerment in the sense of power-to. In the context of this thesis, it should mean all the can-dos possible for the child character.

Outside the possibility space lies what children can *not* do. When children become empowered, the boundaries between what they can do and what they cannot do shift in their favor. Thus, they have more freedom to act as agents. An example from the primary texts helps illustrate this argument. In *Harry Potter and the Prisoner of Azkaban*, henceforth *HP Prisoner*, Harry together with Hermione goes back in time, frees the hippogriff Buckbeak, with which he can rescue his godfather Sirius Black. By ‘changing’ history and ‘saving’ Sirius Black from certain death, Harry earns the friendship of his Godfather (which proves to be tremendously practical, as we will see later) *and* a thank-you gift: a fantastic new broom. The Firebolt, so its name, spurs the admiration of his friends and peers. Harry’s possibility space has opened exorbitantly. However, he has to return to the Dursleys for another summer and adapt again to the dominant structures dictated by dominant discourses. For Harry, this means that he cannot use his magic and has to submit to his uncle and aunt. The existing structures are not overthrown, and yet the time traveler’s empowerment does not disappear completely. To some extent, it still exists in the Muggle world: Harry can now drop his godfather’s name anytime he wants something from the Dursleys.³⁷ He can defy his relatives better because he can act with more freedom. His possibility space has shrunk, but not to the extent given before time travel.

Clémentine Beauvais (2013 and 2015) reconceptualizes power into the two different concepts: authority and might. She argues that literary criticism traditionally perceives power as an all-inclusive concept, which denies children any agency and thus

³⁷ See Chapter 4.3 for more detailed information on that scene.

reinforces both the hegemony of adulthood and the othering of childhood in oppressive ways. A discussion of authority will explicate why for Harry, to stay with the example above, exerting power-over after time travel is not possible. Beauvais writes, “[A]uthority encapsulates a set of sometimes numinous properties of a person or institution which enables it to counsel, influence, or order, from a position which all parties accept as being in some way legitimate” (2013: 79). This corresponds to Foucault’s notion of institutional power, which keeps children in their place and according to which children have to modify their behavior. Authority affords the child’s compliance and acceptance of the rules, and thus authority confers legitimacy, much as Foucault suggests in his contract-oppression schema. Children do not usurp authority, because they have agreed to it in the form of a social contract. In addition, authority does not preclude freedom but allows a limited possibility space on part of the child. This conceptualization is in line with the later Foucauldian notion of power. Children recognize the authority of the adults and respond to it accordingly.

In contrast to authority, which is reserved for adults, Beauvais suggests assigning to children another aspect of power: might. Instead of regarding children as people who lack something (namely adult knowledge and experience), Beauvais views them in terms of their potential, i.e. what they *might* become. This form of power is intrinsically linked to the “possession” of a future, as Kimberley Reynolds (2007) writes: “Much of the symbolic potential of childhood in culture derives from the fact that children have most of their choices before them: they represent potential” (qtd. in Beauvais 2013: 81). The advantage does not depend on age rather than on what Beauvais calls “time left”. She notes, “What if ‘unrealised’ time were a stronger currency than ‘realised’ time? A currency in which the child - therefore - would be richer than the adult; more powerful in some sense” (2015: 18). The difference in temporality differentiates authority from might. Children are mighty because they have a longer future to act in, while adults are authoritative because they own a longer past “with its accumulated baggage of experience, knowledge, and therefore didactic legitimacy” (19).

Beauvais’s time-bound redistribution of power into the authoritarian adult and the mighty child augments my theory of the empowered child. It assigns agency, decision-making, capacity, and ability to the child character. It further strengthens my argument that power-over, which equals the adults’ share of power, can only be exercised for

children during the carnival, while power-to, which denotes children's might, is present outside of carnival, too. The exorbitant widening of the child's possibility space during carnival and subsequent shrinking, though not to its original size, is a fitting figuration for how, after carnival or, in our case, time travel, the empowerment of the child does not vanish completely. In addition, the conception of might as a temporal advantage over adults will be given a new meaning if the sort of time travel comes into play that grants the child more time and, thus, according to Beauvais's formulation, more potential to act (see Chapter 4.1.3).

1.2.3.4 The discourse of "the empowered child"

Beauvais's reconceptualization of power also carries political implications inasmuch as it questions the repetitive construction of aetonnormativity. This is very much in line with Nikolajeva, who was Beauvais's supervisor as a PhD student. Thus, Nikolajeva also asserts that CYAF is a "symbolic representation of a socially liberating process" (2005: 89). Alison Lurie even argues that the subversive lurks in all great children's literature, as cogently expressed in the title of her 1990 publication *Don't Tell the Grown-Ups: Subversive Children's Literature*. This is true if we compare society as depicted in the text with the social order in reality. We can argue that once children are dislocated from parental supervision and guidance, an image diametrically opposed to real life can be displayed in fiction. Real children do not break norms and become kings and queens with a few exceptions, such as prepubescent Nepalese girls, who are anointed to embody the Hindu deity Taleju and, as living goddesses, are tucked away in the temple palace isolated from their parents and society until the onset of puberty.³⁸ In this regard, the empowered child is an alternative idea of childhood, which is at odds with the dominant adult imaginings of what a child must be like. This is in line with carnival theory in that the rebellion per se is liberating. In this sense, the powerful child can be considered as subversive of aetonnormativity.

If we, however, see the empowered child in the context of all other texts within the field of CYAF, as I have already stated in the beginning, the empowered child is the norm rather than the exception. Actually, when we start reading, watching a movie or playing

³⁸ Cf. Malm 2017.

videogames with child characters, we anticipate that they will become empowered in the course of the narrative. Such expectations are not limited to CYAF only. In fact, it is intrinsic to many genres such as fantasy, science fiction, dystopia, and adventure, to trace the character's development from powerless to powerful (and sometimes back to powerless or not so powerful).

Although Nikolajeva stresses the great potential of CYAF to question aetonnormativity, at the end of her 2010 publication she concedes, after presenting her analyses, that actually existing power structures are only rarely interrogated. She arrives at this significant caveat because, in many books, empowerment is only an individual accomplishment, as when the "child overcomes problems inherent to childhood, such as excessive aggressions or unreasonable fears, thus being socialized into a state acceptable in the adult world" (181) or when, back at home, empowerment has a favorable effect on the child-parent relationship, while the child is still as dependent on and under the control of the parent as before going away.³⁹ Thus, so she argues, most texts seem to reaffirm the need to put young people under adult supervision and control.

According to Nikolajeva, only a few texts do really break adult hegemony by, for instance, having the child leave its home for good, because the adult world is too restrictive. And even those examples contain uncertainty as to whether the child's departure is indeed final and real rather than just imagined or dreamed of by the child. In such cases, she laments, the most "genuinely subversive book is compelled to acknowledge adult supremacy" (2010: 183). Thus, she also finds Lurie's standpoint that CYAL is subversive per se to be a "dubious stance" (2010: 11). Looking back at Nikolajeva's previous quote on page 29, we cannot but notice how her scathing critique of Lurie actually applies to her own former judgment as well.

Considering CYAF in terms of the dichotomy of subversive/not subversive is challenging and, I would argue, ultimately not adequate to the purpose of this thesis. For one, we have to ask why such a broad field as CYAF would be so uniform that all its individual realizations, coming from various genres and epochs, should be

³⁹ Cf. Nikolajeva 2010: 182-3.

considered identical in this one regard. The question is rather whether this enormous body of texts has the potential to be subversive, before looking at concrete examples. For another, the empowered child goes through a development: It starts out as powerless, which confirms the dominant idea of children; then it becomes empowered, which runs counter to the dominant discourse; and it then goes back home and has to adapt again to the dominant heteronormative structures. Thus, Nikolajeva concludes that the child is not subversive unless it runs away or grows into a state that agrees with the adults. Nikolajeva's yardstick is clearly one that involves a liberation of the child from adult power as well as a disintegration of adult norms and structures. Given my conceptualization of empowerment - one that does not challenge heteronormativity outside of carnival - the powerful child can exist legitimately within the structures of the adult world. Establishing power-to as the kind of power available to the child after going home makes it possible to assign agency to the child without breaking the social contract.

Moreover, regarding the empowered child as compatible with adult hegemony provides a realistic notion of empowerment. The world children go back to is likely to mirror the reality of the reader, as it has the same basic heteronormative make-up, except that in fiction, the child's possibility has widened. Thus, if we take this argument a step further into the real world of readers, viewers, and players of CYAF, we can argue that the empowered child has the *potential* to be imitated by real children. I want to be very careful in pointing out that it is *possible* rather than *guaranteed* for CYAF to have such an effect. In fact, it is quite easy to fall for this trap. Peter Hunt, for example, claims:

Children's literature has, in general terms, a symbiotic relationship with childhood: books give an image of childhood different from actuality, but the book is then imitated in real life. (2004: 41)

Of course, it would be an oversimplification to say that a.) there is a book and b.) it is copied by the reader; thus, a) leads to b). It is clear that real effects are unpredictable and most likely not even quantifiable. Still, Hunt has made his point by oversimplifying that fiction can be very powerful. Assuming for a moment that this is true, we have to ask what the conditions are in which CYAF can indeed make a difference and lead to the empowerment of young readers, viewers, and players.

If a text, or rather a subject position in a text, does not coincide with dominant discourses, the reader is not very likely to accept it but may still do so. Keeping in mind that the performative effect is based on repetitive acts, we assume that the reader would have to repeatedly, and over a longer period of time, take part in similar discourses with similar subject positions, i.e. read, watch, and play the same kind of texts. Even then, however, it would not be guaranteed that the texts had an impact in the sense that the reader's own identity and actions are influenced by the ideas expressed in the text. Why is that? What we must take into account are the circumstances that surround the reader, such as her personal dispositions, her own free will, and the societal environment.

Finally, I would like to turn to the widespread argument that the videogame is especially prone to promote imitative behavior. After many decades of empirical research and observational studies, there are still mixed conclusions as to whether especially violent videogames can have a real-life impact on the player's social behavior and cause aggression, for instance.⁴⁰ Given that both positive and negative effects of videogames are still hotly debated in the scientific community as well as in the general public, we can assume that texts may affect and inspire us, but there is surely no automatism involved. In this sense, when I refer to a text as functioning as a source through which ideas about children are enacted and perpetuated in society, I do not make assumptions about how real readers actually react to a text. A concept that helps circumvent this pitfall is Wolfgang Iser's notion of the implied reader (1974), a hypothetical persona that differs from real child readers, viewers, and players, who all have their own personal thoughts, attitudes, biographies, etc.

I have deliberately only touched upon the idea of identification, when I said that an (implied) reader, viewer or player might reject or accept a subject position in a text, because I will explore this issue in great depth in the next chapter. It will be embedded in the discussion of how readers, viewers, and players actively build their own worlds from texts.

⁴⁰ Naming a representative of each of the two major research camps, I would like to quote a study by Anderson et al. (2010), which argues for an impact on the player. In contrast, Kühn et al. (2018) have concluded that this is not the case.

2 The experience of fictional worlds

This project is based on the idea that we construct our own worlds while reading, viewing or playing a text. But how exactly do we experience such worlds? How come we feel the emotions triggered by a film or a novel ‘directly’? Is the viewer’s emotional connection to a character in a cinematic world different from a player’s engagement with her avatar?⁴¹ In the following, I will present a conceptual framework that attempts to explain how fictional worlds are created and experienced for all three media - novel, film, and videogame.

This framework is informed by concepts borrowed and adapted from various fields such as literary theory, film philosophy, and game studies. The main contribution is Marie-Laure Ryan’s concept of “Possible Worlds” (1991), whose broad contours and elaborations on the notion of world are outlined first. Ryan’s notion of fictional recentering, a key element of Possible Worlds Theory, will be critically reviewed and discussed in terms of related, at some points congruent, at other points conflicting concepts of reader/viewer/player engagement (such as immersion, presence, incorporation, and interactivity), and, regarding the emotional dimension, empathy and identification.⁴² Among these, the idea of immersion is under particular critical scrutiny, as it is a popular, widely used, and therefore “all-inclusive concept” (McMahan 2003: 67). In view of the confusion over the definitions of the terms, I will propose Ryan’s term “recentering” to account for the experiential sense of being in a fictional world and, with it, present an approach suitable for this project. As we will see, the application of recentering to the audio-visual (film) and the audio-visual-interactive domain (videogame) requires specifications on the one hand and extensions on the other, all the more since recentering was originally coined and is primarily used in literary theory. In particular, the videogame necessitates specific adaptations to meet its specific affordances. I will thus apply medium-specific approaches such as Yacavone (2008) and Calleja (2011), which saturate and expand both the concept of recentering and “text as world” for films and videogames, respectively. At the end of this chapter, I will

⁴¹ The avatar is the player’s character in the virtual world of a videogame (cf. Aarseth 1997: 113).

⁴² For now, I am using the terms engagement, participation and involvement, on the one hand, and identification and empathy, on the other, interchangeably to describe the experience of being recentered in a fictional world. As we will see, they constitute substitute terms for the concept of “recentering”.

propose a theory of the experience of fictional worlds that is applicable to all three media.

2.1 Why Possible Worlds Theory?

Firstly, Possible Worlds Theory provides a model that logically explains how fictional worlds are structured and comprehended by their inhabitants, i.e. the characters of the story. Thus, it serves as a suitable tool for investigating how characters make sense of their world, its socio-political make-up, and power structures. Further, it helps us to see how the characters experience time travel, which exists in or intrudes upon their worlds. Secondly, Possible Worlds Theory also proposes an analytical framework for understanding the interplay between the fictional world and the real world of the reader. This aspect of the fictional experience deals with the very basic and underlying idea of cultural studies, i.e. meaning making through representation, and it refers to the fact that textual worlds, though fictional by definition, can have real-life meaning. Possible Worlds Theory suggests that when a reader is ‘transported into a fictional world’, her consciousness “relocates itself to [this] world, and reorganizes its entire universe of being around this reality” (Ryan 2001: 103).⁴³ This move, which is referred to as “recentering” (ibid.), is a necessary step in order to experience a text as actual and real. In effect, Possible Worlds Theory thus gives answers to the following questions: How exactly is the reader transported into a fictional world, and what does it mean for the reader to experience such a new reality? It is the answers to these questions that make discourses of childhood matter in the first place.

I have frequently employed the notion of “text as world” without fully theorizing either of its two constituents. Literary criticism has done quite the same even to the point at which no one considered the term’s metaphorical character anymore. However, the concept is everything but literal, and it is one analogy among several other conceptualizations, such as the notions of “text as game” (e.g. Huizinga 1955,

⁴³ Addressing this issue later again, I want to comment now on how Ryan’s writing is quite metaphorical at times. I do not believe that a consciousness can actually relocate itself, since I do not consider it a spatio-temporally locatable entity that can be moved. Sticking to Ryan’s original terminology, I will still use her phrase although other formulations such as “the reader’s cognitive center” or “vantage point” would be more accurate.

Wittgenstein 1968, and Derrida 1970), “text as network” (Landow 1997 and Bolter 1991) or “text as machinic assemblage” (Deleuze and Guattari 1987).⁴⁴ The question of what makes a text into a world will be answered in the following.⁴⁵

2.2 Possible Worlds Theory and texts

2.2.1 What makes a text a world?

The term “text” is of Latin origin and it means “to weave”.⁴⁶ Hence, the most basic definition of text suggests that it is something that is woven together and has coherence. However, sometimes this criterion fails, if we consider Henry G. Widdowson’s argument that even a single word or letter can be considered a text. He argues that the sign “P” has different meanings in different contexts. Thus, while “P” physically exists as an inert text, it is filled with meaning only when it is contextualized (e.g. P = parking garage). This activation, i.e. “the acting of context on code” (2004: 8), is what Widdowson defines as discourse.⁴⁷ Considering now the interplay between context and text, text can be further described as a coherent sequence of signs, which conveys a set of meanings. Apart from meaningless sounds, graphemes or defective pixels, most texts have meaning and thus qualify as such. However, not all texts are able to generate worlds, because they do not have the ability to create a “reasonably intelligible totality” (Ryan 2001: 91).⁴⁸ This means that texts have to generate worlds that are “a *felt* totality or whole [...] a total environment or surround space” (Heim 1998: 90-1; emphasis added).

⁴⁴ Cf. Ryan 2001: 90.

⁴⁵ Before I do so, I would like to comment on the dropping of articles in a phrase like “text as world” (instead of “*the* text as a world”). Whenever I refer to either “world” or “text” (or by extension, “reality”) as a critical concept, I will not make use of the article in line with academic practice. I will, however, use the article when indicating a specific text or specific world (or a specific reality).

⁴⁶ Cf. Auger 2010: 308f.

⁴⁷ Cf. Widdowson 2004: 7-8. As pointed out already, the term “discourse” has seen multiple definitions and usages. For instance, the sense of discourse as developed by Foucault refers to much broader, historically developing linguistic practices stemming from a socio-political world than the idea of discourse embraced by Widdowson.

⁴⁸ See also Ryan 2003.

As indicated by Heim, text as world is also about how the reader *feels* a text and makes meaning of it. Furthermore, the reader also has to actively build the fictional world based on textual declarations such as names, descriptions, sentences, words, and propositions. However, they are always limited and thus create an unfinished imaginary picture and, thus, the active reader has to complete it “through the import of information provided by internalized cognitive models, inferential mechanisms, real-life experience and cultural knowledge derived from other texts” (Ryan 2001: 91). The reader animates textual declarations by turning codes into contents and thereby draws upon everything at her disposal: text-based information as well as what she brings to the process, such as her own knowledge and experience. This is a key aspect we need to consider when discussing the experience of fictional worlds. Hence, another crucial aspect of my definition of text is the reader-centered perspective on meaning-making through representation. The implications of such an understanding of text are largely in line with reader-focused approaches, such as reader-response criticism (e.g. Iser 1974, Barthes 1977), which embrace the text as the individual’s construction. Moreover, the definition of world as “reasonably intelligible totality” (Ryan 2001: 91) limits the applicability to a particular type of text, the narrative.⁴⁹

This project requires going beyond the traditional concept of narrative as the act of storytelling due to its inaccuracy. Rather, narrative is defined as texts that create a mental image or a make-believe space to which the reader can relate; one that is furnished with individuated, palpable objects and illusions of flesh and blood individuals, who operate in a habitable environment that allows potential action. The narrative text allows us to imagine the world as an environment that stretches in time-space, constructs the setting for happenings, and serves as a habitat for its organisms. These characteristics can be summarized in the following three descriptors of text as world: setting, action, and characters. These key elements are subsumed under Ryan’s criterion “reasonably intelligible totality” (2001: 91).⁵⁰

⁴⁹ Cf. Ryan 2001: 90-1 and 2003.

⁵⁰ Cf. Ryan 2001: 91-2. Henceforth, I will use the word “narrative” and “story” interchangeably.

2.2.2 Multimodality of texts

While “text” can be reduced to just one sign or letter, the definition can also be broadened to include texts that go beyond the written realm into the spoken domain and encompass other than just the classical novel, short story, road sign, etc. This is very much in line with the interdisciplinary field of cultural studies, which regards films, photos, fashion, food, and many other artifacts of culture as text.⁵¹

Following cultural studies in this regard, I have adopted a concept of text that comprises the classic written text as well as the audio-visual (film) and audio-visual interactive type (videogame). This would suggest a distinctive analysis of each medium: the novel, the film, and the game. However, the three media are not so different after all but borrow from each other: The videogame is first of all moving pictures and sounds plus interactivity and, in most cases, verbal text as well. Moreover, the film contains verbal aspects such as signs, letters, names, etc. written out and integrated into the series of pictures. What I am pointing at is the insight that narratives, even the classical novel, are multimodal in the sense that they contain more than one semiotic code. The most fundamental manifestation of multimodality can be found in the co-existence of sight, sound, and movement in everyday life. In this sense, nothing in our reality is truly monomodal, because even the simplest conversation consists of language, intonation, gestures, and so forth. In fiction, multimodality means that a narrative consists of at least the verbal and the visual, of which the latter does not necessarily denote only a proper image, which is characteristic of picture books and graphic novels, but might also refer to a text’s typography, shape (e.g. concrete poems)

⁵¹ The numerous meanings of text reflect the widely varying approaches to literary studies. Among the many critical schools, there is, for example, post-structuralism, which denies a stable and single meaning in the text; thus a final and complete interpretation is impossible. Instead, every reader creates a new meaning for the text. Here, text is seen as the reader’s individual construction. Deconstruction takes this idea even further and argues that text cannot be separated from its context and vice versa (there is “nothing outside the text”, Derrida 1967/1986: 163). Deconstructionists regard culture as text: “culture is one single text (or DISCOURSE) that cannot be evaded when using language” (Auger 2010: 309). Similarly, new historicism has the motto: “The text is historical; and history is textual” (Brook 1991: 7). The “text as history” principle says that meaning is produced within the context; thus text and (historical) context are inseparable and fluid.

or graphic design. Of course, multimodality goes beyond the printed realm and includes digital storytelling and hypertext fiction as well.⁵²

With the shift from page to screen, multimodality encompasses “image, sound (including speech and music), gesture and movement and writing or print, communicated through paper, the screen, face to face meetings, performative space” (Bearne 2009: 158), establishing the film and the videogame as multimodal texts along with presentations and storytelling (“face to face meetings”) as well as theatrical performances, performative art, and so forth (“performative space”). While Eve Bearne does not explicitly refer to the interactive medium when she writes about multimodality in children’s texts, I would argue that a videogame entails gestures, if it is story-based and that it is also performative, as the player has to haptically contribute to the text, i.e. perform the text as gameplay. Importantly, multimodal narratives function through the interaction of their different modalities, as Paul J. Gee states: “In *multimodal* texts, images often communicate different things from the words. And the combination of the two modes communicates things that neither of the modes does separately” (italics in the original, 2003: 14). In this sense, I will regard a time travel story such as the game *HP Prisoner* as an interplay of different modalities: written and spoken word, static and moving image, sound (including music), and interactivity.

To give a specific example, the indicators of time and time travel - most prominently clocks - can be used on more than one level. We encounter them as static (novel) or moving illustrations (film and videogame). Chronometers can be presented through written text (novel), acoustically through sound (film and videogame), and sometimes they can be played with and even altered (videogame). Consequently, it makes sense to compare a specific idea or trope such as the concept of time or time travel, or, more broadly, a discourse of childhood as it moves across the media. This way, each medium’s unique qualities and peculiarities can be discussed.

⁵² Cf. Gibbons 2012: 8.

2.2.3 Videogames as narrative texts

The widening of the concept of text to comprise the videogame is all the more logical if we consider the following argumentation: From an ontological standpoint, a videogame is very likely to be conceptualized as code rather than text, because it is mathematically structured into a set of parameters allowing the player to intervene and respond. The player thereby taps the full potential of the game's possibilities for action. However, if we think of the notions of interaction and intervention in a non-physical, non-haptic way, but in terms of constructing a world and mental picturing, a literary or cinematic text can be as interactive and responsive as a videogame. From this cognitive, experience-based viewpoint, which my project takes, all three types of texts allow the audience to interact and collaborate with them, and thus bring fictional worlds into being. This is exactly what unites novel, film, and videogame in my conceptualization of text.

As the videogame is defined as narrative text, it has the potential to exist or, rather, to be created by the player, as a fictional world that can be 'felt'. I want to stress this idea at this point because, for a considerable time, it did not find much agreement among academics. It was claimed, e.g. by Jesper Juul (1999), that the "computer game is simply not a narrative medium" (1).⁵³ Other scholars in game studies, too, such as Espen Aarseth (2003 and 1997) and Gonzalo Frasca (2001), contended that regarding the videogame as a storytelling device was not only an oversimplification but a distortion of the medium and limited our understanding of this type of text. Rather, so they argued, videogames are simulations; thus, the transfer of narratological and literary theories (such as Possible Worlds Theory) to the study of virtual worlds would be problematic. While I understand the attempt to establish the videogame as an independent and equal medium next to novel and film by calling attention to what differentiates it from the other two, I also believe it to be more fruitful to focus on what characteristics the three media share. I thus propose to disregard the assumption that narrative alone can fully explain the workings of games, but rather view it as a crucial and undeniable element that cannot account for all but some aspects of the videogame such as the experience of world. This view is very much in line with more recent

⁵³ Juul later retreated from this position, e.g. in his 2001 article.

perspectives on games, as described here: “The value of narrative theory in understanding and describing ludo-narrative variation is undeniable and profound [...] narrative theory, while necessary, is not sufficient to understand these new forms” (Aarseth 2012: 133).

Clearly, narrative elements exist in almost every videogame. Usually, we find them right at the start in the form of a back-story unveiled in an opening scene, in the game manual or during the completion of tasks as pieces of information, cause-and-effect relationships or cut-scenes, which are scenes over which the player usually has no control.⁵⁴ Narrative can thus be both interspersed amid the setting of gameplay tasks as well as integrated on the more global level of the overarching story framework, which serves as an outline and context for the more localized gameplay tasks. In short, the integration of narrative can be considered at smaller and larger scales, but, in either case, narrative content is there, even if rarely foregrounded - clearly, it is the interaction that defines the game, not the narrative.

In addition, moment-by-moment developments usually gain greater significance from a bird’s eye perspective, from which the player comprehends the bigger picture in regard to the individual game and its relationship with other games or other media, such as novels and films. In some cases, games constitute adaptations,⁵⁵ which use preexisting fictional worlds already established in forerunner texts. Consequently, game designers can reduce the extent to which they have to devise and elaborate narrative material, which is one of the many reasons why the narrative seems to fade into the background. Apart from the adaptation argument, the extent to which the player focuses on the narrative component varies from game to game and from one moment of gameplay to another, also in regard to different ways of playing the same game or same level. Yet another factor is the type of player, who influences how much of the story arc is in or out of focus. For instance, in role-playing games, players can choose

⁵⁴ Aylish Wood (2007) argues that with the appearance of the game *Half-Life* (1998, by Valve) cut-scenes became interactive as well (cf. 128). In this thesis, however, all mentioned cut-scenes are non-controllable by the player.

⁵⁵ Irina O. Rajewsky calls adaptations “medial transpositions” (2005: 51), which is a subcategory in her classification of intermediality. See also Rajewsky 2002.

whether they want to pursue elements related to a larger plot.⁵⁶ Even though narrative contribution to the gameplay is often not obvious, it is part of the game.

2.3 Possible Worlds Theory

Constituting a specification of the concept of fictional world, Possible Worlds Theory was originally developed by a group of philosophers including David Lewis (1978, 1976 and 1973), Saul Kripke (1963), and Jaako Hintikka (1957). These philosophers worked in the field of modal logic, which is a branch of formal semantics concerned with the study of propositions and arguments. Within modal logic, Possible Worlds Theory was used to assess truth conditions of modal operators of necessity and possibility, on the one hand, and of counterfactual statements, i.e. “If... then” propositions, on the other.⁵⁷ Regarding the former concept, the meaning of a statement can be changed if modal operators of possibility, such as the modal verbs “could” and “might” or a phrase like “it is possible”, are added: “*It is possible* that Michael Jackson is still alive”.

As to the truth value of counterfactuals, consider an example from history: A statement like “If the passenger liner *The Titanic* had not struck an iceberg on its maiden voyage in 1912, it would have reached safe harbor” might be considered to contain more truth than this statement: “If the passenger liner *The Titanic* had been painted in pink on its maiden voyage in 1912, it would have reached safe harbor”. As we will see later, there is a connection between the truth conditions of counterfactual statements and those of interpretative statements of fictional worlds.⁵⁸ From the domain of formal semantics, Possible Worlds Theory was adapted to poetics and narrative semantics by Umberto Eco (1984), Lubomir Doležel (1998), Thomas Pavel (1986), and Marie-Laure Ryan, as well as to literary criticism, where its applications are manifold. My discussion of

⁵⁶ Cf. King and Krzywinska 2006: 121-3. Here, I use the term “plot” to refer to the causal and logical structure that connects the events of the story, as expressed by E. M. Forster (see 1927: 93 f.). At other instances in this thesis, the term will also refer to the representation of story, i.e. the way the story is told and mediated to the reader, viewer or player, as expressed by the idea of “narrative discourse” (see Abbott 2008: 16f. and Chatman 1978: 19f.).

⁵⁷ Cf. Ryan 2001: 99.

⁵⁸ Cf. Lewis 1973: 33.

Possible Worlds Theory is, apart from some excursions, restricted to Ryan's approach, which again is indebted to the pioneering work of Eco, Doležel and Pavel.⁵⁹

2.3.1 The fictional universe

The basis of Possible Worlds Theory is the idea that reality is a universe that holds a plurality of distinct worlds. Similar to a solar system, this universe has a center, the actual world, which is surrounded by satellites, so-called non-actual possible worlds. These thinkable worlds exist in variable distances from the center, and they are linked to it by an "accessibility relation" (Ryan 2001: 100). They bear resemblance to the center in various degrees: In closer possible worlds, a counterpart of myself will differ from my real self only in terms of hair color or height, while in more distant possible worlds I am a Nobel Prize winner or I might not even exist. We could develop this further into the sheer impossible. But then, what is the impossible? The boundary between what is possible and what is not depends on how accessibility relation is defined. Most commonly, it is associated with logical laws: A possible world is a world that follows the principles of non-contradiction and the law of excluded middle (i.e. it says that for any proposition, either that proposition or its negation is true: "Either I am Nobel prize winner or not"). Another interpretation of accessibility relation concerns the validity of physical laws: A world in which physical laws are overridden, for instance through the appearance of flying pigs, is considered impossible. Yet another criterion involves the idea of temporal directionality: "The actual world is the realm of historical facts, possible worlds are the branches that history could take in the future, and impossible worlds are the branches that history failed to take in the past" (Ryan 2001: 100). Time travel into the past would then be a journey to an impossible world - an intriguing thought I will revisit later.

⁵⁹ Cf. Ryan 2001: 99. Ryan's publication from 2001 summarizes ideas already presented in her 1991 publication. The following paragraphs are based primarily on Ryan 2001 but also draw on Ryan 1991, 1999, 2001, 2005, and 2006a/b.

In a brand-new publication from 2019, co-authored with Alice Bell, who applied Possible Worlds Theory to the study of hypertext fiction and games (2010), Ryan supplies a short history of how Possible Worlds approaches have existed within literary theory from the 1970ies until today. Thus, for applications of Possible Worlds Theory to various fields (e.g. digital media) and specific aspects of narratology (e.g. Dannenberg's systematic study of counterfactual events in narrative plots from 2008) as well as possible worlds-inspired conceptions and theories after Ryan 2001, see Ryan and Bell 2019: 9ff.

We have seen that the distinction between impossible/possible is based on how the concept of accessibility relation is defined. But where is the difference between an actual and a nonactual world within the realm of the possible? What does it take for a world to become the center of the universe and thus an actual world? The idea of any world as enjoying a special status, as proposed by Possible Worlds Theory, might be interpreted as a hegemonic and absolutist model, which downplays the significance of the other worlds in the whole system of the universe. This “centered architecture” (Ryan 2001: 100) runs counter to the idea that reality is plural and historically and culturally relative, as suggested by postmodern theory. This argument is partly true. Although we all live on the same planet, i.e. in the same physical world, and agree on its basic make-up and rules, such as that pigs cannot fly, or simpler things like that we call the star at the center of our solar system “sun”, we still have different opinions on what things are real and thus actually exist, and what things are only thinkable, hence possible. For instance, some people believe that their lives are determined and others think that they have free choice over their actions. These two contrasting ideas take a prominent place in time travel fiction as well (as I will outline in Chapter 3.2). They seem to be irreconcilable and yet, the border between what is fate and what is choice might be fuzzy for a community as well as for the individual person. I may trace some crucial events in my life back to fate, such as meeting the right person in the right place at the right time, while I may still believe that some of my other achievements are the result of my own making, such as a promotion in my job.

Both of these two stances may have a place in the individual’s belief system. Furthermore, they might also vary with time or experience: If someone has never believed in fate, and then survives a serious car crash, this person’s worldview might be so shaken that the existence of a higher force, such as a god, suddenly takes a central place in it as well. Therefore, the actual world is never static or absolute. Following these arguments, we can abandon the idea of a singular actual world and instead take the following postmodern stance: World is a cultural, socio-political, historical and personal construct that conforms to an individual’s version or image of the world. While in one person’s image of the actual world specific things exist, another person’s idea of world does not necessarily encompass the same things.

An approach that conceives of the actual world in relative terms, i.e. through point of view rather than in terms of origin, is advocated by David Lewis's model of "modal reality" (1973). His indexical definition of actuality suggests that the actual world means "the world where the utterance is located" (86), i.e. the world from which I speak, while the nonactual possible world is a world at which I look and make statements about from the outside.⁶⁰ Thus, possible worlds are designated as actual worlds from the focal point of their inhabitants. Likewise, a world I assume to be actual might be a possible world from the viewpoint of a non-member. For instance, while my actual world encompasses the concept of education as a fixed part, in someone else's world access to education may be restricted and thus might only exist in the realm of the non-actual and possible. Talking about phenomena that are indeed realistic, what does it mean if something is possible? Possible worlds are the results of mental activities such as dreaming, imagining, foretelling, promising, or storytelling. Hence, access to education may exist as a dream or promise, rather than as an actual experience.⁶¹

Although I propose to acknowledge the plurality of actual worlds, I also adhere to the idea that there is an actual world that differs from a possible world in its autonomous existence. In the center of the ontological system of the universe, there is indeed a physically existing, mind-independent reality, a center of uncertain boundaries, superimposed on which lie different individual images of reality, or rather different personal centers. In this sense, overlapping areas mean identical versions of reality. I have mentioned before that we all agree on some things, such as the sun, the moon, and the stars. Yet, there are practices, procedures and ideas that are intersubjectively agreed on and widely observed by a group, society or culture, for example, object and place names, historical knowledge, economic conditions, customs and traditions, norms, rules and laws, etc. Worlds that we imagine, dream of, wish for, and write down as the products of our imagination constitute the sphere of possible worlds, which surrounds the personal and collective center. They stretch out at various distances from the center to the periphery of the universe, depending on the type of accessibility relation and their likelihood of enactment. And yet, these worlds can be

⁶⁰ Cf. Ryan 2001: 101. Actuality is an indexical notion whose reference changes with the speaker. Deictic expressions, such as the pronouns "I" or "we", behave similarly, as Lewis argues: "'Actual' is indexical, like 'I' or 'here', or 'now'" (1973: 86).

⁶¹ Cf. Ryan 2001: 100-1.

intersubjectively agreed on as well. For instance, we can consent to a possible world in which time travel is possible. Although such a world is far away from one's personal and collective center, there is agreement among scholars and laypeople who think time travel might become reality one day - of course, only under specific conditions (as I will discuss in Chapter 3.1). The following figure elucidates the model of recenterable possible worlds, as proposed by and copied from Ryan's publication from 2001.

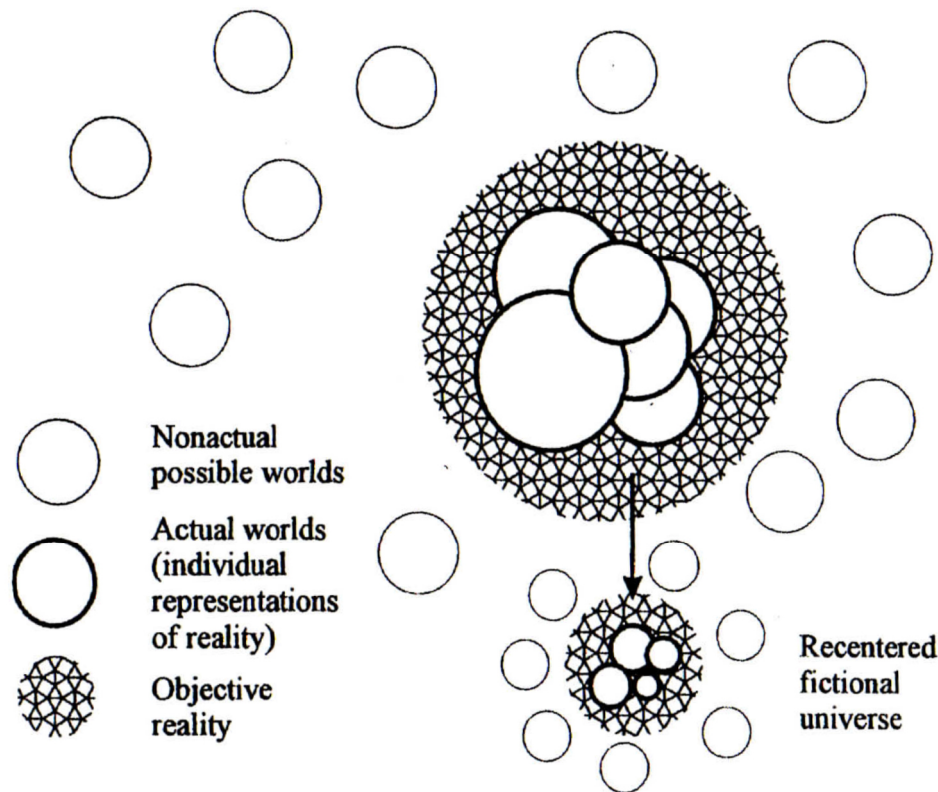


Illustration 1: Recenterable possible worlds (Ryan 2001: 102)

- The large patterned circle represents mind-independent reality, named “hypothetical real world” (Ryan 2001: 101) or “objective reality” (102). It is a world of uncertain boundaries.
- The overlapping circles within the hypothetical real world are individual and/or collective representations of reality. These circles are the different personal versions of the absolute center. They overlap due to people's agreement on what exists and what does not. Overlapping areas thus reflect the same physical reality.
- The circles around the hypothetical real world, which lie at various distances from the personal center, stand for worlds that are thought to be possible but not actual. The distances vary with the likelihood of enactment and the type of accessibility

relation. These possible worlds can be the fictional worlds of novels, films, and videogames.⁶²

What does this have to do with the semantics of fiction? The answer is to be found in the definition of possible world. We have said that imagination can make us write down a story, i.e. produce a fictional world as possible world. However, a simple equation of these two worlds does not account for two facts: First, the distinction actual/possible recursively reappears within the fictional world. The reading of narrative texts (or mimetic texts, as Ryan would prefer) involves differentiating between facts of the story, a domain named “fictional actual world” (Ryan 1991: 24) or “textual actual world” (2001: 103), and non-facts such as the characters’ dreams, hopes, plans, or beliefs. Thus, while some textual statements might be understood as creating hard facts for fictional reality, as when the protagonist’s time travel is established as an event in the story, other statements might be interpreted as recounting what is possible or what exists in the mind of the character, for example, when the protagonist just imagines traveling in time. Thus, next to being an imagined possible world, a fictional text always constitutes a whole new universe, which holds a center, the fictional actual world, and possible worlds, which are the products of the characters’ mental activities.⁶³

Second, possible worlds conjured up by texts are phenomenologically different from the worlds built from counterfactual statements or conditional expressions: While a sentence like “If she was a time traveler, she would visit her grandmother in her teenage years” stresses its imaginary character by use of an “if...then” construction and thus prepares the reader for a non-fact, literary statements do not act as straightforwardly. In fact, one prominent feature of fiction is that most of its utterances are given in the indicative mode, i.e. as factual statements: “She traveled back in time and visited her grandmother in her teenage years”. Readers are more likely to believe this textual statement to be an assertion of truth than the one presented before.⁶⁴

⁶² Cf. Ryan 2001: 101-2.

⁶³ In Chapter 3.7, the distinction actual/possible world within the fictional universe will be discussed more thoroughly and applied to children’s time travel texts.

⁶⁴ Cf. Ryan 2006b: 646 and 2001: 103.

2.3.2 Fictional recentering

Counterfactuals and fictional statements are distinguished also in terms of reader positioning. When we read the counterfactual “If she was a time traveler, she would visit her grandmother in her teenage years”, we contemplate this world from the viewpoint of a world in which she is not a time traveler, which is true for our “native reality” (Ryan 2001: 104), which is the reality to which the reader is native. Although Ryan specifically refers to the reader’s native reality, I would also like to apply the concept to the reality to which the character is native, which I have referred to as “the fictional actual world” before. Moreover, I will blend Ryan’s “native reality” with “native world” and “native spacetime” (for the last, see Chapter 3). In contrast, the term “real world” will denote only reality and not fiction. In my native reality/the real world, time travel is not physically possible and, therefore, time travelers do not exist in my world.

When we process the following statements taken from the children’s novel *A Wrinkle in Time* (henceforth: *A Wrinkle*), we shift our perspective to a different world:

She was aware of her heart beating rapidly within the cage of her ribs. Had it stopped before? What had made it start again? The tingling of her arms and legs grew stronger and suddenly she felt movement. This movement, she felt, must be the turning of the earth, rotating on its axis, traveling its elliptic course about the sun. And this feeling of moving with the earth was somewhat like the feeling of being in the ocean, out in the ocean beyond this rising and falling of the breakers, lying on the moving water, pulsing gently with the swells, and feeling the gentle, inexorable tug of the moon. (L’Engle 2007: 55)⁶⁵

We have just moved our cognitive center into the time traveler’s world and accepted textual statements as facts. Our consciousness is thus no longer located in our native reality and possible worlds are no longer considered from the outside. Instead, in the act of recentering “our consciousness relocates itself to another world and, taking advantage of the indexical definition of actuality, reorganizes its entire universe of being around this virtual reality” (Ryan 2001: 103). Recentering is an essential step that allows us to experience the fictional world as actual and real. The notion of “actual”

⁶⁵ The novel was turned into two movies, one in 2003 (by John Kent Harrison) and a brand-new one in 2018 (by Ava DuVernay).

here refers to the adoption of an insider perspective. Accepting the world as something real means to pretend that it exists independently of the text.⁶⁶

Looking again at Illustration 1, but focusing now on the recentered fictional universe, the following can be said about its make-up:

- The recentered fictional universe stems from the hypothetical real world of the primary system (visualized by the arrow). Although I said before that the fictional world as a possible world is allocated to the realm of the possible, when an idea becomes realized as a text and is read, watched, and played by real readers, viewers, and players, it becomes part of the objective world because it is no longer just possible. (Alternatively, we could also say that Ryan's model is flawed since the arrow does not emerge from one of the circles which indicate possible worlds.)
- The patterned circle represents the objective reality of the new system. It contains undefined boundaries, because individual readers complete this picture differently. At the same time, many texts, such as postmodern ones, present contradictory facts on what is real and what is not. Depending on how much information is provided by the text, the reader has access to at least some parts of the patterned circle.
- The white circles within objective reality of the fictional universe represent the actual worlds of the characters.
- Further away, we find the nonactual possible worlds of characters, which reflect their unfulfilled dreams. Their various distances to reality vary with the degree of fulfillment.⁶⁷

2.3.2.1 The principle of minimal departure

Contrary to objective reality in the primary system, fictional objective reality is unassailable. For instance, if the text reads, "Her plumb little body began to shimmer, to quiver, to shift. The wild colors of her clothes became muted, whitened. The pudding-bag shape stretched, lengthened, merged. And suddenly before the children was a

⁶⁶ Cf. Ryan 2001: 102-3 and 2006a: 646.

⁶⁷ Cf. Ryan 2001: 104.

creature" (L'Engle 2007: 73), we believe that Mrs. Whatsit from *A Wrinkle in Time* has just transformed herself into a Greek centaur-like figure, although we know that it is not possible in our native reality. Likewise, if the third-person omniscient narrator claims that hobbits inhabit the lands of Middle-earth, readers tend to process the information as statements of facts. However, the unstated details of the statement "Hobbits live in Middle-earth", e.g. whether these hobbits might be able to fly or whether they live in treetops, are left to the individual reader to imagine.

Concerning the amount of verbal, visual or other information provided by the text, fictional worlds are always incomplete. They simply cannot contain every minute detail of its make-up; otherwise, fiction would be redundant, boring, and tedious. Readers (and likewise, viewers, and players of texts) owe it to what Ryan calls "the principle of minimal departure" (1991: 51) that they are able to create reasonably comprehensible representations of fictional worlds. Through a gap-filling mechanism, the reader fills the inherent semantic gaps of the fictional actual world with experience and knowledge from her native reality. The reader projects upon the fictional world everything she knows about her native reality and makes only those adjustments the text suggests. According to this law, fictional worlds are interpreted as conforming as far as possible with the reader's idea of reality.⁶⁸

Staying with the example taken from J.R.R. Tolkien's *The Lord of the Rings* series (1954-55), let us consider a textual statement: The first book (*The Fellowship of the Ring*) claims that a healing plant of the name Athelas exists in Middle-earth but says nothing about its other properties.⁶⁹ Based on the principle of minimal departure, the reader will assume that Athelas is not very much different from the plants she knows from her native reality: In the reader's mind, Athelas will be a living organism that produces oxygen via photosynthesis. If we assume that the text described the plant as converting oxygen into carbon dioxide, which it does not, the reader would also accept this as being true for Middle-earth.

⁶⁸ Cf. Ryan 1991: 48-60.

⁶⁹ Cf. Tolkien 1954/2007: 259.

Recentering is a constitutive act of the immersive experience of fictional worlds.⁷⁰ If recentering did not occur and the reader stayed exclusively in her native reality, she would not process textual information as true facts (actual events, existing objects, etc.). The reader would contemplate the fictional world only from the outside and regard assertions about it as false (e.g. the existence of a tried and tested time machine), especially if it differs greatly from what she knows about her native reality (e.g. no time machines have been invented yet). Such an approach is termed “telescope mode” (Ryan 2001: 103), and it is required by expressions of wishes and counterfactual statements. Fiction, on the contrary, necessitates recentering due to its very nature. As a product of imagination, one that does not contain factual but rather invented events (but may as well draw on or entail facts from and about native reality), fiction demands a “willing suspension of disbelief” (Coleridge 1817/1975: 169) on part of the reader. The reader thereby follows the invitation to be part of this game of make-believe.⁷¹

Ryan calls this “fictional pact” (1991: 26), while Barbara Foley, for instance, uses the expression “fictional contract” (1986: 43). Thus, it is also the reader’s choice to recenter herself: The reader’s consciousness can remain in her native reality or not, depending on whether the reader wants to understand, believe, and enjoy the text. Of course, with some novels, we find it easier to accept the alien than with others, and this also depends on genre conventions. Genres with realistic settings, i.e. worlds that resemble reality in many ways, such as crime fiction or romance, do not demand as many cognitive adjustments as part of the gap-filling process as a science fiction novel, a fantasy movie or a videogame with time travel - and yet, the reader might have to make

⁷⁰ Cf. Ryan 2001: 103.

⁷¹ Cf. Ryan 2001: 103. In the second edition of her 2001 publication, Ryan also discusses nonfiction. She says, “in nonfiction we can distinguish between two moments: (1) one in which the reader constructs the text (i.e., becomes engaged imaginatively in the representation, and (2) one in which the reader evaluates the text (i.e., distances himself from the image, takes it apart, and assesses the accuracy of its individual statements with respect to the reference world [i.e. native reality]). In the first phase, the reader contemplates the textual world from the inside in, and in the second form, from the outside in” (2015: 74). This means that much like fiction, the reading of non-fiction can be an immersive experience, but the second phase is exclusive to non-fiction, since it presupposes that facts of the fictional world are also true of native reality.

a great emotional effort to understand the character's situation or invest a lot of logical thinking into following the plot.⁷²

Next to having particular expectations of the fictional world depending on its genre - in this sense, we expect a science fiction world to be different from reality - we also adhere to the generic rules of how to understand and experience fictional worlds. This will be explored in Chapter 3, which will focus on the many ways of fantasy and science fiction to mediate the strange to the reader, viewer, and player.

Finally, not every reading is an immersive experience or equally immersive in terms of quality and quantity. We may read a novel and analyze it, or simply take it in but not become immersed in it. Decisive factors are the reader's taste, reading habits, experience (with the genre), focus of attention, contextual factors of the reading situation, and willingness to accept different world versions, among many other aspects.

2.3.2.2 Theories of immersion and identification

The experience of fictional worlds has many names: absorption, transportation, involvement, presence, entrancement, and immersion, to name but a few. All of these concepts have a broad range of uses in contemporary everyday usage and yet, they have been established in some fields as technical terms. For example, the term "transportation", coined by psychologist Richard Gerrig, was developed into a full-blown theory called "transportation theory" (1993). Another example is "presence theory", which will be discussed below. Among the abundance of concepts, the notion of immersion has become so widespread in popular usage that it is applied to practically anything in which we can be recentered: activities such reading a novel, playing a game, watching a film as well as collecting stamps, repairing a car, and playing an instrument.⁷³ However, my project requires a much more specific approach to the experience of fictional worlds, one that presupposes a mental and emotional connection to that world. In other words, the conceptualization of immersion I select for

⁷² For specifics on recentering, see Chapter 2.3.5.

⁷³ Cf. Ryan 2001: 14.

my project involves texts with complex worlds, a domain into which the reader can relocate her consciousness.

Despite its heyday in nineteenth-century high and low literature, the notion of immersion has never caught on in narrative and literary theory: “At best it has been ignored by theorists; at worst, regarded as a menace to critical thinking” (Ryan 2001: 9-10). Jay D. Bolter, an early scholar on hypertext fiction, for example, assigns the concept of immersion in a fictional universe only to the “naïve reader or one who reads for entertainment” (1991: 155). Particularly, so he argues, it is a feature of science fiction and romance. This view implies that immersion merely requires passivity on the part of the reader - an idea that is hostile to critical thinking and critical consciousness. By building a world in imagination, immersion allegedly causes semiotic blindness, i.e. blindness for signs per se. By circumventing the holy grail of the sign, immersion runs counter to Saussurian and poststructuralist views. At the other end of the spectrum of critical schools, we find reader-response criticism, which focuses on the reader’s experience rather than on form, content or sign.⁷⁴

Despite its negative readings and marginality in academic discussion, many scholars such as Jean-Marie Schaeffer and Ioana Vultur (quoting Currie and Ravenscroft 2002, Walton 1990, and Dokic and Proust 2002) have attempted to describe the phenomenon:

Immersion is a simulative process, more precisely a specific form of the pervasive phenomenon of mental simulation [...], induced by props [...] or mimetic primers, which may be verbal, visual, visual-acoustic and visual-acoustic-tactile [...] and its] target domain is a mentally projected world, i.e., a holistic set of mental representations foregrounding phenomenological and spatial properties perspectively organized. (2005: 238)

In this quote, two approaches to immersion can be identified: the technological and the phenomenological approach. Whereas the former asks what features (I cite again: “props [...] or mimetic primers”) trigger immersion, the latter deals with “the pervasive

⁷⁴ Ryan concedes that the founding father of reader-response criticism, Roman Ingarden, used the term immersion. However, he did not mean immersion in a fictional world but the flow of language itself (cf. Ryan 2001: 360).

phenomenon” of immersion as the experience of a “mental simulation” (Ryan 2001: 14). Ryan accurately puts it this way: “The phenomenological issue analyzes the sense of “presence” through which [the reader] feels corporeally connected to the [fictional] world” (ibid.). It is exactly the phenomenological approach that is needed to discuss the reading experience. As Ryan’s quote indicates, the notions immersion and telepresence or, simply, presence (the term “telepresence” was coined by Marvin Minsky in 1980) interrelate, although they mean two different things: While immersion describes the space in which the reader feels present in the mediated environment, presence refers to the individuated objects in that environment. Immersion and presence are inseparable and mutually dependent aspects of a total effect: the experience of being in a fictional reality populated with live human beings.⁷⁵ On closer inspection, this experience reminds us of and corresponds exactly to the relocation of the reader’s consciousness into what I have previously defined as text as world.

Immersion also finds its use in presence theory, which is characterized by a lack of agreement on the meaning and use of both presence and immersion. The two terms are sometimes used synonymously and at other times with complementary or even contradictory meanings. For instance, the same definition is given to both presence and immersion by different scholars: In their study of presence in virtual environments, Bob Witmer and Michael Singer (1998) claim that immersion is “a psychological state characterized by perceiving oneself to be enveloped by, included in, and interacting with an environment that provides a continuous stream of stimuli and experiences” (227). A similar definition is attributed to presence by Mel Slater and Sylvia Wilbur (1997). To make the predicament even more intractable, the notion of involvement has been introduced as well: Witmer and Singer, for example, contend that involvement “depends on focusing one’s attention and energy on a coherent set of [...] stimuli” (1998: 227), which in combination with immersion builds presence.⁷⁶

Terminological confusion and vagueness surrounding the notion of immersion can be found in videogame studies as well. Scholars have stumbled over the dual meaning immersion carries: “immersion as absorption” (Calleja 2011: 26), the colloquial term

⁷⁵ Cf. Ryan 2001: 66-8.

⁷⁶ Cf. Calleja 2011: 18-23.

used to refer to any involvement in a text; and “immersion as transportation” (27), the more specific meaning of what Ryan has defined as recentering. There is a lack of consensus on the use of these two different understandings of immersion. Furthermore, Gordon Calleja observes another pitfall:

Whether immersion is defined as absorption or as transportation, both are made up of a number of experiential phenomena rather than being a single experience we can discover and measure. The various forms of experience that make up involvement need to be considered on a continuum of attentional intensity rather than a binary, on/off switch. (2011: 33)

This distinction into different experiences is exactly what Ryan suggested, for whom immersion is a high-order cognitive process triggered by the aesthetics of representation, whereas recentering is a prerequisite to that process. She argues that while recentering is a logical, deliberate, and essential operation in order to understand a work of fiction, immersion is “an experience created by artistic devices” (2010: 14).⁷⁷

But how exactly is immersion different from recentering, other than that one constitutes a precondition for the other? Ryan suggests that the distinguishing feature is the so-called “split-subject attitude” (2001: 98) on part of the reader. It means that the reader can relocate her consciousness into the fictional world while staying anchored in her native reality. In this mode, the reader imaginatively and emotionally engages with the fictional world and believes its facts to be true for its own sake; at the same time, the reader does not lose sight of the real world. In doing so, the reader judges the accuracy of textual statements, the quality of authorial performance, and the medium itself. Ryan refers to this second stage of immersion as “imaginative involvement”.⁷⁸

In the next category, named “entrancement”, which Ryan considers the highest form of immersion, the reader can lose any relation to her native reality, and thus the split-subject attitude vanishes. Everything outside the fictional universe is then

⁷⁷ The term “artistic devices” refers to the style of representation, which in turn denotes the defining features of text as world (setting, action, and characters), i.e. the story level, on the one hand, and the discourse level, e.g. narrative situation including focalization and narrative voice, on the other. The depth of immersion depends on how well these two levels are developed and interact with each other.

⁷⁸ The first category is called “concentration”. Ryan’s list of four degrees of absorption is based on Nell 1988. See also Ryan 2001: 98-9.

disconnected from the reader's consciousness. It is "as if you are completely living inside the situation" (Nell qtd. in Ryan 2001: 98). However, as Ryan implies, the healthy reader can relocate her consciousness once more, i.e. back into her native reality, and distinguish between fiction and reality.⁷⁹

Ryan obviously subverts her own argumentation: When defining the third stage of immersion, first, she argues that the reader is "so completely caught up in the textual worlds that she loses sight of anything external to it" (2001: 98). Some sentences further down, however, she acknowledges that even at maximum depth, "the reader remains aware in the back of the mind that he has nothing to fear, because the textual world is not reality" (ibid., Ryan here refers to a child who watches a movie in which a monster traps a group of children). According to her, healthy and thus pleasurable immersion requires the reader to maintain some relation to reality and be continuously aware of the constructed situation to avoid falling into the harmful outgrowth of immersion, the fourth stage, which is referred to as "addiction". In other words, the consciousness of the healthily recentered reader never completely relocates completely and permanently. Ryan sticks to this view, as her concluding argument shows: "We can at the same time, or without radical change in perspective, enjoy the imaginative presence of a fictional world and admire its virtuosity of the stylistic performance that produces the sense of its presence" (2001: 351). In her viewpoint, immersion includes some awareness of the medium and thus awareness of the reader's native reality.

Considering this conclusion to be valid, which I do, Ryan's distinguishing criterion, the split-subject attitude, fails, and the categorization into recentering vs. immersion no longer holds. While I also think of reading as a multifaceted and broad experience, which includes different degrees of the reader's engagement and strengths of ties to reality, I do not intend to categorize this experience into neatly separated categories.

⁷⁹ I have mentioned the healthy reader because Nell and Ryan have identified a specific form of reading absorption in which readers lack the capacity to differentiate between the real and the fictional world. While the loss of distance from the fictional world and thus the ability to differentiate between reality and fiction is worrisome in adults, in children it constitutes a healthy and necessary developmental stage. In fact, cognitive psychology has found that children before the age of three cannot distinguish between reality and fiction. This skill is fully developed at the age of seven or eight (see Martarelli and Mast 2013).

The differentiation into recentering vs. immersion may be useful for Ryan's endeavors; however, classifying the experience of fictional worlds into separate phases, stages or degrees does not make much sense for my project.

Having ejected the two major categories, and having explored the limitations and complications of both presence and immersion, I therefore propose the term "recentering" to account for the experiential sense of being in a fictional world. This has several advantages, not least the fact that it stresses the reader's active part in shaping this experience rather than the intensity of engagement in that world or degree of awareness of native reality, two aspects that play a rather subordinate role in my project. By disregarding different categories or types of recentering, it can now be conceptualized as a continuum of experiences moving from conscious attention to deep engagement with a text. Even there, however, the reader's consciousness is never disconnected from its native reality.

Regarding recentering as a multifaceted experiential continuum rather than an experience that occurs in either-or terms - either the reader is recentered or not - is plausible if we consider our own reading. In most cases, reading is a process that encompasses different phases of intensity or engagement and is structured by a continuous sequence of such phases. When we start reading a fictional text, our consciousness is not automatically and instantly relocated and thus completely present in the fictional universe. We need some time to recenter ourselves into the world of a novel, and very often our engagement is interrupted by external events (e.g. a phone ringing) or internal events (e.g. sometimes a spelling mistake can attract our attention and remind us of the constructed nature of the fictional world). Moreover, not every reading is equally gripping in the sense that it makes it easy for the reader to recenter her consciousness into the fictional world. What makes texts more or less so depends on the reader's taste, interests, reading habits, the focus of attention, view of the native reality and willingness to accept other worlds as well as the text's qualitative representation of setting, action, and characters by both diegetic and non-diegetic elements, as we will see next.

2.3.3 Recentering in a filmic world

In its key aspects, recentering into the fictional world of a film is not very different from fictional recentering into the world of a novel. In the following, I will debate several further aspects of recentering such as authorship, text as creation and/or experience, and the role of the reader/viewer in reference to the work of film theorist Daniel Yacavone (2008). In doing so, I want to throw more light on the process of recentering in general.

Similar to the world of a novel, the world of film denotes the three fundamental building blocks of text as world: setting, action, and characters. These features constitute what has come to be known as diegesis, i.e. the “fictional world of a story” (Bordwell 1985: 16).⁸⁰ Elements and processes that are external to setting, action, and characters, i.e. the fictional world itself, are “non-diegetic” (Yacavone 2008: 84). In the case of literature, this may refer to the so-called “extradiegetic narrator” (Genette 1980: 228), “who hovers above the story - meaning he is not narrated by another agent, and deals with things he did not experience” (Herman and Vervaeck 2005: 85). In the case of film, the non-diegetic domain may include musical score, camera angle or camera movement. Yacavone argues that, when theorizing the fictional world of film, most film theorists tend to neglect its non-diegetic dimension (or “form” or “expression”). However, he continues, the non-diegetic level of film belongs as inseparably to the cinematic world, which it creates, as the diegetic (also regarded as “content” or “representation”, *ibid*). Likewise, non-diegesis is as intensively experienced by the viewer as diegesis. Thus, recentering encompasses both the fictional reality of the characters and the reality that is discernible only for the viewer or reader.⁸¹

In a comprehensive attempt to re-evaluate narrative films as “symbolic/cognitive objects” (2008: 86), on the one hand, and “affective experiences” (*ibid.*) with immersive qualities, on the other, Yacavone borrows from philosophy, more specifically from Nelson Goodman’s analytic study *Ways of Worldmaking* (1978) and Mikel Dufrenne’s

⁸⁰ The term was first explicated in “Poetics” by Aristotle (~335 BC, for more information see Olson 1965) and was developed further in recent literary theory. Genette’s highly influential work defines diegesis or “diégèse” as “not the story, but the universe in which the story takes place” (1988: 17).

⁸¹ Cf. Yacavone 2008: 85.

existential phenomenology of art worlds, *The Phenomenology of Aesthetic Experience* (1973). His approach is interesting insofar as it is consistent with Possible Worlds Theory, which establishes the fictional world as both a product of the act of storytelling or cinematography (“symbolic/cognitive object”) and a perfectly habitable environment filled with emotions and experience (“affective experience”). Of the two philosophical models that Yacavone’s theory of film worlds draws on, the second is of particular interest to me, as it is concerned less with the ontological status of a text than with its phenomenological and experiential dimension as world.

Yacavone’s synthesis of two different, though complementary concepts - the text as a creation and the text as an experience - is also found in Dufrenne’s conceptualization of film as world: He makes a basic distinction between the physical object, the work of art, and the aesthetic object, which is concretely perceived, performed or, in short, experienced. One concept cannot exist without the other, as Dufrenne argues: “work of art and aesthetic object reflect and are understood through another” (1973: 16). One parallel to Ryan’s Possible Worlds Theory lies in Yacavone’s interpretation of the aesthetic object: For him, removing the aesthetic object from the empirical world of culture means acquiring the qualities of self-enclosure and independency, and thus the capacity for immersion. This is in line with Ryan’s observation that “pretending that world is real means pretending that it exists independently of the text” (Ryan 2006a: 646). As I have argued earlier, the fictional world does not exist independently of the text and cannot be distinguished from the realm of language. On this point, I thus have to disagree with both Ryan and Yacavone.

Another fundamental distinction of Dufrenne’s phenomenology of art worlds concerns the aesthetic object per se: The “represented world” (1973: 169) makes reference to actual and fictional people, objects, and places, and it provides the basic make-up of world (this would correspond to setting, action, and characters).⁸² However, the world is not complete, i.e. aesthetic, as long as it lacks “expression” (Dufrenne 1973: 177), which is understood not only as a certain feeling or emotion, which a novel or film conveys to the reader or viewer, but also as “a matter of a certain quality of objects or of beings (168). With the term “expression”, Dufrenne refers to the power of cinematic

⁸² Daniel Frampton calls this the “basic film world”, i.e. “recognisable people and objects” (2006: 7).

techniques, such as camera movement, which brings the setting, action, and characters to life and thus creates a feeling of world. The consistent employment of these techniques may constitute what is also commonly known as style (e.g. Stanley Kubrick's specific style), which fuses the represented and the expressed world into an experiential whole.⁸³ In other words, the concept of world presupposes that representation and expression are inseparable, just as content cannot be distinct from form. This is yet another argument indicating that the experience of recentering spans the entire world of the aesthetic object and therefore both the diegetic and non-diegetic level.

In his adaption of Dufrenne's theory, Yacavone identifies what he calls "shared world feeling" (2008: 98) as being a key route to immersion (or recentering). Shared world feeling is the affective connection between the viewer's experience of a cinematic world and the character's experience of her world. More specifically, it relates to the viewer's emotional or other participation with the character's actions, feelings, and thoughts by being in the same world as the character. The exact mechanisms of the notion of shared world feeling and thus the viewer's recentering into the cinematic world are not specified by Yacavone's model. Yet, it has given us a clue as for how identification with characters can be understood, namely in terms of shared emotions, among other things. I will elaborate on this in Chapter 2.3.5.3.

2.3.4 Recentering into a virtual world

Adapting recentering from reading novels and watching films to another form of participation in a fictional world, the playing of videogames, requires specific modifications of the concept inasmuch as the virtual medium offers an additional form of engagement. Videogames are distinct from novels and films, because they entail recentering to move beyond the level of imagination. Novels and films allow their audience to think themselves into the textual world; videogames, on the other hand, allow the player to become physically present in the fictional world through her avatar.

⁸³ Cf. Dufrenne 1973: 185.

Borrowed from drama theory, the avatar is defined as the player's character in the virtual world. Espen Aarseth calls it the "remote-controlled extension of herself" (1997: 113). In most games, the player's presence is acknowledged by the virtual system itself, allowing her to interact with it. Similarly, the world and its living beings react to the player's existence and actions in that environment. Such a text is called "ergodic" (Aarseth 1997: 1), which means that "nontrivial effort is required to allow the reader to traverse the text" (ibid.). In other words, the semiotic sequence of a text, whether written or computer-driven, is altered and the effort needed goes beyond eye movement and turning of pages. This refers to the physical co-construction of the text, the assembling and arranging of its elements. The player, through the avatar, acts within and upon her environment, changes the course of events and alters the fate of her co-inhabitants.⁸⁴ We see that agency, apart from referring to the reader's, viewer's, and player's active mental engagement with the text, has a somewhat broader meaning in what I term "virtual recentering", i.e. recentering into a game world.⁸⁵

Calleja describes virtual recentering as "incorporation as a sense of assimilation to mind, *and* as embodiment" (2011: 169; emphasis added). His conception accentuates the habitation of virtual world as working on two levels: "The player incorporates (in the sense of internalizing or assimilating) the game environment into consciousness while simultaneously being incorporated through the avatar into that environment" (ibid.). While, at first glance, this definition seems to distinguish virtual recentering from its fictional counterpart, in fact it does not entirely: The sense of physical embodiment is indeed specific to virtual recentering; however, the sense of assimilation to mind is suggested by recentering, too. In Calleja's conception, it simply goes the other way - from game world to mind, whereas recentering proposes the opposite direction - from mind to game world: "our consciousness relocates itself to another world, and [...] reorganizes its entire universe of being around this virtual reality" (Ryan 2001: 103).⁸⁶

⁸⁴ Literature also offers an ergodic form: the "hypertext". This term was coined by Ted Nelson around 1965, and it refers to texts with a non-linear narrative (e.g. Jorge Luis Borges's short story "The Garden of Forking Paths" from 1941), on the one hand, and to those that require the reader to navigate through a net of embedded electronic references, on the other (cf. Aarseth 1997: 12-3).

⁸⁵ Cf. Calleja 2011: 22-3.

⁸⁶ Here, the adjective "virtual" in the phrase "virtual reality" means "real". It can also mean "simulated by a computer".

In this regard, Calleja's concept of incorporation and Ryan's idea of recentering differ only in terms of viewpoint.

Virtual recentering means that the player relocates her consciousness into the virtual world and, for the duration of this game of make-believe, behaves as if this was the only actual world. The player reorganizes her structure of being around a new center, the actual game world. This entails that the player accepts new rules, such as that specific key combinations constitute real actions and changing pixels comprise real people. Virtual recentering, too, involves the whole world of the videogame and thus both levels: the diegetic, i.e. the game's story, and the non-diegetic, which relates to the mediating mechanisms between player and story. Examples of non-diegesis are, next to narrative strategies, widgets, dialog boxes and special cursors as well as activities such as "gaining points, devising a winning (or at least a spectacular) strategy, and showing off their prowess to other players during the game and afterward, during replay" (McMahan 2003: 69).

Calleja identifies a number of dimensions constitutive of virtual recentering, which form what he calls "the player involvement model" (2011: 2). It denotes the imaginative and actual movement (kinesthetic involvement) through a habitable domain (spatial involvement), together with other agents or characters (shared involvement), personal and designed narratives (narrative involvement),⁸⁷ aesthetic effects (affective involvement), and the various rules and goals of the game itself (ludic involvement). Of these, the following are specific to games: kinesthetic, shared, and ludic involvement. The other three forms of involvement, spatial, narrative, and affective, concur with Ryan's three categories of immersion intrinsic to any form of engagement with narrative texts: spatial immersion, i.e. the response to the setting, temporal immersion, i.e. the response to the plot, and emotional immersion, i.e. the response to the characters. These will be discussed in more detail first, as they can be applied to all three media. At the end of this chapter, the three game-specific types of involvement will be outlined.⁸⁸

⁸⁷ The personal narrative is the "story generated by the individual player as she takes action in the game" (Calleja 2011: 115), as opposed to the designed narrative or the "scripted narrative", which refers to the "pre-scripted story events written into the game" (ibid.).

⁸⁸ Cf. Calleja 2011: 43-4, and Ryan 2001: 123-4 and 139.

2.3.5 Specifications of recentering

2.3.5.1 The spatio-temporal dimension

When dealing with an audio-visual text, such as a film or videogame, the viewer or player can instantly relocate her consciousness into the setting of the fictional world due to the immediate character of pictures, which reveal the world's geography rather rapidly. They "re-present by creating an illusion of presence to the senses" (Ryan 2001: 122). Spatial recentering into films and videogames is instantaneous. As a verbal medium, i.e. one that uses language rather than pictures, the novel can only gradually and slowly bring the fictional world alive by evoking the image of that world in a linear way through language. The following example is taken from the book *Crusade in Jeans*, henceforth *Crusade*:

The sun beat down on his head. The dusty, unpaved road shimmered in the bright light.

It seems to be a hilly region, he thought. Let's see where this road leads.

He walked a little way down the road, his feet kicking up the dust, and rounding the bend he gazed out over a valley. In the distance was a town.

"That must be Montigivray," he said out loud. "It's worked! It's worked perfectly." Although the town was half hidden in the haze, he could see that it was not modern. He could vaguely distinguish turrets and ramparts. Far below him, a covered wagon trundled along the road towards the gates, and he could see people working in the fields in the valley. (15-6)

The depiction of the provincial town of supposedly Montigivray (in fact, it is Spiers, as the protagonist Dolf will discover later) shows the reader around, guiding her from one feature of the landscape to the next: from the description of the road and the hilly region with the valley to the town with turrets and ramparts. The image of Spiers is built slowly by a constant flow of information, which eventually forms a more or less elaborate schema of that place (depending, of course, on how much the reader knows about the make-up of medieval cities). In stark contrast to this, the movie adaptation of *Crusade* instantly provides a panoramic view of the setting (~00:18:21 min.), which is generally

referred to as an “establishing shot” (*Film Glossary*).⁸⁹ The film clearly impresses the viewer directly, leaves less to the imagination, and, more importantly, triggers recentering much faster with techniques such as the establishing shot than the novel.

The chosen text passage also reveals that space is intrinsically connected to time. Here, the description of the scenery cannot do without time references. In Dolf’s perception, the town is not “modern”, but this judgement pertains to his native world. Compared to towns of the twentieth century, Montigivray with its turrets and ramparts must look like a historical site to Dolf, when it is in fact a modern city in the context of the thirteenth century. Next to the play on the indexical nature of the word “modern”, the phrase “trundle along” bestows upon space a temporal axis: The covered wagon, which must appear to Dolf just as ancient as the town, is not static but moves and does so very slowly. In the character’s observation of space, time passes, and with it, the landscape can fully unfold. The idea that the construction of space in the fictional sphere is always coupled with the construction of time is expressed in the concept of the *chronotope*, which was introduced into literary criticism by Bakhtin (1981), dispelling the structuralist space/time divide, and was developed further for fantastic fiction by Nikolajeva (1988). As the Greek term (i.e. *chronos* means time and *topos* means place) suggests, time and space form a unity in the fictional world.⁹⁰ In this sense, in this thesis, spatial immersion actually denotes recentering into the “spacetime” of a fictional world (see Chapter 3.1). Fittingly, I have renamed the current subchapter “spatio-temporal dimension”, replacing the original wording “spatial immersion” as used by both Ryan and Calleja.

I have said before that the intensity of immersion depends on the elaborate descriptions of the text. This does not simply equal the length or detail of the depiction,

⁸⁹ The videogame, on the other hand, does not feature this scene at all. In some regards, the movie is unfaithful to the novel, as it introduces another reason for time travel. Generally, where novel, film, and videogame diverge, I will mention the medium, while in instances where the texts coincide I will simply refer to them as *Crusade*. A more detailed description of the differences between the three media will be given in the analytical part of this thesis. I also want to note that the movie *Crusade* offers an extra scene in the closing credits - but only in the American release of the DVD. I will elaborate on this in Chapter 5.3.1. Until then, I will only refer to the European version of the film.

⁹⁰ Cf. Nikolajeva 2005: 136-7. Nikolajeva here also illustrates how Bakhtin applied the idea of the *chronotope* to genres, epochs, literary modes, themes, and even the work of specific writers.

but rather “the salience of the highlighted features and on the ability of descriptive passages to project a map of the landscape” (Ryan 2001: 124). What conjures world is not necessarily an accumulation of details but rather coherence and continuity. Textual declarations must allow the reader to picture what is described into a coherent geography to create a mental model of space (and time), and - in cases of more intense or “more complete forms of spatial immersion” (123), as Ryan would put it - to create “a sense of place” (ibid.). At this stage, an atmosphere is evoked that makes the reader feel as if she was “right onto the scene” (130). Again, Ryan uses metaphorical language to indicate that the reader does not really feel the temperature, smell the air, hear the sound of the fictional world, but the writer makes sure to evoke those sensations for the reader by use of narrative means.

Ryan categorizes recentering into two acts: the logical, which recenters the reader into the fictional world of the text, and the imaginative, which relocates the reader directly to the heart of the “story-world” (her quoting of other people’s wording), i.e. the place and time of the narrative scene. Only in the latter category can the reader develop a sense of place. Again, I want to acknowledge Ryan’s categorization, because it mirrors my understanding of recentering as a continuum of different intensities of engagement in the fictional world, ranging from simple orientation to knowing a place inside out. However, as I have broadened the concept of recentering, it requires no further sublabeling into more or less complete forms of immersion, as suggested by Ryan.⁹¹

What is it that encourages the reader to build the fictional world and its atmosphere in imagination? We have ruled out length and details of description. We can also exclude the verisimilitude of textual declarations, as we can feel present in the most unrealistic settings of science fiction and fantasy texts.⁹² One way to trigger spatio-temporal recentering is the use of places and times that we know from our own experience, such as those that we have visited ourselves and stored as ready-made pictures in our mind or locations that we have never been to but heard of, read about or dreamed of.

⁹¹ Ryan describes three ways to achieve imaginative recentering, i.e. the relocation of the reader in the spatio-temporal framework of the narrated events: adverbial deictic shift, present tense and second-person narration (cf. 2001: 134-9).

⁹² Of course, the intensity of engagement with texts also depends on the reader and the contextual factors of the reading situation.

Another way to facilitate spatio-temporal recentering is the mention of concrete details. The following passage from H. G. Well's *The Time Machine* (1895), henceforth: *TTM*, contains such details to evoke the presence of a 'real' setting, into which the reader's consciousness can be instantly recentered:⁹³

I remember vividly the flickering light, his queer, broad head in silhouette, the dance of the shadows, how we all followed him, puzzled but incredulous, and how there in the laboratory we beheld a larger edition of the little mechanisms which we had seen vanish from before our eyes. Parts were of nickel, parts of ivory, parts had certainly been filed or sawn out of rock crystal. The thing was generally complete, but the twisted crystalline bars lay unfinished upon the bench beside some sheets of drawings, and I took one up for a better look at it. Quartz it seemed to be. (2002: 16-7)

The mention of the flickering light, the different parts of the machine and its crystalline bars next to the sheets of drawings on the bench helps the reader to construct the time traveler's laboratory in mind. Generally, this is a visual, almost cinematic passage, as it deals with the concept of light, shadows, and silhouettes. There is a lot of seeing involved and yet, the exact appearance and makeup of machine remains vague. Critics have already pointed out that *TTM* follows the strategy of "precision in the unessential and vagueness in the essential" (Middeke 2004: 321). Regarding the hard facts, i.e. the form and function of the apparatus, the accurate description peters out into an impressionistic fashion, which is illusory, imprecise, and allusive - leaving the reader to wonder about the exact make-up of the machine. The passage is balanced out to provide sufficient information to evoke the scenery, classify the text as scientific, and establish a discourse of reliability, while also leaving just enough room for the reader's imagination to fill in the missing details.⁹⁴

The reader's knowledge about and experience of world and its spatio-temporal qualities mix with what the text dictates. Her share in the construction of the fictional world is certainly the largest in verbal media, since no visual pictures are available from which the reader could build. Instead, the reader has to simulate the audio-visual. Videogame players and viewers of films, on the other hand, are given a head start

⁹³ Cf. Ryan 2001: 124-30.

⁹⁴ Martin Middeke goes even further and tentatively suggests classifying *TTM* as a "(wissenschaftliche) Romanze" (2004: 321).

through the immediacy of the moving image on the screen. This is exactly what the latter two media share. The videogame, however, also offers a distinctive characteristic: Players are not only present in the virtual space by means of recentering, as are readers and viewers, but they also traverse this world. The videogame as an interactive and ergodic medium affords the player the possibility to orientate herself in the virtual landscape and to discover and control it through tactical interventions. It allows the player to explore the landscape's make-up, deal with surprises (What awaits me around the next corner?), and push the boundaries of the "navigable space" (Calleja 2011: 77), which is the sphere "in which the players must move and act" (ibid.).

The player directly experiences the changes of the game world along with her movements and actions and, at the same time, is faced with the embodiment of self, i.e. her avatar, traveling within that world. The avatar constitutes the player's "embodied presence in the game world that has a front, back, left, and right" (75). This presence can vary from a first-person perspective (i.e. the game is experienced through the eyes of the avatar), a third-person perspective (i.e. the avatar is seen from the position behind, above or a combination of the two) to an omniscient perspective (i.e. the player's point of view wanders freely above the landscape).⁹⁵ These different views on the game world allow different degrees of orientation, through which players can exert agency.⁹⁶

2.3.5.2 The narrative dimension

The narrative dimension of recentering relates to the engagement with the pattern of events and the desire for its disclosure, also known as "suspense" (Ryan 2001: 140). The phenomenological basis of this activity is a subjective experience of time. Ryan calls it "lived" or "human" experience of time, "in which the present is not a moving point, but a moving window that encompasses memories of the past and premonitions of the future" (2001: 141). Past events tarnish present and future ones, and they

⁹⁵ Cf. King and Krzywinska 2006: 116 and Calleja 2011: 90.

⁹⁶ Cf. Calleja 2011: 73-92. Calleja analyzes specific forms of spatial structures in games such labyrinth and maze structures. For this interesting input, see Calleja 2011: 78-85.

determine what happens next. Thus, in every moment of engaging with a text, the reader's (as well as the viewer's) knowledge of the past and anticipations of the future resonate and influence the range of narrative possibilities, i.e. possible outcomes. The range of possibilities thereby decreases with the progression of the story: At the beginning, everything and nothing could happen. Of course, we already anticipate something when read the title of the novel, feel the book's texture or hear the music of the opening credits. In any case, the reader/viewer is confronted with an unlimited number of possible outcomes. With the continuation of the story, however, the possible narrative branches into the future become fewer. At the same time, new branches are generated: If one branch is selected as the actual one, others are automatically ruled out as nonactual, and by going one way, new possible branches are generated (which is reminiscent of time travel, see Chapter 3.2). We should not forget that the different paths into the future are imaginary, and that they exist in the reader's mind. It is the reader who, led by textual declarations as well as narrative and film techniques, such as foreshadowing, predictions, and flash-forwards, projects the forking paths of the story.⁹⁷

The academic discussion of how videogames and narrative interrelate has been guided by the question of whether games can be narratives in the first place. I have already answered this question. In videogames, the process of narrative recentering operates on two levels: on the level of built-in story scripted into the game (i.e. "scripted narrative", Calleja 2011: 115) and on the level of story generation, which results from the player's interaction with the game (i.e. "alterbiography", *ibid.*). Thus, the desire for the disclosure of the events encompasses both the diegetic and non-diegetic level.⁹⁸

⁹⁷ Cf. Ryan 2001: 140-8. The term "forking paths", originally used in "The Garden of Forking Paths", has become a popular expression to describe hypertext stories. Apart from its narrative application, the trope "forking path" is also found in the spatial dimension of text, for example, as branching paths and corridors, which are common features of mazes and labyrinths in games (cf. Calleja 2011: 80-1).

⁹⁸ Cf. Calleja 2011: 113-20. Ryan mentions a similar engagement with the non-diegetic level of novels, which she terms "metasuspense". She argues that the reader is concerned with "how the author is going to tie all the strands together and give the text proper narrative form" (2001: 145). However, she already points out that this form of involvement is interactive and does not properly belong to the poetics of immersion. This is due to her narrow conceptualization of immersion, which excludes the engagement with the non-diegetic domain.

On the level of prescribed story, player involvement ranges from quick engagement with the story elements only to accomplish the goal-orientated tasks to full exploration of the scripted narrative. The story itself can stay the same, even though the alterbiography changes from one game session to the next; in other games, the story can branch at various predetermined points; and still other games allow the player to engage simultaneously in more than one storyline.⁹⁹

Narrative recentering in videogames, on the other hand, allows the player to engage with story generation. The player constructs the story in interaction with the game environment such as its topography, inhabitants, objects, and rule system. Different types of character-player relations evolve. In avatar-controlled games, the player is present in the game world by means of the avatar; she thus controls herself. The player can treat herself as an external entity, i.e. from third-person perspective (“alterbiography of entity”), or ‘slip into’ the avatar (“alterbiography of self”), which is evoked by first-person games. Another category, the “alterbiography of miniatures” denotes the player controlling “several entities at once [...] or a collective that is not individually simulated and represented” (Calleja 2009: 4).¹⁰⁰ Applying Genettean narratology to the domain of videogames, we could therefore say that the player has different limited perspectives on the game world and thus different kinds of “focalizations” (Genette 1988: 74).

Gérard Genette defines focalization as “a restriction of ‘field’- [...] that is, a selection of narrative information” (ibid.). The question that most suitably applies to focalization is: Who sees? Although the concept of focalization is closely linked to the concept of narrator (Who speaks?), games do not necessarily have a narrator. One of the games that have a narrator is the PC version of *HP Prisoner*.¹⁰¹ The story, which starts with

⁹⁹ Cf. Calleja 2011: 121-2.

¹⁰⁰ Cf. Calleja 2011: 125-6.

¹⁰¹ *HP Prisoner* can be played on multiple platforms and is available as a computer version, a portable version (Game Boy Advance) and three home console versions (Play Station 2, Xbox and GameCube), which differ in sound quality and graphics but not in gameplay features and cut-scenes. The hand-held console version is the only one in which the Leaky Cauldron serves as a starting point, and a prologue tells of the background story in the Muggle world. In this thesis, I will refer to the PC version, which is the most child-oriented version; it is, in fact, an action-adventure game with light combat sequences and a lot of exploration.

Harry's train ride to Hogwarts, is mainly related by an unknown male adult persona who is not present in the game world and thus non-diegetic. He speaks only during non-interactive cut-scenes and the text is provided as subtitles below the moving pictures. The game largely follows the plot of the novel and the movie, but it also omits many scenes and details (probably to avoid being too narrative).¹⁰² Thus, the presence of the narrator is imperative, because he provides all the crucial details on events, setting and characters (and their feelings) that are either omitted or neglected (e.g. "Harry's encounter with the Dementor had caused him no serious harm other than a growing feeling of dread", level 1, "Hogwarts Express"). The narrator also builds up tension ("But there was one more secret to be revealed that night", level 9, "Rescue Ron") and gives access to Harry's inner world (e.g. "Had his father come to help him? Had James Potter cast the spell that saved Harry's life?", level 10, "Rescue Buckbeak").¹⁰³ These examples of narratorial comments, which are interspersed throughout gameplay and between levels, have a substantial impact on the player's building of world and her perception of self within that environment.

Regarding the player's engagement with story elements in interactive passages, the player is automatically switched to control either Harry, Ron or Hermione in third-person view (alterbiography of entity), with each of them possessing their very own can-dos (as well as weaknesses) and a spell of their own. Thus, each character has their own tutorials, exams, challenges, etc. Additionally, in many combat scenes, all three children have to combine their strengths and fight side by side - not at once, but in alternating manner. Thus, the player has to switch identities rather rapidly and repeatedly. In the most crucial combat scene, when Harry faces the Dementors, however, the player has only her own self as Harry with Hermione and Ron not being around this time. Thus, so my claim in the analysis, her perception of the avatar's/her own empowerment is accentuated and reinforced (see Chapter 5.2.2).

We see that the player's engagement with story elements written into the game and those that emerge during gameplay are not mutually exclusive categories. Quite the

¹⁰² Yet, this game neglects many essential plot elements. If the player has no prior knowledge, it will leave her wondering in many instances of the game.

¹⁰³ The game contains thirteen levels and a number of extra activities. The transition from one level to the next is accomplished through a cut and a change of tune.

contrary is true: Scripted narrative influences the player's interaction with the game environment, and story generation is molded by the prewritten narrative. It is the combination of both categories and the accumulation of different signs such as the verbal text, images, sound, and the rules of the game that make the player care about the setting, characters, and actions in the game world. Thus, suspense, which appears in the form of the question "What happens next?", is definitely part of gameplay, although it might not be as foregrounded as in novels and films. Nevertheless, a major difference between the virtual medium and the others exists: While in novels and films, we wonder what is going to happen next, in games we can actually influence what will happen next through the choices we make. Although the player's contributions to and interactions with the text are more manifest in videogames, co-authorship is not bestowed upon videogames only. In each medium, it is the active reader, viewer or player who builds the world based on what the text dictates.¹⁰⁴

2.3.5.3 The emotional dimension

We share the thrill with Dolf from *Crusade*, who is stuck in the Middle Ages and can only return to his present time by being at an exact location at an exact time, and we feel empathy for the suffering Clarence, the time traveler's wife, in Mark Twain's satire *The Connecticut Yankee in King Arthur's Court* (1889, henceforth: *Connecticut Yankee*), who will die in a cave without her beloved Hank.¹⁰⁵ To put it simply, the reason why we emotionally participate in the fate of characters - and sometimes even more intently than we would in reality - is the power of fiction. But how does that work exactly? To begin with, let us see what answers are offered by Possible Worlds Theory and, more particularly, the notion of recentering.

As we have seen before, the emotional dimension of recentering encompasses a wide spectrum of emotional responses to the fate of fictional characters, all of which could be equally elicited by real-life situations: sadness, fear, relief, laughter, spite, uncanniness, sexual arousal, and even an adrenaline rush. Unlike purely textual or

¹⁰⁴ Cf. Calleja 2011: 126-33.

¹⁰⁵ Clarence's death is implied in the chapters forty-three and forty-four (428-50). The scene in which Dolf searches for the marked stone is found both in the novel (23-6) and the film (00:27:13-00:29:36 min.).

structuralist approaches to fiction, Possible Worlds Theory suggests that characters are pseudo-human beings instead of verbal creations or changing pixels. This way of seeing characters explains our manifold emotional feedback to their actions and experiences. In order to attach ourselves to characters, we have to imaginatively cross the ontological boundary between our world, physical reality, and their world, the sphere of the fictional. This allows us to feel genuine emotions despite our awareness of the unreal character of what we read, see, and play.

Noël Carroll (1996) argues that, in imagination, we can envision situations regardless of whether the imagined is true or false, known or unknown (in the sense that we have read, seen or played the text before). The act of simulation makes it true and present for the moment of reading, viewing, and playing. What Carroll terms “simulation” largely overlaps with “recentering” and what he means by “envision” is explained by the principle of minimal departure, one of the key elements of Possible Worlds Theory: It postulates that the reader brings all her knowledge and experience with her to overcome the distance between the fictional world and her own, creating a bridge between them.¹⁰⁶ However, the reader never really relocates her consciousness from her native reality to the fictional world completely and for good. This is important, since the knowledge that fiction is ‘made up’ allows us to experience fiction in healthy doses. Knowing that no real human beings are harmed, we can enjoy ego-shooter games and cope with murder scenes on screen.

Apart from Possible Worlds Theory, the role of emotions in engaging with texts has been researched extensively and as early as 1968 (*The Dynamics of Literary Response* by Holland). Yet, as Susanne Reichl accurately puts it, “empathy, and emotions are an area of research that is notoriously slippery and refuses to be intersubjectively accessible” (2009: 111). Moreover, as much as the spectrum of emotions is broad, it is also very individual. Every reader, viewer or player has different experiences, values, and beliefs, which together with what the text dictates guide her emotional responses to the text. In the following, I will not try to list the many models and concepts proposed for this relation but rather refer my readers to Reichl (2009:

¹⁰⁶ Cf. Ryan 2001: 148-57. For a discussion of the “paradox of emotional participation” and some suggested solutions, see Ryan 2001: 153-7.

104-14), who provides an overview of the many theories of emotions, feelings, and empathy in the field of reading research. Instead, I will introduce some central ideas that, firstly, posit emotions as a driving force for understanding and enjoying texts and, secondly, correspond to the flexible nature of recentering.

Research has found that emotions help us understand a text and back-up other cognitive processes if comprehension is difficult. In particular, emotions guide our attention by filtering out emotionally less important elements and leaving only particular types of information that are relevant. In addition, our emotional attachment to the fictional characters seems to be responsible for how well we remember the overall text and, in some cases, it is the characters we remember best long after we read the book, watched the movie or played the game.¹⁰⁷

David Miall and Don Kuiken (2002), who discuss the modifying powers of fiction, find four different categories of emotions, which they have labeled “feeling”. They use the latter term to account for the physical sensations during the reading experience, while “emotion” refers to the biological processes thereof. Due to the brevity of this section and the interdisciplinary nature of my project, I will not differentiate between these two concepts. With regard to their categorization, the first type, i.e. “aesthetic feeling” (223), responds to the aesthetic qualities of a text; the other type, i.e. “evaluative feeling”, a feeling of “enjoyment, pleasure, or satisfaction” (ibid.), is the result of dealing with the text as a whole and may even be our primary goal when engaging with a novel, film or videogame. So-called “narrative feeling” is triggered by both characters and events, particularly by the “mood of a setting” (ibid.). The last category, “self-modifying feeling [...] restructure[s] the reader’s understanding of the textual narrative and, simultaneously, the reader’s sense of self” (ibid.). This way, an existing feeling is substantially altered or created, resulting in some modifications of the reader’s identity. Self-modifying feelings include a wide spectrum of reactions such as remembered emotions, aha-moments, insights, shifts in understanding, and a change of norms and values.

¹⁰⁷ Cf. Kneepkens and Zwaan qtd. in Reichl 2009: 104-5.

In summary, Miall's and Kuiken's taxonomy involves global feelings that respond to the overall text, those that are elicited by the text's formal components, a type of feelings that change the personality of the reader, and, finally, feelings that are triggered by the fate of characters - which is exactly where empathy comes in. Furthermore, their categorization provides an idea of the various aspects of a text that readers can emotionally react to, other than the characters themselves. These include the two other building blocks of world, events and setting (narrative feeling), or the text's structure or style (aesthetic feeling). Although I doubt that the reader's personality is altered by what Miall and Kuiken term self-modifying feeling, this category is useful as it suggests thinking of empathy also in terms of "remembered feelings, that is, the reinstatement of feelings across similar situations" (Miall and Kuiken 2002: 226), and shared feelings. Similarly, Yacavone identifies what he calls "shared world feeling" (2008: 98) as the affective connection between the viewer's experience of a cinematic world and the character's experience of her world. More specifically, it relates to the viewer's emotional or other participation with the character's actions, feelings, and thoughts by being in the same world as the character.

Indeed, in discussions of empathy, we frequently come across another term as well: identification. Like many other terms in this field, such as text as world or immersion, identification covers a wide spectrum of processes. Ralf Schneider (2000) observes that the use of identification in literary theory, usually in the study of emotional reactions to fictional characters, shows great discrepancies from its original psychological usage. Firstly, not every reader shows permanent changes in the personality structures; secondly, the attachment to characters is not always due to the reader's own emotional disturbances, as psychology would suggest.¹⁰⁸ While identification in literary theory and reading is often defined as when "the reader takes on the protagonist's goals and plans" (Oatley 1999: 445), it may not be as simple as that. There are several kinds of "meetings of minds" (ibid.), as Keith Oatley puts it, and they cover the reader's comprehension, evaluation, and understanding of the character's situation, the feeling "as if I myself was in that situation" as well as some forms of physical and emotional response. In any case, the reader does not abandon her own identity and take over the character's; rather, identification can be regarded as a "complicated mixture of

¹⁰⁸ Cf. Schneider 2000: 105.

projection and introjection, of taking in from the character certain drives and defenses that are really objectively ‘out there’ and of putting into him feelings that are really our own, ‘in here’” (Holland qtd. in Reichl 2009: 109). In the bringing-in mode, the reader draws on her repertoire of feelings (“remembered feelings”, as suggested by Miall und Kuiken), which includes emotions she once felt and experienced herself as well as emotional scripts and codes of conduct she learned during socialization. The reader has access to both remembered emotional resonances and feelings taken from other people’s and characters’ lives. The reader can thus more or less deliberately choose from a wide range of feelings, when building a connection to the text and its characters.¹⁰⁹

I will follow Holland’s notion of identification, as it is also supported by findings in social neuroscience. Tania Singer et al. (2004), for example, have shown that experiencing a feeling and empathizing with the feeling of others evoke the same brain processes. Thus, we are able to share emotions experienced by others - including fictional characters, who are actual and real for the moment of reading, viewing, and playing. This means that we do indeed share Dolf’s thrill without directly experiencing *his* emotions.

For an additional component of the concept of identification, I want to consider Schneider, who explains that we have “witness emotions” (“Beobachteremotionen”, 2000: 107). They allow us to react appropriately to specific situations of fictional characters because we *know* their consequences already. To use Dolf’s situation once more, this means that we *know* what Dolf feels like because we have witnessed or experienced such things happen before. We have to note that Schneider is very careful in saying that the reader’s consciousness is never relocated into the fictional universe. Instead of sharing feelings with the characters, he argues, the reader only understands or responds to certain situations, such as when the reader deduces from the events a certain state of mind - for example, “she is happy” - and then sympathizes with her. Schneider regards empathy as a consecutive process entailing first the reader’s cognitive understanding of the character’s situation and then her emotional response to it.

¹⁰⁹ Cf. Reichl 2009: 108-16.

Similar to Schneider, Richard J. Gerrig differentiates the experience of fictional worlds into two aspects: cognition and emotions. The products of the reader's performance of using her logic to bridge the textual gaps of various sizes are termed "inferences" by Gerrig (1993: 27) and contrasted with "participatory feelings" (66), which are non-inferential responses that result from the reader's active participation. Both Schneider and Gerrig exclusively write about fiction, where I, too, hold that understanding a written discourse is the basic condition for any affective response. Recent studies (Sukalla et al. 2015 and Busselle and Bilandzic 2008) suggest that this is also the case for filmic material. Although the audio-visual(-interactive) medium, as already discussed in Chapter 2.3.5.1, is instantaneous and predicts direct responses from the audience, those emotional resonances are equally built from a cognitive model that captures space, time, the chronology of events, their causal links, the characters' actions and motivations, etc.¹¹⁰ I want to integrate this idea into my concept of fictional recentering. As such, it postulates that both emotion and cognition are part of the higher process of identification. While cognition is necessary but not sufficient to trigger affective responses, emotional recentering cannot be achieved without cognition.

Having outlined some central concepts of the emotional dimension of recentering, let us briefly consider the techniques - the narrative, cinematic, and interactive tools - that establish this close connection between reader, viewer, and player, and the fictional world. In novels, we have the methods of narratorial omniscience and internal focalization, i.e. the type of focalization whereby information is conveyed through a character's perspective, which allows us to explore her mental life.¹¹¹ In film or videogame, we are offered other techniques, such as the point of view-shot, which depicts the scene from the perspective of the character, or the close-up, a shot that only shows the character's face. Other strategies that are consciously employed to evoke an emotional response are, for instance, music or lighting.¹¹²

Taking a more specific look at videogames, I want to stress that they affect players as emotionally as novels and films. Although readers, viewers, and players equally

¹¹⁰ Cf. Bilandzic and Busselle 2017: 13ff.

¹¹¹ Cf. Prince 1988: 45.

¹¹² Cf. Ryan 2001: 148.

actively contribute to the emotional experience of the world by imaginatively projecting themselves into that world, the videogame player may provide an additional input next to the purely mental one: The player's kinesthetic participation can intensify emotional involvement. In other words, the emotional experience in games arises from both the textual interpretation of what is designed into the game and the practice of playing. The player can thus choose from a variety of emotion-triggering activities. For instance, the player might be confronted with activities that arouse fear. She can confront her avatar, and, by extension, herself with this emotion or circumvent it.¹¹³

The player's active role in physically constructing the world carries some further repercussions. Ergodic texts allow us to alter the fate of the inhabitants of the fictional world and consequently influence our emotions towards them. Furthermore, in role-playing games, we are able to take on different identities. We can live specific experiences by playing specific characters: from an Italian plumber (Nintendo's Mario) or a female wizard (Hermione) to a soccer team manager (e.g. in one of the *FIFA* games by EA Sports).¹¹⁴ The way we consider ourselves in the world is not only influenced by the character we choose (of course, we cannot freely take on identities by our choice alone, since they are preprogramed into the game) but also by how our environment, i.e. characters and objects, react to our presence within the game world. In the recursive process of input and output, which is an inherent feature of games, diegetic actions show an immediate predesigned effect, which in turn affects the virtual world and, most likely, the player character as well.

To conclude, the emotional dimension of recentering encompasses various forms of affective participation. Apart from emotions that are aroused by the characters' actions and fates, emotional experience is also triggered by non-human aspects such as the setting, action or gameplay. What we can further take from this discussion is that we emotionally respond not only to characters but also to entire worlds. When we create

¹¹³ Cf. Calleja 2011: 135-46.

¹¹⁴ Calleja calls games "digitally mediated experiences that aim to satisfy the desires generated by movies [and] literature" (2011: 146). Obviously, Calleja wants to point out that, since videogames are often preceded by a novel and/or film version of the same or a similar content, game designers try to avoid disappointing the audience by meeting their expectations, especially in terms of the quality of representation.

a connection to both the diegetic and the non-diegetic level of world and, particularly, the characters, many things happen at once: We share emotions, draw on remembered emotions and scripts, and we anticipate the characters' reactions and the consequences of their actions, because we are experienced readers, viewers, and players as well as socialized human beings. Considering gameplay, many players get an adrenaline rush from the weapon-based combat scenes of first-person-shooter games. Although we can argue that the adrenaline is caused by the fact that we care about the fate of our avatars - we want them to stay alive and finish the game - the competitive aspect is definitely highlighted. This leads me to the dimensions of recentering that relate to gameplay exclusively.¹¹⁵

2.3.5.4 The kinesthetic, shared, and ludic dimensions

Kinesthetic involvement deals with all modes of avatar or game piece control, and it requires physical engagement and input from the player. It ranges from trying something out the first time and learning control over the game world to the mastery and internalization of actions. Kinesthetic participation allows the player to learn from mistakes; hence, there is a learning curve. In the process of learning the game, the player dies and is reborn again, which, as I will argue later, can be considered a kind of time travel.

Closely connected to kinesthetic involvement is ludic involvement, which is the player's engagement with the choices made within the rule system of the game, i.e. the rules, conventions, and techniques preprogramed into the game that are beyond the representational surface. On the level of ludus, i.e. "rule-bound, regulated, formalized play" (Zimmerman and Salen 2004: 308), the player is confronted with a "landscape of interesting choices" (Calleja 2011: 148) or possibility space, which, again, denotes the plurality of possible actions coded into the game.¹¹⁶ In Chapter 3.2, I will argue how the choosing or rejecting of possible narrative branches in fiction reminds us of time travel. Here, too, the same idea applies - with the qualification that, in many games, past actions can be physically engaged with again and even transformed, and former

¹¹⁵ Cf. Calleja 2011: 142-6.

¹¹⁶ Previously, I have also referred to it as "navigable space" (Calleja 2011: 77).

possibilities can be chosen when the player returns to prior point of gameplay upon the death of the avatar or in a replay.

Shared involvement refers to the player's awareness of and interaction with both human- and computer-controlled agents in a virtual world. Interaction here means both collaboration and competition.¹¹⁷ Since, in this thesis, I only consider single-player games, shared involvement only denotes the player's engagement with her own representation in the game world, the avatar, and this agent's interaction with non-playable characters, enemies and supporters alike. However, this does not mean that the player necessarily controls the same character throughout a game. In fact, in both *HP Prisoner* and *Kruistocht in Spijkerbroek* (henceforth: *Kruistocht*), the player is forced to switch identities.

2.3.6 Addendum

We have seen that recentering into a cinematic or virtual world largely corresponds to Ryan's original concept. Ryan, too, is not concerned with fictional recentering only; she also applies the concept of immersion to electronic media. In her publication from 2001, she discusses whether the specific form of engagement provided by videogames, which is commonly known as "interactivity", is compatible with the immersive experience. For temporal (or narrative) and emotional immersion, her answer is No. She argues that temporal immersion requires an accumulation of information. A non-linear, unstable, and emergent text, such as a videogame, cannot meet this requirement. As for emotional immersion, incompatibility with interactivity has its origins in the inherent interactive freedom of the medium: "[Videogames] offer us a chance to erase memory, to start over, to replay an event and try for a different resolution [...] A character's life is always acted out in several possible worlds, and [...] if we do not like one of these worlds we can always jump to another" (Murray qtd. in Ryan 2001: 263). Emotional immersion, so she argues, requires just the opposite: finality of events, inevitability of the characters' fate, and singularity of world.¹¹⁸

¹¹⁷ For a detailed description of kinesthetic, ludic, and shared involvement, see Calleja 2011: 55-72, 93-112, and 147-66, respectively.

¹¹⁸ Cf. Ryan 2001: 258-64.

Ryan makes the case for the incompatibility of immersion and interactivity by drawing upon a narrow definition of immersion. As I have broadened the either/or concept into a wider spectrum of different degrees of engagement with the fictional world and awareness of native reality, Ryan's arguments no longer hold. Furthermore, videogames may be more unstable, emergent, and non-linear than most written texts (I say "most", because postmodern texts are indeed fluid and decentered), but they are not so at all times. In fact, videogames can have rich narrative contents. Thus, they can lead us to experience them narratively and prompt us to tell stories about them. Moreover, narrative design very often serves as a lure into the game, making it a first step into immersion. Games that use narrative in such an instrumental mode are regarded as "narratively organized systems for playing" (2006b: 197), a term coined by Ryan in one of her more recent publications. This expression now appreciates the role of narrative in game and its potential for immersion.¹¹⁹

¹¹⁹ Of course, we have to consider that, 15 years or so ago, when Ryan was writing, videogames did not have narrative contents as rich as they do now. In fact, they have tremendously advanced in narrative content over the last decade.

3 Time travel

3.1 Defining time travel

The very term time travel suggests that one goes on a ride through time. Defining the notion, however, it is not as simple as that. First, time itself is quite hard to define. Of course, we have all heard of Albert Einstein's General Theory of Relativity (1916) and are therefore acquainted with the idea that time is relative. However, there are more and more baffling definitions of time, coming from different directions such as philosophy (philosophical time), science (physical time), psychology (psychological time), and fiction (as I will explicate later).¹²⁰ Moreover, the differentiation into "external and internal time" (Lewis 1976) makes the matter even more intricate, as there is "time itself" (146) and the time that is "measured by [the time traveler's] wristwatch" (ibid.).

It is no wonder, then, that time travel has seen numerous explanations, resulting in two major varieties: The first one, Wellsian time travel, stands out insofar as it proves that the relationship between science and science fiction is not as one-sided as one might assume. *TTM* not only revolutionized the treatment of time travel in science fiction, as it introduced a proper device, but it also spurred physicists and philosophers alike to include time travel *by a machine* in their scientific inquiries, whereby the idea of machine-driven time travel has long outgrown the domain of fiction.¹²¹ In the Wellsian understanding of time travel, often considered the conventional form of time travel, the person

does not travel into a past beyond his present time. He chooses a future date, visits it and returns to his present age. Thus, he travels up and down his world line in a spatial sense - without leaving his location. (Weinert 2013: 247)

Here, time travel consists of temporal motions in both temporal directions, even though the machine stays in its initial place. Thus, Wellsian time travel does not tally with Einstein's or, rather, Hermann Minkowski's idea that time and space should be seen

¹²⁰ An enlightening overview of the hubbub of definitions and concepts of time is given by Schober 2012: 18-32.

¹²¹ Cf. Fano and Macchia 2014: 240-2.

as components of a single four-dimensional spacetime manifold, in short “spacetime” (Minkowski 1923 and Weinert 2013: 130-1).

The second form of time travel, Gödelian time travel, allows for such a fusion of time and space. Kurt Gödel (1949), who gave this form of time travel its name, assumed that time travel happens on so-called “closed time-like curves” (447). In spacetime, the world lines could “be bent such that they might close in on themselves and form closed loops” (Weinert 2013: 245). In other words, closed time-like curves are paths through the fabric of spacetime that loop back on themselves. In line with General Relativity, it is suggested that spacetime can also exhibit contortions known as wormholes, through which backwards time travel is possible if a.) an exceedingly large amount of energy is available (beyond what the entire universe holds), b.) if the wormhole can be stabilized long enough to travel through (a problem that has yet to be solved), and c.), if paradoxes can be avoided.¹²² Regardless of whether theoretical physicists claim that this mind-blowing experience is possible, in the sphere of fiction time travel is actually done. For a discussion of time travel in literature, film, and videogame, I would like to adhere to the idea of spacetime, as it best fits existing theoretical physics and also relates to the concept of the chronotope. Therefore, when I speak of time travel, I refer to spacetime travel.

3.2 Branching time

Narrative recentering can be described in terms of experiencing narrative lines. The choosing and rejecting of available narrative branches, whether imaginary by the reader or actually dictated by the text, reminds us of time travel. Time travel stories offer different models of time such as branching or parallel time. Moreover, they are somewhat philosophical, because they provoke a number of metaphysical questions, such as the perennial debate over determinism versus free will. Is our future predestined or malleable? Or else, can we take and pick any random reality in the future or past without upsetting any other of the existing realities? Time travel stories also have a great potential for logical paradoxes and moral dilemmas - this is fortunate insofar as it is one of the most beguiling things about time travel stories to ponder all

¹²² Cf. Thorne and Blandford 2017: 67-70 and Kaku 2016: 18-20.

the difficulties, complexities and seemingly impossible solutions to these predicaments.

A time travel story that allows for the idea of branching time looks something like this at a certain moment of freezing the narrative: One possible branch has become actual, i.e. real, and in retrospect, it constitutes the past. Thus, the other possible branches of the past have become nonactual, i.e. impossible (or: “no longer possible”, Martínez 2011: 272). At the same time, some new future possible branches (or: “the future of possibilities”, *ibid.*) have been created, as we can see in Illustration 2.

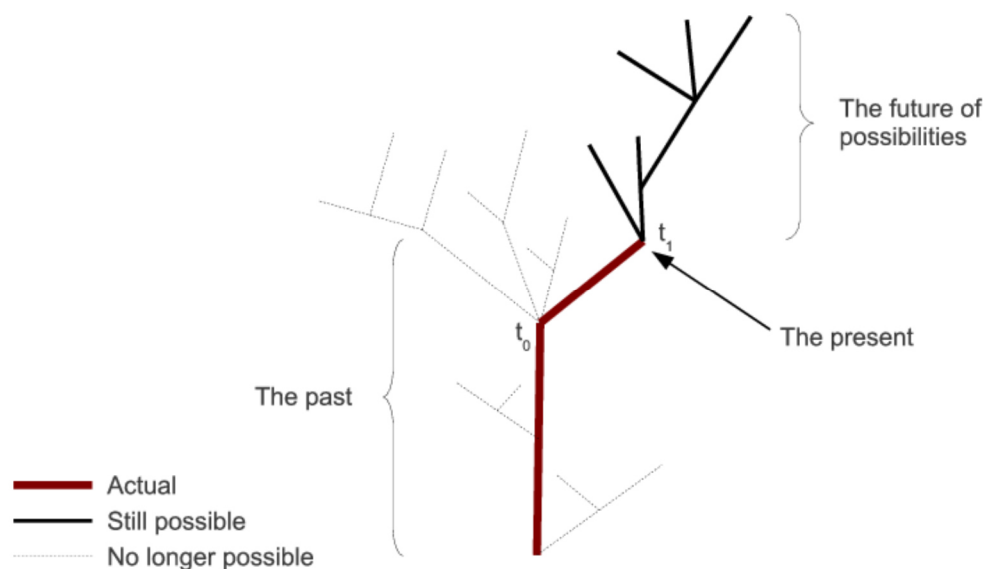


Illustration 2: Branching time (Martínez 2011: 273)

We could say that reality branches ceaselessly with each decision and each action. Different versions of reality branch off like twigs on a tree. Time, however, does not flow steadily and continuously, as the illustration might suggest. Rather, the time traveler makes temporal jumps, as does Wells’s nameless protagonist in *TTM*, simply referred to as the Time Traveller, who recounts his trans-temporal experience to his dinner guests: “I moved on a hundred years, and there was the same red sun [...]. So I travelled, stopping ever and again, in great strides of a thousand years or more [...]. At last, more than thirty million years” (2002: 129-30). From the present moment of the journey’s start to its future destination, the time traveler misses the parts in-between. What, then, are the implications of such a journey into the future? Does this mean that, whatever branch the time traveler chooses, the outcome is the same? If the future is predestined, the time traveler from *TTM* faces a rather dismal outlook, to put it mildly:

The red eastern sky, the northward blackness, the salt Dead Sea, the stony beach crawling with these foul, slow-stirring monsters, the uniform poisonous-looking green of the lichenous plants, the thin air that hurts one's lungs. (129)

Alternatively, in a non-deterministic sense, this horrid picture might be just one of the infinite possible futures and thus make this experience a matter of mere chance. If so, the time traveler might as well have encountered a rosy future, given that the author thought so, too.

In backwards time travel, changes in the past usually bring about changes in the future. The time traveler reactivates nonactual and impossible branches of the past, thus making them possible and even actual. At the same time, new possible realities branch off with each modification in the past. The time traveler meddles with the past by turning the actual, possible, and impossible upside down. One famous example of how the past might influence the present is Ray Bradbury's short story "The Sound of Thunder" (1952) and the idea of the "butterfly effect", which the text is based upon. One small change in the Cretaceous age - the crushing of a butterfly - affects the results of an election in 2055 as well as the entire history of mankind: When the time traveler Eckels returns to the departure date, nothing is the same. A sign reads:

TYME SEFARI INC.
SEFARIS TU ANY YEER EN THE PAST.
YU NAIM THE ANIMALL.
WEE TAEK YU THAIR.
YU SHOOT ITT. (44)

By stepping on a butterfly, the time traveler created a new fork in the tree of time. A new reality branched off, in which the consequences of the crushed insect became facts. Now we have to ask: Is the former past, i.e. the world in which the killed butterfly lives, reduced to the nonactual, i.e. impossible, or is it actual with the result that both versions of the past - a world in which the butterfly lives and one in which it dies - exist? The latter idea, the so-called "multiverse explanation", would suggest a co-existence

of different versions of reality or, in other words, actual worlds.¹²³ For Eckels, time as parallel lines would be good news: He would just have to find a way to return to the world of his departure point, where nothing has changed. As good as this may sound, in “The Sound of Thunder”, he never makes it there. He is killed by one of his fellow time travelers.

3.3 Time travel paradoxes

Similarly to time travel into the future, backwards time travel raises the question if the future is predestined. What if our meddling with the past does not alter the future but makes it happen in the first place? This applies to stories that contain a causal loop or “bootstrap paradox”, which takes its name from Robert A. Heinlein’s short story “By His Bootstraps” (1941). It means that the future is not changed by a backward time traveler, as she fulfills her role in creating history rather than changing it. Bob, the time traveler from the short story, has an epiphany at the end of the story: He realizes that the circle of events is closed when he has become all the people he met in the room beforehand.

This paradox also implies that information and objects can have no origin, as seen in both the novel and the movie *HP Prisoner*. Hermione and Harry travel back in time in order to prevent the assassination of Buckbeak and, in this way, save Sirius Black’s life. They think they are about to alter history, proved by Hermione’s statement in the movie: “Clearly, something happened that [Dumbledore] wants us to change” (~01:44:49 min.). In fact, they trigger events that have already happened. More specifically, this means that we encounter the scene “Hagrid’s hut” two times, first at 01:21:31 min. and then at 01:45:57 min., the latter showing Hermione and Harry observing their past selves. Here, Hermione throws a stone at Harry to warn Ron, Harry, and her past self about the arrival of the executioners. We might think that the throwing of the stone is new, but, in fact, if we go back to the first “Hagrid’s hut” scene, we realize that it is already contained in it - only that we and the characters did not know where the stone came from. Having seen the scene the second time, the story suddenly makes sense. Moreover, we understand that history is not altered; it is brought into being. Yet, this paradox leaves us pondering some tricky questions such

¹²³ Cf. Abbruzzese 2001: 36.

as: Was Buckbeak not executed? How can Harry and Hermione save him, if he died the first time round, when they do not change the past? Buckbeak's killing is in fact only intimated: We see how the executioner's axe falls onto something, which later proves to be a colossal pumpkin.¹²⁴ Nevertheless, one question remains: How do we explain that Hermione takes the exact same stone that landed on Harry's head before? Hermione throws the stone because she recognizes it from when she was at Hagrid's hut the first time. Thus, the knowledge of the right stone has no origin.¹²⁵

In another example, one from the domain of videogames, in the fifth installment of the famous fantasy action-adventure *The Legend of Zelda* series, *Ocarina of Time* (1998 by Nintendo), the protagonist Link learns the tune "Song of Storms" from an angry man named Guru-Guru, who recalls that seven years earlier, a small boy taught him the exact same song and, in this way, his windmill started to malfunction - only that the boy was Link himself and that the playing of the song allowed him to travel back in time in the first place. Young Link teaches the song to Guru-Guru, who teaches it to his older version. Where, then, does the knowledge of the song stem from?

Another paradox that arises with the possibility of changing history is the "grandfather paradox". If someone travels back in time to kill one of her grandfathers before her own parents were born, the time traveler herself cannot exist since at least one of her parents is never born. Being without a past, the time traveler has in fact no future self who is able to come back and kill the grandfather. Therefore, the grandfather cannot be dead. Therefore, the future time traveler is able to travel back in time to kill him. Hence, the grandfather is in fact dead. Therefore, the time traveler is dead, and consequently the grandfather is alive. This example can be developed further ad infinitum.¹²⁶

¹²⁴ In the novel, the children first hear silence and then an "unmistakable swish and thud of an axe" (243) and in the game, too, they perceive this sound, which is accompanied visually with a swarm of birds flying upwards, as if disturbed by some horrible event (level 8, "Glacius Challenge"). In the novel, the second appearance of this scene unfolds from page 291-4.

¹²⁵ Cf. Visser 1996: 212-3.

¹²⁶ Cf. Visser 1996: 213.

The grandfather paradox does not necessarily involve a grandfather and some deliberate killing but can play out differently as well. In the role-playing videogame *Chrono Trigger* (1995 by Square), the protagonist Crono travels into 600 A.D. in order to rescue Marle, whose pendant reacted with the teleporting device, the telepod, and was thus catapulted into the Middle Ages. There and then, Marle is mistaken for her own ancestor Queen Leene, who was kidnapped a few days before Marle's arrival. Upon the kingdom's assumption that the queen has returned, the search parties are called off and thus the real queen remains missing. Due to this intervention, there is no conception of the heir, and, consequently, Marle cannot be born, which in turn means that she cannot be thrust back in time in the first place - much like Marty McFly from Robert Zemeckis's movie *Back to the Future* (1985), who jeopardizes his own future by preventing his future father's collision with the car. Marty can only restore the original timeline by setting up his prospective parents, and so, too, Crono has to find the real queen to bring Marle back to life.

A way to keep the past safe is the following solution to the grandfather paradox: Lewis (1976) argues that the time traveler is prevented from changing history by killing his younger self, not by some god-like chaperone, but for an ordinary reason: "Perhaps some noise distracts him at the last moment, perhaps he misses despite all his target practice, perhaps his nerve fails, perhaps he even feels a pang of unaccustomed mercy" (150). Some common occurrence, blind chance or maybe even a chaperone can help to resolve a time travel paradox. Another very similar idea is put forward by astrophysicist Igor D. Novikov in his conceptualization of the "self-consistency principle" (1983). It says that every time travel must be self-consistent. This means that past events cannot be changed but they are transformed toward the same conclusion. Thus, not the historic event per se is altered but only the path that leads up to it.

For instance, Marty manages to repair history by causing his mother and father to fall in love. He did not change the event; rather, he made a detour towards it. However, it only seems as if Marty had solved the paradox, when in fact he strongly irritated the timeline through his other actions. Among the many puzzling consequences prompted by his interference - we only have to think of the impact of his outlandish (by the standards of that time) interpretation of the "oldie" (note: Marty's wording) "Johnny B

Goode” on music history¹²⁷ - one major result prevails: Marty encouraged his father to become a self-confident and courageous person, which in turn resulted in a new future with a better home and a better family. Marty, however, cannot be the same person in the new and actual reality of 1985 as the one he was in his native reality in 1985. All the things that led into his original character - an alcoholic mother, a deadbeat father, a shabby house, no interest in school, lots of skateboarding as the McFlys cannot afford a car, etc. - have been removed. Thus, most likely, Marty would never have met professor Doc Brown and gone back to the past in the first place. Again, we are stuck with the grandfather paradox.

Not always, however, are paradoxes de facto paradoxical, because they can be circumvented. In the young adult novel *The Sterkarm Handshake* (1998) by Susan Price, a twenty-first century British mega-corporation builds a time tube, a sort of tunnel leading to the sixteenth century, with the aim of colonizing the “borders”, the land between England and Scotland, and exploiting the unspoiled resources. We might ask ourselves how the squandering of a land’s resources in the past can *not* affect its present state. An answer to this is, as I have pointed out earlier, the multiverse explanation, which basically means that the time travelers are not going to the past but, in fact, they are traveling between two universes, because the sixteenth century exists in parallel to their native reality. In the case of having parallel realities and more than one temporal dimension, we do not have to ponder over the consequences or paradoxes of time travel, because they are confined to their own slice of the multiverse. This is a useful way to evade the tricky questions paradoxes induce. Although it is said that those stories “lose their bite” (Smith 1997: 366, in a footnote), they can still be mesmerizing: Diana Wynne Jones’s fantasy novel *The Homeward Bounders* (1981) presupposes that there is a multiverse, comprised of a vast series of parallel universes, which are actually game boards of mysterious hooded figures. Protagonist Jamie Hamilton has to wander all those worlds to find his own world and can thus leave the game forever. In another book by the same author, *Tale of Time City* (1987), Vivian Smith is kidnapped and brought to Time City, a strange patch of reality separated from history, built to ensure that history runs smoothly by means of secret manipulation and interference in wars and political decisions.

¹²⁷ This scene is found at 01:24:30-01:27:32 min.

Yet, some paradoxes in fiction cannot and should not be solved, because they set everything in motion. For example, in the sixth installment of the *Artemis Fowl* series (2001-2012) by Eoin Colfer, *The Time Paradox* (2008), Artemis travels back in time to find a cure for his mother's sickness and accidentally causes his younger self to discover the world of fairies. His interest in leprechauns, elves, and the like is what set off the whole *Artemis Fowl* series in the first place and the events of book one, specifically. Therefore, Artemis's fascination for the world of fairies has no origin, but they are crucial for the plot, because they constitute the protagonist's motives.

3.4 Functions of time travel

The most basic function of time travel is to employ it as a device to launch the plot or move it into a certain direction. As such, it can create a vast variety of stories that not only vary significantly but can also be assigned to different genres. This makes time travel so remarkably ubiquitous though utterly unclassifiable. Thus, time travel as a plot device is not specific to a single genre, as it caters to any given format or category as long as its basic idea - movement through time - is realized. When used as such a device, the story can, for instance, be shifted to a far-future setting such as in C.J. Hill's young adult novel *Erasing Time* (2012), in which the twins Sheridan and Taylor are whisked away 400 years into the future. Here, time travel is not a proper journey, which means to consciously move from A to B (spacetime-wise, of course), but the time traveler is mysteriously zapped into another time period or the time machine disappears and materializes somewhere or 'somewhen' else, seemingly without any time passing.

An attempt to subdivide time travel as a plot device into different functional categories is presented by Gertrud Lehnert-Rodiek in her published dissertation (1987). She distinguishes very systematically between time travel, e.g., as a means of satire and utopia, as a vehicle to discuss history, and as a way to express personal experience - which is of the greatest interest for this thesis and will be discussed in more detail later. She also defines time travel as a means to constitute time loops and paradoxes. Although she does not name it as such, she actually refers to the bootstrap paradox. About this, Lehnert-Rodiek contends that it triggers, ends or frames a narration and is only the focus of attention in shorter texts. Even there, it is never really discussed: "weil

sie immer nur wieder in sich selbst zurückläuft" (1987: 145). Although she touches upon it, she never states that time travel can be more than a plot device.

Apart from being a plot mechanism triggering "wild adventures that could take place anywhere in anytime and to which the factor of time-travel only adds an additional element of suspense" (Lehnert-Rodiek 1988: 69), time travel can be more prominent, for example as a theme or a motif, giving substantial meaning to the story. By means of time travel stories, authors, filmmakers or videogame designers can also share their views and convey a message. Furthermore, we have to note that time travel always means some kind of intrusion into a new world and an interference with the existing system of power; thus, discourses of power are prevalent in time travel texts.

Owing to the flexible nature of time travel, a wide spectrum of those discourses are available: The builder of the time machine or the time traveler herself can have a clear political aim, such as Kramer from the first book of Alex Scarrow's nine-part series *Time Riders* (2010-2014), who enables the Germans to win the Second World War, or the English teacher Jake Epping from the adult time travel novel *11/22/63* (2011) by Stephen King, who wants to prevent the assassination of John F. Kennedy. Other than having a character who states her motives overtly, discourses can be mediated in a more implicit manner such as the selection of the type of time traveler. For this project, the most decisive factor is the age of the time traveler, but some other interesting aspects may also be her ethnicity, class, and gender.

We cannot help but notice that time travel stories, predominantly dystopias, comment on the world and its state of being. A glance at something speculative such as a futuristic world might be a warning about what awaits us, if we keep wasting our natural resources, polluting the environment, etc. An example of this is the retro-sounding and retro-looking action and shooter videogame *Super T.I.M.E. Force* (2014), developed by Capybara Games. There, the dire future of 198X prompts the time-traveling mercenaries to alter the past and the future in order to make the present as great as possible. Sometimes time travel stories also criticize something real: humankind's corrupt side, arrogance, and carelessness. In James Cameron's *The Terminator* (1984), for instance, the human race is depicted as too narcissistic and obsessed with the idea of technical advancement to realize that its own creations are evolving into

murdering robotic overlords (from the vantage point of the present, Sarah Conner's native world). Then again, other time travel stories make no pretense of being objective at all.

To give another example, Edward Bellamy's famous utopian novel *Looking Backward: 2000-1887* from 1888 very much reads like a political manifesto, without ever making any explicit reference to Marxist ideology, even though the cornucopia of lectures on collaborative society (including the prominent idea of the common good) hailing down on the time traveler/the reader leaves no doubt. Here, it is the time traveler who learns from the people he visits, but it can be the other way round, too: Some time travelers bring wisdom and knowledge to the inhabitants of past or future times. Not always, however, do they use their physical and/or mental superiority to do good and speak well of the people they encounter: In *TTM* the nameless traveler tells his dinner guests of "the childish simplicity of the little people [i.e. the Eloi]" (89) and "an altogether new element in the sickening quality of the Morlocks - a something inhuman and malign" (ibid.). Thinking of people (from the past, present or the future) as something less than human reminds us of the strategies and ideas used by colonialists and racists. This last example shows very clearly how time travel stories may also present discourses of subjugation and domination next to empowerment and character growth.

As a motif or theme, time travel is often considered in terms of its nature, logic, consequences or paradoxes, and, which makes it so intriguing, as an actual experience. Some stories actually convey the feeling of what it is like to ride through time, which is discussed in Chapter 3.7. The many questions that time travel spawns concerning the construction and mechanics of the time machine, the possibility, accomplishment, and features of time travel, the aims of the person traveling, the possible ramifications, contradictions and moral dilemmas caused when dabbling with time, and, not least, the return back to native reality are often scientifically and technically explained and sometimes even underpinned by physics, chemistry, and other sciences and fields of study such as philosophy. This is exactly why some time travel stories seem so scientific.

However, actual science and the realm of fiction are two very different things, and only because a story seems plausible and entirely convincing from a scientific point of view

or from the point of view of the reader, viewer, and player of the text, it does not necessarily have to be possible in real life, although it can, of course. As I have noted earlier, sometimes the spheres of science and science fiction do indeed interact: *TTM* is name giver to a scientific theorization of time travel. Likewise, existing technology sometimes finds its portrayal in literature, film, and videogame. For example, the early 1940ies and especially the time after 1945 spawned much science fiction on the perils of nuclear power, such as Cleve Cartmill's famous story "Deadline" from 1944, which revolves around the atomic bomb. In turn, science supplies science fiction with new facts and insights, as observed in the science fiction novel *Exultant: Destiny's Children 2* by Stephen Baxter (2004), in which a "closed-timeline-curve time-travel computing machine" (104) is being built, which clearly borrows from Gödelian theory.

3.5 Means of time travel

In its most reduced form, time travel is not accomplished at all in fiction. This means that the reader, viewer or player does not learn how time travel is actually achieved because, for instance, the story starts in the midst of or after time travel has occurred. Occasionally in films, there is a cut between the time traveler's native reality and the past/future/parallel world similar to the starting of a new chapter in a book. Even the time travelers themselves sometimes have no control or understanding of what is going on (more on this in Chapter 3.7).¹²⁸

Time travel can be achieved in various ways, such as by a long sleep (e.g. *Connecticut Yankee*), which is sometimes prompted by hypnosis (e.g. *Looking Backward: 2000-1887*). It might also exist as an element of dreams or drug-induced mental trips (e.g. the science fiction novel *An Age* by Brian Aldiss from 1967). In such cases, time travel is more aptly renamed "mind travel" (Nahin 1993: 14), because the time traveler's body stays in her native reality, while her mind or thoughts travel into the past or the future.

¹²⁸ Such cases, in which travel is stipulated as a machine-less, "'natural', usually one-off, accident" (Langford 2016), are often referred to as "time slips" (ibid.). Time slip narratives are characterized by their very name: The time traveler unintentionally travels or, rather, 'slips into' another time. Yet, as I have found in the course of my study, a strict distinction between time slips and time travels does not hold, because there are many hybrid texts in which the time traveler deliberately travels back and forth between worlds, even though neither science nor a machine is involved (e.g. *Tom's Midnight Garden*), or the time traveler actually accidentally slips into the future by means of a machine (e.g. *Erasing Time*).

Regarding mind traveling, some scholars, such as Nahin, have limited their definition of time travel so as to *not* include it; however, my understanding of time travel is somewhat broader and encompasses mind travel as well, even if both *HP Prisoner* and *Crusade* actually feature a 'proper' form of time travel, which is furthermore achieved by a device.

Certainly, time travel, whether physical or mental, is also achieved by supernatural and magical beings, such as ghosts, spirits, and other ghastly apparitions. The most famous time travel story that involves such shadowy semblances is certainly Charles Dickens's *The Christmas Carol* with the expressive subtitle *A Ghost-Story of Christmas* (1843). In some fiction, we encounter strange creatures that grant the time traveler's wish to travel into the past, as seen in the young adult novel *The Freedom Maze* (2011) by Delia Sherman. Foisted off to her grandmother and aunt to spend the summer holidays at the family's country property (and former plantation), Sophie searches the grounds, encounters a Psammead-looking being and wishes to go on a magnificent adventure, just like the children in Edith Nesbit's fantasy time travel novel *The Story of the Amulet* (1906). Fulfilling her wish, the creature sends Sophie one-hundred years into the past, where her own ancestral family mistakes her for a slave.¹²⁹ Next to other supernatural time travel-inducing beings such as witches (e.g. *A Wrinkle*), inanimate things, like the enchanted books in *Chrono Trigger*, may also trigger a trans-temporal dislocation.

Time travel can also be accomplished through natural catastrophes, such as an earthquake and a subsequent fall through a black hole (e.g. *A Kid in King Arthur's Court*). It can also be triggered by physical attempts on the time traveler's life, such as a blow on the head (*Connecticut Yankee*). Time travel can also exist 'naturally', e.g. from birth, as a genetic disorder and come to light in stressful situations as seen in the romance *The Time Traveler's Wife* (2005) by Audrey Niffenegger. Moreover, seemingly ordinary things and even animals are used as justification for time travel: In *Mazemaker* (1989) by Catherine Dexter, twelve-year old Winnie is tempted by a cat to follow it through the lines of a life-sized labyrinth sprayed on a local playground, and,

¹²⁹ Sophie first hears only the voice of strange creature (25-7) and later encounters it in person (38-41).

in this way, the girl is transported back to a 19th century estate.¹³⁰ While Winnie enjoys the friendship and courtesy of the owner, Aunt Harrie, and her niece Lily, who believe that Winnie's 'amnesia' stems from a swamp mosquito bite, the young time traveler also has to be wary of the housekeeper Mrs. Minot, who wants the magical powers of the hedge maze for herself.

In *Tom's Midnight Garden*, it is a grandfather clock that strikes thirteen instead of twelve and thus lures the sleepless boy into finding out what is wrong. Fiddling in the darkness to open the clock, Tom has to open the backdoor to let in some moonlight; however, it leads him into a strangely lit garden from Victorian times.¹³¹ In yet another novel, *The Sterkarm Handshake*, a mysterious time tube takes the geologists to another century. Except for the information that it is entered from the one side and left through the other, there are no details about the physics of time travel. As seen with the last two examples, tunnels, portals, doors and windows play a vital role in time travel stories, as they connect the time traveler to another spacetime (e.g. the Second World War, the Late Cretaceous, the American Civil War, etc., as seen in the series *Time Riders*).

Time travel, of course, also exists as a physical travel between places with different temporalities. Oftentimes such a journey is the result of scientific and technological advances and achieved by means of a vehicle transporting the time traveler along the timeline. The most classic invention is the time machine as in the eponymous story *TTM*, which can appear under various names, such as displacement machine (*Time Riders*) or time strainer (*Erasing Time*). Sometimes, it is disguised in the oddest of forms like cars (e.g. the DeLorean from *Back to the Future*) or police boxes (e.g. Time And Relative Dimension In Space, in short TARDIS from the famous *Doctor Who* TV show (1963-ongoing) and its rip-off version in the high school comedy film *Bill & Ted's Excellent Adventure* (1989) by Stephen Herek). Other time traveling machines are things like a water-filled perspex cylinder in the first *Time Riders* book (2010).

¹³⁰ The girl first observes the cat disappear (10-11) and later does so herself (39).

¹³¹ This unfolds on pages 14-9.

Before delving more deeply into the question of time travel and genre, we must note that if magic facilitates time travel, verification strategies and scientific justifications are superfluous. It lies in the very nature of fantasy to accept the strange without rationalizing it. This is not to say that magical elements do not follow their own rules. A fantastic world, much like any world, requires rules to establish internal consistency and thus believability, but time travel itself is not logically deliberated.¹³² Of a somewhat different nature are science fiction-like stories with time travel. Here, the information density differs concerning the nature and physics of time travel, which, in turn, affects the intellectual workload on part of the reader, viewer, and player. Typically, the protagonists of such stories are either children or teenagers who are interested in, if not completely devoted to, time travel. This, of course, affects the rendering of time travel and time at large: While noting that the degree of scientificity varies from one text to the other, we can generalize that time travel is rationalized, justified, and often described by means of scientific theories.¹³³ However, this does not mean that all texts that treat time travel (pseudo-)scientifically are automatically told in a logically sound manner, prompting the reader, viewer or player to willingly suspend disbelief. A rational explanation of time travel might still render the experience implausible and thus unrealistic in the sphere of the fictional world.

3.6 Time travel and genre

The (quasi-)scientific character elucidates why many time travel stories are associated with the 'genre' of science fiction and its many subdivisions such as utopian and dystopian fiction, alternative history, cyberpunk or space opera. I have put the term genre in quotation marks because there is a broad consensus in science fiction theory that "science fiction is less a genre - a body of writing from which one can expect certain plot elements and specific tropes - than an ongoing discussion" (Mendlesohn 2003: 1). Indeed, a typical science fiction story does not have a rough outline or a certain formula that the reader, viewer or player can anticipate. Science fiction can therefore not be understood as a genre but, rather, as a very diverse collection of texts that are bound

¹³² See Nikolajeva 1988, where she studied over two hundred and fifty children's novels according to their magical patterns.

¹³³ Cf. Nicholls and Langford (2017) on "Children's SF" and Mendlesohn 2009: 73-4.

together based on a few common features, as we will see in the next section of this chapter. Similarly, time travel narratives also defy a formula. In fact, the only trope that time travel stories share is the protagonist's travel to future, past or parallel times and back (though not always). Consequently, it is very easy for time travel to emerge in various other genres, such as fantasy, whose magical and paranormal elements provide a fertile ground as well.

In line with Mendlesohn, I do not consider science fiction, and by extension, any other genre, to be a neat category, into which certain texts fit, while others do not. In this sense, I want to apply an idea of genre that denotes a network of features, structures, and conventions shared by a number of texts, following a trend in academia that has shifted away from a "formalistic study of critics' classifications to a rhetorical study of the generic actions of everyday readers and writers" (Devitt 2004: 1). In this reconceptualization of an 'old' concept, genre is seen as neither static nor deterministic but as constructive, malleable, and, as Devitt notes, as influenced by other genres.¹³⁴ This also means that a given text, even though it is labeled as science fiction, is not only permeated by features usually associated with science fiction, but also contains characteristics of other genres (e.g. fantasy, romance or detective stories). Regarding a text as including more than one genre, I do not think that it makes sense to differentiate the broad field of time travel stories into yet another box called "science fantasy", which is considered a conflation of science fiction and fantasy.¹³⁵

In the following, I will introduce those 'genres' that time travel frequently but not exclusively features in: science fiction and fantasy. Of the two stories chosen to be analyzed in depth, *HP Prisoner* can be clearly assigned to the fantastic genre, while, at the same time, it also bears features of a school story, adventure, romance, ghost story, detective novel, and hero quest.¹³⁶ *Crusade* also has a number of generic features such as science fiction, alternate history, historical fiction, hero quest, adventure, and romance. This is a striking example, on the one hand, of how more than one genre is present in a narrative, and, on the other hand, how time travel always

¹³⁴ Cf. Devitt 2004: 27ff.

¹³⁵ A discussion of the intersections of science fiction and fantasy and the term "science fantasy" is given in Slusser and Rabkin 1987 and Nicholls 2015.

¹³⁶ Cf. Tomkowiak 2003: 82-3.

entails a quest of some sort.¹³⁷ In the following section, after having introduced science fiction and some of the basics of its study, I will also sidestep from a more general perspective and discuss some critical views on science fiction aimed at a younger audience. This is then followed by a section on fantasy in combination with time travel.

3.6.1 Time travel and science fiction

Regarding the characteristics of science fiction, we find that it is a very diverse body of writing. It has seen numerous definitions, subcategorizations, and demarcations to other fields of literature such as horror, fantastic fiction or speculative fiction, the latter being considered the broad umbrella category for every kind of non-realist fiction.¹³⁸ It would be presumptuous to believe that even a fraction of these endeavors coming from various schools of thought, such as formalism, structuralism, deconstruction, etc., could be unpacked in this project. Moreover, in view of the fact that this project will not discuss the history of the genre or, in a general sense, discuss the problems of pigeonholing fiction, I will only present key aspects of science fiction.

Science fiction is marked by a specific emotional reaction of the reader, the “sense of wonder” (Mendlesohn 2003: 3). Being the essence of any science fiction text, the sense of wonder is described as the “appreciation of the sublime whether natural, such as the rings of Saturn, or technological: a space station or rocket ship” (Nye qtd. in Mendlesohn 2003: 3). The sublime is determined by the very nature of science fiction: It is a thought experiment and it

points outward, with a reverse mirror image that says, “if something happens in the macro-world, how will it affect my own life? [...] It is curious, it wants to know how the world works, and it assumes that *out there* is where the interest lies (although *out there* may be the inner workings of the brain, or the blood corpuscles).” (italics in the original, Mendlesohn 2009: 14-5).

¹³⁷ However, due to the limited scope of this thesis, I will not explore the ‘genre’ of adventure.

¹³⁸ Sometimes, too, the term “speculative fiction” is used to replace “science fiction”. The term itself was coined by M. F. Egan in 1889, when he reviewed Bellamy’s *Looking Backward: 2000-1887*. See Nicholls and Langford (2017) on “Speculative Fiction”.

Science fiction investigates the nature of things by means of scientific methods. Technological problems are expounded, scientific principles illuminated, and the status quo is challenged by pushing the boundaries of what is possible: Scientists invent machines to go back in history to see how things would have turned out differently, travel to parallel universes to explore other life forms and discover the future to see what will happen. We see that, despite its many plots, settings, characters, and tropes, science fiction inevitably exposes its readers, viewers, and players to the consequences of scientific advance in imagined scenarios of the “what if...?” type. This is the spirit of science fiction, as Mendlesohn explains:

the structure and forms of the genre/mode are much embedded in this contextual issue, because while that first thought experiment may provide the sense of the sublime, it is the combination of the hidden ‘what ifs’ and the initial thought experiment that create what Darko Suvin has called cognitive estrangement; ‘the cognitive nucleus of the plot codetermines the fictional estrangement itself’. (2003: 5)

What is referred to above as “cognitive estrangement” is considered one of the two basic elements of science fiction by Darko Suvin (1979). Cognitive estrangement is facilitated if an alternative reality is so different from our own that it functions like an intrusion into our thinking. It bestows upon science fiction some kind of subversive character by encouraging new ways of thinking about history, human society, and human behavior as well as the universe. The strangeness of world is induced by the so-called “novum”, the second element of Suvin’s concept of science fiction, which is an idea, object or incident that creates a rupture within the world we know. Such a novum can be an invention like a time machine or a new vaccine, a disease, a change in the socio-political make-up of a society, or the arrival of some extraterrestrial beings in the form of alien invaders. All of these factors have an impact on the existing world.¹³⁹

Another suggestion for what constitutes science fiction is given by Mark Hillegas (1971). This approach is relevant here because it accentuates an aspect that is not only fundamental to the genre but also establishes the link between science fiction and children’s and young adult fiction. Hillegas identifies two elements of science fiction: Firstly, science fiction revolves around the belief that the universe is a machine,

¹³⁹ Cf. Mendlesohn 2009: 10.

indifferent to mankind and lacking a purpose. In this scenario, the human scientist or the “man [or woman], with the aid of science, is the measure of the universe - at least while he [or she] is alive” (1971: 273). The second element is linked to the first, as Hillegas adds: “[B]y systematic investigation of nature man [or woman] can master the secrets of this mysterious universe and in so doing improve the human condition” (272). Concretely, a scientist, a time traveler, a space cowboy or an unconventional thinker wants to challenge the status quo and by means of scientific knowledge and logic improve human living conditions, introduce new technologies, rewrite laws of nature, and open up people’s horizon of what is possible.

If we look at these achievements, we cannot help but notice that “improving the human condition” means not only enabling others to make their lives better or increasing the quality of life in general by inventing new technologies, but also empowering oneself. Becoming the master of the universe and the benefactor of mankind, the scientist always raises her own status in the social hierarchy as well. Often, the scientists even become kings and queens, political advisors, top-notch agents, and the like. In this sense, science fiction - like children’s and young adult fiction - offers “power fantasies” (Rabkin qtd. in Rabkin 1999: 3) that entail “making a transition from a condition of powerlessness to a condition of power” (ibid.). It is thus a basic feature of science fiction to display power fantasies and power struggles in the form of the self-empowerment of the scientist and/or a battle won against time, nature, the universe or other life forms. Not always, however, is this fight won for good. Sometimes, the universe fights back and the disastrous ramifications caused by mankind’s striving for knowledge and supremacy rise to the surface.

The what-if scenario is as much an essential aspect of science fiction as to ask what happens then, i.e. What comes after the what-if? The scientist might be faced with a discomfoting, alienating, and catastrophic future, but at least she knows where mankind stands. This can also be some sort of empowerment, even if it only involves knowing more than the rest of the world. Unsurprisingly, science fiction often has a discomfoting, thought-provoking or simply captivating impact on the audience.¹⁴⁰ As an example for a rather dispiriting effect on the reader, consider the science fiction

¹⁴⁰ Cf. Hillegas 1971: 272-3.

novel *Childhood's End* (1953) by Arthur C. Clarke, in which humankind is rescued by the extraterrestrial Overlords, who invade earth and introduce science and technology into human activities. Their intervention eventually prevents the extinction of the human race through a nuclear disaster. In this example, the concept of “improving the human condition” is quite ironic, as the faith in the power of science turns out to be fatal in the end: The existence of the Overlords eventually leads to the extinction of the human race because, as the title indicates, the human race has lost its ability to propagate. Often, as in *Childhood's End*, the concept of “improving the human condition” has an ironic or daunting overtone, as the outcome is the exact opposite. Furthermore, “improving the human condition” often also means to bring the earth and the universe under human control and, in this way, to overpower or even eradicate other life forms. I have already mentioned that time travel texts always resonate politically, and sometimes they even propagate a racist or imperialist view. This is also true of science fiction texts, especially those that revolve around such themes as the invasion of space and subjugation of aliens, if they leave them unquestioned and uncommented.

In science fiction time travel stories, the what-if question and the concept of improving the human condition are often coupled with the genre of alternate history (or alternative history, allohistory, etc.) when the journey goes into the past.¹⁴¹ In the movie *Crusade*, Dolf's interference in 1212 produces a different course of events, and that change of history leads to a significantly transformed world in the present, resulting in a second prominent plotline (see Chapter 3.7.4). In this sense, the text is also an alternative history. Yet, Dolf never intended to travel to the Middle Ages in the first place (film and videogame) or meddle with them (novel); thus, his activities in the past are *not* the exercise of looking at history and asking “what if”. Consequently, the idea of helping people improve their living conditions in that spacetime arises only after Dolf traveled there and abandoned the romantic image of marvelous castles and knights in shining armor (novel only). Depending, again, on how narrowly or broadly the genre is defined (or if defined as a genre at all), every time travel story in which the consequences of meddling with past events are briefly shown, mentioned or somehow else indicated could be an alternative history, even if it does not emphasize how those changes affect the future.

¹⁴¹ Cf. Stableford, Wolfe and Langford (2018) on “Alternative History”.

A time travel story that does employ the “what if” scenario is *Time Riders*, the first book of the series (2010). There, a scientist from the year 2066 named Kramer wants to change his present, which is deteriorating due to overpopulation and global warming. Hoping to make the future somewhat better, Kramer travels back in time to help Hitler win WWII, becomes his advisor, kills him, and builds a system of power according to his own plans. Eventually, power corrupts him and his noble ideas, he goes insane and detonates weapons of mass destruction, causing the following scenario:

In the distance the tall slab-like buildings of the Nazi-Manhattan she’s observed a short while ago [...] looked like the crumbling stubs of rotten teeth. Bare skeletons of iron sprang from collapsed ruins across the river. The sun hung low and heavy like a bloodshot eye peeking through scudding brown clouds that looked threatening and toxic. New York was utterly dead. An apocalyptic wasteland. Something dreadful had happened here. It happened decades ago from the look of the sparse and withered plant life that emerged here and there among the crumbling ruins.
‘My God, Foster... it’s ... it’s the end of the world,’ she said, hearing her own voice catch, falter and die in her throat.
The end of the world. (italics in the original, Scarrow 2010: 216-7)

In addition to being an alternative history, *Time Riders* is thus also an example of how time travel narratives that have a future setting often make use of dystopias. As the quote above demonstrates, the moment of revelation such as “it’s the end of the world” is followed by some sort of rebellion against the system - in a very general sense in all dystopian novels and in the case of children’s time travel stories more specifically against adults and their manipulations of time. In fact, in the entire *Time Riders* series, the teen protagonists Liam, Maddy, and Sal, as history-preserving agents, defy all those (adults) who want to alter the past. In the case of the first book, the team can ultimately restore the original timeline.¹⁴²

¹⁴² A teen time travel story in which the future is first a utopian society that then turns into a dystopia is *Erasing Time*. The twins Sheridan and Taylor are unknowingly and unpreparedly whisked away 400 years into the future by a machine named time strainer. At first, it seems like a lot of fun to the time travelers to be snatched from their comfortable home in 2000 and brought to the futuristic society of the domed city-state of Traventon, in which the language is so different that they can communicate only with the two people that studied early 2000ies English. It transpires, however, that they are in danger, because the government wants to wipe out their memory, as they have pulled the wrong people into the future. They also realize that the regime limits and examines everything the citizens do by means of a crystal tracking implant. If that was not enough troubles for the girls, they are also chased by an anti-government gang named Dakine. It is up to the twins and their translator Echo to stop the government

Another story that features time travel as the cause of and solution to humankind's misery is *Super T.I.M.E. Force*. Without explicitly stating why, the game suggests that the invention of time travel has plunged the world into chaos. It is the player's mission, as a member of a time-traveling military unit, to make the present, which is the post-apocalyptic future, a better place to live by destroying all enemies in different time periods. In fact, this game is first and foremost an action-packed shooter game with some plot holes but with a fascinating time travel twist in the gameplay mechanics, as we will see later. The game also bestows on its dystopian context some humor: For instance, in the laboratory of the inventor of time travel, aptly named Professor Repeatski, the blackboard is full of complicated formulas, resulting in the following equation: "Time Travel = Radical" (introductory movie). If we look closer at the professor's scribbling, the word "chaos" is put into a fraction as well, heralding what is about to come. Later, with the introduction of the post-apocalyptic world, the mathematical explanation of time travel has changed into "Time Travel = Don't" (intro).

3.6.2 Time travel and children's science fiction

I have stated before that science fiction and fiction for children and young adults share something very essential: power fantasies. While I view this as a potent argument for how children's time travel texts show empowering scenarios, it has also been argued that the two individual fields are not compatible. For instance, Mendlesohn argues that science fiction "points outward" (2009: 14), while children's and young adult fiction is predominantly concerned with interpersonal relationships, the inner life of a person, and character development. Thus, as a blend of two things, science fiction for children and young adults has intentions, inventions, and meanings that pull in two different directions: As fiction for children and young adults, it deals with social interactions, the relations between the self, social and cultural forces, ideologies, and other selves, in short, the relationship of the young person with herself and the world. As science fiction per se, the texts contain such elements as previously discussed: a sense of wonder

and rebel against the repressive political system for their own and society's wellbeing and freedom. For the differences between dystopia and utopia in CAYL, see Hintz and Ostry 2003.

and cognitive estrangement, inextricably tied to the wider context of the what-if question and its consequences. Similarly to Mendlesohn, Mike Cadden (2006) argues:

While science fiction tends to give us more or less complete characters reacting to a world or universe in dramatic flux, young adult literature gives us the constant in the form of the wide world and shows the dynamism in the developing character in response to that world. (qtd. in Sanders 2009: 448-9)

According to Cadden, scientific accuracy comes second to character development in CYAL. Mendlesohn furthermore claims that there is a growing tendency of science fiction for a younger audience to turn rather inward: “[It] closes down the universe for children, reducing sf to either a metaphor or to a means to resolve personal problems” (2009: 15). Further, she laments that such literature would use science fiction as scenery or an instrument to present what children’s and young adult science fiction seems to be about: the development of the young character. This is exactly what Mendlesohn refers to by saying “resolving personal problems”. According to her, the main focus of science fiction for children and young adults tends to be the growing child or teenager.¹⁴³

Clearly, Mendlesohn’s critical stance towards children’s science fiction texts does not coincide with her rather loose definition of genre/science fiction as containing *some* plot elements and specific tropes that are considered science fiction-like. Why should we set the bar higher for texts aimed at children than for those meant for a general audience? Furthermore, there is no such thing as bad or properly accomplished science fiction. Much like any ‘genre’, the individual realizations within that broad field will be different in terms of the density and quality of scientific information - also because they are pervaded by features of other genres. Moreover, my goal in this project is not to examine the scientific nature of children’s time travel texts. Rather than categorizing them according to this feature, I propose that the only significant parameter is the way time travel is presented: First, it has to be explained in a logically sound way, whether imbued with science or not, and, second, time travel has to be embedded in a coherent fictional world. Therefore, my expectations of this type of text

¹⁴³ Cf. Sanders 2009: 448.

are quite different from Mendelssohn's: Science fiction for children and young adults is *bound* to yield different results. In some works, scientific density is sacrificed for the sake of character development. Some of the texts are character-driven, while others have rather flat characters with no or little development.

The science fiction/mystery novel *When You Reach Me*, for instance, revolves around time travel and the science behind it (as well as its treatment in another children's novel, which is commonly known as intertextuality),¹⁴⁴ but the main focus is twelve-year-old Miranda's sensitive first-person account of the complexities of friendship and family as part of her growing up. Yet, other narratives highlight science and technology, while the coming-of-age principle fades into the background, as in Sandy Landsman's novel *The Gadget Factor* (1984). Here, references to technology in the early days of computing outweigh the development of thirteen-year-old wunderkind and college student Michael, who together with his roommate develops software in which they use time travel to stabilize the simulated society. In addition, I want to comment on what Cadden wrote on science fiction, inasmuch as it offers "more or less complete characters" (qtd. in Sanders 2009: 448). I would rather assert that all fiction offers incomplete characters, as suggested by cultural studies, in which identity is seen as a never finished process.¹⁴⁵

¹⁴⁴ Miranda is completely passionate about the book *A Wrinkle*, carries a tatty copy of it around, recites from it whenever appropriate, and constantly ponders over the question how meandering through time is possible. Despite her many rereadings, Miranda still struggles with some of the implications of time travel. With the help of Marcus, a time traveler, she realizes that in *A Wrinkle*, the three witches, the time traveling experts, promise Meg, Miranda's role model, to be back five minutes before they left. This is impossible, because they would see themselves arrive before they go. Marcus explains: "So the *garden* is where they appear when they get home at the end of the book. Remember? They land in the broccoli. So if they *had* gotten home five minutes before they left, like those ladies *promised* they would, then they would have seen themselves get back. Before they left" (italics in the original, Stead 2009: 50). Marcus goes on to further complicate matters by rationalizing time in general. In summary, he says that time is a non-linear construct consisting of moments similar to diamonds all around a ring, thus multiple versions of a person can co-exist at the same time. This idea challenges the theory of time travel as posited in the referenced *A Wrinkle*, in which a person can exist only in one place at a time.

¹⁴⁵ My notion of identity mainly draws on the "subject-of-language" approach, which was suggested by Paul du Gay, Jessica Evans, and Peter Redman (2000) as a response to the question of how identity can be conceptualized in the wake of the various theoretical debates that regard the subject as contingent and incomplete.

3.6.3 Time travel, science fiction and fantasy

Seemingly, if genre is conceptualized as a clearly demarcated field, it follows that science fiction is traversed by supernatural, mythical, and magical elements characteristic to another genre: fantasy. There seems to be a confluence between science and magic in many works taken to be children's science fiction. Mendlesohn, for instance, writes that most science fiction texts for a younger audience "when scrutinized turn out to be fantasy [...], or to focus on issues other than science, or social science, or in some other way to somehow *not quite feel* like science fiction" (italics in the original, 2004a: 284). Next to her previous argument, i.e. that children's science fiction is often not bound outward into the universe but inward into family life, home, and the character's inner world, the genre is also diluted by fantastic features. Consequently, Mendlesohn speculates whether 'real' or 'full' science fiction for young readers actually exists.¹⁴⁶

Again, I want to position myself against her rather normative stance that expects a certain genre to be just so. Yet, Nikolajeva is not the only one who argues along these lines: Similarly, Peter Nicholls and David Langford in their work on "Children's SF" (2017) in the third edition of *The Encyclopedia of Science Fiction* lament that, firstly, most science fiction works of distinction since the 1960s can be assigned to the genre of fantasy rather than to science fiction and, secondly, that 'hard' science fiction for children is scarce:

Much children's fantasy contains sf [science fiction] elements, and conversely much children's sf is written with a disregard for scientific accuracy, whether from hauteur or from ignorance, which effectively renders it fantasy.

But what exactly is 'hard' science fiction? Generally, there is no consensus as to a proper definition and demarcation of hard science fiction from other subgenres of science fiction, so David Samuelson: "Hard sf is the black hole around which the sf universe resolves, but whose identifying features are always in dispute" (2001: 494).

¹⁴⁶ See also the introduction in her book *The Inter-Galactic Playground: A Critical Study of Children's and Teens' Science Fiction* (2009).

According to Gary Westfahl, hard science fiction “displays an especially heightened concern for, and an especially heightened connection to, science” (2005: 187). It uses science as its backbone, rather than as an element or device. However, there is some scholarly hesitation to distinguish between hard science fiction and other kinds of science fiction:

Science fiction is simply fiction in which some element of speculation plays such an essential and integral role that it can't be removed without making the story collapse, and in which the author has made a reasonable effort to make the speculative element as plausible as possible. Anything that doesn't meet those requirements is not science fiction at all. (Schmidt qtd. in Cramer 2003: 186)¹⁴⁷

Schmidt makes a very compelling argument as to why a distinction between hard and soft science fiction makes no sense, which I very much agree with.

Concerning Nicholls's and Langford's other claim (as well as Mendlesohn's objections), it is indeed true that there is a tradition of science fiction and fantasy to borrow from each other and transgress their own genre 'boundaries', but it is nothing to find fault with. Magic as a key theme is common to many children's and young adult science fiction books and likewise, many fantasy novels aimed at children and young adults are informed by technology and science, particularly since the 1960ies, as the following examples illustrate: In Ursula K. Le Guin's *Earthsea* books (1968-2001), such as *A Wizard of Earthsea* (1968), a blend of fantasy and far-future science fiction, magic is natural to the inhabitants of most of Earthsea. The four-volume novel *The Book of the New Sun* (1980-1983) by Gene Wolfe chronicles the adventures of young Severian, a disgraced “Journeyman of the Seekers for Truth and Penitence”, a guild of torturers. He sets out into the world, meeting a range of fabulous characters, monsters, and magical beings to become the sole ruler of the planet Urth. The *Artemis Fowl* series mixes magic and science in a similar way: In the first book of the same name (2001), the twelve-year-old protagonist Artemis Fowl II exploits scientific procedures such as the “time-stop” for his own purposes (he wants to get ransom from “the People”). However, his endeavors would prove useless if it were not for the magical

¹⁴⁷ Kathryn Cramer is citing from an interview with Stanley Schmidt by Jayme L. Blaschke (cf. Blaschke 2000).

powers of the elves, dwarfs, and other magical beings surrounding him. Likewise, in the videogame *Chrono Trigger* (1995) the characters, with Crono leading the way, learn how to cast defensive and offensive spells on their enemies while hopping around in history to find means to prevent doomsday. Another very prominent example is *A Wrinkle*, which constitutes a clear blend of science fiction and fantasy. It features magical, supernatural, and even religious elements as expressed in the angelic Mrs. Whatsit, who was once a star sacrificing her celestial existence to fight evil and is now a centaur-like winged being, disguised as a human. At the same time, science and mathematics are used to clarify how the children Meg, her brother Charles Wallace, and her friend Calvin travel through time, namely by wrinkling time through a tesseract. Wrinkling time or “tessering”, as it is also called, is described as the fifth dimension, which facilitates a shortcut between two points.¹⁴⁸

While some characteristics are typical of science fiction (cognitive estrangement, the what-if question, etc.) and some are constitutive of fantasy (the magical, the supernatural, etc.), and although many texts are indeed comfortably labeled along these lines, we have seen that many stories are fusions of those two fields. Without going into depth as to why science fiction and fantasy mix, I believe that the most obvious reason - their basic similarity - is what sets them apart as well.¹⁴⁹ Suzanne Elizabeth Reid suggests that the “main motivation behind science fiction, and the source of its power and appeal, is escape from the strictures of everyday thinking, allowing the imagination to see beyond what we have been taught is real and possible” (1998: 199). I would argue that fantasy, too, deals with strange and wonderful fictional worlds that differ greatly from our native reality. However, where fantasy uses magic to provide explanations for the existence of its inhabitants, objects, and settings, science fiction draws on rational and scientific means to account for those things.

For a final argument, we can once more turn to Nikolajeva, who illustrates how science fiction, fantasy, and time travel blend. In her PhD thesis published as *The Magic Code. The Use of Magical Patterns in Fantasy for Children* (1988), she examines the genre of fantasy and its parameters. One chapter is devoted to a special type of fantastic fiction,

¹⁴⁸ More details on how traveling in time is elucidated in *A Wrinkle* is given in Chapter 3.7.3.

¹⁴⁹ For more arguments, see Mendlesohn 2004a and 2009.

one that employs time travel or the “time displacement motif” (8). “Time fantasy”, as she calls it, is a fantastic text that contains time travel and bans the mythical, supernatural or magical from the past, future or parallel world to denote only the journey there. In other words, time travel itself is achieved by magic, but since it is banned from the world the time travelers go to, there is enough room for the rational as well. This way, time travel “brings science fiction and fantasy closer to each other than any other motif” (Nikolajeva 1988: 64). This is where the components - science fiction, fantasy, time travel, *and* children’s and young adult fiction - become a harmonious whole.

Of course, there are time travel texts labeled as fantasy that can do without science. The best example is *HP Prisoner*, which, I would claim, does not contain science fiction elements, neither in the Muggle world nor in the wizarding world. And yet, time travel is not achieved by a spell, a twinkle in her eyes (as in *I Dream of Jeannie*, directed by Gene Nelson, Hal Cooper and Claudio Guzmán from 1965-70), or a supernatural force - techniques we would associate with the genre of fantasy - but by a time traveling *device*. The so-called “Time Turner” is an hourglass on a golden necklace under the ownership of the Ministry of Magic, and it is loaned to Hermione by Professor McGonagall due to her excellent school records. It looks like an ordinary timepiece (although it is embroidered and inscribed and, thus, it seems more special than an everyday hourglass) and is operated like a commonplace wind-up clock. Still, we are kept in the dark as to its exact mechanics.

Since we do not know how the time turner works - the turning of a small cogwheel attached to the clock does not suffice as an explanation for the functioning of such a small time machine - we conclude that it must be an enchanted object. In addition, it is very common in fantasy to assign magical powers to ordinary things, such as maps, cloaks, and clocks (e.g. Marauder’s Map, Invisibility Cloak, and the Time Turner). Above all, I would think, the type of world in which time travel appears guides our judgements. In a fantastic world such as *HP Prisoner*, we assume the time turner to be magical, because it is embedded in the realm of wizardry, *and* we do not receive any additional rational justifications for its existence and workings. Even if that was the case, time travel may exist as the only rational trope within a fantastic world or, as is the case with *A Wrinkle*, science fiction and fantasy blend within a realist setting of the

children's native reality. In a science fiction-imbued world, we consider time travel a scientific thing because of the technical information at the heart of the story. We thus see that it is such aspects as genre and the make-up of the fictional universe that are responsible for how we understand and judge time travel and expect it to work or behave.

3.7 The experience of time travel

From Chapter 2 of this thesis, we know that in accordance with the principle of minimal departure we build the fictional world as completely identical to our idea of reality unless the text dictates something else. Since the experience of backward time travel is, at least until now, not possible in our idea of reality, every fictional world where time travel is possible is strange per se and deviates from the world we know at least in one factor: time travel. This strange 'thing' creates a rupture within our idea of reality, and, therefore, it has to be logically embedded within the fictional universe and plausibly mediated. Authors, filmmakers, and videogame designers of time travel fiction draw on various concepts, means, and techniques to make it reality for young readers, viewers, and players.

Since the presence of time travel in the fictional universe is multifaceted, and to do justice to the generically flexible nature of time travel, I will first look at what science fiction theory (Suvin) has to say about the role of time travel within the fictional universe and then, to refine these considerations, I will turn to fantasy (Mendlesohn). Mendlesohn's taxonomy, which is based on the relationship of the protagonist with the fantastic world, will serve as a framework for exploring how time travel enters or exists in the protagonist's world. The four categories can be effectively combined with Possible Worlds Theory and, thus, with the experience of fictional worlds, as the following analytical discussion of time travel texts will show. The textual examples will come from all three media, which also allows us to draw conclusions about the specificity of each.¹⁵⁰

¹⁵⁰ All narratives that are discussed in the main body of the text are CYAF. In some footnotes, however, I will also cross-refer to narratives intended for an adult audience, because the two fields are quite similar in their realizations of time travel, for example, as a film played backwards (e.g. *HP Prisoner* and *TTM*).

According to science fiction theory and speaking in Suvin's terms, time travel acts as a novum, as some sort of counter-intuitive idea that is made cognitively valid and scientifically rationalized by narrative mechanisms. As the novum und cognitive estrangement are twinned concepts, a science fiction world with time travel is somewhat different from the reader's native reality and oftentimes, especially in what is considered hard science fiction, it provides bizarre futuristic settings. Yet, these worlds make sense and time travel does not strike us as implausible. This has to do with the nature of the fictional actual world: From the very start, it is different from the reader's native reality. For a more specific look, I would like to return to the very basics of the genre and consider Suvin's ideas on cognitive estrangement: "Science fiction is a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework, alternative to the author's environment" (1979: 7-8). The key concept here is the dialectic between estrangement and cognition. It guarantees that the reader, viewer or player of the text is not only astounded at the new actual reality, accomplished by the presence of the novum, but also enlightened with a *knowledge* of that world. For that, the text extrapolates existing sciences, supplies actual scientific facts or even invents a new credible theory.

Moving to fantastic time travel texts, I now want to consider Mendlesohn's assertions. In "Taxonomies" (n.d.), she argues that while science fiction is structured as to "the major trope by which the novum enters the text, and this is equally true for space opera (the wonder of the wide open spaces) as for cyberpunk (the wonder of the wide open spaces of cyberspace)" (2), a similar structure for the realm of fantasy does not exist.¹⁵¹ As such a classification was missing for the domain of fantasy, she devised a taxonomy (2008) which contains the following four categories: intrusion fantasy, portal-quest fantasy, liminal fantasy, and immersive fantasy. I will start with the latter, because it most resembles the science fiction treatment of time travel.

¹⁵¹ In fact, before Mendlesohn, other scholars such as Tzvetan Todorov (1970) or Helmut Müller (1979) defined and categorized fantastic literature (cf. Tomkowiak 2017: 174-5).

3.7.1 Immersive fantasy, time travel, and possible worlds

Mendlesohn's notion of immersive fantasy resembles a science fiction world insofar as it presents the weird and the wonderful from the beginning. However, it does not slip into an explanatory mode. Here, estrangement happens in an irrational, magical way. More specifically, this means that the central character takes for granted all the fantastic elements in her world. We, as readers, viewers, and players, "sit on the protagonist's shoulder and [...] have access to his eyes and ears" (Mendlesohn 2008: xx). We do not enter the fantastic world, rather "we are assumed to be of it" (ibid.). In the realm of time travel stories, we find this idea very distinctively in magical accounts (e.g. *Tom's Midnight Garden*), in stories that contain features from both fantasy and science fiction (e.g. *A Wrinkle in Time* or *Chrono Trigger*), or those science fiction-labeled renderings of time travel that can do without much explaining.

An illustration of the latter is *Transient*. The setting is New York City in the year 2074, in which the dictator, a queen, bases her almighty power on a system of terror and oppression and, most effectively, on the threat to kill people by means of time travel, which is called portaling. The portal is a gateway to a black hole in which the queen disposes of dissidents, rebels, and freedom fighters. "Sitting on the shoulder" of the protagonist Roxy, the reader soon learns that the greatly feared portal is an inherent feature of this world. Although it is both 'normal' and, paradoxically, deterring, since so many people have been killed in it, Roxy does not know the workings and the function of the portal, because everything is kept top-secret. Bit by bit, Roxy/the reader is given pieces of information about how the portal is connected with the protagonist's imminent journey through time, for example, through a first encounter with the portal itself, explicated through first-person mode: "It was impossible brightness, a defeating and oppressive scream of power that struck terror into every mind in the room. I turned away, and choked back a sob when they pushed him [her father] in" (Parsons 2015: 10).

Another way to feed Roxy's/the reader's perception of the actual world (and the one to come) is by means of dreams about her supposedly killed mother, such as: "Swirling madness. Uncalculated, unmeasured darkness. Objects bending, distorting, falling forever. My mother - falling. Always falling, never fallen" (59) and "the skin of her chest

was seared like a brand. Why was she branded? Why the mark?” (60). Another way is through a conversation with her co-time-traveling crush and renegade Levi, who was thrown into the portal after Roxy and, nevertheless, has developed a better understanding of time travel than she. This allows him to explicate the matter to the girl: “The portal has a wormhole” (134). Clearly, this portrayal can be critiqued from the perspective of gender, inasmuch as the understanding of science and time travel is reserved for the supposedly technophile male gender, which is the more interesting since the protagonist is a girl, though one whose adventure is closely tied to a romance.

Videogames with time travel constitute another example of estranging but not explanatory texts. Many games start right in the game world, and they, too, do not elaborate on the strangeness of their worlds. In *Chrono Trigger*, time travel heavily affects what happens on the level of both story and gameplay, but nowhere and ‘nowhen’ is it explained in any detail. Instead, we “sit on Crono’s shoulder” and explore time travel through his eyes and ears. For instance, when Crono follows Marle after she is drawn into the time portal, we find ourselves having slipped into the body of Crono. By means of a point-of-view shot, we actually experience the trans-temporal trip first-hand by sailing through a steady flow of undulating patterns, as depicted by Illustration 7 (level 1, “The Millennial Fair”).¹⁵²

¹⁵² Clearly, a screenshot of a game/film can neither demonstrate the scene’s acoustics, i.e. the non-diegetic and diegetic noises, speech, and music, nor the scene as a whole, but only a single vital moment. Thus, next to discussing the filmic techniques that are used to mediate the visuals in a freeze image, which are mise-en-scène including “setting, lighting, costume, and the behavior of the figures” (Bordwell and Thompson 2003: 176), camera position, camera angle, and frame size, I will also give descriptions of the audio and, of course, embed the still into a narrative context and include relevant plot details. The terms I use to describe filmic techniques in this thesis (e.g. “take”, “medium long shot”, “bird’s eye view”, “over the shoulder shot”, “wipe”, etc.) are taken from *Film Glossary* (n.d.), which is an online film glossary provided by Texas Tech University.

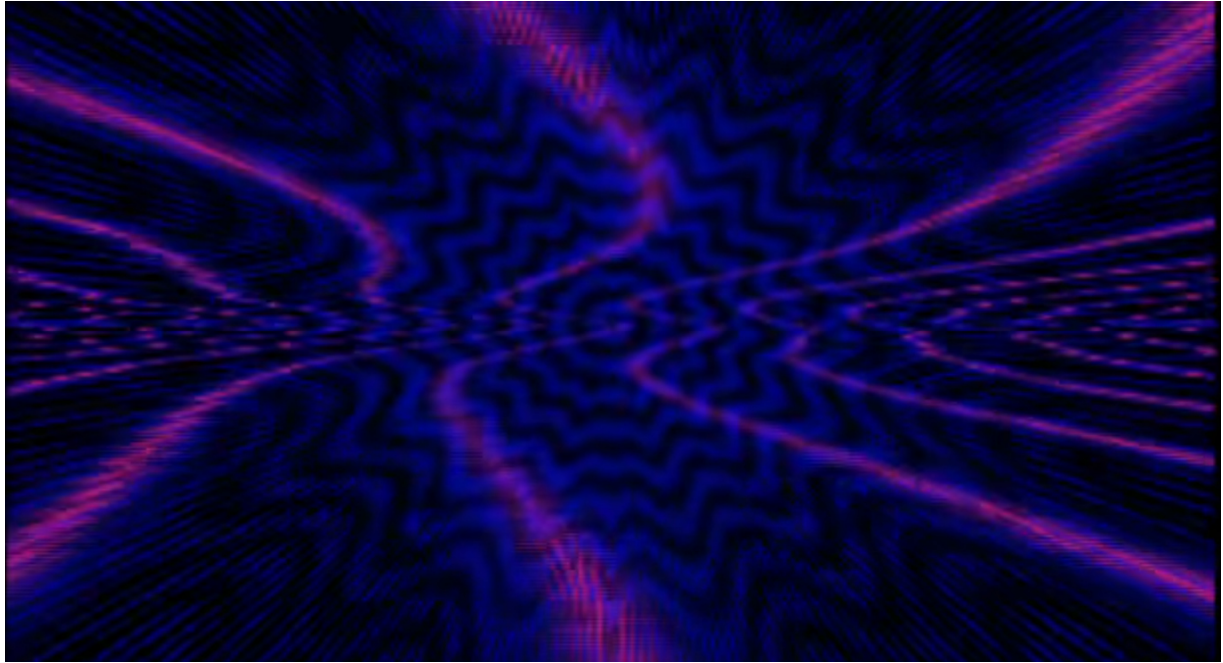


Illustration 3: Time travel through Crono's eyes (level 1)

Acoustically, this experience is accompanied by non-diegetic music, the game's main theme, which is purely instrumental and can be described as dynamic and jaunty. Of course, the player, as Crono, should not be able to hear it, since it is not contained in the fictional world. And yet, it is as an effective technique to trigger recentering, because music evokes emotions and, thus, shapes the way in which time travel is perceived - as an exciting and cool adventure. Additionally, before the actual journey, the player/Crono could hear diegetic sounds, a clunking noise and a high-pitched sound, which, evidently, were produced by the telepod when conjuring the time portal. These sounds create an atmosphere of departure in this specific context, because they denote how the telepod's energy field charges, releases power and eventually catapults Crono on his way. More importantly, however, those minor albeit essential details about the fictional world prompt the player to anchor her cognitive center just there.

Real-life sounds that trigger recentering are also found in other time travel scenes in *Chrono Trigger*, which offers several modes of trans-temporal dislocation. When traveling by a machine named Epoch, the player first boards the machine, decides 'when' to go to by setting the course for an era on the dial, such as "1999 AD Apocalypse", "2300 AD Future", or "End of Time", which is visually furnished with the infinity symbol " ∞ ", the machine speeds up and eventually vanishes into a flash of light.

After a cut, it reappears, this time riding on a yellow lava flow until it disappears again and re-emerges on a map, i.e. a new spacetime. During the journey, the player watches from a bird's eye perspective how her own self, Crono, the ginger-haired boy in the front of the vessel, and the other travelers, Marle and Ayla, visible through a glass cockpit, converse. Marle, the orange-haired girl, shouts: "Eeeeeek!", countered by Ayla, the blond girl: "It great! It fast!!!", as shown in Illustration 4 (level 19, "Break the Seal!").



Illustration 4: Traveling by a machine in *Chrono Trigger* (level 19)

Although, through the avatar, the player is situated in the cockpit partaking in the ride through time, she is spatially kept at a distance. In this long shot, the scenery and not the protagonist is foregrounded in the frame. It takes a much greater effort on part of the player to imaginatively place herself inside the vessel and, hence, inside the experience. And yet, emotional recentering is encouraged, exactly because of this specific frame. The player's engagement is guided by the game itself, i.e. the way Crono and the other characters are programmed to react to time travel. A combination of verbal information (the girls' assertions provided as scripted dialogue at the top) and visual information (the moving images) allows us to interpret the characters' perceptions: Marle feels rather unsettled (her exclamation "Eeeeeek!" is accompanied by a persistent turning of her head), while Ayla is excited (she jumps up and down, throwing her left arm aloft). Crono, with both of his arms up in the air, seems to be excited about the journey as well.

In view of how the mute protagonist Crono is controlled, his emotional state is likely to be adopted by the player, but she may as well share feelings with any of the other two characters. On the acoustic level, this scene is built with diegetic sounds that we usually associate with other sorts of rides, e.g. a car drive or a flight by aircraft. The player, and the characters, first hear an engine accelerating and, during the ride, the blowing of wind (as if in a convertible car), while the game's non-diegetic music stops for the time being. This makes the entire experience of time travel very realistic because, first, machine sounds are what we would expect of a machine-driven voyage and, second, the player can now focus on the action in the virtual world, because the monotonous music, otherwise running on an infinite loop throughout the game, is halted.¹⁵³

Another example of Mendlesohn's immersive fantasy is the game version of one of the two main stories, *Kruistocht*, which opens with a non-interactive time travel scene: As observers, we find ourselves to have taken position behind Jenne, Dolf's girlfriend-to-be, who is in a forest witnessing something strange. The camera angle used here is an over-the-shoulder shot, which allows us to perceive the events from Jenne's perspective, although not directly through her eyes. Rather, it directs our attention at what she is looking at. A light fireball appears out of nowhere, flares up to finally dissolve and uncover a person, who is the time traveler Dolf, as shown in Illustration 5 (level 1, "Gestrand").

¹⁵³ At some other points of the game, the player can also enjoy the journey from the inside of Epoch, which looks like a cockpit.



Illustration 5: Time travel as immersive fantasy in *Kruistocht* (level 1)

This non-playable scene, which can thus be classified as filmic, shows that the audio-visual medium is well-suited to encourage rapid recentering and immersive engagement. Particularly through the employment of this specific camera angle, the player is prompted to experience this peculiar event from a safe distance though together with someone else (Jenne), which makes it appear less strange.

But how can the player construe this event as an actual journey in time and, in the next combat scene, understand her own actions as Jenne, who has to shield the time traveler Dolf against a number of crooks with her slingshot, while he is passed out on the ground, completely helpless and vulnerable? Like many other games based on movies or books, *Kruistocht* is heavily modeled on the film. It is clearly expected of the player to know the forerunner text and bring knowledge, attitudes, and emotions to the game. This makes a significant difference for all aspects of recentering that do not relate to gameplay (spatio-temporal, narrative, and emotional recentering).

Nevertheless, *Kruistocht* offers a way to reactivate the player's schemata or familiarize the clueless player with the game world. Before the first level, at the very beginning of

the game (as part of the paratext),¹⁵⁴ the player can navigate through the menu and watch the prologue, which is an introductory movie consisting of scenes from the movie *Crusade*. In fact, many videogames provide a context and outline for the upcoming fictional universe and thus bring exposition to the player. Here, the menu is designed to look like the chronicle of the children's crusade and behave like an actual book. The turning of the pages simulates the idea of delving deeper and deeper into this historical account. This way, recentering is triggered and the player can familiarize herself with the fictional world of 1212 by 'reading up'. This example of a book in a game demonstrates how multimodality can be interpreted: as the presence of a multimodal text (illustrated book) in an audio-visual-interactive medium.¹⁵⁵

3.7.2 Liminal fantasy, time travel, and possible worlds

In other cases, time travel - also being part of the protagonist's reality - is treated differently: The film *Crusade* does not reveal any information as to the possibility and the logic of time travel. This relates to the fact that the protagonist Dolf not only takes time travel for granted but also actually knows how it works. Time travel is not intrusive and therefore does not need any explanation. How does the film present this as plausible? Dolf's mother is some sort of time travel scientist or quantum physicist. The teenager knows his way around his mother's laboratory, and he can operate the time machine with the greatest of ease. It is only in the heat of the moment that he confuses his mother's password, 15-07-1212, with the target date, which sends him back into the wrong time period. Dolf does not realize his mix-up, but the viewer is aware of it, not least because of the close-ups of the wrong numbers on the computer monitors. This discrepancy between the character's and the audience's knowledge, which is generally known as dramatic irony, makes the time travel scene all the more gripping.¹⁵⁶

¹⁵⁴ The paratext is not the text proper, but additional material that frames or structures the main text, e.g. book covers, loading screens in videogames or the closing credits of a movie (see Genette 1997).

¹⁵⁵ This phenomenon can also be referred to as "intermediality" or, more narrowly, "intermedial reference" (cf. Rajewsky 2002: 12-3 and 2005: 50ff).

¹⁵⁶ Other than the display board of a computer or time machine revealing where or when the journey goes to, visual indicators of time and time travel are often clocks, photos, newspapers, advertisements, books, etc. They are useful in showing the time traveler's impact on the past or the future: for example, in the movie *Back to the Future*, one by one Marty's siblings fade from the family photograph due to his

This kind of story works along the rules of what Mendlesohn considers a liminal fantasy, the rarest of the four categories. It is differentiated from immersive fantasy insofar as the setting is a fictional actual world that very much resembles reality but contains strange and fantastic elements, such as flying pigs, a unicorn on a lawn (Mendlesohn's example), or time travel. Contrary to what we might expect, the characters are neither disconcerted nor excited by these elements, because they accept them as a normal part of life. A rupture happens only when there are some disturbances, inconsistencies or incidents in this world. Examples include the unicorn appearing on the lawn not on a Monday but on a Tuesday (Mendlesohn's example) or, in Dolf's case, when he does not travel into the immediate past as planned but instead to the Middle Ages. Only then and there does Dolf panic, understandably enough, because he has missed his supposedly only chance to travel back into the twenty-first century.

Without giving away too much about this specific scene, which will be analyzed in detail in Chapter 5.1.1, I want to briefly consider how time travel as an ordinary component of Dolf's native world is introduced to the viewer, who, by contrast, does not regard time travel as a fixed and thus normal element or even actual device in her native reality. Nevertheless, the viewer, much like the reader and the player, is likely to have a schema of time travel from other fictional accounts or maybe even astrophysics. When Dolf enters his mom's laboratory with his own password, he slowly approaches the time machine with a sad gaze lingering at the apparatus. Plot-wise, this part of the scene explains the protagonist's awkward situation of being neglected by his mother because of her job, but it serves another purpose as well. In regard to world-building, a number of narrative strategies are employed to ensure that the viewer integrates the following basic information: time travel is normal. The most effective technique in this is the so-called follow shot, i.e. a shot that smoothly tracks the character's movements,

meddling with the past. Starting with the disappearance of his brother's head (~00:53:56 min.), Marty grasps how horrifying the consequences of his actions are. Yet, the photo will also indicate whether his rectifications have been effective. Often, time travel is also suggested by means of a changed setting, as in the game *Super T.I.M.E. Force*, in which a street view of an ordinary American city of the year 1987 first reveals a line of houses and shops, cars passing by, and a cat meowing serenely on the street. Then, post-apocalypse, the same street is shown with the same yet dilapidated houses, bombed buildings, looted shops, and a robot army patrolling the streets (intro).

thereby creating a close connection to the character by prompting the audience to follow him not only spatiotemporally but also emotionally.

This type of shot is not achieved by means of a zoom but a tracking device (e.g. a steadicam). Thus, the viewer can tag along behind Dolf through the laboratory and take in all the things he perceives, such as a friendly and warm “Hi, Dolf” (00:03:53 min.), suggesting that he is a recurring guest; the massive, though softly beating time machine, nestled in an almost idyllic setting; and, additionally, Dolf’s reactions to all these details of his environment. Since this shot type only captures him from behind, two medium close-ups of his face are interspersed to depict his state of mind: familiarity with the time machine and frustration at the existence of time travel (and a lost soccer game). The harmonious and pleasant piece of non-diegetic music, however, also contributes to establishing a homely and pleasant atmosphere and thus guides the viewer into thinking of time travel as existing effortlessly within this world. This part of the scene is already very effective, and the shots that follow, showing a conversation with his mother about technical details and Dolf operating the machine, further accentuate how time travel is absolutely normal for Dolf.

3.7.3 Intrusive fantasy, time travel, and possible worlds

In another category, intrusive fantasy, the fantastic enters the protagonist’s native reality and brings chaos. In the case of time travel stories, the narrative starts with an actual world that resembles that of the reader, viewer or player. Time travel appears as an innovative idea, event, or device, if it materializes as a machine, and is experienced as some kind of disturbance in the protagonist’s native reality. The prospective time traveler feels attracted to this astounding and strange thing, and follows its call; she might first feel horrified or anxious, but after some deliberation, the right impetus, or encouragement by others, the time traveler decides to venture into the unknown. In *A Wrinkle in Time*, Meg Murry, a good-hearted though awkward and troublesome fourteen-year-old girl, is stressed because no one seems to like her. What is more, which puts her into a very unusual situation, her father has mysteriously disappeared and her brother, Charles Wallace, only speaks to his family. One night, when Meg cannot sleep during a thunderstorm, the weird Mrs. Whatsit, in truth a supernatural being, appears and carries with her the knowledge of time travel (and the

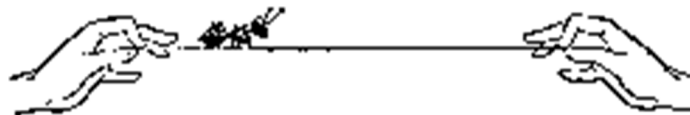
whereabouts of her absent father). Through baffled by this odd disturbance and shaken with the news, Meg decides to embark on a journey through time, catapulting her life onto a different track.

Time travel as intrusive fantasy is likely to make use of detailed and extensive description. All the explanations delivered to Meg are clearly also targeted at the reader, who has to integrate the novum into her image of the fictional world and, in this way, restore order to chaos. “Info-dump” is usually the name given to the insertion of such chunks of technical details in (hard) science fiction,¹⁵⁷ but this strategy is also employed in *A Wrinkle*. Meg is bombarded with information by the bringer of chaos herself, who lectures her and her travel companions, Charles Wallace and her friend Calvin, on how wrinkling time, or “tessering”, facilitates a shortcut between two points:

Well, the fifth dimension’s a tesseract. You add that to the other four dimensions and you can travel through space without having to go the long way around. In other words, to put it into Euclid, or old-fashioned plane geometry, a straight line is not the shortest distance between two points. (L’Engle 2007: 88)

With respect to the age of the intended audience, time travel is further illuminated by means of words *and* pictures, as demonstrated by Illustration 6 (copied from my issue of the book, pages 85-6).¹⁵⁸

“You see,” Mrs Whatsit said, “if a very small insect were to move from the section of skirt in Mrs Who’s right hand to that in her left, it would be quite a long walk for him if he had to walk straight across.”



Swiftly Mrs Who brought her hands, still holding the skirt together.

¹⁵⁷ Cf. Mendlesohn 2003: 5.

¹⁵⁸ Another example of how time travel can be explained by simple comparisons to everyday objects is *Erasing Time*. It is explained to the sisters that the time strainer works like a freezer: It preserves fruits and vegetables for a long period of time, but when an item is removed, it is still ‘fresh’, i.e. “preserved, just as it had been when you put it in” (28), and yet, it cannot be returned to its harvest. Thus, Sheridan and Taylor cannot be transported back to their “time period” (ibid.) and are stuck in the year 2447.

“Now you see,” Mrs Whatsit said, “he would *be* there, without that long trip. That is how we travel.”



Charles Wallace accepted the explanation serenely. (*italics in the original*)

Illustration 6: Wrinkling in time (L'Engle 2007: 85-6)

In view of how discourses of power permeate children's texts, it is interesting to note that the child characters are taught about time travel by an *adult*. Here, this person transforms from a crude intruder into a source of wisdom, whose function is to correct the worldview of the children.

In immersive fantasy, the reader is constantly engaged with the protagonist's view, which can be a deeply bonding experience (but can also create an emotional rupture between reader and protagonist, if, for instance, the reader is irritated by the ignorance of the character). *A Wrinkle* is told by a third-person narrator, who hovers over Meg's head most of the time. Thus, when the children tesser for the first time, the experience is filtered through Meg's eyes:

It was not as simple as darkness or absence of light. Darkness has a tangible quality, it can be moved through and felt, in darkness you can bark your shins; the world of things still exists around you. She was lost in a horrifying void. (L'Engle 2007: 65)¹⁵⁹

¹⁵⁹ The idea of a being lost in a void is found in many other time travel texts. In the game *The Legend of Zelda: Majora's Mask*, for example, the character Link falls through a greyish spiral-shaped tunnel, in which each component of the spiral is a hollow rotating compass, revealing the completely white surrounding. This scene, which can be triggered by the player whenever she plays the Song of Time, is a single long take, in which the virtual camera waits until Link falls into the picture and then tracks him through the tunnel, which eventually disperses, and Link is absorbed by the white space. Here, the feeling of uneasiness in the player is mainly achieved through the visuals.

Here, the use of the pronoun “you” addresses the reader and invites her to be part of the experience. Moreover, we are prompted to empathize with Meg, not least because we all know what it feels like if we “bark our shins”, hit our head at the door, or topple over an obstacle in the darkness of the night.

Regarding the choice of lexis associated with time travel, the noun *darkness* occurs as a prime descriptor. Although time travel is described as not feeling like darkness, the repetitive use of the word triggers exactly this association. As a very versatile word, darkness contains an abundance of meanings: dark as in gloomy, secret, bleak, and even sinister. This idea adds to the experience of uncertainty also the dimension of fear and powerlessness. However, it can also herald a new start and something fresh, as when the lights go out and then on again. In this sense, it can even signify hope.

In fact, there is also a positive conceptualization of time travel in *A Wrinkle*. Darkness and emptiness are followed by a pleasant and soothing feeling of “being in the ocean, out in the ocean beyond this rising and falling of the breakers, lying on the moving water, pulsing gently with the swells, and feeling the gentle inexorable tug of the moon” (L’Engle 2007: 65-6). In this linguistic construction, the repetition of the words “ocean” and “gentle/gently” is the key to establishing time travel as a refreshing little rest on an air mattress swaying to the subtle movements of the calm sea.¹⁶⁰

In *HP Prisoner*, more specifically in the scene “hospital wing”, Harry is puzzled at the sight of the time traveling device and its appearance is an actual intrusion into his reality. Although time turners exist as a fixed component in the magical world of Hogwarts, they are known to and used by only a few such as Hermione, who works the device with the greatest of ease. The reader is definitely as surprised as Harry, even though Hermione’s time traveling activities were very subtly indicated throughout the plot when the witch suddenly appeared on several occasions, when there was no

¹⁶⁰ In the movie from 2003, this scene (00:29:22-00:31:10 min.) is realized by a sequence of various shot types (close-ups varying in size, bird’s eye shots and long shots). In summary, these show Meg and her crew floating on blue-shaded and later luminous colorful waves against the backdrop of a black mass. Contrary to the book, the kids are first astonished and curious to observe this magnificent event conveniently on their backs, but then their faces become distorted with pain, very conspicuously in close-ups and supported acoustically by diegetic proclamations such as “Ahaa” and “Ugh”. Clearly, this journey is no smooth sailing.

sign of her beforehand. The reader, viewer or player has to integrate the existence of the trans-temporal apparatus and, consequently, the idea of time travel, as an additional factor into her conceptualization of the fictional universe.

We see that world-building is a process that unfolds over the entire text and is not restricted to the beginning or the protagonist's transition from one world into the next. Furthermore, much like in *A Wrinkle*, Harry's image of reality (of the magical world) is disturbed by an adult, Albus Dumbledore, who suggests time traveling in the first place (see Chapter 5.1.2.2). When Harry learns about the existence of time travel, the reader, viewer or player can comfortably learn along with him. The filling-in process is achieved mainly through the visual presence of the hourglass and a lecture by Hermione. Regarding the logics of time travel, there is no time to explain the matter to Harry before their departure; only after their journey does the witch enlighten Harry; this is handled differently in the game, where Hermione fills Harry in beforehand.¹⁶¹ In view of how explanation processes affect power relations and power discourses, I will elaborate on this in Chapter 5.2.2.

Concerning the description of the time turner's appearance, my elucidations in Chapter 3.6.3 were primarily based on the film, which, generally, is likely to be most revealing in this regard, but in this case a close-up of the hourglass is also provided. Interestingly, the videogame, as an audio-visual text, does not feature the miniature time machine at all, and the novel contains only little information on its physical shape ("a tiny, sparkling, hour-glass hanging from [a very long, very fine gold chain]", 288). This relates to the genre conventions of fantasy inasmuch as time travel does not have to be rationalized. Clearly, however, this does not mean that time travel cannot be experienced.

In both the novel and the film *HP Prisoner*, time travel is realized as a film played backwards. Following the tradition of speaking of a film as an imaginative movement through time, time travel to the past is indeed often compared to things that can be

¹⁶¹ Hermione's elucidations are part of a cut-scene that unfolds at the end of level 9. In the novel, this occurs from page 289-90 and in the movie from 01:43:28 min. to 01:43:39 min.

spooled back.¹⁶² This is because, so I assume, the rewinding of a music tape, video cassette, DVD, etc. - together with setting our clocks back in fall and flying opposite the Earth's rotation - is the closest we can come to actually traveling to a point in the past. In *HP Prisoner*, we find this idea realized as follows: "Harry had the sensation that he was flying, very fast, *backwards*. A blur of colours and shapes rushed *past* him" (288; emphasis added). Here, the non-diegetic narrator gives an account of how Harry, the focalizer, experiences time travel. The linguistic markers, the words *backwards* and *past*, not only accentuate the direction of the journey, but they also tell us what time travel is conceptualized as. The word *past* thereby takes a special role, as its usage is very versatile: Here as an adverb, it functions as an indicator of movement; but if we think of it as a noun, it refers to the destination of the journey. Furthermore, it can also be understood as in "The journey is soon past", which would be desirable, considering how time travel is further described: "His ears were pounding. He tried to yell but couldn't hear his own voice - " (ibid.).

This rather unpleasant detail does not manifest in the movie version, for example, by showing Harry holding his ears. Furthermore, Harry does not fly; rather, he stays in his place, looks around and ogles this spectacle, while Hermione is looking at the time turner. Harry sees all the things that happened in the last three hours, including his

¹⁶² Cf. Seeßlen and Jung 2003: 648. The idea of time travel as a film played backwards is also frequently used in stories intended for an adult audience. In "A Sound of Thunder", for instance, suns and moons on alternate turns mark the passing of the days, months and even millions of years. The prompt succession of cosmic bodies can also be found in journeys forward in time as in *TTM*. The Time Traveller gives the following account of his journey into the distant future, which dates A.D. 802,701: "As I put on pace, night followed day like the flapping of a black wing. [...] I saw the sun hopping swiftly across the sky, leaping it every minute, and every minute marking a day" (28). A meta-referential treatment of time travel as a film played backwards is present in Kurt Vonnegut's novel *Slaughterhouse-Five, or The Children's Crusade: A Duty-Dance with Death* (1969). While waiting for an event that will happen in an hour, another abduction by the extraterrestrial Tralfamadorians, the protagonist Billy Pilgrim is watching a movie about the Second World War, which he himself lived through, and in doing so, he becomes "unstuck in time" (23). In traveling back in time, Billy sees the movie and all its warfare action backwards. In his mind, however, the spooling back of events does not stop at the end or, more aptly speaking, at the beginning of the movie; rather, he resumes the movie in his head and imagines how American fliers turn in their uniforms, become high school kids again, how Hitler turns into a baby, and "all humanity, without exception, conspire [...] biologically to produce two perfect people named Adam and Eve" (75). The disillusioned, ill, and weak protagonist invents a new history for himself, one full of purity and innocence, this way trying to come to terms with the horrid experiences of the war. While throughout the story Bill is presented as someone who always stumbles into things, he is now the one who directs, as expressed in the idea of directing a movie or directing action.

own past version, being spooled back in a dizzying blur. In the movie still provided in Illustration 7 (01:43:28 min.), Hermione and Harry are in the center of the picture and almost conceal their own versions of the recent past, which are transparent, resembling two ghosts.

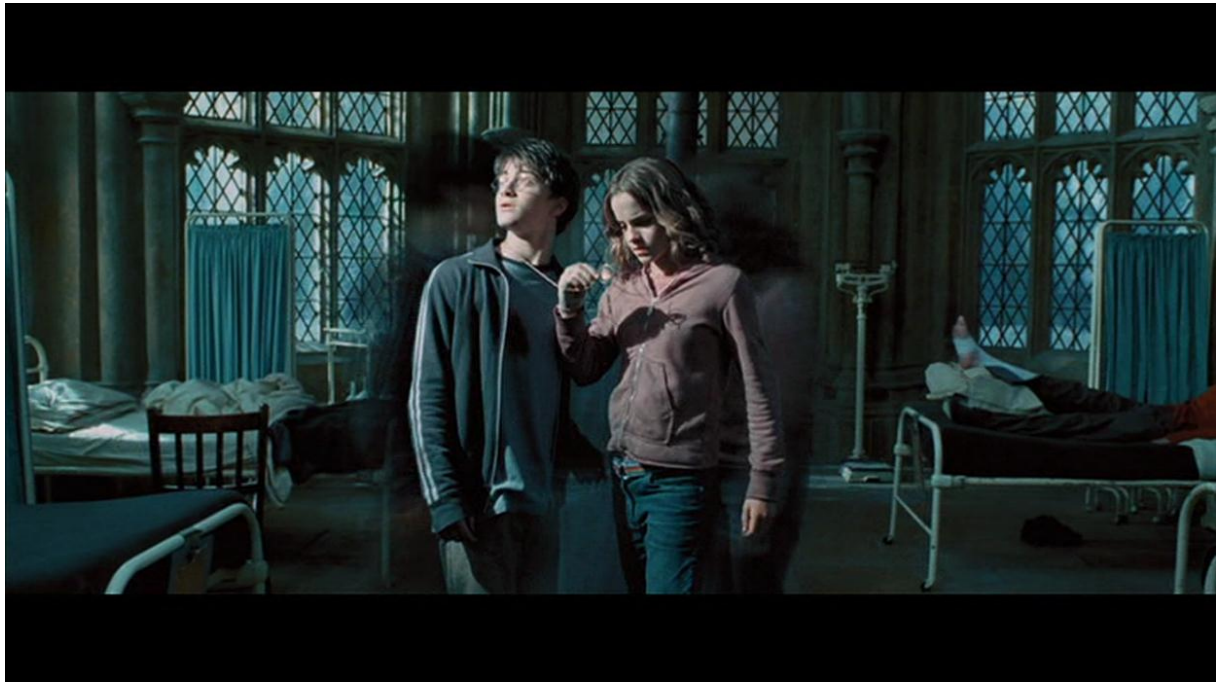


Illustration 7: Time travel in *HP Prisoner* (01:43:28 min.)

On the narrative level, the medium-long (knee) shot gives us a broad enough picture of the entire scene, in which we see the events wound back (including the ‘un-setting’ of the sun outside, indicating the passing of the hours), while at the same time, the camera is close enough to establish Harry as the one who observes and *feels*.

To be sure, the possibilities offered by the film constrain the exposition of the inner world of the character during the trans-temporal trip. While the novel as a verbal medium can expose much of Harry’s emotions, feelings and thoughts, the film can show what comes to the surface by means of facial expressions, body movements, utterances, or, embedded in a narrative context, through a voice-over. With Harry, we have to make do with his physical expressivity. Telling from Harry’s open mouth, his head hurrying after people’s sudden and rapid movements, and the blank look on his face, we can infer that Harry is flabbergasted and confused. This stands in clear contrast to Hermione, who is concentrated, undisturbed, and unfazed by anything happening around her. Her static state during the trip suggests that Hermione is

already acquainted with time travel. It now transpires that she has been on several such journeys.

In accordance to their film being rewound, Hermione's time turner starts spinning, accompanied by a cacophonous piece of music in the background. When the device eventually picks up speed, a quickening ticking sound can be heard as well. It is quite likely that this sound is caused by the time turner and that Harry and Hermione can make it out as well. The clicking noise or, rather, the fact that the turning accelerates is interesting insofar as it alludes to the time discrepancy experienced by the time travelers: It only takes seconds to transcend a time span of a few hours. It also adds to time travel as an experience a specific emotion: suspense. While for Harry suspense is experienced as unpleasant, because time is really ticking away for him and Sirius Black, the viewer might also feel excited and eager to know what solution Harry and Hermione will come up with. The acoustic composition of this scene, which encompasses both the diegetic and non-diegetic level, not only creates a convincing atmosphere but also gives us valuable clues regarding Harry's emotional state and the situation the two time travelers find themselves in. Now every second counts.

Moreover, before the actual journey, the tower bells ring twelve, heralding time travel. Without guiding the viewer's attention directly at time travel, the film subtly embeds it into the fictional world by placing an acoustic signal, which is clearly another advantage of the audio-visual medium over the novel. The chiming of the clock can be assigned to the diegetic level, because Dumbledore tells Hermione: "And you would, I feel, do well to return before *this last chime*. If not... well, the consequences are too ghastly to discuss" (~01:41:34 min.).¹⁶³ Later, immediately after Harry and Hermione arrive in the past, a steadicam follows the two children leaving the hospital wing, as if chasing after them. When they take a left, the camera goes straight through the inner workings of the bell clock to finally arrive outside to catch the children again on the bridge. Here, the clock is present not only acoustically but also visually, and the phrase "to travel *through* time" is no longer just figurative but becomes real for the audience, too, as the

¹⁶³ Moreover, when Dumbledore lamented that no one would listen to the young wizards telling the truth because they were children, he changed the topic to talk about such a mysterious thing as time exactly *after* the midnight bell struck its first chime.

camera leads us right *through* the clock. What else can represent time better than an actual clock?¹⁶⁴

In the game, time travel intrudes upon Harry's world, even though it only exists as an idea, i.e. it is neither shown nor heard, nor can it be played with. The act of time traveling itself is indicated through a simple cut between two scenes. The scene before the journey ends with a black fade-out, i.e. the picture disappears gradually into a dark screen. The upper part of the tower, which the camera has slowly closed in on, vanishes into a black mass. The next scene (level 10) begins with an establishing shot. The frame is broad enough to present Buckbeak's prison, more particularly the castle's entrance gate, and its surroundings. This shot is vital, because it allows the player to understand that it is three hours earlier: visually, the nighttime from the previous scene has switched to dusk and acoustically, there are birds twittering in the woods. Additionally, a change of mood is enforced by a different background music. Similar to the game *Crusade*, time travel is further indicated through sparks and wafts of mist, which appear at the bottom of the picture, and through a diegetic high-pitched bump as if metal thudded on metal. After a few seconds, the two time travelers actually appear on screen. First, Harry and then Hermione leave the glowing matter by emerging as running towards the prison from where they have apparently landed. This form of presentation alludes to the idea that time travel is in fact accomplished by an apparatus that transports the children not only in time (three hours backwards) but also in place (from the hospital wing to the exterior of Hogwarts, more particularly to the front of the castle). Interestingly, this corresponds to the book, where after time travel the children find themselves being spatially moved from the ward to the entrance hall - unlike the movie, where Harry's and Hermione's dislocation is only temporal, which is accentuated by the fact that they do not move at all.

We see that time travel is different from other disturbing novelties typical of fantasy - such as "the beast in the bottom of the garden, or the elf seeking assistance" (Mendlesohn "Taxonomies": 7) or intrusions constitutive of science fiction, such as invasion from space or a radical scientific breakthrough - inasmuch as it *a/ways* requires the person to leave her native reality and travel to another reality: a parallel

¹⁶⁴ This scene unfolds from 01:40:35 min. to 01:43:12 min.

world, the past or the future. In this sense, intrusion fantasy is connected to the last of Mendlesohn's categories, portal-quest fantasy.

3.7.4 Portal-quest fantasy, time travel, and possible worlds

In this type of fantasy, the protagonist enters the fantastic realm through a portal, from where she navigates her way through the new actual world until she knows enough to manipulate it. Crucially, the fantastic world exists as a possible world, which becomes actual as soon as the protagonist enters. When she returns to native reality, the magic stays behind or, in Mendelsohn's words, "does not leak" (4). Such stories are explorative, descriptive, and contain the topos of the quest. Mendelsohn's most classic example is *The Lion, the Witch and the Wardrobe*, in which the girl Lucy stumbles into Narnia while hiding from her siblings in a wardrobe during a hide-and-seek game. Since no time passes in her native reality, this tale is also an example of how time travel stories can fit into the pattern of the portal-quest. Often, they involve gateways of some sort; however, the idea of a non-leaking possible world can only be observed within a fictional universe in which the past, present and future are predestined and thus stay untouched by any time-dabbling actions, or where no or little time passes while the time traveler is temporarily dislocated from her native reality.

In *A Kid in King Arthur's Court*, for example, the portal is an obscure and murky hole in the ground, through which Kevin falls deeper and deeper into the past, which reminds us of Alice's fall down the rabbit hole. The corresponding film scene (00:04:56-00:05:55 min.) is built from a combination of shot types. The bird's eye shot makes Kevin look small, while the tunnel appears big in terms of width and length. This is accentuated by the point of view shot, in which we see from Kevin's perspective that the passageway is endless and dark, while the medium shot gives us the surroundings and Kevin's physical sensations: an open mouth, flailing arms, and incredulous looks going in all directions. Kevin is obviously distressed by tumbling down such a gauntly shaft. However, since Alice's fall has seen numerous interpretations from delving into a cool new adventure to kicking off a hallucinogenic drug trip, and the phrase "to go down the rabbit hole" itself has become ingrained in popular culture and the collective mind, Kevin's descent might mean something beyond danger, such as exploring a new world.

The spectator is in fact prompted to believe that Kevin is about to enter another spacetime due to the use of crosscutting. Usually, this filmic technique is used to suggest that two events happen at the same time by means of switching between two actions happening in different locations. Here, Kevin's fall is mixed with shots that depict a medieval horse chase, and it indicates where and when Kevin is going to fall to and onto. Seeing that he can land on nothing soft (the hard ground, King Arthur's wagon, the knights dashing after the thief or the bandit itself?), the viewer might also hope that he will survive the trip in one piece. He does so by landing on the crook's head.¹⁶⁵

In *Tom's Midnight Garden*, the portal is a door, through which night after night Tom steps into a breathtakingly beautiful and lush garden. His transition from one world to the next is always coupled with an acoustic signal, the chiming of the grandfather clock. It beats an anxious tick ("Thirteen! proclaimed the clock, and then stopped striking", 15) before he strides through the portal. We know that Tom can make out the tone because he counts the chimes of the chronometer in this scene: "And at last - One! [...] went on striking - Two!" (14). He even berates the clock for not telling the right hour, as if it was equipped with its own will: "'Why don't you strike one o'clock, then, as the clocks would do at home?'" (ibid.). In contrast to a movie, such as *HP Prisoner*, the novel stages this harbinger of time travel quite distinctively. This relates to the medium's affordances (it cannot achieve such subtle references to time travel as the film with its many modalities), but also with the fact that the reader's attention should be directed at the protagonist's attempt to make sense of what is happening.

¹⁶⁵ Presenting time travel as a long fall is indeed very common, such as in *Time Riders*: "The last sensation that Liam was aware of was the vibrating metal floor of the passageway beneath his feet giving way, and falling ... falling through darkness" (2010: 7), which is continued in the next chapter as "*Falling, falling ... falling*" (italics in the original, 8). The ellipses help to accentuate the queasiness of such a leap into the unknown. At the same time, it signifies the duration of the journey. Likewise, Leonardo, Donatello, Raphael and Michelangelo from the game *Teenage Mutant Ninja Turtles IV: Turtles in Time* (1992, by Konami) spiral down a green and black channel into a new time period every time they finish a level. At one point, we can even spot their faces with gritted teeth and saucer eyes under their distinctive masks, which suggest that time travel is a rather uncomfortable experience for the overly powerful turtles. Presenting time travel as a fall rather than a *ride* through time suggests that the time travelers do not have control over their experience. They can only react to their trans-temporal dislocation, but they are in no state of exerting action and power.

This way, the reader is invited to partake in Tom's world-building process. Not only does he have to learn about his actual environment, his aunt's and uncle's house, which is not his native reality, but he also has to understand what awaits him beyond the portal: The garden is, in fact, a country garden of the past. Bit by bit, Tom gets to know this wonderland and the person he befriends there, the girl Hatty. From thinking he might be a ghost, since he can walk through things, to learning that the past and the present can exist concurrently according to the whims of the clock, the boy also finds that the fantastic world is meant only for him and does not leak because no one else can see the magical realm. Although categorized as portal-quest, *Tom's Midnight Garden* introduces time travel in an intrusive fashion: In the first instance, it is the bringer of chaos because it collides with Tom's version of reality. Opening a door at midnight can *not* reveal a sunlit garden, which to his knowledge should be a dark paved yard with garbage cans. This rupture is exactly what Tom tries to rationalize. Thus, while time travel is accomplished through portals allowing the protagonist to wander back and forth between parallel worlds, the present and the future/past, the introduction of the idea of time travel is considered an intrusion.

Tom's Midnight Garden is similar to the first novel from the *Harry Potter* series, titled *Harry Potter and the Philosopher's Stone* (1997),¹⁶⁶ which, for Mendelsohn, is a fusion of intrusion fantasy (the magic disrupts the Muggle world) and portal-quest fantasy (a parallel world that is outlined for both the protagonist and the reader). But it is also indicative of the way many time travel stories operate exactly as such hybrids.¹⁶⁷ Most obviously, the third installment of the *Harry Potter* series, *HP Prisoner*, depicts a fictional universe that not only consists of Harry's native reality, the Muggle world, and the magical world, which he wanders to and from in every of his seven adventures, but also the immediate past, which constitutes another actual world. Beyond this lie the many possible worlds existing as dreams, wishes, etc., most particularly the one in which Harry is reunited with his family, which the young wizard is eager to realize (more on this in Chapter 5.2.2). The past world is contained in the wizarding world, because

¹⁶⁶ The American version was published under the title *Harry Potter and the Sorcerer's Stone*.

¹⁶⁷ Another illustrative example is *Time Riders*, in which the lives of all three characters are first ruptured through time travel just a few moments before their definite deaths and are ultimately saved by being transported to the year 2001, from where they operate as history-preserving agents and give their (new) lives new meaning.

it is Harry's and Hermione's own immediate past. Although it is familiar to the time travelers, as they have already lived through it, we will see in the course of the analysis that events will be contemplated from a different perspective, relationships renegotiated and new experiences made. Whether this world actually leaks is a tricky question to be answered in the analysis.

The other time travel story analyzed here, *Crusade*, varies greatly from one medium to the next, not only in terms of how the three textual manifestations fit into Mendelsohn's categories, but also in regard to the make-up of their fictional universes. While the videogame consists of a single world (if we disregard the introductory movie and the menu), the novel introduces the reader to Dolf's native world, then catapults him into the year 1212, where and 'when' his presence makes up most of the plot, and then very briefly back again to his native world. The film follows this basic structure as well, but it contains two plotlines which correspond to the two worlds and their respective protagonists. In the past, Dolf is clearly the main character, while in the present, it is Dr. Vega in search for her son. The second plotline is facilitated exactly because Dolf's interference in the Middle Ages leaks 'forth' into this native reality (for how this is an alternative history, see Chapter 3.6.1).

While in both texts, the time traveler becomes a prominent figure of the Middle Ages, he only makes it into the history books in the movie (which, in turn, omits a large part of the novel's plot to allow for this additional perspective). Although we do not learn how Dolf's meddling with the past affects the future society (since he tampers with the past far more drastically than stepping on a butterfly), but we do know that his interference allows his mother to locate him spacetime-wise and eventually bring him back to the future. Narratively, the idea of Dr. Vega scouring the annals for her son's presence is combined with an immediate look back in time. When she turns the page, which shows Dolf nursing the sick children of the crusade, the next page leads us right 'back' into the exact same scene, as shown in Illustration 8 (01:08:08 min.).



Illustration 8: Time travel as a wipe cut in *Crusade* (01:08:08 min.)

This sort of transition can be categorized as a wipe cut, which means that one shot replaces another by moving from one side of the frame to the other. This way, the audience can be in two different places, and by places I mean two parallel times, at the same time. The difference between the novel and the film with respect to single and parallel plotlines can be explained with the ease with which the filmic medium switches between worlds, whereas the novel would have to adopt an additional narrative situation. This fact is also responsible for why the child's empowerment is most expressive in the film *Crusade*: it encourages the reader to repeatedly contrast Mary Vega's growing helplessness with her son's gradual empowerment.

The novel equivalent to a cut in a movie is the jumping to the next paragraph, page or even chapter, as in *The Freedom Maze*. The Creature answers Sophie's question on what she has to do to travel in time: "You done it. [...] We's [sic] here" on page 53 and two pages 'later', including a blank page, Sophie finds herself in the past and in a new chapter. She only realizes that she has landed in another time because she notices the change of furniture in her bedroom, while the reader has already grasped that Sophie has gone somewhere and 'somewhen': This is indicated by the space she has just traveled, which translates in the reader's native reality as the distance, i.e. pages, that have to be turned over, and the time that has elapsed between the two chapters, which manifests as the duration needed to flip the pages.

This example shows nicely how, when the reader's consciousness is relocated in the fictional world, she never completely leaves her native reality and, in this case, the turning of the pages in her physical reality gives clues as to how to understand Sophie's fictional universe, including her actual world and the possible world she travels to. Understandably, time travelers are vexed by their new surroundings, especially when time travel involves some sort of waking up, as if from a fitful sleep. Other strategies used to facilitate spatio-temporal orientation as part of recentering are intertitles, for example, "Philadelphia in 1987" in *Super T.I.M.E. Force* (intro). Later, in the post-apocalyptic future, the text is altered to "Cincindelpia, USSA 198X. Post the apocalypse" (ibid.).¹⁶⁸

Finally, giving one last example of the many transitional methods between worlds in time travel texts, I would like to look at the choice of lexis used in such contexts. The verbs "to dissolve" or "to blur" are often employed to indicate how, when the time traveler leaves her reality, she first has to detach herself from it. We cannot help but notice that this disentanglement from the time traveler's actual world is often described in terms of how the environment around her grows hazy, liquefies or even fades completely. In *HP Prisoner*, Harry's experience is conveyed to the reader as: "The dark ward dissolved" (288), followed by "a blur of colours" (ibid.). Likewise, in the novel *Crusade*, Dolf experiences "a mist of ever changing shades of blue" (14). Oftentimes, the environment simply turns into a black mass, as seen with *A Wrinkle, Time Riders* or *Transient*, where the first-person narrator Roxy reveals: "Stretched into what seemed like unfiltered heat and light and thrown out into complete darkness. I could feel nothing, hear nothing, see nothing" (130).

¹⁶⁸ In other cases, we encounter visual markers in an altered form at some later point of the plot or in its finale: An example from mainstream time travel fiction is "The Sound of Thunder", where the travel agency's sign has changed from "Time Safari, Inc. Safaris to any year in the past. You name the animal. We take you there. You shoot it." (35) to "Tyme Sefari Inc. Sefaris tu any yeer en the past. Yu naim the animall. We taekyuthair. Yu shoot itt" (44). A crushed butterfly in the past results in a slight change of language in the time traveler's native reality, though really, the impact is much more profound, especially for the time traveler, whose wrong move turns out to be fatal. The ramifications of Eckels's tampering with time become manifest as visuals and they can be seen by the protagonist (Eckels: "'No, it can't be. Not a little thing like that. No!'", 44) as well as the audience.

We have seen that both *Crusade* and *HP Prisoner*, while being time travel texts, differ greatly in what they do with time travel, how it is embedded in the fictional universe, how much space is devoted to it, in terms of genre and character constellations, and some other aspects. Among the many differences, there is sameness in regard to the conclusions drawn about the three media's strengths and weaknesses, narrative strategies, and world-building techniques. Apart from some glimpses, I have so far considered the experience of time travel in the interactive medium only in terms of how the videogame is an audio-visual text; I have not yet discussed how time travel is present as gameplay. Players have an additional level of engagement with the text, as their agency is a built-in feature of the medium. This also means that the interactive medium is unique for time travel because the player can handle time herself by actively producing different sorts of time-outs, by stopping time at a critical point of gameplay, by reversing time, etc.

In the following, I will introduce how the manipulation of time is a gameplay feature in many games, most notably in action, adventure, and strategy games that are timed or grant the player multiple lives. Then, I will look at some examples of how time travel can be a fruitful plot device or a theme in videogames. Last, I will discuss two videogames in which time travel is applied as a gameplay element that departs from its standard use. Before we start, we have to note that story and gameplay are not mutually exclusive categories, but are at times intertwined, as when the player takes action in the game and thereby generates story. Due to this conjunction of the narrative and the kinesthetic, it is not always possible to assign time travel to either story or gameplay; in fact, time travel is often present in both.

3.7.5 The experience of time travel in videogames

3.7.5.1 How is time travel present in most games?

In Chapter 2.3.5.4, I have already pointed to the most obvious presence of time travel in the audio-visual-interactive medium: In the process of learning the game, the player may lose her life, for example, through a fatal shot by the villain. If the player so chooses, the avatar can then start all over again, either at the same level or the beginning of the game. This move back to the start can be considered time travel. While we can always mentally travel back in time when we read a novel, watch a film

or reminisce about an event in our past, the ergodic medium allows us to travel back in the time of the game world not only imaginatively but also physically through our avatar. In an interview with the main programmer of *Super T.I.M.E. Force*, Kenneth Yeung, the interviewer comments: “Every life-based game, when you go back to the level, you are kind of going back in time because all the stuff you did never happened” (Carter 2012: 00:05:37-00:05:41 min). Clearly, what is intended as a metaphor suggests that playing a game over and over again is in fact a time loop: Periods of time or, rather, levels are repeated and re-experienced by the player. Hoping to break out of the circle of repetition in order to finish the game, the player can only do so if she learns from her mistakes. Thus, going back to the start or beginning of the level is not, in fact, a matter of starting from scratch for the player, because in each round she learns something - hopefully, otherwise, she will never exit the loop. However, for the avatar to start afresh may mean losing her equipment, weapons, and experience. For example, if the character is wounded and then killed, going back to the start entails that she starts safe and sound again, where the experience of being killed never happened. Whereas if the character properly travels back in time in the game world, as we will see later, she keeps everything.

Of course, other than by failure, i.e. the death of the character, the player can also choose to stop time and save the game to replay it at some other point in the future. Repeated gameplay is an inherent feature of many games, and asserting control of time is a basic condition of the player’s engagement with such texts. Next to these standard manipulations of time, some videogames allow for other forms of temporal meddling: time jumping. In Nintendo’s famous game *Super Mario Bros.* (1985), for example, the player can travel instantly between two non-consecutive worlds. In the middle of the first level (“World 1”), a secret passage, a “warp zone”, can be accessed. It permits the player to jump ahead to world 2, 3 or 4. Although at first glance, this seems to be space travel instead of time travel, if we define the playing of a game as the consecutive traversal of the spatio-temporal dimensions of each level/world, a jump ahead in space and time means a premature glance into the future, of what lies ahead, even allowing the player to master the game earlier than expected. However, jumping into the future of the game also means missing out on the experience made in the levels/worlds that are skipped. Such shortcuts into the future can be found only if a certain degree of mastery is achieved, or if blind chance permits.

Nikolajeva, too, argues that in (fantasy) literature, the moving from one world to the other can be regarded as time travel. The argument goes that by genre conventions, there is a second chronotope, a specific combination of time and space which differs from the first chronotope through its own concept of time, the secondary time. Thus, when the character travels from the primary chronotope to the secondary chronotope, she leaves the primary time for a simultaneously existing new time, the secondary time. In short, she travels in time (albeit without losing any of the primary time, which is a rule established in *The Story of the Amulet*).¹⁶⁹

A similar argument for mental time travel, this time on part of the player instead of the reader, is expressed in the concept of “harmonious synchronicity”, coined by Paul Booth (2015). He considers the player’s act of making connections between the different key elements of a game’s temporality, the iterations of gameplay, the so-called respawning after a character’s death, and the picking up of missing details, as time travel. When the player, vicariously through her avatar, dies and goes back to the start to replay the level, she uses her knowledge of past mistakes and of what lies ahead in the future of the game world to form a unique player-character interaction. Thus, so Booth contends, time travel in games has more to do with the bond between the player and the character than with the temporal displacement of the character.¹⁷⁰ Although I very much agree with Booth, I would also emphasize the fact that the three components - player, character, and time manipulations - are intertwined, which together constitute time travel (for how the player can be uncoupled from the avatar when traveling in time, see my elaborations in Chapter 4.1.3).¹⁷¹

¹⁶⁹ Cf. Nikolajeva 1988: 64-5.

¹⁷⁰ Booth also describes a second form of time travel specific to Nintendo’s videogame *Eternal Darkness: Sanity’s Requiem* (2002). In what he terms “meta-game time travel” (139), the game has to be played through three times until it is really finished, thus forcing the player to relive the game three times both mentally and physically through her avatar, each time with a new antagonist.

¹⁷¹ Similarly, Stefan Brandt in analyzing King’s *11/22/63* asserts that the reader’s recentering into the fictional universe via first person narration can be considered time traveling. He writes: “[t]he readers as well [as the protagonist Jake] immerse themselves into these “loopholes” [Alice’s “rabbit-hole”, i.e. physical entrance points to the past] which transport them not only into the midst of the fictional events told in the novel, but also - symbolically - back in history to the years before Kennedy’s assassination” (2018: 193). Thus, what he calls “literary time-traveling” (ibid.) furthermore means that we, as readers of *11/22/63*, not only become time travelers through the act of recentering, triggered by emotionally charged “signifiers of ‘time-space’” (191), such as the School Book Depository in Dallas, but we also remain time travelers as we imaginatively accompany Jake on his trans-temporal journeys in the course of the plot. For a discussion of how King’s book is a prime example of a “time ravel”, i.e. the aesthetic

3.7.5.2 How does time travel work as a plot element or theme in games?

Other than employing time travel as a tool to correct mistakes, some videogames use time travel as a plot device or theme. As such, it most likely appears in the form of an overarching story framework, a prologue or cut-scenes. *Super T.I.M.E. Force*, for example, starts out with a cut-scene that contains an exposition of what happened between 1987, the invention of time travel and the post-apocalyptic 198X, when Commander Repeatski arrives from the future to enlighten his former self. *Kruisocht*, too, offers an intro with some selected time traveling scenes from the movie, as already outlined in Chapter 3.7.1. After the intro, which can be skipped, the actual game begins with a short non-interactive scene that shows the appearance of Dolf in the Middle Ages. Time travel clearly functions as a plot device, which starts the action, i.e. the gameplay.

Another such example, albeit one that involves a time loop and a paradox, is the first installment of the game series “Final Fantasy” (1987-ongoing). After freeing a kidnapped princess, dispelling pirates, regaining stolen crowns and crystal eyes, and the like, the four Warriors of Light eventually discover that they are stuck in a paradoxical time loop. It was generated by the Four Fiends by sending the other villain, Garland, 2000 years back into the past to create them in the future. This event caused the global destruction that the Light Warriors have tried to clear up all along (a bootstrap paradox, incidentally). Only by going back 2000 years and defeating the enemy there can they break the loop. Here, time travel creates an alternative future free from chaos and destruction. In other instances, time travel can function as a plot device that transports the player into another level or world that is not a location but another *time period*. In *Teenage Mutant Ninja Turtles IV: Turtles in Time*, the four turtles battle with “prehistoric turtlesaurus”, “skull and crossbones” (i.e. pirates in A.D. 1530), and “neon-night-riders” in 2020. Here, time travel is merely a vehicle used to proceed linearly from world to world.

entanglement of temporal lines on the levels of alternate history, metafiction and intertextuality, and immersion, see Brandt 2018.

As a thematic element, time travel has to yield cooperation and negotiation between different time periods or across timelines, trigger consequences and changes (such as ghostly versions of oneself), make use of time travel elements (such as time machines and portals) or appear in the form of time manipulations (such as winding time forward or backward, or slowing down the flow of time). In the videogame *Radiant Historia* (2011, by Atlus), for instance, the player can modify history or, rather, return it to its 'true' course. With the help of the magical book White Chronicle, the player, who is an espionage agent named Stocke, travels back and forth and across two timelines: the original timeline, in which he works for his superior Heiss, and the new one, in which he becomes part of a new military unit led by his friend Roche.

At various points, more specifically when the White Chronicle appears, the player can access a timeline map. It consists of two paths, which represent the split timelines, on which we find nodes which connote the notable events of both standard and modified history. Some of them are critical decision points, which the avatar can travel back to, while others are completely optional, though very tempting to play, and a few constitute dead ends, i.e. the ultimate end of the world and the loss of the game. By returning to past and future events, the player can relive and re-examine important decisions, see how things play out differently in another timeline, and explore the possibilities in any possible scenario. The player can, however, only do so as afforded by the game: Sometimes, she is forced to complete some task in the other timeline for the game to continue.¹⁷²

Similarly to *Radiant Historia*, the player of *Chrono Trigger* has to go back and forth in time in order to prevent the total destruction of the world. During specific parts of the game, the player can travel to different eras of the past and the future through the Time Gate and, later in the game, by means of the time machine Epoch. In his journeys through time, the main playable character Crono can obtain allies, gather equipment, some of which is magical, modify the time machine, learn about history, and, most importantly, reshape the future. The player can thus steer the story towards one of the available endings (the number of outcomes depends on what release of the game is played). Instead of having two timelines, as in *Radiant Historia*, there is only one

¹⁷² Cf. North 2011.

temporal dimension in *Chrono Trigger*. This means that the player cannot travel to the same point in the other timeline to gain information in order to use it to her advantage. Instead of a map, which gradually unfolds like a tree with each branch holding an event and a decision to make, *Chrono Trigger* offers portals and time machines, all of which confront the time traveler with a yes-no question such as “Go to Bangor Dome, 2300 AD?” or present a dial displaying the available epochs such as “12000 BC Dark Ages” or “1999 AD Apocalypse”.

3.7.5.3 How is time travel played with in games?

Time travel can, in fact, be played with in videogames. Or, in other words, as a gameplay element time travel can manifest itself in other ways than the ones I have discussed before. For instance, *Super T.I.M.E. Force* forces the player to travel in time in order to recruit and interact with the ghostly recordings of her own self. Firstly, in this game, too, the player becomes a manipulator of time. It can be stopped, rewound, spooled forward, and slowed down. Regarding the winding of time, as soon as the avatar dies, the player can reverse time up to a point of her choice, which is visualized as a movie in reverse mode, and play the section of the level again alongside a ghost version of herself. This iteration behaves the same way as before, thereby acting as a living memory of the avatar’s new self. History, too, stays in its place, which means that, for instance, walls the player has destroyed stay demolished and enemies killed do not rise from the grave.

In this setting, the new self and the old self, or multiple selves, depending on how often the section has been played before, exist in the same world and they have to co-operate in order to reach the higher goals. The player can also willingly travel back in time by creating time-outs. These allow the player to scroll back through the action and redo sections of a level. The player can not only choose to be the same character again but also spawn in a new identity from a corps of time travelers from Super Time Force. Starting out with the three main characters, Jean Rambois, Aimy McKilin, and Shiedly Blockerson, each offering a special weapon, the player is supposed to build up her team by preventing the death of various other characters scattered throughout the game. How can that be achieved? In level 1, the player first sees how the person dies (for instance, a wall is blocking her way and she observes how the character Jef

Leppard is dispatched by a robot). The player can then create a time-out, travel back in time and choose a character who can blast the wall away on time to shoot the robot before it can kill Jef, who then joins the living avatar as a member of Super Time Force.

It is also possible to revive oneself, either as a former version of the character the player is currently playing or of another team member played before. This old/new character is not a zombie; rather, saving a past life creates a weapon power-up. This means that the player can add the weapon of the rescued version to her own stack of armaments, having the combined abilities of both characters. The player can also get an additional life in case she rescues herself. This way the player's army consists of members who are/were indeed all her. The confusion over the multiple selves created in the game world becomes apparent in Yeung's jumbling of personal pronouns, when commenting on the game: "Once you are her [referring to Lady Sniper], you are gonna be you. Who was the you from then is now the new you. Now you are you!" (Carter 2012: 04:48-04:55 min).

Despite the fact that the game creates some sort of inverse grandfather paradox - but instead of killing, the player is saving the grandfather/one's own version, which would then prevent going back in time in the first place - the implementation of time travel on the level of gameplay stands out. For one, the player can exist in both the past and the present, because the two times are laid on top of each other. For another, the player can actively choose how much backwards and, within the span of the beginning of the level and the moment the time-out is called upon or, alternatively, the onset of the player's death, how much forward in time she wants to move. Also, in the reverse mode, the player can rewatch her actions, ponder over them, pick up a missing element, change it to her liking (within what the game mechanics allow, of course) and see how things play out differently. She can do this repeatedly until either sixty seconds are up or all thirty lives are squandered.

A new angle on the manipulation of time is also offered by the puzzle game *Braid* (2008 by Number None), which introduces a new time travel element in each of the six worlds and surprises with a time travel-related plot twist at the end. While in the first world, "Time and Forgiveness", time can simply be rewound like a film played backwards and everything reverts to its original starting place, in the next level, "Time and Mystery",

some objects are unaffected by time manipulation and behave 'normally'. Tim, the player character, uses these green-glowing items together with his ability of time-reversal to solve otherwise impossible puzzles. As the name of the third world, "Time and Place", suggests, time is linked to the location of the character: If Tim moves from left to right, time flows forward, if he moves back from right to left, even if by a different route, time is reversed, and if he stands still or moves vertically, time stops.

Proceeding to the next world, "Time and Decision", Tim is accompanied by a shadow version of himself, which allows him to do two things at once: For example, when Tim has to pull a lever to open a door, he is too slow to reach the entry in time. With the assistance of his shadowy self, Tim performs the same action, rewinds time, and, while he is waiting, his shadow performs the levering. With this trick, he can now walk through the door. In "Hesitance", the fifth world, Tim can drop a magical ring around which things move more slowly or, in other words, time passes more slowly. In the last world, which is actually "World 1", time runs contrariwise. Like the multiplying of two negatives makes a positive, rewinding an already reverse-running time results in a flow forward in time, only that Tim's actions are exempt. Here, Tim hopes to find the princess he has been looking for all along and finds her fleeing from a knight. Tim and the princess have to cooperate in order to escape the firewall that chases them, but at the end of the level, Tim is suddenly locked out of her house. He is forced to rewind time to learn the truth: In reality, the princess has been running away from Tim and into the arms of the knight, with whom she elopes in the end. It is only in the last reverse replay that it becomes clear that all of the princess's assumingly co-operative actions were in fact attempts to set traps for her pursuer to escape from him.

In this game, the player manipulates time in many remarkable ways in order to advance in the game and, ironically, learns that not all fairy tales with time traveling knights in shining armor end well. Staying with rather unhappy endings, in an alternative finale, a much harder one to achieve gameplay-wise, the princess can be made to explode, paving the way for Tim to collect the final eighth star. This finish reveals that Tim's pursuit was not really about the princess, but rather wanted the eight stars from the beginning, even at the cost of a human life. In this way, the game teaches us a moral lesson about humanity's scrupulosity and obsession with progress.

Of course, not every game reveals such deep moral and philosophical issues as *Braid*, but all games that encompass time travel as a gameplay mechanic afford the player to actively take part in time manipulation. The repercussions of such active involvement for the character's and the player's perception of self will be discussed in the next chapter.

4 The empowered time traveling child

Returning to Nikolajeva's quote at the very beginning, we see that there is a catch to children's empowerment in CYAF: "Children are allowed [...] to become strong, brave, rich, powerful, and independent - *on certain conditions, and for a limited time* (italics in the original, 2010: 10). While I have already explained the temporal aspect of empowerment, I have so far not considered these conditions. Among the many requirements CYAF offers through specific genres, settings, and characters, time travel is the one condition that is interesting for us. The following chapter will discuss *how exactly* time travel empowers the child.

4.1 How does time travel empower the child?

I have identified six specific conditions for the empowerment of the child, of which the first one, "time away from the parents", is a very general feature of CYAF and not unique to time travel. The other five conditions are time travel-specific and I have labelled them as follows: "the right time", "more time", "encounters with past and future selves and other identities", "modern-day knowledge and futuristic gadgets", and "learning from past and future events".

4.1.1 Time away from the parents

Previously, we have said that in fiction children become powerful, which is denied to them in reality. For this, they have to temporarily leave the protected sphere of the family and venture into the unknown. Nikolajeva elaborates on this:

The most important condition [for the empowerment of the child] is the physical dislocation and the removal, temporary or permanent, of parental protection, allowing the child protagonist to have the freedom to explore the world and test the boundaries of independence. The child may be placed in a number of extraordinary situations such as war or revolution, exotic, far-away settings, temporary isolation on a deserted island, extreme danger, and so on. All these conditions empower the fictional child. (2010: 10)

There are various means to accomplish the home-away-home pattern, for example, by having children run away from home, by sending parents on vacation or by drawing on

stereotypical images and gender biases about domestic roles, such as fathers being at work and mothers “attending some meeting or giving a little party” (Shavit 2009: 99).¹⁷³ For time travel to accomplish the absence of the parents is a simple thing: It is in the nature of time travel to relocate the young travelers somewhere or ‘somewhen’ in spacetime, to remote places of the past, peculiar futuristic environments or parallel universes, all of which hold new worlds and new experiences, and thus the chance for empowerment. Dolf, for example, becomes the leader of a crusade, and Calvin from *A Kid in King Arthur’s Court* the monarch’s right-hand ‘man’. Both positions are connoted with adulation, honor, and power. In these worlds, real-life structures do not exist in the same way as in the children’s native realities, because they lack parental protection, supervision, and guidance. Time traveling children are confronted with more independence and freedom than they know from their own worlds, and this initiates a learning process. Being away from home, they have to orientate themselves in the new environment, explore and test its boundaries, get to know its inhabitants and, most importantly, define themselves anew.

In view of how the fictional universe of *HP Prisoner* is structured into more than two worlds, of which the magical world represents a typical boarding school setting, we need to note that parents are notably absent from this context. The school story as a genre clearly prepares the ground for parents being away (albeit other adults like teachers take their place). Thus, for *HP Prisoner*, the removal of the parents is not achieved by time travel but a simple transition from Harry’s native reality into the fantastic sphere of Hogwarts by means of a train (a rather conventional technique in fantastic texts).¹⁷⁴ This is most obvious in the interactive medium, because it only features the liminal space of Hogwarts train and the magical world, and utterly omits the Muggle world, the sphere of the (stand-in) parents.

In Chapter 3.7.1, I have already argued that the reduction of plot details, and even entire worlds, is typical of the videogame. Firstly, it is the least narrative medium of the three. Secondly, many videogames are often adaptations of films and novels, and as such they can rely on the narrative and emotional input from those media and only

¹⁷³ Categorizing parental roles into stay-at-home moms and employed fathers is clearly based on gender bias. Time travel stories are no exception to how sexism permeates CYAF and fiction, in general.

¹⁷⁴ Cf. Nikolajeva 2010: 17.

have to reactivate the player's knowledge, attitudes, feelings, and the like. In this case, the player is expected to know about Harry's stand-in parents and legal guardians, Uncle Vernon, Aunt Petunia, and his cousin Dudley, and the wizard's problems with them, not least because it is the third story in a series, in which certain patterns reoccur (home-away-home, dreadful home vs. school as haven, etc.)

But what about the other parents? Usually, while the children are away, the parents stay at home. In *A Wrinkle*, the children embark on the journey to Camazotz with Mrs. Whatsit, Mrs. Which, and Mrs. Who, while their mother is putting the twin brothers to bed. Tom from *Tom's Midnight Garden* is far away from home because of his infectious brother, who suffers from measles. In other cases, the whereabouts of the parents are unknown. If at all, they only make a short appearance: In the novel *Crusade*, Dolf's mother awaits him upon his return from the Middle Ages. Sometimes, parents are neither heard nor seen but only referred to: Dolf's father and his job as the inventor of the time machine are mentioned at the beginning of the story to explain why a fourteen-year old is allowed to visit the laboratory without his parents.¹⁷⁵ Furthermore, in various instances, Dr. Hefting is present in Dolf's recollections of his former life, such as: "Compared with the people from the Middle Ages, his father was rich beyond imagination" (54). The exact opposite is Dolf's mother in the movie. Dr. Vega takes such an essential role that she is assigned her own plotline, even though she, too, stays at home. Other parents have gone missing: In *A Wrinkle* and in Damien Dibben's series *The History Keepers* (2011-ongoing), the children go on extraordinary quests to find their parents, who might be anywhere and 'anywhen' in spacetime. In yet other stories, the biological parents are utterly absent, as in Harry Potter's case. However, even deceased parents, such as James and Lily Potter, may appear now and again, such as in family photographs.¹⁷⁶

¹⁷⁵ For more details, see Chapter 5.1.1.

¹⁷⁶ I will elaborate on this in the analysis.

4.1.2 The right time

Lehnert-Rodiek contends that “time travel generally occurs only in a specific phase of childhood, and through it children have experiences that help them to handle difficult situations” (1988: 61). She does not explicate what exactly she means by “specific phase of childhood”; only in a footnote does she refer to Malte Dahrendorf’s negative critique of the “Zwei-Welten Theorie” from 1980 and state: “The fantastic exists only in a specific phase of childhood and then is ‘lost’” (71). This can mean that time travel correlates with a specific age of the child. If we consider the age of the time traveling children discussed so far - they are between nine and fourteen years old - the argument does not hold. Furthermore, since I have subsumed both children *and* teenagers in one concept, the age of the time travelers varies too much to make this a criterion. Time travel, therefore, does not occur at a specific age in the life of a child.

Nevertheless, Lehnert-Rodiek’s argument is relevant to this thesis in another way, if the phase is not equated with age but with a moment of change in the child’s life. Such a moment can be a difficult situation, argues Lehnert-Rodiek. For instance, in the film *Crusade*, Dolf feels humiliated, because he failed to shoot the winning goal in a decisive soccer game, and therefore decides to go back in time to change that. Likewise, Meg in *A Wrinkle* suffers from the loss of her missing father and travels in time to search for him. In *HP Prisoner*, Harry’s godfather, Sirius Black, is imprisoned and about to receive the deadly kiss by the Dementors. This is all the more devastating for the young wizard, since Sirius is his only chance for a better future without the Dursleys. Time travel is the only way to ‘save’ Sirius’s life. As shown in Chapter 3.7.5.3, in *Super T.I.M.E. Force*, the player can circumvent difficult situations by employing time travel as a gameplay element at a critical point, i.e. before death. Hence, the player can actively create the right time and, in this way, empower herself. However, in most other videogames, time travel does not *come* at the right moment, but never too late to handle a difficult situation a second time (more on this in Chapter 4.1.6).

Aside from problems or difficult situations, a specific phase of childhood might also mean a specific developmental stage, such as a phase of curiosity and cheekiness (the novel *Crusade*) or a phase of feeling unwanted and superfluous (*Tom’s Midnight Garden*). In the book *Crusade*, Dolf talks two scientists into letting him try out the time

machine, even though so far it has only been tested on animals. The boy is a cheeky, self-assertive, and inquisitive fourteen-year-old who wants to have an adventure. Quite the opposite of Dolf is Tom from *Tom's Midnight Garden*. The boy has been sent away from his beloved home to stay in quarantine in his aunt's and uncle's old Victorian house. Not always, however, does a problem or a specific state of mind correlate with time travel. Sometimes, it occurs like a natural disaster: out of nowhere, as in the opening scene of *A Kid in King Arthur's Court* (00:02:43-00:05:54 min.). Suddenly, an earthquake hits, the ground opens up, and the protagonist Calvin, who is about to bat for his baseball team, falls into the ground and, eventually, on the head of a knight. Regarding the question at what point in time, at what age, or in what phase in the child's life time travel occurs, time travel can happen quite randomly. It can come to those awaiting it, while others are surprised by it.

4.1.3 More time

Often, time travelers are granted additional time by means of time travel. It helps them realize their dreams and wishes and thus to become active agents.¹⁷⁷ This means that when time traveling children go on a journey to another spacetime, either backward or forward, their "native time" (in accordance with the terminology from Chapters 2 and 3) does not pass at all or not as fast as in their new realities. Thus, when they return home, no time at all or little time has passed, while in the other past, future or parallel world days, months, if not years have elapsed. Here, time travel works similar to the concept of a time-out practiced in sports, when the coach wants to discuss a new strategy or halt an unsatisfying game; it also resembles time-outs used in parenting, where children are removed from their environment, for example, when playing with other children, because they have behaved badly (here, the time-out usually serves a disciplinary purpose). The break granted to the players or children allows them to rethink and change their strategy or behavior.

A time-out is not only found in sports but also in literary criticism, more precisely in Bakhtin's theory of carnival. The concept is further conceptualized by CYAL scholar John Stephens (1992), who differentiates between three carnivalesque means, of

¹⁷⁷ Cf. Lehnert-Rodiek 1988: 69.

which the time-out offers the characters a break from the habitual constraints of adult society, followed by a safe return home.¹⁷⁸ Likewise, a break from one's native reality enabled by time travel may give the time travelers exactly the time they need to reconsider their way of thinking, adapt their morals or change their actions to eventually grow as a person - or, for more trivial applications, as in Hermione's case, to be able to attend various classes at once. With the help of the time turner, Hermione is able to be in one class at a specific time, then rewind time and be in another class at the exact same time. This way, Hermione gets more time to attend all the classes she wants.

In a more serious context, Hermione and Harry are granted an additional three-hour time span by Dumbledore. This allows them to use the time turner to manipulate history and thus influence the future - or so they believe. In *A Wrinkle*, Meg takes action in finding her missing father by means of time travel. It not only allows her to break free from the wait-and-see attitude of her mother and to rescue her father from the dark planet Camazotz, but it also gives her some extra time. In her time-out, which lasts a couple of days for Meg and the other time travelers, the female protagonist seizes the chance to become more self-confident by using some characteristics that she did not dare to use before. After freeing her father, she returns home by landing in her twin brothers' vegetable garden, the place from which she started her trip. She is a changed person, even though no native time has passed.

Thus, time travel speeds up a maturation process, a prevalent topos in CYAF, which would otherwise take place in her native reality. However, if we think of the fact that traveling to another planet with a gang of magical creatures is not really the same as Meg's daily routine (going to school, taking her dog for a walk, etc.), the extra time alone cannot account for her empowerment. It is the experience provided in that time-out that triggers Meg's growth. If Meg was granted some extra days in her native reality, it would not bring about the same effect. Why not? If we consider again Beauvais's idea of the mighty child (Chapter 1.2.3.3), we have to note that power is temporally defined. Passing time reduces the child's might and increases its authority. Thus, if

¹⁷⁸ Cf. Stephens 1992: 132-9. Stephens argues that next to the time-out, there are two more carnivalesque texts in CYAL, one of which uses gentle mockery to interrogate adult conventions, and the other is endemically subversive of social authority and received paradigms of behavior and morality (cf. Stephens 1992: 120-1).

there is more time left for the child, it becomes more authoritative insofar it moves closer towards having power *over* someone else. Again, the idea of more time is coupled with agency: The child acts and thus gains experience. Thus, having extra time at one's disposal only seems to empower the time traveling child at first glance, when in fact it is the extra experience provided by the time-out.

In videogames, extra time and thus extra experience can be actively produced, such as when the player crosses a certain mark or completes a task/level, which then creates the chance for an additional time-span of gameplay. For instance, in *HP Prisoner*, when the player finishes the obligatory ride through an obstacle course on Buckbeak (level 3, "Of Pixies and Hippogriffs"), she has herself created a time-out, in which she can practice the flying skill. Although the task is already completed, the player's control of flying animals will be required later in the game (e.g. level 12, "Draconifors-Lapifors Final Exam"). In the analysis, I will elaborate on how this affects the player's recentering into the game world.

In *Super T.I.M.E. Force*, the player can also actively trigger a time-out, as explicated in Chapter 3.7.5.3. Here, however, the player does not play through an extra task or extra level but the flow of play is disturbed in midst of the game - much like in sports. In contrast to reality, however, the videogame player can spool back through the action, analyze the events and the movements of the enemies, decide to choose another character with more powerful skills or weapons, etc., and then restart the game 'when' she left off (or at any other point of time before the time-out was spawned). However, during the time-out, the player cannot improve her gaming skills and, thus, more time simply means extra time to think. In yet other games, such as *HP Prisoner*, gameplay can be stopped at any point of time. While the game world is paused and events, characters, and action are thus 'frozen', the player can take time to rethink her strategy and contemplate the space of possible actions (i.e. ludic involvement), analyze the concrete task or study her movements on the game controller, e.g. the mouse and keyboard (i.e. kinesthetic involvement) or even explore the relationship of the avatar with other characters (i.e. shared involvement).

At this point of the game, the player's recentering might be deeper regarding the dimensions related to gameplay, while other aspects such as narrative immersion fade

into the background without disappearing completely, which is supported by the extradiegetic music, which continues even during the time-out (e.g. in *Kruistocht*). And yet, the typical pause screen is shown, which indicates that the player's engagement with the text must be different from usual gameplay.¹⁷⁹ Furthermore, the player's active production of more time is really only for herself and not the avatar, since the player returns into the game world with a changed mind or even a new skill, and only through the resumed progression of the game integrates her knowledge, strategy, etc. into her virtual representation. Especially if the player shifts her glance from the computer screen to the keyboard or mouse, her identity is clearly decoupled from the avatar. The player might, of course, also recenter her consciousness entirely back into reality and answer the door, obtain a cold drink, and so on.

These examples of the player's handling of time and time-outs not only show that games are unique for time travel in this regard, but also that players have a fundamentally different experience of power and powerlessness than readers and viewers. The act of proceeding through the game, from one level to the next, is actually one power fantasy acted out, at whose end the player is found empowered based on her active participation on both the diegetic level (e.g. co-constructing the setting, actions and characters) and the non-diegetic level (e.g. pausing gameplay, gaining points, choosing items from the status bar, etc.). Much like empowerment, the feeling of powerlessness and frustration are inherent to the medium, as it demands frequent and often seemingly endless engagement with the text.

4.1.4 Encounters with past and future selves and other identities

Time travel allows for encounters with one's own past or future selves, regardless of possible consequences and paradoxes this might cause. In *HP Prisoner*, Harry's (and Hermione's) journey three hours back in time makes it possible for the boy to revisit a specific scene: His mysterious savior, who he initially mistook for his father, is in fact himself.¹⁸⁰ Upon this realization, he has the courage to cast the advanced Patronus

¹⁷⁹ The pause screen in *Kruistocht* says: "Het spel is gepauzeerd" ("The game is paused"), and the player can only opt for "Doorspelen", which translates as "play".

¹⁸⁰ The "Dementors' kiss" scene appears twice in all three media: in the novel (280-2 and 300-1), the film (01:37:20-01:40:12 min. and 01:54:27-01:56:03 min.), and the game (level 9 and level 10).

charm to conjure up a guardian that acts as a shield against the Dementors and can thus save his younger self and Sirius from their deadly kiss. Harry is able to do this, precisely because he already saw himself do it. The assurance that things work out the way he wants - because he brings history into being rather than changing it - prompts Harry's empowerment.

If it is not only our own selves who we meet in the past or the future, we can bump into young or old versions of our mothers and fathers. In *Back to the Future*, seventeen-year-old Marty goes back to the 1950ies, the youth of his parents. He runs into his teenage father while he is being bullied by Biff and his crew. Though Marty is used to his dad being pushed around in his native reality, seeing the exact same thing happen to a younger version of his father, who is about the same age as Marty, feels as if it was done to him. Marty cannot bear this, because he is a proud person who does not let people walk all over him. Seizing this once-in-a-lifetime chance, Marty instills courage in his father (a profitable and rewarding act, as he will find out later) and this way undergoes a change, too. At various points throughout the trilogy, he helps his past and future predominantly male family members and friends to improve their lives until he himself can overcome his biggest flaw: pride.

This happens in the last installment of the series and marks the 'end' of his coming of age: Marty has learned that he should not care about what people think of him and let them provoke him into doing something stupid but instead rely on his own judgment. The time traveler's character growth is also supported by the fact that his own life is at risk. When his teen mother develops a crush on him, Marty's siblings start to fade from a family photo - limb by limb, person per person - whereupon he has the epiphanic realization that a change in the year 1955 does indeed affect his life in 1985. Marty's interference in the past jeopardizes his conception in the future. The discovery of this immediate danger kindles the character's development by making him rethink his actions and take a more serious attitude. Marty manages to hook up his parents and thus ensures that the future will take its usual course. However, his presence in the past has pushed Marty's future father to pluck up all his courage and stand up to Biff by knocking him unconscious (~01:20:39 min.). This incident changes the future of the

McFlys for the better: In 1985, Marty's father George is no longer a failure but a bestselling author, while Biff is ordered around.¹⁸¹

Other than meeting with family members, friends or very generally people they know, time travelers are also empowered by encountering notions of identity in the past, future or parallel world that differ from their own perceptions of being a child. In *Crusade*, for example, Dolf accidentally travels into the world of Germany in 1212, which both amazes and horrifies him. As for the latter, Dolf is confronted with an idea of childhood that is quite unlike the dominant idea of childhood in his native world. He is flabbergasted when he hears the story of Jenne, his thirteen-year-old companion and crush-to-be. Her father had arranged a marriage for her, because he wanted her out of the house, and that is why she ran away and joined the crusade in the first place. Dolf is also indignant at the children's struggle for survival and the passivity of the adults. What is more, he is outraged at the god-loving, all-accepting and naive attitude of the children themselves. To him, they seem not to want to improve their situation. Dolf cannot understand the powerless position the children settle for. The clash of these two realities - the one he sees and the one he knows - has an effect on Dolf's identity. It allows him to grow as a person by taking over the responsibility for the hundreds of crusading children.

Time travel, of course, makes it possible to meet people the protagonist would never have met otherwise. For instance, in the future of *Erasing Time*, the two teenagers befriend Echo, who has a big influence on Sheridan, the sister who is not as smart, likable, etc. as the other twin. By delving into Echo's stories, which reveal a disturbing and heartbreaking past in which his twin brother was supposedly murdered (but was in fact not), Sheridan, too, realizes that she is not merely an accessory to her genius sister but a multifaceted and strong character, who wants to fight the injustice of Traventon instead of running away.

¹⁸¹ It is interesting to note that one part of George's and Biff's relationship is always bullied. Obviously, this power imbalance is a built-in feature of this world, in which the one at the top of the power hierarchy is not kind to the one beneath him but exerts physical and psychological violence as a means to maintain and demonstrate power. It reminds us of the strategies and the ideology of repressive political systems.

From the given examples, we can conclude that leaping into past, future or parallel spacetimes allows children to meet their own selves, former or forthcoming versions of family members, friends and acquaintances or complete strangers, who they would never have come across if not for time travel. But they may also encounter different and contradictory ideas of what children are or can be. Although at first those encounters might be lurid, they are also eye-opening and prolific for the children and for others.

4.1.5 Modern-day knowledge and futuristic gadgets

Lehnert-Rodiek has observed that children “surprisingly often travel into the past” (1988: 70). This is also true of the primary texts I have chosen. In cases where the time travelers go back to remote times, such as the medieval age, they encounter people who lack modern-day knowledge and experience. Clare Bradford, who studied representations of the Middle Ages in contemporary children’s texts, also observes that time traveling children from modern times are necessarily at an advantage because they come from modernity.¹⁸² This feeling of superiority is exactly what prompts decision-making and engagement in the time traveler. Nikolajeva, too, notes that in “time shift fantas[ies]” (2010: 45) children gain supremacy over adults due to their “historical knowledge” (ibid.), even if they do not make use of it frequently.

This is definitely not true of the time travelers from the two main texts of this thesis. Dolf from *Crusade*, for example, rescues a girl from drowning in a river - a reference to *TTM* - because he realizes that he is the only one who can swim.¹⁸³ Moreover, when the children fall victim to a contagious disease, Dolf knows how to stop it from spreading. In addition, through his knowledge of geography he sees through the intentions of the crusade’s leaders: They are not taking the children to Jerusalem but to the Adriatic Sea, from where they should to be shipped to Africa as slaves. Dolf’s knowledge and skills would not be considered astounding or extraordinary in his native

¹⁸² Cf. Bradford 2012: 54-5.

¹⁸³ This scene, going back to Well’s *TTM* (67), is found in the novel (33) as well as the movie (00:24:18-00:26:43 min.). In the book, however, he is not the only lifesaver and there are several children almost drowning in the river instead of only one, which is Carolus in the novel.

reality, but in the past they are priceless, as they save lives and turn him into a self-confident person and eventually the leader of the crusade.

At this point, I also want to mention that in the course of history, the human species not only progressed but also regressed in its abilities and knowledge. Thus, some skills needed for survival became obsolete over time. For instance, twentieth century children usually do not know how to make a campfire or gut fish, unless they are scouts, but many children of the Middle Ages acquired these skills to secure their survival. This means that in some respects children from the Middle Ages are superior to visitors from the future. For example, upon Dolf's arrival in 1212 in the film, he is immediately attacked by vagabonds and only survives because Jenne knows how to physically fight back. She uses her weapon, a slingshot, and kills one of the perpetrators, which is an ordinary and justified action for a child of that time, considering the looks of the other children around her and her own facial expression.¹⁸⁴ Jenne is also superior to Dolf in terms of her knowledge of the conventions in the thirteenth century. She advises and corrects Dolf in his speech and behavior when he talks to the adult leaders of the crusade.

Teaching how to rollerblade, as does Calvin from *A Kid in King Arthur's Court*, might not be a big moment for someone from the late twentieth or twenty-first century, but the daughter of King Arthur is clearly impressed by this futuristic 'magic', and even more so by the bizarre appearance of the roller skates.¹⁸⁵ This generally applies to the things time travelers take with them. Since the past is not as technologically advanced as the present, time travelers can create a strong impression by means of simple things. When the young crusaders almost starve to death, Dolf procures bread by selling his MP3-player to a curious baker, who agrees to let him use his bakeshop in exchange for the miraculous object.¹⁸⁶ Likewise, Calvin makes use of technological gadgets: In a duel with the villain Belasco, he turns on his CD-player to blast him away

¹⁸⁴ Of course, the killing of the perpetrators is based on the circumstances of the time. Either children kill or they are killed, enslaved, raped, etc. I will elaborate on how the film puts forth an ethical argument in the analysis. This movie scene (00:13:06-00:13:48 min.) plays out differently in the novel, where Dolf saves the life of his future friend Leonardo and is hurt by one of the robbers (16-8).

¹⁸⁵ This scene is found at 00:29:24-00:30:02 min.

¹⁸⁶ This scene from the movie (00:55:29-00:57:49 min.) is also found in the novel (85-95), where Dolf trades in his modern-day Dutch coins for hundreds of loaves.

(00:10:52-00:12:58 min.). Other, even simpler items, such as candy or bubble gum, prove extremely valuable to the time traveler and impress the medieval people he encounters.¹⁸⁷

Technological supremacy is found in narratives that take time travelers to distant spacetimes; however, having an advantage in knowledge is not predicated on traveling a particularly long period of time, as we will see next.

4.1.6 Learning from past and future events

A trip to the immediate past can also put the time traveler ahead of everyone else. In the game *Chrono Trigger*, for instance, going back just a few seconds in the game may mean traveling with a piece of information that will save the player's life the next time. Knowing that there is an ambush awaiting, the second time the player will try to avoid the trap, increasing the learning curve. Or else, if, the first time round, the player was too slow to press the button on the keyboard that would blast the enemy away, as in *Super T.I.M.E. Force*, then time travel allows the player a second (or even third, fourth, etc.) chance to perform better next time. Backwards time travel makes it possible to learn from and *correct* our mistakes in the past.

This can mean that time travelers go back in time to change something, which then has an effect on their own lives, whereas by manipulating history, they produce an effect on someone else's life as well. This way, time travelers can become empowered. Of course, we, as readers, viewers, and players of texts, do not always need time travel to learn from our mistakes, but we do so in our native realities as well, where backward time travel does not exist. However, getting the chance to physically and not just imaginatively revisit a certain scenario and do something about it, makes the

¹⁸⁷ The feeling of superiority and of being ahead of everyone else is not applicable to backwards time travel only. The time traveler might be zipped into a future in which humanity has devolved into frail and banal creatures or become slaves to other life forms. In an example from adult fiction, *TTM*, the time traveler is the sanest, strongest, and most moral of all creatures of the year AD 802,701. Upon his landing in the future, the time traveler is very soon aware of his superior position and, similarly to a scientist in laboratory full of animals, he tries to analyze and structure the new world along quasi-scientific lines to counteract mankind's degeneration. Just as Dolf in the Middle Ages, he is the only one who is physically able and willing to save Weena from drowning.

experience utterly empowering. Instead of saying, “Next time I will go differently about it”, the time traveler can actually go back and do it right away instead of waiting until the chance presents itself. When readers and viewers travel back in time along with the characters, then this is the closest they can come to imitating the player’s experience of redoing a task or level, i.e. traveling in time.¹⁸⁸ In this sense, it can be argued that novels and films that feature backwards time travel to the character’s own past within in a fictional universe with moldable spacetimes draw on a popular gameplay element and are similar to videogames in this regard.

Even if history cannot be changed - if, for example, it is part of a fixed and unmalleable timeline - reliving the same situation as an observer makes one’s re-evaluation of the past a unique experience, which cannot be achieved other than through time travel. We only have to imagine that we were able to see ourselves in the past and look at every detail again, at everything that our memories in the future could not retrieve. What is more, time travelers can sneak around in the past and gain access to information that would otherwise not be available to them. In Harry Potter’s case, the time turner does not allow him and Hermione to change history, as in fact their actions in the past are part of a fixed timeline - as are their future actions. What really happens is that Harry and Hermione *think* they are modifying history. When they travel back the amount of three hours, they assume that they will alter a prominent event. The second time they go to Hagrid’s hut, they do not leave the Hippogriff behind, and so they believe that they have prevented its assassination.¹⁸⁹ In fact, Buckbeak was never slain, and what Hermione and Harry heard was the executioner hitting the fence (book) and a giant pumpkin (film) in anger. In any case, now they can also ‘save’ another innocent life. On the back of Buckbeak, Harry and Hermione fly up to the tower where Sirius Black is imprisoned, awaiting death and the ultimate loss of his soul through the Dementors’ kiss. The children rescue Sirius, who escapes with Buckbeak to hide in an unknown location. From the point of view of their departure in the future, this event had already happened when they were instructed by Dumbledore to go back in time; but, of course, they cannot possibly know this.

¹⁸⁸ See Brandt 2018 and Chapter 3.7.5.1.

¹⁸⁹ For the way in which this scene can also be understood as a bootstrap paradox, see Chapter 3.3.

A journey forward in time can hold empowering scenarios as well. It makes it possible for us to see the future happen and learn how our decisions actually play out instead of merely predicting their potential outcomes. The time traveler can then go back to her native reality and try to change the course of history, much like Link from *Ocarina of Time*. Young princess Zelda sends nine-year old Link to the Temple of Time to obtain the Master Sword in order to prevent Ganondorf's takeover of Hyrule, an event she foresaw in her dream. As Link pulls the sword, Ganondorf is able to get hold of the most powerful item, the Triforce, with which he then conquers the country and sends it into darkness. Link, at the same time, falls into a coma, which holds his spirit for seven years. When he wakes at the age of sixteen, he is old enough to wield the powerful Master Sword. In the light of his physical superiority towards his younger self and by having new weapons and skills at his disposal, Link can awaken the Seven Sages, who will help him to confront Ganondorf. His empowerment is based on his physical strength as well as on the player's expanded possibility space to switch between young Link and his older version by traveling between the two timelines, this way utilizing the can-dos of both versions. In the final battle, the older Link defeats Ganondorf, who is then sealed into the realm of evil by the sages. When Link travels back to his past, he is aware of the consequences of drawing the Master Sword from the Temple. Averting the original events, the boy creates a new future where and when Ganondorf does not seize Hyrule.¹⁹⁰

Having explored the six conditions for how time travel empowers the child, the next chapters will discuss the repercussions of the time traveler's actions and the return to the secure place of family and home, this way closing the developmental circle that takes the child away from home and back again (in most cases).

¹⁹⁰ For the sake of completion, I want to mention that, as part of *The Legend of Zelda* franchise, an official timeline is published in the book *The Legend of Zelda: Hyrule Historia* (2013). It explains that the events of *Ocarina of Time* generate three different timelines, one of which I have described above (named "child era"), one in which the older Link does not defeat Ganondorf (referred to as the "downfall timeline"), and one (called "adult era") in which the antagonist is defeated and Link travels back home but does not prevent the drawing of the sword in his native reality, thus allowing Ganondorf to escape from his prison into a more distant future (cf. "Legend of Zelda" 2013: 69).

4.2 What are the effects on the fictional universe?

Children undergo a process of empowerment, which plays out as agency and decision-making. Depending on the model of time present in the text (see Chapter 3.2), the actions of time traveling children are often - contrary to that of other children - not solely confined to where and when they are made, but they are palpable in another world, too. Thus, the consequences might affect not only the reality that the time travelers meddle with but also their native worlds. For example, in the movie *Crusade*, Dolf's actions in the Middle Ages are good deeds to the benefit of medieval society, but they are also considered so noble and remarkable that they are put down in writing ready for Dolf's mother to find in the future. The boy's agency in the past has a direct effect on the future, on his future. This way, it is possible for Dolf's mother to locate his where- and 'whenabouts' and to navigate him to a nearby portal. He is an active creator of his own fate, because his empowerment creates actions that in turn enable him to find a way home.

In other instances, the time travelers' actions somewhere and 'somewhen' are not noticeable in their native realities, such as in *A Wrinkle*. Meg's rescue mission on the planet Camazotz does not upset her native reality; rather, it has an effect on the time traveler herself, her friend Calvin, and her immediate family, who have now come to view her as a constructive member instead of a passive and suffering girl. Yet, in other stories, the character's agency is part of a wider scheme of what I have referred to as "improving the human condition" (Hillegas 1971: 272). Time traveling children, almost in passing, so it seems, rescue the world and its population. The teen agents in *Time Riders*, for instance, manage to correct the horrendous consequences of Kramer's tampering with time in 1941 and also prevent the total apocalypse in their own time. Although in the end, the time riders can restore the original timeline, their story is an illustrative example of how the empowerment of the individual, Kramer, does not necessarily have positive effects for society, even though his intentions were largely good.

4.3 What happens back at home?

The child's explorations outside its usual life are of a temporary nature. Likewise, the time traveler has to go back home. In native reality, the boundaries of its possibility

space have to shrink back to fit the system established by dominant discourses, which permit only a limited widening of the possibility space. Within these limitations, children cannot be kings, queens, and the like, although they can do other things: Dolf can make a decision without asking for his mother's permission. Meg has gained self-esteem and can now believe in herself. Harry can drop his godfather's name, that of a convicted murderer, anytime he wants to get something from his uncle and the rest of the Dursleys. Link can now proceed without his helpful fairy partner Navi, who flies off upon their return back home. We see that the time travelers' lists of can-dos, as diverse as they are, have become longer within the limitations of the possibility space. This way, time traveling children do not overthrow the established system; rather, within what is possible for them in their native realities, they can do more things than before time travel.

Interestingly, however, we do not learn much about what happens back at home. In fact, most novels dedicate only a page or even less to children's lives after time travel and so, too, do films and videogames. In *Ocarina of Time*, for instance, the game ends in the middle of Link's trans-temporal journey back to his native reality. Only after the closing credits do we learn where and when in the past Link is transported to, namely back the first meeting with Princess Zelda. This event sets everything in motion for the sequel *Majorca's Mask* in the child timeline. The encounter with Zelda now plays out slightly differently than the first time, because this time Link carries with him the knowledge of the future: They only look at each other, not saying a word for fifteen long seconds. For a game, this is a rather long cut-scene lacking both prescribed action and gameplay. But since it is placed at the *very* end of the game, the aftermath of time travel can be easily overlooked by the player. This is because CYAF is conventionally and historically concerned with the child in search of its identity and the difficulties it faces along the way. Thus, the process rather than the 'end-product' is mediated to the reader, viewer or player, and the time-out therefore itself makes up most of the plot.¹⁹¹ This leaves only a limited space for what comes after time travel, which is paradoxical insofar as in the world outside of fiction, it would amount to a lifetime. Clearly, however, we do not expect CYAF to tell us about Meg's adulthood, for instance. Moreover, for

¹⁹¹ From the viewpoint of cultural studies, however, identity can never be finished. See Chapter 3.6.2.

most children time travel is a unique experience unless they are the protagonists of a whole series (e.g. *Time Riders* or *The Legend of Zelda*).

In the confined space devoted to the characters' lives after time travel, empowerment often does not manifest explicitly as decision-making or actions. Instead, we find evidence for the widening of the possibility space in the character's words or, rather, in a conversation with the adult. This can be seen in *HP Prisoner*:

'What's that?' he snarled, staring at the envelope Harry was still clutching in his hand. 'If it's another form for me to sign, you've got another -'
'It's not,' said Harry cheerfully. 'It's a letter from my godfather.'
'Godfather?' spluttered Uncle Vernon. 'You haven't got a godfather!'
'Yes, I have,' said Harry brightly. 'He was my mum and dad's best friend. He's a convicted murderer, but he's broken out of the wizard prison and he's on the run. He likes to keep in touch with me, though ... keep up with my news ... check [if] I'm happy ...'
And grinning broadly at the look of horror on Uncle Vernon's face, Harry set off towards the station exit, Hedwig rattling along in front of him, for what looked like a much better summer than the last. (317)

In these last lines of the book, Harry subtly threatens Uncle Vernon with the existence of Sirius Black, who will look out for the young wizard in the future. Having dropped this rhetorical bomb, Harry has now more freedom and can defy the Dursleys better as he can always call on Sirius's name. Understandably, this extra can-do puts Harry in high spirits, as reflected in his assertions and facial expressions, which are equipped with the adverbs "cheerfully", "brightly", and "grinning broadly".

While, in the example above, the empowerment of the time traveler upon his return back home is quite conspicuous, most texts are not that straightforward in this regard. In the book *Crusade*, for example, the final line says: "Rudolf of Amsterdam was home" (311). Clearly, in such a case, the reader has to do more interpretive work and draw conclusions from what happened before. The empowerment of the child thus has to be understood in relation to its identity before and during time travel. In Dolf's case, we have to look at what happened before he joined the crusade. The boy was accepted as part of the movement under false pretenses, only through faking a royal status - that

of the son of a Duke of Amsterdam.¹⁹² In the course of his empowerment, however, he feels that he has legitimately earned the title of nobility and thus stopped thinking of himself as the boy in jeans, as explicated by his thoughts immediately after being thrust back into the future: “Who was calling him Dolf? He was Rudolf Hefting of Amsterdam” (310).

Not always, however, do children return to their native worlds for good, such as Dolf in the film version *Crusade*, who decides to travel back in time yet again. On the surface, his love for Jenne appears to be his motive, but if we look at Dolf’s empowerment in the strange world of the past, he has undergone such a change in character that there is no place for him in his native reality. Dolf made it into modern-day history books and is mentioned in the same breath as King Arthur or Joan of Arc. It is thus no wonder that his possibility space cannot shrink back to fit the underlying conditions and structure of his native reality. He cannot give up what he has become, the leader of a crusade. Dolf has to go back to the extraordinary situations time travel offers, because he cannot exist in this way in the world of the adults.

The empowerment of the time traveling child always has to be seen as the result of a complete experience, which encompasses the child’s identity before, during, and after time travel. Following the tripartite structure of empowerment, I will move on to analyze the chosen texts in more detail. I will not only focus on how empowerment becomes palpable through the time traveler’s own words, conversations or, more generally, in verbal descriptions, but also discuss how empowerment is conveyed visually (e.g. new outfits, greater height/size, different body movements and facial gestures, transformed objects, extra weapons, etc.) as well as through acoustic signals and musical accompaniment, a change of narrative voice, camera angle or type of camera shot, and modified gameplay (new widgets, new paths, power-ups, additional time, etc.). In short, the next part constitutes a multimodal analysis of the six chosen texts.

¹⁹² In the movie, he refers to himself as “Rudolf of Rotterdam”.

5 Analysis

5.1 The power status of time traveling children before time travel

5.1.1 Dolf in *Crusade in Jeans*¹⁹³

In the process of recentering into the fictional universe of *Crusade*, the reader first ‘stumbles over’ a fictional fact that immediately exposes Dolf’s native world as different from reality: “‘And this,’ said Dr. Simiak, ‘is the material transmitter’” (9). This enormous telephone booth-shaped apparatus appears as a marvel not only to the child protagonist but also to the reader, who makes this adjustment while projecting upon the fictional world everything she knows from her own world and other time travel stories. This is a typical example of intrusion fantasy (the term “intrusion *fantasy*” is, in fact, misleading, since the text is everything but fantastic). However, unlike many other stories, this text introduces the novelty at the very beginning. Of course, the title of this first chapter (“LEAP IN TIME”, *ibid.*) already cued the reader to think of the material transmitter as a trans-temporal machine, which further down in the text is confirmed: “‘We send an animal [...] back into the past’” (*ibid.*). At this point, the reader has received enough details such as “a high panel covered with dials, buttons, and levers” or “thickly insulated walls and a transparent door” (*ibid.*) to create a mental picture of what the device might look like.

However, the description of the present world is not restricted to this particular object. It also encompasses its socio-political make-up, its inhabitants, most importantly Dolf and his relation with others, the grown-ups, and, of course, his state of mind. The third-person limited narrator characterizes the boy as feeling “very small and insignificant” at the sight of Dr. Simiak’s and Dr. Frederics’s invention, which he is allowed to inspect after “months and months of persistent nagging” (*ibid.*). In Dolf’s native world, it is the adults, technically his father Dr. Hefting, who say if and when he is permitted to enter the laboratory to take a look at something as potent as the time machine. We see that within existing laws and prevailing ideas of children’s role in society, individual adults, too, control the child’s possibility space. Most obviously, parents, or their stand-ins,

¹⁹³ Key ideas expressed in this chapter are taken from Ederer 2014: 153-5.

determine what their offspring is allowed to do and where the boundaries lie. Clearly, this hierarchy is present in the reader's native world as well and, thus, theoretically, requires no explicit mention according to the principle of minimal departure. However, it is foregrounded to emphasize children's situation in both in fiction and reality, to make the reader aware of this connection, and, later, to contrast this specific representation with another - that of the powerful child.

Even in a world in which time travel exists, the material transmitter is quite a formidable invention for Dolf, which explains his reverent gaze at the huge apparatus. This moment is pivotal inasmuch as the machine symbolizes the peak of human civilization, which has finally mastered to control something that had been beyond human reach for so long: time. It also implies that this triumph is really one of the adults, in fact men, and thus this man-made time traveling device serves as a manifestation of the power of exactly that group. This becomes all the more apparent if we regard the choice of lexis used in this short passage of the novel: *small* boy vs. *huge* time machine. The difference in physical size expressly underlines the given power hierarchy: Adults have power over children. This also means having the quality of acting and forcing an effect upon the less powerful counterpart, which is reflected in the linguistic construction found at the beginning of the passage: "The extraordinary machine [...] *made* Dolf feel very small" (emphasis added). The machine is characterized as active and productive, whereas the child is *made* the passive part. Agency is assigned to the inanimate operable device, a thing, an object, which typically receives, also from a grammatical standpoint. Dolf, the person, on the other hand, is turned into exactly this passive entity. This deliberate swap of roles between object and subject makes it even more obvious that Dolf lacks agency, because it lies with the machine and, thus, with the adults.

Dolf, however, wants to compensate for the feeling of being small and unimportant by resorting to a characteristic that lies within his possibility space: inquisitiveness. By deploying the same strategy as he did with his father before, Dolf probes the two scientists for answers on how the time machine works, its dangers, and risks, and their hoped-for results of sending an ape into the past. This is a very typical example of how children are not completely helpless and powerless but exert the kind of power that is available to them before time travel, which I have previously defined as power-to by drawing on French (see Chapter 1.2.3.3).

To reiterate: in my framework of empowerment, the concept of power-to denotes the kind of ability, capacity, and freedom that children have within the structures of a predominantly adult society, though without toppling exactly those structures. In this sense, Dolf is *able* and *allowed* to ask questions. In both fiction and reality, children have the *power to* be inquisitive and act interrogatively towards adults. Curiosity, as a characteristic, and the posing of questions, as an action, are can-dos that are available to children at any time, i.e. before, during, and after time travel. French described the enabling and positive characteristics of power-to. Of course, adult society expects children to be inquisitive and critical, and to ask questions about the world and the universe. How else could children learn things and grow into responsible, courageous, and intelligent human beings? Power-to, however, can also be used by children to oppose the adults and rebel within the structures. It is an individual moment of empowerment that challenges the hegemonic societal structures, but this is never strong enough to upset them completely and bring about those topsy-turvy power structures that are characteristic to carnival.

For instance, children can pelt grown-ups with numerous and repetitive questions and thereby infuriate them, possibly until the adults punish the children for challenging their assigned possibility space. Alternatively, the adults may give in and comply with the children's wishes. Then, children have trespassed their possibility space and taken power *over* adults, if only for a moment and with no major repercussions. No societal and power-political change has been achieved, which is reserved for the time of carnival. Dolf's intentions are not clear so far, not even to him. The following passage will throw more light on this:

Dolf nodded and looked at the booth, trying to imagine what it would feel like to be inside, waiting to be transported to the distant past. Suddenly he said, almost involuntarily:
"I would go." (10)

Dolf is the main focalizer, i.e. the person from whose viewpoint the story is filtered. For a short moment, his thoughts wander off into a possible world in which he is the time traveler. With this, the chance of an extraordinary undertaking is no longer far-fetched, given that he stands right next to a functioning time machine, which explains his sudden and seemingly unexpected outburst: "I would go". He wants to turn his imagined scenario, a possible world, into an actual world. As soon as this is

established, Dolf uses another power-to: nagging. He wants to lure the adults into the trap he laid for them by providing them with the best of arguments for how he is the most suitable guinea pig to visit the year 1212, collect data, and return after four hours of research: unlike apes, he can talk to the scientists; he is small and agile; he is smart; he knows a lot about history; and he is reliable and brave. The longer the conversation, the more he insists on going: “He did not want to think or hesitate further. He wanted to go as quickly as possible” (12).

It seems as if Dolf’s defiance is his first act of open rebellion against the adults, when, really, it is not. His thoughts are perceptible only to us readers and thus not accessible to the adults in the story. They serve the purpose of intimating what is about to come, which is his future empowerment in the past. In fact, Dolf says, “Let me go. [...] Please!” (12), indicating that the power structures are still intact. He needs the permission of Dr. Simiak and Dr. Frederics to embark on the journey. Interestingly, however, a few lines further down, he does something quite unusual for someone who still has to obtain consent. He suddenly acts instead of reacts, and not just by means of words but also with a vigorous action: “He looked at his new watch, a Christmas present, and synchronized it with the chronometer [of the time machine]. ‘We must agree on the exact time at which I am to be at the place from which you will transport me back’” (ibid.). Dolf’s obvious cheekiness and assertiveness constitutes the first transgression of his assigned possibility space.

The kind of cheekiness that is considered endearing or amusing by adults is definitely among his can-dos as a child, yet the type of cheekiness with which he instructs the adults is considered impudent and subversive. Instead of putting him in his place and restoring the order of power, Dr. Simiak and Dr. Frederics allow him to use the machine. Maybe because he has now already overstepped the mark, they send him off into another world to make amends for his unruly behavior. “Whether they surrendered to his persistent arguing or to the temptation that their invention could now be put to a real test, Dolf did not know” (12). I agree with Dolf’s assessment of the situation. We do not know whether the adults have maintained control and decided to cede a little of it to Dolf, using him for their own ends, whether Dolf has tricked them to get what he wants, or whether it is a logical and natural consequence, maybe even some sort of punishment for trespassing his possibility space. The use of the word

“surrender” indeed implies that the adults have given Dolf some of their power, who is now responsible for the positive outcome of the project. Moreover, it was his agency that has propelled things that far. For now, let us condense all three stances into the idea that Dolf succeeded in *persuading* the adults into *letting* him travel through time *for them* - unlike Dolf from the movie, who hops into the machine without anyone’s permission, while the game does not feature the child at home at all and starts with Dolf’s arrival in the past.

In the novel, Dolf’s identity repeatedly sways between endorsing and challenging the idea of the powerless child before time travel. Flashes of rebellion come to light as Dolf’s thoughts through internal focalization, as disorderly behavior (nagging questions and sweet-talk) within his possibility space, and as his first transgression thereof by taking action and giving orders (the synchronization of his wristwatch and his instructions for his pick-up). At the same time, Dolf is also depicted as conforming to the idea of the powerless child, most notably in the beginning, when his feeling of smallness sets the tone for the whole scene, but also at various other points in the scene. Likewise, the worries and the hesitance of the two scientists suggest that they do not only care for the boy’s well-being, as it is usual with adults, who have the societal, moral and legal responsibility over children, but they also question whether a child is really capable of mastering the task.

When the focalization shifts for a short moment from Dolf to the inner world of the scientists, as if the two shared one single mind, some sort of prototype mind of *the* adult, we get to know their view: “[He] was still hardly more than a child. And he was saying... But, of course, he wasn’t serious. Obviously he was thinking of some sort of science-fiction adventure” (10). These thoughts reveal how adults conventionally think of children: as not being able to make sensible decisions and take things seriously. Instead, so the mention of science fiction suggests, children play and fool around in their own little ‘dream worlds’.¹⁹⁴ Further on, the scientists’ stance manifests as questions and instructions directed at Dolf: “Are you sure you want to go through with this?” (13), “Don’t get impatient” (ibid.), and “Don’t touch anything, my boy” (ibid.). Their phrasing reminds us of a parent instructing and guiding a child to ensure their

¹⁹⁴ Of course, the mention of science fiction holds a reference to *TTM*.

plan is successful and, in this case, coaxing the boy to behave less childlike, i.e. impatient. This is not only considered a negative feature typical of children but, more notably, might ruin the whole undertaking. Much like Dolf, the adults, too, oscillate between their supremacy and their dependence on the boy.

While the novel sends conflicting messages as to the boy's identity, in the movie *Crusade* things are very clear-cut: Dolf is powerless until time travel intervenes. The slightly older Dolf is primarily presented as suffering from a lack of parental love. Regarding the plot, this is established through a dead father and a very busy mother, a time travel specialist, who is portrayed as an awful working mom (which is clearly a gender stereotype). Dr. Mary Vega does not have time to take part in her son's life (she misses his most important soccer game), she overwhelms Dolf by considering the fifteen-year-old an adult (she lets him operate the highly complex time machine), and she thus denies him much needed motherly care (she dismisses his dreams as childish reveries and regards his problems as too petty to ponder). Dolf is unhappy in his assigned role; he feels abandoned by his mother and left on his own.

The motif of the sad and lonely child is reinforced when his peers, his fellow players, also reject Dolf. At the beginning of the movie, the viewer encounters Dolf squandering the hundred percent chance for a draw in the final match in the U17 soccer championship, because he did not pass the ball to another player but tried a single-handed and ultimately unsuccessful attempt to score a goal. His behavior suggests that he tries to compensate the lack of attention on the part of his mother through selfish attempts at great deeds in sports, which, if fruitful, would earn him the admiration of others. In the first few minutes of the movie (00:01:02-00:03:46 min.),¹⁹⁵ the fictional actual world, into which the viewer has recentered her consciousness, seems identical to her own native world. As we would expect in the real world, Dolf is confronted with the anger of his team: "You selfish bastard!" (00:02:13 min.) and "You had to be the hero!" (00:02:21 min.). Next to dialogue and plot details, the medium film

¹⁹⁵ The very first minute of the movie features the opening credits against the backdrop of a dark room with a monk, who is working on a document. In hindsight, we understand that this is the past, 1212, in which Dom Thaddeus puts down Dolf's deeds. Hence, the movie begins in media res. Even though it starts out with an event set in the Middle Ages, thus coinciding with the chronology of the story, Dolf's arrival in the past still occurs before the documentation of his actions.

allows the protagonist to also express his feelings through the two modalities sound and moving images. The illustration (00:02:51 min.) below is a still taken from what I will call the “bus scene”, which very conspicuously positions Dolf as powerless, sad and lonely.



Illustration 9: Dolf as sad and lonely child (00:02:51 min.)

Against the backdrop of a disheartening non-diegetic tune, Dolf sits alone in the last row on the team bus, turning away to ignore the insults of his peers, who want him out of the team. Through a medium close-up, we can get close enough to make out his watery eyes, which indicate that he is crying. This type of shot usually leaves only little room for the surroundings, but here Dolf only makes up about a third of the frame and is positioned on the right-hand side, while the rest of the image is filled with the greyish contours of the bus’s interior, the blurry lines of a night-time city, visible through the rear window, and some incidences of light, caused by street lamps, falling in and out of the picture. The lighting in this shot is particularly significant. The beams on Dolf’s face are not consistent but reoccur occasionally and thus literally shed more light on his emotions, while, at the same time, they also cast some mystery as to his complete inner world, particularly his thoughts, which we have little access to. The lighting allows for some voyeurism on part of the viewer, although Dolf’s privacy is never trespassed as through an extreme close-up, which is so intimate, if not intrusive, that in real life such proximity is reserved for some privileged people such as ophthalmologists, one’s

loved ones or pathologists. Furthermore, the camera angle, which gives an eye level shot, usually establishes a neutral look on things. Thus, we are not prompted to judge Dolf and his actions. Yet, this angle simulates the viewpoint of a fellow traveler who sits a few rows in front of Dolf and is turned around to check upon what is going on in the back. In real life, to hold this position would take some physical effort for the onlooker, thus suggesting that we do indeed care (to look back).

The bus scene exemplifies how we emotionally recenter ourselves into the fictional world. As explicated in Chapter 2.3.5.3, we are invited to participate in Dolf's life and look 'inside' the character, which is achieved by such techniques as camera frame (medium close-up) and *mise-en-scène* (the whole composition of the frame including Dolf's facial expression, posture, the play with darkness and light, etc.). Our affective response is thus not only triggered by the boy's emotional state itself, accomplished through the plot, but also by its rendering through narrative means. Furthermore, we cognitively and emotionally construct the experience of the powerless child by drawing on remembered emotions and scripts we have experienced ourselves (maybe we, too, have been reprimanded or even bullied) and learnt from the fates of other people, including characters in fiction. Based on the interconnectedness of the fictional world and the real world, both of which are imbued with experiences, dreams, and hopes, most viewers might actually wish for an improvement of Dolf's situation and, perhaps, of their own situation as well.

In the next scene, the boy does not receive the badly needed emotional uplift from his mother, as we would expect of a caring parent in such a situation. Upon Dolf's arrival at her workplace, a research center, his first encounter is with the watchdog, which barks at him with unusual aggression, making Dolf flinch (~00:03:30 min.). Moreover, the extradiegetic music suddenly stops with the last (and only decipherable) words from the line being "Looking for Vega", in which "Vega" refers to Dolf's last name in the film. While currently Dolf is looking for his mother, a few hours later (in story-time), it will be the other way round, because everyone will be searching for Dolf. In the next shot, we see him enter his own code to his mother's laboratory, suggesting that the boy knows his way around the place. I would argue that this entire scene intimates that Dolf is in fact a disturbing factor in Dr. Vega's job, expressly now that she and her team are about to achieve a breakthrough. Entering the laboratory, Dolf is further confronted

with the colossal time machine, at which he inaudibly sighs. This action demonstrates his frustration with this overpowering device, which is the reason for his mother's absence and lack of interest in his life, as shown in Illustration 10 (00:04:08 min.).



Illustration 10: Small boy vs. huge machine (00:04:08 min.)

Visually, a low-angle shot depicts Dolf looking up, marveling at the giant machine, which, as if its size were not enough, sits on a pedestal like a monarch. Since the angle is below eye level, thus looking upward at the subject, Dolf's upward glance at the more dominant and powerful thing intensifies his feeling of powerlessness all the more. This clearly ties in with the effects of the lighting, which illuminates the inside of the machine, its cubicle, and emitters, in particular, to be the most prominent object in the room. Acoustically, the time machine is beeping and pulsing, suggesting much like in the book that it is active and alive. For only the viewer to hear, grandness is also bestowed upon the machine by a melody that is both mesmerizing and venturous with softly beating kettledrums in the background, which mimics the throbbing of the machine.

The immediate character of pictures not only instantaneously reveals the geography of a fictional world but also specific details of that world, as described in Chapter 2.3.5.1. The time machine is so far the main distinguishing feature between Dolf's native reality and that of the viewer. Exactly because the viewer is so quickly introduced to things through the moving image, this scene is deliberately stalled to give the viewer

time to process the existence of the miraculous trans-temporal object within the fictional world. Dolf's rather long engagement with the time machine, i.e. his slow walk towards it, his long-lasting gaze, his sigh, etc. are narrative means to slow down the action and allow the viewer to cognitively and emotionally embed time travel as a fixed though awkward part into Dolf's and her own new reality.

The boy then turns around and looks up at his mother's laboratory, through whose glass panes he sees her so immersed in the current experiment that she is the last person in the room to notice Dolf, when all the while the time machine is mirrored in the windows. For Dolf (and the viewer), those faint reflections in the glass are another visualization of how the time machine is all-possessive towards Dr. Vega and thus dominates Dolf. After conversing about transcription rates, decay patterns, and DNA stabilization methods as well as offering a short apology for not making it to the game, Dolf's mother instructs her son to set up the next round, which means sending an ape on a forty-eight-hour turn cycle into the past. The dialogue reverts to his soccer game only when Dolf responds to his mother's cynical comment on how he always fails to recall her password: "I forget details about your work. You forget details about my life" (~00:06:12 min.). She downplays his failure at the game by saying that "It can't be all your fault. It's a team game" (00:06:51 min.) and "It is only a game, Dolf" (00:06:55 min.).

He feels even smaller on his car ride home with her: With his head firmly pressed into the seat, he turns it to the side when he cannot bear to face his defeat once again. The radio reports on the outcome of the game, thereby explicitly stating Dolf's fault. Narratively, the same techniques are employed as in the bus scene: a play of shadows and light, a dark composition of the frame, a medium-close of the protagonist, and a somber tune. A moment later, however, when the radio host mentions that the Dutch team cannot have a *replay*, Dolf smiles mischievously, because he has just been inspired with the idea of how to play the game again, as depicted in the following illustration (00:07:20 min.).



Illustration 11: Time travel intervenes (00:07:20 min.)

Comparing this still with the one from the bus scene, we notice now that there is a major difference between the two. It concerns what is illuminated and what is not. The viewer would have to see parts of Dr. Vega's mother, who is driving the car and sitting next to Dolf. However, she is encased in complete darkness. I would argue that, at this significant moment, when Dolf decides to travel back in time, time travel intervenes in his usual and ordinary life. The boy leaves his native world - not yet physically, but emotionally and imaginatively - and thus detaches himself from his mother, family, and home, as suggested by Nikolajeva (see Chapter 4.1.1). Although we know that she must be in the still, Mary Vega is not present, neither aurally (she does not speak or generate any sounds) nor visually, because she is pushed out of the frame by the effect of lighting.

The entire scene is acoustically supported by a change of tone: The non-diegetic music is now light-hearted, cheerful if not saucy, accentuating Dolf's sudden relief and hope, on the one hand, and his identity as a child, who is allowed to be cheeky and frisky, on the other. Now is the time for the child to act and become a social agent instead of an actor. Although Dolf has not yet done anything, with his decision to use the time machine he trespasses his possibility space, because he is not allowed to operate the apparatus without his mother's permission and monitoring. Later, when Dolf actually carries out his scheme, he will also take power *over* the machine and, in a way, *over*

his mother, who cannot stop him from escaping her sphere of influence. This way, Mary Vega will be reduced to an actor, who is powerless against her son.

As in the novel, time travel comes at the right moment for Dolf - when he feels smallest. In Chapter 4.1.2, I have already explained that time travel often appears when the child faces a difficult situation. While in the movie, Dolf operates the time machine skillfully, as time travel exists as an inherent part of his native world (liminal fantasy), in the novel, he is intimidated upon his first encounter with the device. This is exactly the moment when he feels smallest, because he is reminded of his power position, which he reacts to by negotiating power until he finally receives the permission to use and, more importantly, handle the device. The small boy takes on the giant apparatus and, in a wider sense, opposes the adults. In fact, Dolf enters the machine and becomes the first person to actually travel in time; however, he does not fully control the material transmitter, because he still needs the scientists to retrieve him from the past. Dolf needs the collaboration of the adults, who have a share in his power and character growth. This, as I will argue later, is a basic premise of the child's empowerment - not only in this text but in all others as well. It is also interesting to see how the boy has turned his flaw, being small, into the strongest argument: He is tiny and weighs less than an ape, making him the perfect candidate, one that is superior to the adults in this respect.

In the movie, Dolf's feeling of smallness has nothing to do with adult power per se, quite the contrary: The fifteen-year old is assigned too much power and responsibility by his mother in two ways. First, she has given him the knowledge to manage something as valuable and powerful as the time machine; second, she has assigned him the status of an adult to escape from her parental duties and spend more time in the laboratory perfecting the time machine. The apparatus, though it is colossal and huge and a representation of adult power, is primarily an emblem of how Dr. Vega fails as an adult and mother. It is threatening and intimidating only because it has won the attention and even love of Dr. Vega in competition with Dolf. Human-like features such as agency are bestowed upon the time traveling device, because it acts as a rival sibling.

However, Dolf, too, is at fault for his negative feelings. He was selfish when he failed to pass the ball to the other boy, which resulted in his humiliation. We might argue that having regard for oneself above other people might be the logical by-product of his mother's upbringing, or, in other words, she may have instilled ego-centrism in Dolf by leaving him to himself so much. We might say that she is partly responsible, but we get to know only so much about his past and thus his character. Still, the impression left by the first seven minutes of the movie is that of a neglected poor boy fishing for attention. At the peak of his naming and shaming, Dolf responds with a brilliant idea of changing the past. In his darkest moment, he decides to take action and finally do justice to the role that he has been burdened with - to look after himself.

Time travel thus does not come to Dolf incidentally, and it is definitely not imposed on him. He takes action to make himself feel better out of despair and for the sake of compensation. In both media, Dolf simply uses time travel for his own ends. Opposing the adults is a motive that so far can only be traced with Dolf from the novel, where the power struggle between children and adults is subtly present. Of course, the plot differences between the novel and the film inevitably lead to two very different portrayals of the child-adult relationship and power negotiations between them in the two texts.

More importantly, however, we also have to consider each medium's affordances. The most obvious difference is the time limitation of the audio-visual medium. While we may spend many hours or even days reading a novel, feature films have about two hours at their disposal to tell the same story. As readers, we have access to expository information such as Dolf having previously nagged his parents to study the time machine, which we do not receive in the film, presumably due to lack of time; yet, this point is essential for understanding the power struggle between the boy and the adults. Due to those constraints, films tend to present black and white realities.

In this case, this means that a rather one-sided and conventional image of the child is shown (the powerless child), which later conveniently collides with a diametrically opposed idea (the empowered child). Thus, Dolf's changes in character and behavior become all the more striking for the viewer. If his personality and relationship with his parents and other grown-ups were multi-layered and complex before time travel, his

changes later on would not be that conspicuous and could not be that easily traced in such a short time frame. That is not to say that films are not multifaceted and sophisticated, as many motion pictures clearly are, but the novel as a medium is better suited to convey interiority. In the case of *Crusade*, this is a prerequisite for the representations of power struggles.

Conflicts in the external world often run parallel to, are fueled by, and act upon those conflicts that exist in the inner world of the character. Thus, political implications resonate through the character's internal reality and vice versa. While in the movie, we mostly *watch* characters and only partly see things through their eyes (for example, through a voice-over narration or a point-of-view-shot), the novel is characterized by this very intimate experience. It gives us access to feelings, urges, qualms, etc. that can neither be visually nor aurally expressed (due to time limitations or because it would be awkward to do so, as it disrupts storytelling, etc.) and thus cannot possibly be conveyed in the audio-visual medium. An example is Dolf's wish to travel in time: "He wanted to go as quickly as possible" (12). Of course, there is the possibility to express this desire explicitly by means of a heavy-handed voice-over narration or indicating it through good acting. About the latter, Thomas Austin (2016) says that "scripted dialogue, actor performance and codifications presented by mise-en-scène, framing, camera movement, editing patterns, lighting and music typically offer cues to characters' states of mind and emotions" (414).

Yet, this conglomerate of manifold and effective means would constitute hints, while the novel undeniably achieves in-depth look into Dolf's inner world of fantasies, which contributes greatly to the portrayal of his relationship with the time machine and its architects. Having explored the advantages of the novel, I also want to emphasize the movie's strengths. As already shown in the analyses, the film is better suited to showing what objects or people look like or what they do, among many other things (e.g. indicating events through acoustic or visual harbingers, setting the mood through non-diegetic music, attributing another/additional meaning to a scene by fading out light, etc.), as we will see in the next chapters.

5.1.2 Harry in *Harry Potter and the Prisoner of Azkaban*

5.1.2.1 In the Muggle world

In the process of world-building as part of fictional recentering, the first narratorial statement of the written text, which is “Harry Potter was a highly unusual child” (7), establishes from the start that the world at hand deviates from that of the reader in a number of respects: Harry hated the summer holidays (which, admittedly, may be true of some readers), he really wanted to do his homework (which might pertain to an even smaller number of readers), and, most importantly, “he also happened to be a wizard” (7), which cannot apply to any reader. In the movie, we are introduced to Harry, as he is performing magic under his blanket in the middle of the night. Visually, this is rendered through a voyeuristic look into his bedroom through a window with the camera slowly moving inward. Before seeing the presence of magic, the viewer can even hear the swooshing sound of the wand and Harry’s incantatory words “Lumos Maxima” (00:00:20 min.). Contrary to the book and the film, the interactive text does not feature Harry in the Muggle world at all, as discussed in Chapter 4.1.1.

As the fictional universe presents magic as a fixed ingredient, the reader/viewer has to make a few adjustments in the process of building the fictional world in analogy to her own (see Chapter 2.3.2.1). However, as *HP Prisoner* is the third installment of a series, the amount of new information provided by the text is small, because things are still the same: The now thirteen-year-old magician still struggles with Uncle Vernon and Aunt Petunia. Yet, the novel provides a lot of ‘old’ information, which may bore the serial reader, but is essential to make her aware of children’s powerless situation in reality and the fictional world. Rendering facts about the Muggle world is also important for the ‘new’ reader in order to cognitively and emotionally build the socio-political structure of Harry’s native world: that magic exists comfortably within that realm, that Ron is Harry’s best friend, that Snape is his least favorite teacher, and that the Dursleys awful surrogate parents.

Since not all facts appertain to the Muggle world only, we see how both worlds, Harry’s native reality and the wizarding world, are simultaneously invoked by the text, even though they exist (almost) separately within Harry’s universe and require a liminal

space between them. The first chapter in the book ("Owl Post", 7-17) and the opening scene in the movie (00:00:00-00:01:18 min.) thus aim to (re)connect the reader/viewer with Harry's universe and reinforce the idea of the powerless child by drawing on events and facts already told in the previous books ("he had never received a birthday card in his life" (10) or "[Hedwig] was the only living creature in this house who didn't flinch at the sight of him") and information specific to the wizard's new adventure such as "How on earth was he going to persuade Uncle Vernon or Aunt Petunia to sign the form?" (17). We are not only invited to emotionally participate in Harry's life by means of internal focalization and, consequently, empathize with him, but we are also prepared for his upcoming confrontation with the Dursleys.

Before I delve deeper into the discussion of Harry Potter's identity before time travel, I would like to remark that, although much of this chapter will be devoted to the representations of Harry, he is part of a team. In fact, Hermione is the original time traveler, because she employed the time turner long before Harry travels through time. In fact, he never uses it himself but is merely a time traveling companion to her. Thus, during the time-out, he is quite inept and clumsy at first and only later develops into a useful assistant and eventually an agent in his own right. Of course, Harry is namesake to the series and he is clearly the protagonist; yet, if we isolate the time travel sequence from the rest of the plot, Hermione takes the leading role for a considerable time and does so very conspicuously in the movie, as we will see in the course of the analysis. For now, let us focus on Harry's situation 'at home'.

I have put the phrase 'at home' in quotation marks to indicate that, although home refers to a concept that has a physical shape, it is usually associated with a feeling of security and often presented as a haven.¹⁹⁶ However, for Harry the Dursleys' home is not a place of safety and love. Since they hate everything abnormal in general and magical things in particular, they give Harry a hard time during the summer months, which the boy despises.¹⁹⁷ Unsurprisingly, upon the visit of Uncle Vernon's sister

¹⁹⁶ Cf. Alston 2008: 69ff.

¹⁹⁷ They lock away his wand, spellbooks, cauldron, and other magical things as if to stop him from doing his summer homework (he does it secretly at night), they snarl at his wizarding friends on the telephone, and, most outrageously of all, they keep him "as downtrodden as possible [...] to squash the magic out of him" (8).

Marge, the boy is compelled to serve dinner, to do the washing-up, and, generally, to “behave” (00:01:39 min), which also means ignoring her constant suggestions for his improvement. Only then will Uncle Vernon sign a permission form allowing Harry to visit the wizarding village Hogsmeade. Obviously, the boy is at the bottom end of the power hierarchy in that household, but he does so in more than one way: Harry is a child, a person under age, and thus needs the Dursleys to act as his guardians, if only to sign a form. As Ann Alston aptly describes, home is “a place of disciplinary control and as such it can be enriching and stifling, a sanctuary and a prison, a place to return to and a place to escape from” (2008: 69), the latter being the case for Harry.

The Dursleys, who are portrayed as one-dimensional parents, lacking any depth but rather confirming the idea of a white, male-dominated, heterosexual couple, do not protect the boy and guarantee his well-being. Rather, they hinder his development, manipulate his school career and try to do everything to subjugate him.¹⁹⁸ Thus, next to being a powerless social actor, Harry is put down, picked on, humiliated, and exploited by the Dursleys. He is deliberately oppressed and maltreated, which places him into a lower position than his same-aged cousin Dudley.¹⁹⁹ In this sense, school represents freedom, as it is an escape from the Dursleys and a “quest for a real home” (Alston 2008: 76), which he actually finds in the emotional bonds with both adults (Hagrid and Dumbledore, for instance) and his peers (Hermione and Ron). John Kornfeld and Laurie Prothro (2009), too, argue that this puts Harry in the tradition of many other child characters before him, including Peter Pan from the eponymous novel by J. M. Barrie (1911) and James in Dahl’s *James and the Giant Peach* (1961). Harry

¹⁹⁸ The Dursleys are constantly contrasted with a well-functioning and happy family, the Weasleys, in the first four books. It is also with the Weasleys that Harry finds a home outside of Hogwarts (cf. Kornfeld and Prothro 2009: 122 ff. and Alston 2008: 2).

¹⁹⁹ The young wizard’s situation seems all the more hopeless, because he could easily overthrow the existing social structures at home with his magical powers, but Harry is not allowed to use them. Although his unhappy and even traumatic childhood bears resemblance to that of other time traveling children, such as Dolf from the movie *Crusade* and Meg from *A Wrinkle*, whose fathers are notably absent, his situation is quite outstanding, since none of the others suffers from such emotional abuse from his immediate as well as extended family (Aunt Marge). The only seemingly intact family is Dolf’s from the novel, although his mother and father physically appear only on the last page of the book. Then again, no other child has magic on its side. Although Harry cannot use it to overthrow his tormentors, it lingers in the house while the Dursleys try to lock it away under the stairs.

yearns to leave his native reality, the Muggle world, because it is only in the magical world that his vision of home and family takes on meaning.²⁰⁰

And yet, Harry is not completely powerless before he can travel to his second home. In fact, he defies his aunt's and uncle's regime of terror by subverting their rules - in two different ways. First, he opposes them in secret, for instance, when he practices his spells in the dead hours of the night (7-8 and the movie's opening scene), when he clandestinely communicates with his friends via owl post letters (12-16), or when he reclaims his schoolbooks from the basement the minute the Dursleys are not in the house (8). Much like Dolf (from the novel), and like many flesh and blood children in the real world, Harry rebels within his possibility space by staying up late while pretending to sleep or texting messages to friends when forbidden by the parents. Second, with the can-dos at his disposal - such as back talk, blackmail, and manipulation - he defies the adults openly as well, which means that his opposition is perceptible not only to the reader/viewer but also to the adult characters. Both forms of subversion lie within the capacities covered by the concept of power-to, and they are necessary steps for the child to grow up. About this, Nikolajeva (2010) says that parental figures, whether positive or negative, are needed so that Harry can rebel against them.²⁰¹ Such surrogate parents make Harry's actions all the more relatable for the readers/viewers, inviting them to side with Harry and understand his motives and actions.

As for the open struggle, I would like to analyze the following scene: Narrated from Harry's perspective in third-person manner, we are informed that "through gritted teeth" (20), the boy sharply retorts to Uncle Vernon when told to behave in Aunt Marge's presence: "I will if she does" (ibid.). Here, the dialogue serves as a technique to characterize Harry in more detail through the content of his words ("I will if she does") and the manner he speaks them ("through gritted teeth"), making it quite obvious to us and Uncle Vernon how Harry feels about Aunt Marge's presence and how her visit is a chance to rebel without overturning adult hegemony. The utterances are followed by internal focalization, which depicts Harry's reactions to his uncle's statements and

²⁰⁰ Cf. Kornfeld and Prothro 2009: 124.

²⁰¹ Cf. Nikolajeva 2010: 16.

responses, such as “Harry was pleased to hear a definite note of panic in Uncle Vernon’s voice” (21). This way, we receive more insight into the protagonist’s psyche and inner world. The dialogical sequence also displays the power struggle between Harry and his uncle, the patriarchal leader of the family and the main representative of the adults as a socio-political group. Further, in the conversation, Harry blackmails Mr. Dursley by threatening to reveal his wizard origins to Aunt Marge, if he does not sign the permission form. For now, they negotiate a truce and agree that if Harry acts like a Muggle, Vernon will give his consent at the end of Marge’s one-week stay (20-21), which is condensed in the film to happen in one day.

In the movie, the dialogue above is reduced to a short exchange between Harry and his uncle, where Harry gives the impression of asking for a favor rather than making a demand on Mr. Dursley. Although the same lines are uttered - “if you behave” (~00:01:38 min.), followed by “I will if she does” (ibid.) - the affordances of the movie allow for this different angle. The film, thus, tells a different story: When Uncle Vernon instructs Harry to obey his rules, he has already turned his back on the boy - literally and figuratively - and is waddling away from the wizard when Harry drops his tit-for-tat response. Visually, their positions and body movements in the room emphasize the character constellation and the power structures. Uncle Vernon does not panic like in the novel; rather, he seems to be unaffected by the wizard’s snappy reply. Only for the audience to see, Harry’s gritted teeth from the novel are visible because the camera shows his face from the side at an eye-level in a mix between a medium shot (waist shot) and a medium close-up, as shown in the illustration below (00:01:40 min.).



Illustration 12: Harry's gritted teeth prove ineffective (00:01:40 min.)

The shot is wide enough to capture another person - that would be Uncle Vernon - but it does not. The last we have seen of Uncle Vernon is his back, which shows us that he is ignoring Harry. Since Mr. Dudley has already entered the dining room (from the hall) and is thus out of the picture, we also know that the child's attempt at challenging his uncle within his possibility space fails. Here, the idea of possibility space finds its filmic analogue in the space captured by the frame. Agency is not within Harry's reach; he cannot get at his uncle, whose physical exit demarcates what lies outside the boy's scope. Acoustically, we perceive the voices of the other characters in the house, Aunt Petunia, Marge, and Dudley, jabbering in the background with no accompanying extradiegetic music. Turning off the music like this is a cinematic technique that makes a scene less emotional, because film music has a great impact on the viewers' perceptions, amplifying the effect of the visuals. As a deliberate decision to make the text appear less conventional or even a signature element, musical silence also gives shots a curious and unsettling feeling.²⁰² In this case, the audience's attention is focused on the dialogue and the characters' facial, bodily, and spatial movements. Furthermore, the missing score creates a feeling of discomfort and foreshadows an unpleasant and explosive situation with Marge.

²⁰² Cf. Brownrigg 2003: 133 and Lund 2012: 42.

Harry's disobedient behavior is more palpable to the reader than the viewer, accomplished by such strategies as the narrator recounting that "Harry stood his ground" (21). Similarly to the novel/film *Crusade*, the book *HP Prisoner* places more emphasis on the power struggle between the adults (Uncle Vernon) and Harry. The reasons are the same as previously presented in the discussion of *Crusade*. Harry's relationship with his uncle unfolds on eighteen pages (and in two previous books), which are translated into the audio-visual medium in the form of two minutes including the opening credits (and, evidently, two forerunner movies). While the novel (much like the entire series with a few exceptional passages) tells Harry's stories filtered through exactly *his* perspective, the film's actions, dialogues, and codes can only provide hints as to how Harry thinks and feels but cannot guarantee an in-depth look into the interiority of the character. Furthermore, in the filmic medium, the visuals contradict another semiotic code, the spoken language in Harry's and Vernon's dialogue, which results in ambiguity in regard to the child's power status. In other words, the visual representation of the child-adult relationship (here: what characters do) does not coincide with their aural representation (here: what characters say).

In the book, the exchange between Harry and Mr. Vernon continues, because Harry's defiance is met with hefty counter-attacks on part of the adult. The patriarch wants to put the child back into its place by threatening physical violence: "*You'll get the stuffing knocked out of you, won't you?*" roared Uncle Vernon, advancing on Harry with his fist raised" (italics in the original, 21). Harry reverts to his blackmail strategy by reminding Uncle Vernon again of the little secret he holds. When this is encountered with a short, concurring "Right" (ibid.), Harry, for the moment at least, is accepted as an equal, because of the bargain he has made with the adult. It always takes two to make such an agreement work, and none of the two parties intends to break it. In this sense, the boy has left his usual position in this household and thus transcended his identity of the powerless child, even though he has not overthrown the existing power structures - yet.

With Aunt Marge's arrival it so happens that Harry, like Dolf, crosses the boundary: During dinner, Aunt Marge carries things too far: Through dialogue she reveals that she considers Harry's father a "drunk" (00:03:13 min) and a "no-account, good-for-nothing, lazy scrounger" (26-7), comparing Harry with an ill-bred dog and "an insolent,

ungrateful little -” (27). The focalizer here is the young wizard, who desperately tries to suppress his anger by refocusing his attention on his summer homework. In this sense, we are told that he “knew he would have to sit it out” (26) and “was trying to remember page twelve of his book” (ibid.). This makes it clear to the reader that Harry does not want to overthrow the adults and tries to abide by the agreement. At some point, however, he can no longer control his anger, let alone keep his side of the bargain with Uncle Vernon, and inflates Aunt Marge, who hovers away into the darkness of the night (or, respectively, to the ceiling of the dining room in the novel). It is interesting to see how Harry’s power struggles are with his uncle, but he takes out his anger on Marge and transgresses his possibility space in a fight with a ‘newcomer’ rather than his usual antagonist. Assuming that Harry regards Marge as the weaker enemy, because her stay is only temporary, and she is not his legal guardian and thus cannot punish him, we cannot fail to note how this incident is also a case of gender stereotyping.

Harry’s behavior defies existing power structures as established by dominant discourses: Children cannot treat adults like this. Outside of carnival, children cannot exercise power *over* adults. Consequently, the adults have to severely punish the boy, but he beats them to the punch: He packs his things and runs off. Leaving home is really the only option for the boy, if he does not want to defer to his relatives. He also knows that he has gone too far. In addition, he is about to face a harsh punishment by the Ministry of Magic, which really is an affair of the wizarding realm, and thus he has to leave the world of the Muggles. Before, however, Uncle Vernon wants to stop him, also because he needs Harry to put things right. The boy, however, refuses and points his wand threateningly at Uncle Vernon, accompanied by a feeling of “reckless rage” (28). Now, actions rather than just words indicate Harry’s inflated possibility space. This combination proves very effective, because we read no more about Uncle Vernon and his taking of things. Harry has the final word. He not only says the last sentence in this argument (“‘I’m going’ [...] I’ve had enough”, 28), but he also has the authority to leave things like that.

In the movie, the scene runs out of control when the adult also assaults Harry, who resorts to the same technique as in the novel: The mere sight of the wand, the manifestation of Harry’s magic and thus superiority, clarifies the power positions. Uncle

Vernon, however, hisses nastily in turn, “You have nowhere to go!” (00:06:20 min). As in the novel, Harry battles adult domination and then leaves. Harry is no longer the powerless child, but the opposite: He is clearly more powerful than the adult. Visually, this is realized through Harry’s positioning in the space depicted by the camera. The child, who has just rushed downstairs from his room on the first floor, is halted by Uncle Vernon on the landing in the stairs, which is considerably elevated from the ground, from where the adult has to look up to Harry. The young wizard, though considerably smaller in physique, can now look down at his relative from his position - which is superior in terms of both elevation and power. Now, power-over acquires a visual analogue in that Harry can now do things *over* Uncle Vernon’s head, i.e. without the adult’s consent. In addition, the young wizard is the one who asserts control or authority *over* his uncle. Illustration 13 (00:06:11 min.) demonstrates how power has shifted in favor of the previously less powerful counterpart and how the characters’ facial and bodily expressions underline this change.



Illustration 13: Empowerment indicated by spatial positioning (00:06:11 min.)

A significant image from the novel appears again. Harry’s gritted teeth, as previously analyzed, denote his anger, but now they can also mean that he has accepted his strange situation and will deal with it in a determined way. Again, the soundtrack is off to attract attention at this final confrontation, lending the scene an unsettling feeling, because the confrontation with his relative is not yet over. We notice that the non-

diegetic music has stopped, particularly because the previous shot set an entirely different tone: It depicted Harry in his room, where he derived comfort and courage after the inflation incident by looking at a moving picture on his nightstand that shows his parents dance romantically in autumn scenery. His panting continually recedes with the camera zooming in on the photograph and a sad accompanying tune becoming slightly louder. This scene is inserted to encourage the viewer to contrast this representation of the child (helpless and in need of parents) with the one to come (powerful).

When Uncle Vernon confronts Harry in the hall, not so much the text but rather the camera position and angle are of particular importance, because they speak louder than words: The shot following the exchange on the landing is composed of a shot-reverse-shot. This technique consists of a series of shots that expresses how one character looks at another, whose counter reaction is depicted next, and so forth. First, Harry, who has stepped down from the platform and now moves backwards toward the front door to finally leave, is shown speaking to Uncle Vernon while he is still holding up his wand at his counterpart. Concerning the frame, a variation on the over-the-shoulder shot is employed: The camera is aimed not over Mr. Dudley's shoulder but right next to his chest. From such a low angle, lower than is usually the case for this type of shot, Harry appears bigger and thus more powerful (if the camera angle were neutral, he would seem much smaller, now that he is no longer on the elevated landing). In addition, it reveals how, in the bottom left-hand corner, Uncle Vernon's hand is clinging to the balustrade and how it is gradually edged out of the picture with the camera closing subtly in on Harry. As if this was a retort for being walked out on by his uncle upon his request to sign the permission form, Harry is now in control to push Mr. Dudley out of the picture - literally out of the frame and figuratively out of his leading role as an adult. The child, who now 'owns' the space, can expel his uncle from his territory, as Illustration 14 (00:06:18 min.) reveals.



Illustration 14: Empowerment indicated by shot type/camera angle (00:06:18 min.)

In the next shot of this composition, the camera is placed slightly above Harry's shoulder, making Uncle Vernon look smaller and thus powerless. We can perceive from Harry's viewpoint how the whole family herds together and shrinks from the agentive and powerful young wizard. It is satisfying to see Uncle Vernon pressing against the railing and trying to hide behind an umbrella hanging from there, which is captured in Illustration 15 (00:06:21 min.).



Illustration 15: Empowerment indicated by camera position and angle (00:06:21 min.)

Harry's behavior is transgressive the moment he blows up Aunt Marge.²⁰³ However, it is more a *reaction* than a deliberate action. The statement "She deserved *what she got*" (28, emphasis added) suggests his passivity ("what she got"), as if he did not have any power over his doings and some force larger than him made him do it. What is more, in the movie, Harry looks irritated and dumbfounded when Aunt Marge is about to explode, suggesting yet again (along with his attempts to ignore her insolent words for as long as he could) that he neither planned nor decided to make use of his wizarding skills. Harry's transgression of his possibility space is thus not portrayed as a strategic move in the power struggle between children and adults or, vicariously, between Harry and Uncle Vernon.

However, the boy's refusal to put Aunt Marge right and his elopement from home are fully intentional. Before, I noted that the novel unlike the movie guides the audience's attention to the power struggle between the child and the adult. Now, after the inflation incident, the opposite applies, because the movie as a medium is better suited to showing those actions. Harry's rebellion is furthermore accentuated through the film's narrative strategies: character positioning in *mise-en-scène*, camera placement/angle, and the omission of sounds (except for dialogue). Another reason for Harry's revolt relates to the fact that this will remain the last confrontation between him and Vernon. Harry is denied another encounter with his uncle, because the film does not feature his return to the Muggle world.

I have already proposed that time travel often appears when the children feel smallest. So when is that the case for Harry? We have to jump forward in the plot and look at the scene when Harry and the two other children discover the truth about Sirius Black (who is not the murderer of James and Lily Potter). However, as Professor Dumbledore declares, they are powerless: "I am sorry to say. But the word of three thirteen-year-

²⁰³ Harry is actually never punished by the Ministry of Magic. I would assume that is because Cornelius Fudge and, in a wider sense, the adults consider the young wizard as powerless and weak, since Sirius Black is on the run and after Harry. Furthermore, it shows how the two realms, the Muggle world and the magical world, are separated and discrete, because the affairs of one world are of no interest to the other, even though in many instances the magical world interferes in the matters of the other. Harry's noncompliance with the norms of adult society and the violation of the wizarding rules can be ignored, now that the magical world faces a much bigger threat in the form of a lunatic on the loose. It is interesting to see how adults can bend their own rules if necessary.

old wizards will convince few others. A child's voice, however honest and true, is meaningless to those who have forgotten to listen" (01:40:54-01:41:08 min). Obviously, the children would not succeed in convincing the Minister of Magic of the truthfulness of their story, even if they tried, because in the power hierarchy of the adult world, their opinion does not count, especially not if it contradicts Professor Snape's version of events, who wants to see Sirius dead and does not refrain from telling lies. Even Dumbledore could not persuade the "other men" (287) (note: it is the world of men and not that of men and women), and he is not eligible to overrule the verdict by the Ministry. Clearly, magic will not do the trick this time. What is needed is more time or, to put it more aptly for now, the rewriting of history.²⁰⁴

Before we can move on to discuss what happens during time travel, we need to look at how Harry Potter is presented in the course of the school year, leading up to his journey into the past. In *HP Prisoner*, unlike *Crusade*, the experiences and conditions afforded by time travel are not the only ones that empower the child. In fact, it is the whole year and all the things Harry learns during this time that prompt his growth - together with time travel. Furthermore, while Dolf battles adult domination primarily in the world he travels to, the past, Harry is confronted with two kinds of power struggles - the ones in the Muggle world (Vernon) and the ones in the magical world (Snape, Dumbledore, the adults, etc.). Now all three media can be taken into account, as the videogame starts and ends with Harry's ride on Hogwarts Express.²⁰⁵

²⁰⁴ In Chapter 3.3, I have already discussed that Harry and Hermione never actually change the past but bring it into being.

²⁰⁵ In Chapter 2.3.5.2, I have already explored how the game largely follows the plot of its forerunner texts, which is primarily rendered through a subtitled voice-over narration in the cut-scenes. Regarding gameplay, many scenes are additions to or alterations of the original storyline to create more interactivity. In fact, most gameplay activities such as ice sliding or salamander-freezing are entirely invented, i.e. they are present neither in the novel nor in the movie. Harry (or Hermione or Ron) has to fulfill the obligatory tasks such as riding Buckbeak or taming the Monster Book of Monsters, but he can also do some extra activities such as having another go on Buckbeak or gathering portrait passwords, collector's cards, and goodies like pumpkin pasties, cauldron cakes, and Bertie Bott's beans to be traded at Fred and George Weasley's shop.

5.1.2.2 In the magical world

When Harry enters the realm of magic, he arrives in a new actual world, which has its own rules and make-up, and most notably, an intact power structure. Hogwarts is further an educational institution and boarding school, where heteronormativity is particularly visible, denoted best in the figure of the authoritative, wise, and adept teacher, such as Dumbledore and others, who impose order when, for instance, the children run about the castle at night.²⁰⁶ Of course, the group of educators teaching at Hogwarts offer negative specimens as well, such as Harry's antagonist Snape, who takes Uncle Vernon's place in the wizarding world. The reader/viewer can already expect that it will be the rebellion against Snape that makes conservative power structures crumble. Most other teachers, however, are and act like stand-in parents for the boy, whose biological parents are present only in his memories, other people's stories, and objects such as the photograph in Harry's bedroom. In this sense, Professor Lupin repeatedly comforts Harry by giving him chocolate, for instance, when his protégé fails to produce the spell *Expecto Patronum* (179), Dumbledore defends Harry in a Dementor attack in a Quidditch game (~00:53:59 min.), and Professor Flitwick motivates, praises, and rewards the wizard in his tutorials (level 8, "Glacius Challenge").

Primarily, all three media present Harry as a helpless and frightened victim, because he is the target of Sirius Black and, by extension, the Dementors.²⁰⁷ Much like Dolf, Harry resonates with the image of the powerless child. At the same time, however, there are many instances in which he is brave, self-confident, and defiant towards the range of enemies Hogwarts has to offer: his student arch foe Malfoy, Snape, and all

²⁰⁶ Nikolajeva 2010: 16.

²⁰⁷ In this sense, Harry faints on Hogwarts Express when attacked by a Dementor the first time (66, ~00:21:01 min and level 1), and he is stopped tackling the Dementor-shaped boggart by Professor Lupin in the Defenses Against the Dark Arts class (105, ~00:43:01 min. and level 5). In addition, he is given the Marauder's Map, because his need is greater than that of the Weasley twins, so they say (142 and 00:57:30 min.). When asking for volunteers in Hagrid's Care of Magical Creatures class, Harry is tricked by his classmates to step forward or, rather, they all take a step back without Harry noticing (~00:32:43 min.), and he is teased and insulted by Malfoy and his gang as well as by Professor Snape, who is not featured in the videogame at all.

kinds of creepy creatures.²⁰⁸ Most importantly, he defends Sirius Black against some very powerful opponents: He disarms Snape in the Shrieking Shack (265 and 01:30:00 min.), attacks Lupin in his werewolf shape (~01:36:38 min.), and attempts to thwart the Dementors by saying the incantation *Expecto Patronum* (281, 01:38:13 min. and level 9). Nikolajeva (2010), too, observes that Harry is both inferior (regarding his academic achievements) and superior to his peers (“famous since birth, unbeatable in Quidditch, and indisputably more energetic and mischievous”, 17). In addition, she claims that Harry acts more heroically and bravely than the other children, because he is an archetypical hero. In fact, Nikolajeva detects the figure of the Romantic hero in Harry Potter.²⁰⁹ While I agree with her, I will not here interpret the wizard as a Romantic or any other kind of hero - such as in the tradition of Vogler (2007) and Campbell (1949)²¹⁰ - because the theoretical foundations for a hero argument would exceed the scope of this thesis.

Most notable of the examples I have given above is Harry’s physical attack on the teacher Snape, which presents an exertion of power in the form of power-over, although it occurs not publicly in front of the other teachers and students but in the intimate surroundings of the Shrieking Shack, and no one will ever know of it.²¹¹ In fact, it is difficult to identify when exactly carnival starts. We could say that with the overturning of structures in this specific incident, Harry induces carnivalesque structures for him and Hermione (with Ron being injured and thus confined to bed). However, given that Dumbledore authorizes the children to go back in time later in the

²⁰⁸ For instance, Harry confronts Malfoy when he is cheeky towards Hagrid (87 and 00:31:25 min), rides Buckbeak when no one else dares (88 and 00:32:54 min.), speaks out against Snape when he assigns too much homework before a Quidditch weekend (~00:51:16 min.), and peevs Malfoy and his crew under his Invisibility Cloak (~01:00:04 min.).

²⁰⁹ Cf. Nikolajeva 2010: 13ff. Drawing on Doniger (2000), Ingrid Tomkowiak (2003) also notes how, among *Harry Potter*’s intertextual references to the literatures of the world, the hero quest stands out: “the story [J.K. Rowling] tells is widespread in other cultures, too: the birth of Cyrus in Herodotus, of Krishna and Karna in the Hindu tradition, not to mention Superman in American comics” (83).

²¹⁰ Vogler constructed his framework of the hero’s twelve-tier journey based on Joseph Campbell’s influential book, *The Hero with a Thousand Faces*.

²¹¹ This exercise of power over the professor unfolds differently in the book than in the movie, and it does not appear at all in the game. In the novel, the *Expelliarmus* spell is cast by all three children at the same time, while in the film Harry acts alone. I would argue that the film thus puts more emphasis on Harry’s empowerment in this specific scene, because Hermione’s activities become particularly striking later, i.e. during time travel.

plot, we could also identify carnival as starting exactly then (more on this in Chapter 5.2.2 and Chapter 6.1.2).

In the game, Harry is courageous and active as well - necessarily so, because in order to proceed to the next level and ultimately finish the game, he has to master the tasks set for him. In the interactive medium, his possibility space is much more flexible and generally wider than in the other two text variants due to the wealth of possible actions programmed into the game. The player thus has an additional level of presence in the fictional world, which has been termed ludic involvement (see Chapter 2.3.5.4). Concretely, in *HP Prisoner*, the player can decide to meet additional challenges. For example, in level 3, after completing the obligatory task of riding Buckbeak through an obstacle course, the player can choose to face the challenge again. If the player manages to do better (i.e. fly through more rings), she is rewarded with an additional collector's card. Within what the game allows, the player can thus choose to experience the empowering scenario of beating herself, i.e. becoming better, and see her own skills evolve.

Apart from denoting the player's precoded can-dos, the application of the idea of possibility space to world-building and world-experiencing allows us to argue that the player's possibility space also continuously grows with her mastery and progression through the game. This sort of presence is defined as kinesthetic involvement and it is always coupled with ludic involvement in *HP Prisoner*. With each completion of an obligatory task, such as the Anti-Dementor lesson with Professor Lupin (level 5, "Anti-Dementor Lesson"), Harry receives a great deal of praise by his mentor (Lupin: "You did brilliantly"), and, more importantly, he is physically rewarded. The mini prizes are signs of empowerment and, yet, they serve a purpose other than to display Harry's individual triumphs in the course of the game. The player can trade them for more powerful gadgets, such as the Marauder's Map, which opens up shortcuts through the grounds of the castle, or improve the avatar's health by means of chocolate frogs. This way, *signs* of empowerment turn into *tools* of empowerment. Next to rewards and prizes, the player is also forced to earn abilities and skills, such as the immensely difficult Patronus charm or the not so complicated Glacius spell. By adding these can-dos to Harry's (or Hermione's or Ron's) list, the confidence of both the character and the player rises.

An example of how gameplay is empowering for both Harry and the player, though without disturbing the dominant power structure, is Professor Flitwick's Glacius Challenge. Basically, the player's identity is tied to the character throughout gameplay, unless the player chooses to pause the game and only empower herself. In Chapter 4.1.3, I have argued that, when the player produces more time by stopping the game, she is in a way decoupled from her avatar, who is frozen for the time being. When this time span is devoted to the study and practice of gaming skills (and not to the answering of a phone call, for instance), the player experiences an empowering time-out. After the pause, the player transfers her advantage, e.g. an improved can-do, a certain piece of information or a new idea, to the player character into the fictional world.

The Glacius challenge, i.e. defeating fire-spitting salamanders and sliding down an icy parkour, starts and ends with cut-scenes that emphasize the power status of Professor Flitwick, who first instructs and then, after the completion of the task, praises Harry and his achievements. A cut-scene is also a time-out but only on the level of ludus and not story, and it usually cannot be controlled by the player, unless it can be fast-forwarded or skipped. Here, it serves the purpose to explain the task to the player before gameplay and, in regard to the child-adult relationship, to reinstate aetonnormativity after each episode of gameplay.

To explore how exactly story underpins adult authority and, at the same time, reinforces the child's/the player's empowerment in terms of power-to, I want to consider the cut-scene following the Glacius challenge. Here, Mr. Flitwick is not visually present but speaks to his student, who is in another room of Hogwarts Castle. Their exchange is provided in a voice-over and additionally through subtitles:

Filius Flitwick: Excellent job, Harry. You've completed the Glacius challenge!
Not only that...you managed to get all ten Challenge Shields! You know what that means!

Harry Potter: The Bean Bonus Room!

Filius Flitwick: Have fun, Harry!

Level 8: "Glacius Challenge"

The teacher's non-presence and godlike aura give the short conversation an interesting twist regarding the power positions. Not only does Harry not see him, but he also jumps aloft in slow motion when grabbing the tenth Challenge Shield, while the

soundtrack, the diegetic sound, and the voice-over continue. This creates the impression that a force higher than him, maybe the professor himself, elevated the boy to a higher position, or that the boy wants to jump towards his mentor and his power status. Leaping for joy, Harry also raises his arms aloft, as captured in the following still.



Illustration 16: Power-to: Harry jumps to a higher position (level 8)

Harry rises physically and power-politically. Yet, although the young wizard has gained confidence and will be materially rewarded by being allowed to roam freely in the bonus room, his teacher's notable absence indicates that there is still a substantial power gap between the adult and the boy, and the teacher and the student, respectively. Thus, while his bodily gestures suggest that Harry has widened his possibility space by adding the freezing spell to his list of can-dos, the teacher is still in control of things, which is underlined by the fact that Harry receives a treat from the professor, who wields authority by granting this reward.

Regarding the frame once more, we also notice that there is more room for improvement. The space around and, most remarkably, above Harry takes up a large section of the still, while the boy occupies only a small space, suggesting that he cannot assert authority over the adults (and will never do so with this spell) because they are not within his reach. Another detail that adds to the impression that Harry has become

more powerful in the sense of power-to rather than power-over are the reactions of his peers. After his excursion to the bonus room, in another cut-scene, Harry meets Hermione and Ron, who upon hearing that Harry can now freeze things, even salamanders, are in awe (“Ron: ‘Aw, wicked!’”) and jealous as well (“Hermione: ‘The blue or the scarlet variety? Doesn’t really matter, I suppose’”).²¹²

It is interesting to see that for all three characters the procedure at the end of each individual’s class is very similar: There is the reward to be allowed into the bonus room, the mentor’s complements, the admiring comments of the other two characters, and, lastly, the bodily movements of the avatar when the challenge shield is reached. This includes the same filmic techniques, such as the camera movement and angle (the camera orbiting around the avatar at eye-level) as well as the voice-over. However, if we look more closely at how the other two characters perceive the success of the third playable character, we notice that Harry is bestowed with the highest number of praises, while Hermione’s achievements in awakening dragons in the Draconifors and Lapifors exercise are diminished. She admits that she cannot turn things into “flying, roaring, burn-down-the-village sort of dragons” (level 4, “Draconifors-Lapifors Challenge”) but only into cute and small creatures. Ron, on the other hand, does not get an adoring response at all after succeeding in the Carpe Retractum challenge. I would thus argue that, although the player alternately controls all three characters, Harry is presented as the most important one.

Casting the Expecto Patronum is much harder in contrast to all other spells and combat actions. Unlike the rest of the incantations, which are released automatically as soon as the player points the mouse at the object (e.g. a rabbit statue) and clicks the left mouse button (the statue will turn into a real bunny), the Patronus spell requires the player to do so at the exact right moment (when the ring of light passes over the avatar’s wand); otherwise, it will prove ineffective against the Dementors. Thus, it involves advanced skills and practice on part of the player. In other words, the player is forced to engage more deeply with the fictional world in terms of ludic and kinesthetic involvement. Before Harry uses the Expecto Patronum against ‘real’ Dementors at the

²¹² In the game, too, Hermione is portrayed as overly ambitious and competitive towards her friends and peers.

lake (level 9), though notably to no avail, he has to master the spell in Professor Lupin's Anti-Dementor class, in which he fights off Dementor-shaped boggarts.

Although Harry succeeds, because the player has the perfect timing and can thus add this skill to his list of can-dos, the young wizard only exerts power-to, as he can defend himself against the vile creatures (technically, since he has mastered the spell on boggarts instead of real Dementors). However, he does not exercise power-over, neither over Lupin nor the Dementors, which are controlled by adult authorities, i.e. the Ministry of Magic. More importantly, the game does not permit Harry to have a magical or any other fight with the adults of Hogwarts. This is mainly due to the fact that the game does not feature Snape at all (nor does it show Harry's power battle with Uncle Vernon). Both of Harry's antagonists are completely absent from the game, which means that they neither exist as characters in the game world, nor are they referred to by the narrator. Thus, the player is not prompted to integrate their presence and Harry's power struggles with them into the world-building process. In general, the interactive medium spares the player the power tension between children and adults. It does not present any confrontations between students and teachers (except for Malfoy's attack on Hagrid) but rather portrays the children as all too subservient to adult control, amenable to their teachers' assignments and instructions, thankful and impatient for their praises, and generally very docile and well behaved. The game is thus clearly the least 'revolutionary' of the three texts.

In the battle with the real Dementors at the lake, Harry is defeated because the game requires this development, to stay in line with the original story. In terms of both ludic and kinesthetic involvement, the player experiences the boundaries of her own capacities. The idea of failing is also enhanced by the other dimensions - spatio-temporal, narrative, and emotional - when, after gameplay, the story resumes in the form of a cut-scene which tells (through a voice-over) and shows how Harry, after being saved, passes out with his hand stretched out in the direction of where he assumes his father to be. In all three texts, the boy cannot prevent Sirius Black from being captured by the Ministry of Magic. This is Harry's darkest moment, because his seemingly only chance for a happy life far away from the Dursleys is with his godfather, which is about to be shattered by the adults, who do not believe his version of events. Harry's defeat and thus the player's frustration are built into the game. Likewise, the

narrative means of both novel and film allow the reader/viewer to be as deeply emotionally immersed as the player and share Harry's feelings. When Dumbledore suggests using time travel, it thus comes at the right moment for Harry and the reader, viewer, and player.

5.2 Time travel experiences and power

5.2.1 Dolf in *Crusade in Jeans*²¹³

Regarding Dolf's journey into the past, all three variants of *Crusade* can be taken into consideration. While the game only hints at time travel (see Chapter 3.7.1), the novel puts the reader into the role of the time traveler by providing information on how it feels to travel in time (see also Chapter 3.7.4.). The trans-temporal dislocation is mainly described as physical pain: Dolf "reeled from the impact of a heavy force, which sent pain stabbing through his whole body" (14). Here, time travel is overpowering in terms of the excruciating effect it has on his body but also in terms of how Dolf is defenseless against its whims. Time travel has a palpable quality, and we might even say that it is equipped with some sort of will, which *makes* the experience painful for the boy. This way, the reader bonds with Dolf against this "heavy force", which time travel has emerged as.

Instead of focusing on the experience - being thrashed rather than carried through time - the movie chooses to depict an outside perspective on time travel by presenting its means of transportation. Through its multimodal articulation, with the power of the image clearly leading the way, the film achieves a strong, almost overwhelming presentation of the gigantic and powerful machine. In the midst of its own blinking, beeping and spinning, the machine encloses Dolf in the transparent cubicle and disperses him into a silvery stream of light, which eventually disappears completely (00:09:49-00:10:29 min.). In the next scene, he awakens in the grass, feeling disoriented and dizzy, as if after a deep sleep (~00:11:41 min.). The comparison between novel and film clearly shows that the way time travel is realized depends on the type of

²¹³ This chapter and Chapter 5.3.1 are based on Ederer 2014: 155-62.

medium it appears in. Each medium does what it can do best to convey time travel to the audience.

In the next scene, which is separated from the previous by means of a cut (movie) and a new page (book), Dolf wakes to find himself in a different spacetime than expected, which in the novel turns out to be another place (Speyer in Germany rather than Montigny in France) and in the movie, another time (1212 instead of the 2000s). His new actual world entails new structures, rules, and ideas, which deviate vastly from those of his native world, given the time difference of about 750 to 800 years. Unlike Harry, who slips comfortably from the Muggle world to the wizarding world and back, and through time travel is catapulted into his own recent past, Dolf has very little to go on: “He heaved a sigh and tried to recall some of the things that he knew about the Middle Ages” (21). Yet, he is better off than his filmic equivalent, who is neither “a schoolboy with a passion for history” (10), equipped with good reading material on medieval tournaments at home (11), nor planned to leap so far through time.

Appropriately enough, the movie provides an unpleasant surprise right after Dolf’s arrival in his new actual world - for Dolf and the viewer, who, too, has to adapt to the unexpected environment. The time traveler is attacked and almost slain by adult vagabonds, one of whom is killed by Jenne, who comes to Dolf’s aid at the right moment (see Chapter 4.1.5). The game is very faithful to the novel in this regard, because it starts exactly like this (disregarding the intro). In the first of six levels, entitled “Gestrand”, which is Dutch for “Stranded”, namesake to the second chapter in the novel, the player controls Jenne to shield Dolf against a number of crooks with her slingshot, while he is passed out on the ground, completely helpless and vulnerable (for the still, see Chapter 3.7.1). The boy stays passive for the entire level, as agency lies completely in the hands of the powerful girl. Thus, Dolf’s survival is solely dependent on Jenne’s/the player’s performance. The player can perceive Dolf’s power status because in this mode of narrative engagement during gameplay (alterbiography of entity), the camera is positioned high above and behind Jenne to reveal not only her actions and the crooks’ attacks (and, of course, the setting) but also the time traveler’s lifeless body. In the practice of co-constructing the world, which results from a complex interplay of player input and game output, we directly experience the consequences of

our presence and agency in this world. Seeing how the Dolf's fate can be altered, our emotional involvement is intensified.

As a typical adventure game, *Kruistocht* is modeled on the movie (and not the book). It draws heavily from its original source to impart substantial parts of the story, but it also uses plot details to make up gameplay. Each level, termed "Hoofdstuk", i.e. "chapter", deals with another pivotal event during Dolf's time in the past and has its own style of gameplay. Although all chapters are self-contained mini-adventures, they are connected by the story, which is supplied in-between levels in the book-styled menu ("scripted narrative", see Chapter 2.3.5.2) and, during gameplay, through conversations with non-controllable characters, adults and children alike. The menu, which is supposed to be the chronicle of the children's crusade from the movie, delivers the main plot elements before and after each mini-adventure from the perspective of Dom Thaddeus in first-person narrative mode. In this way, the player can easily construct the plot.

Each level focuses on a typical aspect of this specific game genre. For instance, the second level ("Caritas") stands out through a countdown timer, which is the most obvious way to translate Dolf's low life expectancy from the movie, where he has to take pills to stabilize his DNA, into the interactive medium, and to simulate his discomfort and hurry. In this chapter, which requires Dolf to pick up items such as berries or fish before time is up and the children drop dead, the player can also handle time to a certain degree, i.e. by pausing the game; yet, time also manipulates the player by pressuring her into doing the right things as quickly as possible. Thus, the focus is on task solving rather than exploration, the latter being the main focus of level 3 ("Rottweil").

There, Dolf has to navigate through the German city, talk with people to receive clues and directions, and trade items to supply the baker with the ingredients to bake bread. Time, here, is not an issue at all; thus, the player will only manipulate time by stopping it or ending the game when she wants to relocate her cognitive center completely back into her native world. As each chapter is a mini-game of its own, Dolf cannot take his weapons (e.g. a slingshot or fishing net) and can-dos (baking bread, killing a wolf, etc.) into the subsequent stage. Thus, he has to start afresh with each new level, even

though, of course, the player herself can always draw on the experience from the previous chapters. In addition, some aspects of gameplay, such as the collection of items, re-emerge, only that the collectable object is different. Clearly, Dolf will die repeatedly in the course of gameplay, because either the time is up, or he is killed by a guardsman or a wolf. Failure is programed into the game and yet, empowerment unfolds with the growing mastery of the game, more particularly the accomplishment of the various tasks and the gradual progression from one level to the next.

The original text does not feature Jenne at all. In fact, there is no trace of romance in the book. In her place we find another male teenager, who becomes Dolf's assistant, travel companion, and friend: Leonardo. Instead of being saved, Dolf does the saving when he comes to Leonardo's rescue. The boy from the future takes his breadknife and wounds one of the robbers, who Leonardo finishes off with his cudgel. It is interesting to see how Dolf's identity has changed from innocent and peaceful to violent. No information provided by the narrator would make the reader assume that, before time travel, Dolf has already committed such an act or ever physically attacked someone in his life, much less an adult. In addition, it does not concur with how modern Western society tends to think of children: They do no such things (and neither do adults). Dolf seems to have behaved contrary to how we assume he would 'normally' act at home, where such violent disputes are certainly unlikely to occur.

However, if we regard Dolf's identity before time travel, we remember that he already showed acts of rebellion and, thus, his agentic behavior now is not so surprising after all; rather, it is a conclusive and logical act. Dolf performed the way he did because, so we learn, he regarded the scoundrels' assault as unfair towards the outnumbered Leonardo, whom he considered a grown-up at first glance: "It was an unequal fight. Dolf could see the man would soon be overpowered" (17). Clearly, we have to do with the power of carnival inasmuch as this scene breaks with social conventions, roles, and rules for a limited time and enables the time traveler to do things never done before.

Seeing what is about to come, however, this incident does not constitute a transgression of Dolf's possibility space. In fact, in this new world, Dolf is assigned a new navigable space: Kill or be killed, with children being no exception to that rule.

This is how things work in the Middle Ages. In order to survive, Dolf has to adapt to the structures of the thirteenth century. This startling revelation manifests in his emotional state, about which we read: “Dolf was too shaken to pay attention. He could have wept with the shame of his deed” (17). The boy’s perception of world has collapsed, which is expressed by the phrase “shaken”. He still resembles a child, whose ‘natural’ reaction to such an occurrence, his own action really no less (“deed”), would be to cry. His emotional reaction, however, is more profound, as it expresses a deeper form of sadness. Dolf weeps on the inside (“could have wept”), because, according to his moral standards, he did wrong, causing him to feel disgrace (“shame”). But he does not vent his emotions, as a child would do, because he has already started developing into an adult. His coming of age, however, is not complete and requires another agentive act.

In the movie, too, we see how Dolf gapes at the culprit’s dead body with his eyes wide open and swallows convulsively to digest the killing cognitively and emotionally. Although the other children have already cleared away the body, Dolf cannot stop pointing his finger at the place it lay while Jenne orders him to leave. The children, too, feel insecure in the presence of the strange boy in jeans, except for their strong leader Jenne, whose body language tells us that she is not afraid, as depicted in Illustration 17 (00:13:22 min.).



Illustration 17: Dolf as insecure and disillusioned (00:13:22 min.)

The positioning of the two main characters in the frame, with their eyes at the same horizontal level, reveals that the movie aims to limit Dolf's inferiority to the other children by making him appear bigger: The time traveler is placed closer to the camera, which allows him to occupy a third of the frame's space. I would argue that the film thus seeks to compensate for the fact that Dolf is still in need of protection and guidance by someone more able. Since he can no longer rely on adults, Jenne has to serve as his protector and mentor, until he, too, will develop skills and competences, as covered by the concept of power-to, which allow him to survive in the Middle Ages. Clearly, Jenne (and the other two children) are presented as more capable than Dolf here, but their superiority in this regard is based only on the circumstances at the time.

This insight obviously requires a deep level of reflectivity on the part of the viewer, because the visuals in this scene also express another, more tangible idea, namely that the Middle Ages and its inhabitants are barbaric and simplistic. Applying Bradford's argument that contemporary fiction about the past mostly comments on the present,²¹⁴ we can identify the following comment in *Crusade*, in which the two societies are consistently contrasted and compared: Children in modern times have it much better than children from the past. Following this, the present is much more desirable, and its negative elements can be easily ignored. Moreover, since children lead much better lives now, there is no need for them to rebel in the twenty-first century, but there are good reasons to upend structures in the past.

In the game, the same scene is resolved with the following freeze, captured by Illustration 18 (end of level 1). It is verbalized as "Jenne has saved the stranger" (Dutch: "Jenne heeft de vreemdeling gered"), but the visuals tell another story.

²¹⁴ Cf. Bradford 2015: 7-8 and 49-55.



Illustration 18: Jenne's agency and power diminish (level 1)

Shot from lower angle with the camera behind Dolf's left-hand side, the boy appears bigger and thus more powerful than Jenne. Although she played the entire level, she is not in the foreground; even her face is hidden by the extradiegetic text. We cannot help but wonder why all the fame seems to go to the formerly inactive character. Regarding power, this might indicate that, from now on, the boy will take over control and agency, which is exactly what happens for the rest of the game. While, in the movie and the game, the time traveler is first and foremost shocked and indignant at other people's actions, most notably the children's, in the book he already performed his first agentive act. Now, with the events that are about to follow, Dolf will learn numerous things, encounter new ideas of children's identity and perform novel actions. His empowerment, as both power-to and power-over, is based on two time travel-specific conditions, "Encounters with past and future selves and other identities" and "Modern-day knowledge and futuristic gadgets".

Regarding "Encounters with past and future selves and other identities", in the Middle Ages children are at the bottom of the power hierarchy as well. They might be granted adult skills, abilities, and rights, such as the employment of physical violence in certain instances that require self-defense, if they are left on their own, as seen with the thousands of crusading children, runaways, orphans, and those sent by their devout parents. Generally, however, they have to obey the adults and play by their rules. Of

course, the border where childhood ends and adulthood starts is quite vague, with age being a random marker. In the medieval period, the age of majority was lower than it is today (see Chapter 1.1.3). Children, if lucky enough to attain their first birthdays, were supposed to grow up faster, not least because of their shorter life expectancy.

What we generally know of medieval times is that children (and adults) did not lead such carefree and lighthearted lives as many young people experience in Western cultures today. They needed to secure their survival in the first place. Yet, that does not mean that children have it easier today in all respects, because each new lifestyle also brings new challenges. Of course, next to dominant ideas of children/people in the Middle Ages, it is also up to the individual reader, viewer or player to project upon the fictional world any prior knowledge and experience of past and modern ideas of childhood and weave them together with the information provided by the text.

Considering that *Crusade* is a typical example of an alternative history, in which all three texts show how Dolf's actions have a largely positive impact on the children's lives in 1212, the representation of children *before* his intervention has to be rather drastic and bold in order to make changes explicit. The three texts construct the identity of children based on individual and collective fates. By Jenne's example, we understand that the young are detached from parental protection and care very early on. Nicolas's fate reflects the god-fearing and superstitious nature of children (and people) at the time and place.

As a group, which wanders hundreds of kilometers to liberate Jerusalem with their innocence, they are depicted as fearless and determined though very naïve. Again, children (as well as adults) from the Middle Ages tend to be portrayed as rather foolish and ignorant in contrast to people from modern times. In such a social environment, it is rather easy for Dolf to change his power status. I would argue that this is one of the reasons why so many time travel narratives in CYAF feature a journey to medieval times, a period that is regarded as backward and brutal, and in which the majority of the people were helpless and uneducated.²¹⁵ Seeing how many children perish on the

²¹⁵ For instance, at the end of the story, we 'wander into' the mind of Dolf, who looks back at his time in 1212 and thinks, "And the people I have met - sometimes they were cruel and stupid" (305).

way due to hunger, cold, disease, wolf attacks, and in battles, the reader/viewer/player also considers them as powerless against nature and adult intervention. Consider, for instance, when the aldermen of the city of Rottweil refuse to supply the pilgrimaging children with food and shelter (82) or when an army of irritated farmers raids the crusaders' camp to drive them off their territory (202-4).

In addition to the plot, the three media's affordances allow for multiple narrative and interactive means to transport the different facets of children's identity. Through internal focalization, the novel's strong suit, we have access to Dolf's thoughts, perceptions and recollections, such as the following, narrated in first person: "Am I the only one who knows [the parting of the sea] can't be done?" (48). Further, in dialogue, we learn about how none of the crusade's leaders - a few royal children such as Prince Carolus, the two adult impostors Dom Anselmus and Dom Augustus, and the official leader, the shepherd boy Nicolas, who is controlled and manipulated the two fake monks - wants to be responsible for the children's wellbeing.²¹⁶ For instance, Nicolas answers Dolf's accusations by retorting, "God will feed them" (57). We also get an idea of how susceptible the children are to adult deception through a cynical narrator comment: "They too preferred to think of Jerusalem, the center of the world, where it was perpetual summer and flower blossomed all year round" (62). This remark makes fun of the children's gullibility, who think of Jerusalem as a paradise on earth when, in truth, it was the battlefield in a series of religious wars. Consider a final example of the many ways of characterization in the description of the children's behavior:

They passed down loaves of bread to the begging children, who, with terrifying shrieks, threw themselves toward the food, clawing, fighting, and clambering over each other. In the frantic struggle much of the bread was trodden into the dirt. The smallest and weakest got none.
(31)

The succession of the three present participles "clawing", "fighting", and "clambering" creates rhythm and thus guides the reader's attention towards the crudeness of the

²¹⁶ Nicolas was manipulated into thinking that he is god's chosen to bring freedom to Jerusalem. Both the movie and the game only feature Father Anselmus, the more wicked of the two frauds. From now on, I will disregard Dom Augustus for the sake of brevity and clarity. Only once will I discuss his role again later in this chapter.

children's behavior to each other. An additional discomforting effect is achieved through the alliteration of the first and third word, which both start with the sound "/kl/". Although "claw" and "clamber" are not onomatopoeic, many other verb starting with the same sound are, such as "clack", "clamor", "clash", "clank", "clonk", which denote destruction, violence, and noise. We see that it is not only the children's actions per se but their rendering on the discourse level that have a profound effect on the reader's perception of children's identity.

The modalities of film leave a significant impact as well. On the diegetic level, the children's religious songs and prayers underline how profoundly religion permeates medieval society, and so do the church bells, which regularly chime to the plot's events and remind Dolf (and the viewer) of the limited time left. The movie's score, particularly the sad vocal melodies, contributes greatly to building the image of the unhappy and stranded child. The moving image per se helps to awaken certain ideas of children's identity. Trudging crusaders with dirty faces, hollow cheeks, and bleeding limbs speak volumes about their helplessness. The interactive medium, too, makes us notice that. All of the child characters (except for Jenne and Dolf) are non-playable and can only react to the quality of the player's performance: If Dolf is successful, the children stand upright, and if he fails, they fall on the ground, supposedly dying from starvation (level 2). In level 4 ("Demonen"), however, we also experience their bravery and their willingness to fight, when, in a cut-scene, they storm the castle of Rottweil, following Dolf's elaborate preparations to equip them with the appropriate weapons.

Leaving the sphere of adult protection and guidance so early does not entail only negative repercussions for the child. As seen with Jenne, she flees her arranged marriage and joins the crusade, this way becoming a mother figure for the much younger crusaders and a companion to Dolf. This step affords her the freedom to make her own decisions, although she is still limited by her and society's religious beliefs, which bid her to do penance for dishonoring her father (~00:21:37 min.). Furthermore, Dolf admires the children's willpower to march on in the face of adversity and venerates their happiness despite the hardship of their lives.

I have argued in Chapter 4.1.4 that it is the clash of identities that stimulates Dolf's empowerment. The following passage makes it very explicit that, after he failed to be

at the exact same spot he had landed a few hours earlier, and thus cannot return to his native time, he considers it his duty to care for the children:

He looked at the injured child on Leonardo's mule and the innumerable bare feet passing by. He suddenly knew the answer. He could not desert these children. He was stronger, more knowledgeable and more versatile than any of them. (43)

In the belief that he is not just temporarily but permanently removed from his parents, he realizes that, from now on, he must make his own decisions and assume full responsibility over his life. He has, in fact, grown up 'overnight' or, rather, in a matter of a few hours. The narrator makes this very explicit by means of a single commentary word: "*There*, he had made his decision" (ibid., emphasis added), as if to say, "there, you have it". This evaluation works perfectly to shift the reader's focus on this vital moment, evoking the visual image of pointing one's finger at something remarkable. This is the starting point for Dolf's active creation of an alternative *history* or, from the point of view of the children, an alternative, much better *future*.

Indeed, Dolf's presence in the past is no longer a fun and cool undertaking resembling a child's game, it has become a mission to help his peers. Consequently, he has to define himself anew, not completely but in parts. And this is why he never takes off his jeans, although he swaps all his other garments for much more practical and less salient clothes. Interestingly, Dolf finds himself at fault for being stuck in 1212. To his mind, "he had allowed himself to be transported to the Middle Ages in the romantic hope that he might attend a tournament" (43). Yet, this proposition is ambiguous. Narrating Dolf's thoughts in third-person mode instead of first-person lends more objectivity to them. Thus, they might clarify now the open question as to who was in charge of the time traveler's journey in the first place: It was Dolf who allowed himself go. Dolf does not blame Dr. Simiak and Dr. Frederics but himself, which is a very mature attitude. His thoughts could further mean that he let himself get carried away by his childish imaginings to embark on such an unrealistic endeavor, as suggested by the word "romantic". This way, he might distance himself from his 'old' self, his identity as a helpless child.

Regardless of these musings, Dolf thinks that his future lies in the thirteenth century, and he is eager to make plans. Moving into his mind yet again by means of internal

focalization embedded in third-person narrative style, we learn that Dolf ponders whether he “could stay in Bologna with Leonardo [or] become an accountant” (50). The time traveler is so deeply anchored in his new world on both the emotional and cognitive level, and fixated on making the best of it, that he starts confusing time concepts: “He simply wanted to forget the past, or was it the future?” (ibid.). This play with indexical ideas as the past, present, and future is not only typical of time travel stories, but it is also indicative of how the reader relocates her consciousness from her native world into the fictional realm and, within the fictional universe, from one actual world (Dolf’s home in the present) into another (his new home in the past) as well as into possible worlds (his native reality, which only exists as a dream after his failed attempt to return home). The reader’s mind thus wanders worlds along with the time traveler on both a cognitive and emotional level. The short glance into Dolf’s mind also shows the three dimensions of recentering, as discussed in Chapter 2.3.5: spatio-temporal (understanding the status of the current spacetime and relationship to other worlds), emotional (understanding Dolf’s longing for closure), and narrative (embedding Dolf’s decision in his past and future actions and events).

In the movie, however, Dolf has no future in the thirteenth century, because he carries only about 80 pills, which improve his health because his DNA was negatively affected by the time travel journey. Expecting to live about three more months, Dolf stays at the site of his failed departure in the hope that another cycle will toss him back into the twenty-first century, which is refused to him. He is more reluctant to join the crusaders and abandon parts of his former identity and life. In line with his identity before time travel, the boy is portrayed as more dependent and helpless than the novel version, not least because his parents are visually present as well. When his cell phone is about to die, he manages to have a last fleeting look at a photo of his father and mother before the screen goes black (~00:35:37 min.). This interference of the adults - as parents who are not completely absent from Dolf’s new world - makes the audience perceive Dolf as more vulnerable in the movie. The videogame does not feature Dolf’s parents at all, and neither does it mention any special pills. Thus, we see the time traveler as more capable of surviving the Middle Ages.

Regarding the second time travel specific condition, “Modern-day knowledge and futuristic gadgets”, much like the children in the holy army, Dolf has to look after

himself. And yet, he is different from them and, in many respects, superior. He, too, is aware that, as the previous quote demonstrates, “[h]e was stronger, more knowledgeable and more versatile than any of them” (43). I have said in Chapter 4.1.5 that this sense of superiority over the people of the Middle Ages prompts Dolf’s empowerment. Clearly, he knows more, he is more flexible, and physically stronger. Indeed, at first, he uses his bodily strength (“STRONGER, more knowledgeable and more versatile”) to carry the injured and the sick. He also feeds the younger children and protects them against the destructive forces of nature such as wind, rain, and the scorching sun. Dolf acts within his possibility space to tend to the children.

Soon enough, however, he understands that he can do only so much: “He could hardly carry them all” (49). Thus, he has to venture a step further and change the conditions of the children’s plight. Dolf needs to undermine the structures of the medieval world, which is determined by black and white thinking and the rigorous division into good and evil, based on the people’s obedient, uncritical, and pious beliefs. It is further characterized by dualisms whose dividing line cannot and will not be crossed: simple people vs. people of rank, god’s wrath vs. god’s grace, death vs. life, hungry vs. satisfied.

To medieval society, there are no alternatives or detours to the suggestions and instructions of (adult) institutions, particularly the church, and this is exactly what is incompatible with Dolf’s modern belief system. If the monk, or Nicolas, chooses to set up the night-quarters in a marshy and unprotected plain, none of the crusaders will question this decision except for Dolf (55 ff.). In this sense, he applies his intellect, eloquence, and persuasiveness (“stronger, more knowledgeable and more VERSATILE”) to speak out against social injustice or, rather, what he considers as such, and confronts the leadership of the crusade. A prerequisite, however, is that they first accept him as one of their kind based on his fake title of nobility. This is a nice example of how discourses of childhood also work along class divisions next to age distinctions (and the aspects ethnicity and gender).

The movie provides a very clear visual message as to how Dolf suddenly rises in his power status as the son of the Duke of Rotterdam, as shown in Illustration 19 (00:42:13 min.): Vick, who is Dom Anselmus’s stooge and bodyguard and thus Dolf’s same-aged

adversary, bows before the time traveler, because, firstly, he has to follow the social rules and, secondly, Dolf requests he do so.



Illustration 19: Dolf rises in esteem in the eyes of his enemies (00:42:13 min.)

This is a pivotal moment in Dolf's personal development and in the viewer's perception thereof: For the first time, we see him giving orders and winning a battle in his new actual reality. As might be expected, after this humiliation, his antagonist Vick develops a personal feud with Dolf while also doing the dirty work for Dom Anselmus. The still reproduced above also shows how the time traveler has both supporters (Jenne and the other two children behind him) and antagonists (Vick and the two other guards). It further reveals how through his bodily presence, which shields his friends from the danger, Dolf has taken over the role of the protector and helper of exactly that group and is no longer passive.

The boy's excellent health, strong physique, and extraordinary height, the latter being exclusive to the novel, prove very useful:

These people probably thought he was about eighteen and were intimidated by his size and assurance. His behavior would not have been unusual in the twentieth century but in this era no one but a nobleman would dare to speak in a similar manner. (62)

Not only does his forward behavior matter but also his sheer size, a physical advantage that arose with time since people grew taller with each century. While in his native spacetime, Dolf is a regularly tall boy, he is now considered extraordinarily grown in stature and thus more intimidating and powerful in the eyes of medieval people. Dolf is elevated into the spheres of the adults, who he impresses quite easily, without taking any action. What is more, in contrast to how Dolf felt before time travel, which was “very small and insignificant” (9), he now experiences the exact opposite: “size and assurance” (62). The quote also demonstrates that Dolf can adapt his behavior to seem noble, but he cannot change his belief system, as he still considers the age of eighteen to be the onset of adulthood.

The time traveler is aware of his superiority, as his thoughts indicate: “Dolf decided to exploit to the full the impression he had created” (62). He uses the pretense for the whole undertaking and the justification for the liberties and perks the leaders take, such as dining in the nobles’ tent, while the others have to go hungry, and turns it into his strongest argument: god’s will. He argues that if he could help organize the crusade, he would merely execute god’s will better. This way, he does not rebel against the unimpeachable authority of the church, yet he can defy its representatives by questioning their decisions. Impressed by Dolf’s speech, the secular leader of the nobles, Prince Carolus, the future king of Jerusalem, appoints the boy in jeans to be their first squire, a title of dignity just below knight. Climbing the social ladder is a virtually impossible act: “In the Middle Ages everyone knew his place and stuck to it” (64); thus, Dolf’s new power status equals a large extension of his possibility space.

His scope of power-to has risen exorbitantly, and he is now allowed to do things that were impossible before, such as reorganizing the crusade and procuring food. In this sense, he recruits children with valuable skills such as hunting, fishing, and nursing to act as leaders of smaller units, he militarizes them for self-protection and encourages every single crusader to contribute actively to the support of the whole group. In short, he helps others to empower themselves. It is impossible for the viewers (and the characters) to miss when the group of children who assist Dolf with baking bread for the hungry sing along to the iconic song “We are the Champions”, which the baker

rocks to on his newly acquired iPod.²¹⁷ This is not only an illustrative example for how ordinary gadgets from Dolf's native spacetime prove tremendously beneficial, but also of how easy it is for the movie to convey the idea of the empowered child on multiple levels.

We see that Dolf's sense of social justice is deeply entrenched in his belief system and canon of values from the future and thus 'natural' to him. Additionally, he is sure that his suggestions for improvement will work out because he knows they will. He has already experienced them function in his own spacetime. Apart from drawing on the assurance that, for instance, team work and the distribution of responsibilities will prove effective, Dolf's modern-day knowledge implies two more meanings ("stronger, more KNOWLEDGABLE and more versatile"). First, the time traveler is more knowledgeable, because he knows how to do things that, in his time, are considered ordinary and simple, such as swimming, but are regarded as extraordinary by the crusaders.²¹⁸ Second, Dolf simply has to apply his common sense to know that the sick have to be medically isolated and their hands and bodies washed with clean water. The fact that the boy from the future is also more educated results in his greater knowledge of geography, medicine, mathematics, and even pyrotechnics and chemistry.²¹⁹

In the game, his skills emerge not only as gameplay, when he has to pick all the ingredients, mix them and throw the bombs, but also as chunks of conversation with Jenne. The boy suggests, "Maybe this works. I have a box of matches and I need charcoal and bird droppings. With those three things, I can make bombs. They explode

²¹⁷ Understandably, the children accept him as their leader and protector, they adore him - also for his peculiar looks and tools - and some grow extremely fond of him, such as little Maria, his crush Jenne, and the adult Dom Thaddeus, who joins the crusaders after Dolf and who eventually becomes an ally, friend, and admirer of the time traveler.

²¹⁸ Dolf is clearly a lifesaver when, in the movie, he successfully reanimates Carolus. But not everyone thinks this way. To some children, his actions are too little pious and much too strange, and thus they connect him with the devil, which later, in the final confrontation with Dom Anselmus, will amount to a strong argument against him.

²¹⁹ For example, using only simple ingredients, Dolf knows how to make gunpowder to scare the castle's guards away and free the children from the clutches of a merciless and selfish count (177, ~01:12:10 min. and level 4).

when I throw them” (level 4).²²⁰ Primarily, this exchange should instruct the player on how to proceed in the game, but it is also indicative of how Dolf harnesses an ‘old’ can-do in a situation that he would never have been faced with in his native world. Time travel allows him to rediscover skills he did not apply before or, at least, not in such a serious context. Finally, there are also Dolf’s gadgets from the future such as his iPod, felt pens, a chocolate bar or Euro coins, which he trades in or gives as presents to his new friends, thereby earning the sympathy of the children.

The movie draws on the concreteness of images to render the time traveler’s empowerment. It resorts to both external focalization and internal focalization and if combined, they prove very effective, as the following example shows. The neutral establishing shot, as depicted in Illustration 20 (00:59:40 min.), sets up the context for the scene by imparting its ‘facts’: Dolf emerges on a wagon with ten thousand loaves of bread for the starving children, which he baked overnight with the help of his friends and collaborators. After a few seconds, the third adult character, Father Dom Thaddeus, the annalist of Dolf’s ‘miracles’, enters the screen from the right-hand side, making the audience understand that from now on, things will be seen from his perspective. Additionally, the score sets in, which in the first few seconds reminds us of the kind of music which typically accompanies the entry of an authority.

²²⁰ The original text is: “Misschien dat dit werkt. Ik heb hier een doosje lucifers en verder heb ik houtskool en vogelpoep nodig. Met die drie dingen kan ik bommen maken. Ze geven enorme knallen als ik ermee gooi.”



Illustration 20: Rendering both facts and perspective (00:59:40 min.)

The entire scene (00:59:10-01:00:31 min.) involves several shots, filmed from different angles and focal lengths to alternatively depict Dolf's actions (handing out the food) and the monk's activities (observing and drawing a sketch of this event), relating to us who sees and who is seen. In the composition, one shot stands out due to the effect of slow motion, exactly when the mass of the children comes running towards Dolf, which is captured by Illustration 21 (00:59:56 min).



Illustration 21: Dolf appears as a savior (00:59:56 min)

Here, the effect of lighting strikes us as contributing the most profound impact on Dolf's portrayal, characterizing him as powerful. Positioned exactly in the center of the frame, Dolf on the wagon constitutes the brightest part of the visual composition and thus attracts the viewer's attention. Additionally, he is in the highest, most horizontal position of all characters in the image, which adds an additional clue to his power status. Concerning the audio, the non-diegetic song's intensity hits its peak in this camera setting. Furthermore, slowing down the action at precisely this moment adds drama to the entire scene and conveys that Dolf has now consummated his transformation: He is no longer a neglected selfish boy longing for his mother's attention, but he has turned into an indispensable social agent, happy to help and ready to receive the children's admiration and love. All the other shots emphasize this idea: An insert shot, i.e. a shot that focuses on a detail of the larger scene, depicts the children's longing hands. A medium shot filmed from a low angle reveals how his followers look up to their savior on the wagon, elevated from the ground and high above the children. A neutral long shot, which places him in relation to his environment, relates the children's reactions to Dolf, who dash exultantly towards him. The scene also involves a cut-away shot, which, for a brief moment, moves away from the main action to depict how another adult, the count who forbade the children to hunt in his dominion a day before, observes the unfolding of the events. He, too, seems to be impressed by what he sees, because he leaves with a big smile on his face (01:00:27 min.). This means that Dolf also rises in esteem for some adults.

Dolf, too, regards his own identity as having changed from boy to adult, proof of which we find particularly in the movie, when he refers to himself as "miracle man" (01:01:57 min.) in the presence of Jenne, most likely to impress her. It is crucial to the outcome of the story that Dolf's actions appear as miraculous acts; otherwise, they would not make it into Dom Thaddeus's chronicle of the children's crusade, as shown in Illustration 22 (01:07:38 min), and found by Dr. Vega in the future.



Illustration 22: Empowerment expressed in the static image (01:07:38 min)

The drawing is yet another very blatant display of Dolf's empowerment because of his spatial positioning with the children looking up to him and his bodily size. However, unlike the moving image with its successions of pictures, the static image can only capture a single moment. In fact, it creates an additional aura by contributing another facet to Dolf's identity. His body language and particularly the tilt of his head make him appear as generous and merciful. Dom Thaddeus deliberately staged this scene to be reminiscent of Jesus's mighty deeds, which corresponds to the monk's way of thinking and the line of argumentation that eventually prevents Dolf from being executed as a heretic. Furthermore, Jesus, too, is often portrayed as a father figure for his supporters, who receive spiritual guidance and material aid.

Dolf's intrusion into the structural organization of the crusade inevitable leads to a struggle for power. First, he pushes the boundaries of his possibility space very subtly in the presence of only the aristocratic children and later, very openly, so that everyone can see and hear him challenging the monk: "How can you refuse to share the trials of the children?" he cried out loud, so that all those nearby could hear it" (73). After each confrontation with the elite, which is headed by Dom Anselmus, the boy emerges as the winner, and the power gradually shifts in his favor. Dolf becomes the new if unofficial and thus secret leader of the crusade.

In the verbal medium, the narrator can amply elaborate on this development through both external focalization, i.e. the description of his deeds as physically ascertainable phenomena, and internal focalization, the latter being the preferred method. It allows a multiperspectival approach by shifting into the consciousness of various characters, friends and foes alike, such as that of the children, whose opinions are joined as if they had a single mind: "Dolf, they regarded more as a powerful master - stern but righteous and whose orders and requests could be executed unquestioningly, for they were so sensible" (100). They see Dolf as an authority, whose words they obey and whose decisions they trust. Yet, he does not grant himself any privileges like the other leaders, who, for example, sleep and dine in a tent. Seemingly, Dolf is and will not become corrupted by power. Additionally, though only in the novel, which features the second adult antagonist, Dom Augustus, Dolf experiences his first moment of power-over. When Dom Augustus eventually uncovers the truth about the crusade, he begs Dolf for forgiveness: "I am a coward, Rudolf. You, though, you have courage. You must take the burden from me, because I am too weak" (230). With this, he completely submits to the boy, although it is not played out publicly in front of the other characters. Yet, as readers we learn that Dolf now exercises power over Dom Augustus.

Dom Anselmus, however, is not willing to forfeit his authority so easily. He discredits the boy several times and even tries to slay him, but every attempt at his life or reputation proves futile.²²¹ Although the time traveler does not win every confrontation with the adult, he does not lose any either, because his collaborators and assistants, such as Jenne or Dom Thaddeus, relay his will anyways, making it look like an act of god, who seems to be on Dolf's side. For instance, Dom Thaddeus secretly sets fire to a contaminated wagon, which the boy wanted to have burned. Slipping into the monk's mind, the narrator tells us that he "realized there was only one thing for him to do: to insure that the boy's wish [burning the wagon that carried the sick] was granted" (127).

²²¹ In the course of the power struggle, Dom Anselmus even endorses some of the boy's actions, but only because he profits from Dolf's authority over the children. The boy guarantees that many children will reach the sea, which means more profit for the slave merchant. In addition, he takes delight in the fact that Dolf's intervention takes its toll. The boy can save many children, but a lot of them die on his account. For instance, when he opposes the count, who demands thirty children as road toll, Dolf calls to arms but, naturally, many children lose their life in the skirmish (~01:23:25 min.), which can be interpreted as a form of punishment for challenging adult structures.

In the mind of one adult at least, the time traveler has already exceeded his possibility and entered the scope of power-over. Dom Thaddeus, who is “amazed by the energy with which Dolf fought the epidemic”, completely follows Dolf’s orders and trusts him blindly, although we learn that he is torn by doubts because he ought to side with his religious “brothers” (128). With his actions to support Dolf, we understand that he, too, has made the decision to rebel against the structures by denying the clergymen his loyalty. However, Dom Thaddeus’s submission to Dolf is not played out publicly but confined to the inner world of this one adult. And yet, it is a powerful message to the reader. The movie, on the other hand, ascribes this brave and agentive act to firstly, a female character and secondly, a child instead of a male adult and thus, accentuates the idea of the empowered child - and empowered girl. Jenne secretly poisons Dom Anselmus to force a halt (~01:06:25 min.), after the monk decided to march on in spite of the spreading disease. This example illustrates that Dolf has instilled courage and power in the children not only to help themselves but also revolt against the underlying structures. Illustration 23 (01:06:28 min.) shows how much of an authority Dolf has become. A moment before, he gave the order to stop the caravan and Jenne revealed her secret to Dolf, which conjured a mischievous smile to both their faces, as captured here.



Illustration 23: Jenne’s and Dolf’s moment of triumph (01:06:28 min.)

The visual composition of this still includes the children's elevated position on the wagon. This is reminiscent of a king and queen, who, too, would stand on a pedestal. With this perspective, the other children at the ground appear very small; or, rather, Dolf and Jenne seem bigger and thus their presence has a greater impact. We could also interpret the spatial positioning of the characters as a trail of subservient subjects, following the ruling couple. This still can also be linked back to the identity of the child before time travel, when the time machine on a platform appeared colossal and huge, thus symbolizing power. It further shows how the movie enforces the idea that Dolf's empowerment is rooted in the collaboration with his friends, who provide support, assistance, and knowledge.²²²

Inevitably, the power struggle between Dom Anselmus and Dolf eventually leads to a final confrontation, which settles the power structures for good. By uncovering the monk's scheme and real intentions right before the slave ships drop anchor, Dolf can finally overthrow the monk, who is then torn to pieces by the ravaging children. For a more thorough discussion of the final battle, I would like to look at the game, more specifically level 5 ("Cross-examination", Dutch: "Kruisverhoor"), which not only realizes the fight for power-over between Dolf and Dom Anselmus visually, but it also allows the player to experience it through gameplay. The player has to correctly answer a series of questions about the movie's plot in a matter of a few seconds. After each correct answer, Dolf wins a child over to his side, while a negative answer means losing one to Dom Anselmus. The struggle for power functions like a tug of war, which sends the children from one side of the beach to the other, depending on how well the player remembers the plot details. In the illustration below, Dolf has just saved the life of the blond girl dressed in red and green. Although she is merely running to his side, from this perspective, it seems as if she was running into the hands of her savior, whose left shoulder/arm is visible. Such moments intensify the emotional involvement of the player.

²²² For instance, they explain the architectural structure of castles to Dolf. Needless to say, the children from the Middle Ages are not only taught new things by the time traveler, such as playing soccer (01:09:29-01:10:29 min), but they, in turn, teach Dolf skills that are specific to their native spacetime such as sword-fighting (01:17:15-01:18:03 min.). These new can-dos also contribute to the widening of Dolf's possibility space.



Illustration 24: Dolf wins the tug of war against Anselmus (level 5)

The completion of this level means that the boy earns a victory over Dom Anselmus. Impossible for the player to miss, Dolf's achievement appears on the screen directly after the gameplay is concluded, which reads as follows: "Dolf unmasked Anselmus and nobody went with the slave drivers", as depicted by Illustration 25.



Illustration 25: Dolf's empowerment at its peak in the game (level 5)

The freeze image shows how most of the characters are looking at the most centrally positioned character, Dolf, while Dom Thaddeus is recording this epic event in his notebook. His bowed head makes him lose size, which adds to the impression that there is someone bigger, i.e. more powerful around. Furthermore, it demonstrates how many of his former foes, such as Carolus and even one adult, Dom Thaddeus, Dolf manages to win over and draw into his sphere of influence.

The movie ends the final battle on a harmonious note, as depicted by Illustration 26 (01:51:51 min.): Dolf watches the calm sea, now free of any slave ships, and thus a symbol of his victory over the adult.



Illustration 26: Dolf's final triumph over Dom Anselmus (01:51:51 min.)

Although Dolf toppled the aetonormative structures, he still has to accept that something more potent than age divides medieval society into more and less powerful subjects. Nicolas, the spiritual leader of the crusade, is still in charge, which is reflected in the fact that, in the movie, he and not Dolf orders the act of killing. Of course, since the story contains an ethical argument, the child from the future simply cannot give such a barbaric command. However, there is another indication that Dolf's power-over lasts only a moment. When Dolf bids good-bye to the crusaders to go home, he seems to ask Nicolas for permission (~01:52:10 min.).

The game, too, immediately installs an adult to tone down Dolf's power-over, much like in the fashion of *HP Prisoner* (Chapter 5.1.2.2), where the story repeatedly stalls the player's progressing empowerment through gameplay. The following still from the game's menu (after level 5) demonstrates how, within the picture, Dolf gazes at Dom Thaddeus with a questioning look and a posture that radiates doubt and uncertainty rather than control and authority.

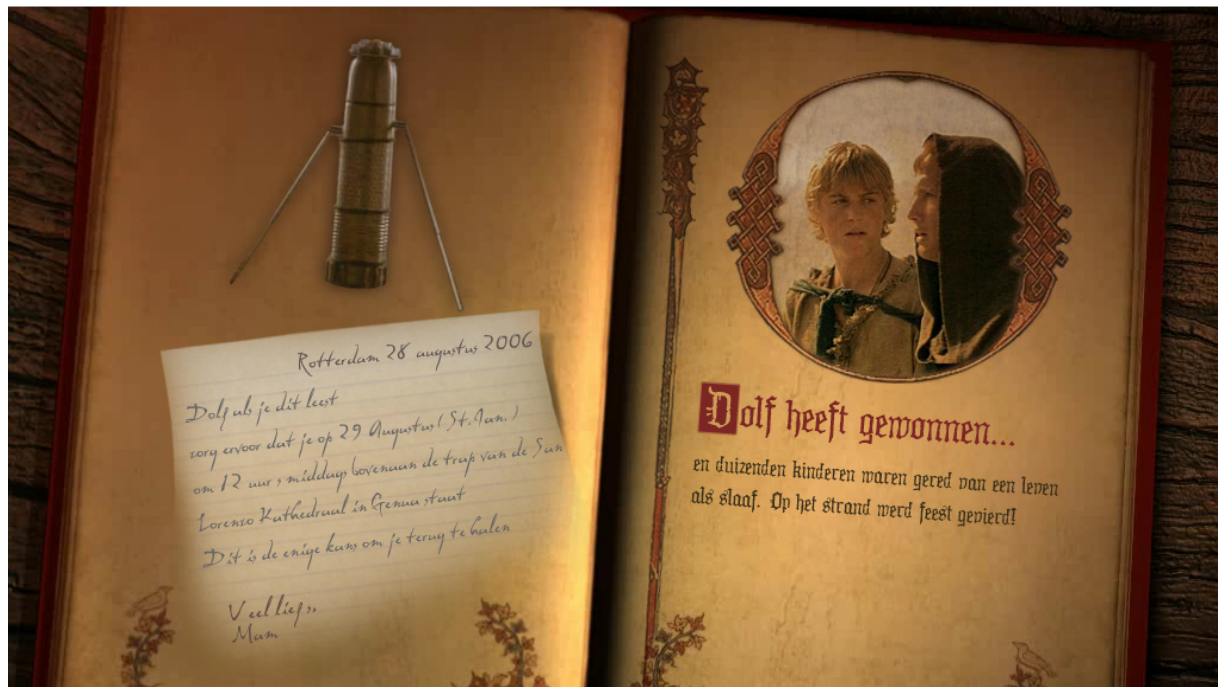


Illustration 27: An ambiguous message (menu)

The verbal part of the composition, however, contradicts the image: “Dolf has won. And thousands of children were saved from a life as slaves. A party was celebrated on the beach”. The written text on the left page, in turn, seems to support the image. The letter from the future, signed “Mom”, successfully installs parental presence and thus heralds the imminent end of Dolf's carnival. This is another example for how ambiguity can be achieved through multimodality and how, in this specific game, many different forms of text come together (letter, image, and film still within a book contained in a game), as discussed in Chapter 3.7.1.

The novel, however, presents a slightly different idea of Dolf's agency in this specific scene. Here, the boy also physically attacked Dom Anselmus, but he did not kill the adult. Yet, this version of this scene strikes us as more political, because the boy opposes the adult more resolutely and aggressively. The reader learns that he “spat

the words into his face: [...] Rudolf of Amsterdam is not for sale in the slave markets of Tunisia, nor is anyone else here!’ The color drained from Anselmus’s face” (250). The narrator’s description of the adult’s reaction (becoming insecure and scared) to the boy’s very harsh and hostile verbal opposition (“spitting” hard facts into the opponent’s face) heralds Dom Anselmus’s ultimate downfall.

Generally, the novel devotes much more space to the negotiation of power between the leaders, while the movie (01:45:50-01:51:38 min.) and the game (level 5) conflate what are actually two distinct scenes in the novel. A long time before the crusade reaches Genoa and the Dolf unmasks Dom Anselmus (245-61), he stands accused of heresy (129-49). At the trial, Dom Thaddeus (which is Carolus in the movie) produces an irrefutable proof of Dolf’s innocence by presenting a three-dotted scar on Dolf’s arm/shoulder as a sign of the holy trinity (which is another event from the novel that is reassigned from adults to children in the audio-visual medium). Although none of the leaders can be fooled with this, which we learn through a subsequent conversation between Dolf and Leonardo (148-9), the common children are finally convinced that Dolf is in fact no servant of the devil.

This scene is pivotal because it allows the reader to take a look into the interiority of Nicolas, which reveals something very striking and unique: The shepherd boy actually submits to Dolf. For the characters in the story to see, Nicolas humiliates himself by kneeling before Dolf to beg forgiveness. Additionally, for the reader only, Nicolas’s thoughts reveal that he considers Dolf to “have a power far greater than his own” (147) and that “it seemed impossible to destroy the boy” (ibid.) and, therefore, “it would be best to have him as a friend” (ibid.). Further, we learn that this was “an immense signal for the monk’s defeat” (ibid.). While this revelation is not accessible to the crusaders, it has a great impact on how the reader imagines Dolf as obtaining more power in the sense of power-over, although he cannot play it out publicly, because Nicolas, too, cannot be destroyed due to the structures of medieval society.

However, much later in the story, Nicolas is lured into a trap and killed, remarkably, by an adult secular leader (which might comment on the limited power of children or, alternatively, on how only adults can commit a cold-blooded murder). Importantly, however, with his death, all of Dolf’s opponents are eliminated and, finally, the time

traveler emerges as the ultimate victor and the official leader of the crusade. All the events that follow, such as the saving of the children from Malaria (280-1) and terrible slaughter on the battlefield (269 ff.), are only worth a mention by the narrator, because it is now clear that, first, Dolf is the undisputed commander of the crusade and, second, he has repeatedly shown his scope of power-to. The death of Nicolas and thus Dolf's usurpation of power-over are not present in the other two texts, where the events of the crusade end with Dolf's victory over Dom Anselmus and are followed by his search for the time portal, which will transport him back into his native spacetime.²²³ As I will outline in Chapter 5.3.1, the movie compensates the absence of this very essential event, when after time travel Dolf commits an action that creates an even greater impression of his empowerment.

The game, on the other hand, ends with the sixth level ("Genoa"), which is played from first-person perspective (alterbiography of self). The player/Dolf has to navigate his way through the narrow alleyways of Genoa to reach the time portal while guards are trying to capture him. This perspective allows the player to experience the game world in a different way than in the previous levels. For instance, the player can perceive his pursuer's facial expression and bodily superiority when being seized or try to make out what lies in and beyond the time portal, when dashing towards its blinding silvery shaft of lightness. In fact, Dolf can only go home, if he arrives at the gateway exactly at the twelfth toll of the church bell, which is triggered by passing a specific spatial mark. If Dolf is late, the shiny glittering subsides and he is captured by the guards; if he is early, he can only run from his chasers and count the striking of the bell.

It is interesting to see that not only in the game, which is the least political of the three texts, but also in the other two texts, Dolf does not defend himself against the guards/slave traders. I would interpret this as a comment on how Dolf is a leader of a relatively large army, though his power has some limitations. Outside of the confined space of the crusade, the aetonormative structures are still intact. Dolf cannot order the adults around or make his own rules. However, he could technically oppose them

²²³ During Dolf's presence in 1212, Dr. Vega/Dr. Simiak and Dr. Frederics transmit messages in metal boxes to conspicuous places in the past, ready for the crusaders to find. This way they steer Dolf towards the date and location of his trans-temporal journey back home.

by drawing on his power-to (eloquence, flexibility, superiority based on his modern-day knowledge, futuristic gadgets, etc.). But Dolf has no time for that, because time is ticking away. He is indeed helpless against the power of time and time travel; more importantly, he is also dependent on his mother/Dr. Simiak and Dr. Frederics, who control his return to the future. In the movie, Dolf goes home alone, not because he wants to, but because in the skirmish with his pursuers, he is accidentally pushed into the silvery beam of light just when the time machine is ready. This sends him on his way, while Jenne, who should have gone with him, stays behind (~01:57:28 min.). In the interactive medium and the original version, Dolf does not intend to take anyone with him.

5.2.2 Harry and Hermione in *Harry Potter and the Prisoner of Azkaban*

I have already said that there are two time travelers and that Hermione is in fact the facilitator of time travel. She is the one who provides the time machine and the knowledge of how to operate it and travel within its laws. This fact renders Harry's and Hermione's empowerment possible in the first place. As mentioned in Chapter 3.6.3, Professor McGonagall entrusted the time turner to Hermione, who uses it to improve her academic achievements. With the possession of this powerful gadget, the girl adds another skill to her list, this way enlarging her possibility space in terms of power-to rather than power-over. Time travel allows her to be in two places at once and thus, she can proceed in her studies faster than her friends. Of course, much like her and Harry's joint trans-temporal journey, her solitary trips into the past pertain to the same unmalleable timeline and, thus, she cannot change any events. What Hermione does, however, is that she uses the extra time to study harder, this way achieving an advantage in knowledge, as explained in Chapter 4.1.3.

Others before me have already argued that providing knowledge, reason, and logic is Hermione's unique contribution to the trio's triumphs throughout the *Harry Potter* series, in which she is presented as an intelligent, well-read, and high-achieving student from the first book/film/videogame onwards. She is distinguished from Harry by her brilliance, which is established very early in *HP Prisoner* as well, as the following narratorial statement from the opening lines shows: "Hermione, the cleverest witch in Harry's year" (9). As Eliza T. Dresang (2002) writes, "Harry is clearly not as

knowledgeable and adept at analytical thinking as Hermione, even though he has endowed magical powers that she does not possess” (227). Similarly, Christopher Bell (2012) argues, “her essential characteristic, and her role within the Trio, is to act as the brain” (7). It thus makes sense that she uses the power to control time to hone this specific skill in order to consolidate her status as the rational problem-solver at death’s door or in similarly intricate situations.

It has been argued, such as by C. Bell (2012), that Hermione is not a sidekick but rather a character just as important as Harry. That would make her a protagonist as well, because each member of the trio is essential to succeeding and defeating their enemies. C. Bell contends that Harry’s agency is most conspicuous because “his role in the Trio is that of the body; he is the ‘do-er’, the active engager, the one who carries out the action” (6). I would go even further and say that Hermione, too, is an active agent. Dresang (2002) describes her as self-determined in her decisions and actions, adhering to her principles no matter what, until she eventually develops into a brave, powerful young woman at the end of the series. On the way there, in the third installment, so Dresang continues, Hermione already shows signs of that agency: When Malfoy, seeing Hagrid crying upon the news of Buckbeak’s imminent execution, remarks sarcastically, “‘Have you ever seen anything quite as pathetic?’” (216), the first person who takes it up with Malfoy is Hermione: She slaps him in the face, pulls out her wand, and demands that he will never say anything of that sort again.²²⁴ This action requires no intelligence or knowledge on part of the child but action and courage.

During time travel - afforded by the conditions of time travel, as we will see in the following - Hermione engages in many actions, not just in her role as the provider of knowledge but also as the dynamic ‘do-er’ (to stay with C. Bell’s phrasing). The extent to which this happens varies from medium to medium, as I will show as well. Hermione contributes actively to the successful outcome of their endeavor to rescue Sirius Black. In fact, the girl acts autonomously and alone when she decides to travel into the past, and Harry just happens to come along, albeit Dumbledore first incites her to do so. The

²²⁴ Cf. Dresang 2002: 228. This scene also unfolds in the movie. Ron even comments that he considers Hermione’s punch in Malfoy’s face “brilliant” (~01:19:55 min). The second time around, when Hermione and Harry observe their young selves, Harry, too, praises Hermione’s stroke (~01:43:52 min.).

wizard stays completely passive and even obstructs Hermione's actions for quite some time.

The overall impression created by Hermione's and Harry's time travel scene (see Chapter 3.7.3) indicates how power and agency is distributed among the two time travelers: Hermione is in charge and takes action. In the novel, the choice of narrative situation and focalization permits only one account of what it feels like traveling in time, which is Harry's. Thus, even though Hermione is the agent and she is clearly part of the action, it is the experience of the passive companion that the reader's attention is guided to. This, in turn, leaves less room for Hermione and her representation. Thus, her status as the active do-er is veiled by the boy's feelings. The movie, on the other hand, can easily put both characters in the focus. It thus allows the viewer to draw a direct comparison between Harry and Hermione based on their actions and appearance. In this case, Hermione appears as the more powerful and adept child. The choice of medium thus affects how characters are perceived (if both texts follow the same plot): The filmic medium captures both characters because it can do so with the greatest of ease. Of course, the film could also only depict Harry's perceptions through, for example, a subjective point of view shot, in which the camera moves as if inside the character and seeing things solely from his eyes; or, alternatively, through a sequence of shots, which first portrays the time turner in a close-up, then presents a close-up of Harry to indicate that he is now the focalizer, and, finally, a shot that depicts the events played backwards. However, the movie would have to put great effort into excluding Hermione from the scene.

In the ergodic medium, Harry is very receptive to the time turner upon its intrusion into his world. This constitutes a significant deviation from the book/film concerning his and Hermione's empowerment. The boy's bewilderment at the device lasts only for a second and is expressed by Harry asking, "The Time Turner?" (level 9). Immediately after Hermione's explanation as to her where- and 'whenabouts' all year, he switches to being an agent and a quick thinker by finishing her proposal to use the timepiece to go back and free the Hippogriff: "And then [we] fly him up to the tower to rescue Sirius. But we must take care not to be seen by our earlier selves" (ibid.). To the player's surprise, the young wizard instantly knows about time travel and its perils, even though a second ago he had no idea about its existence. In addition, quick-wittedness is

usually a characteristic ascribed to Hermione and thus seems to be entirely out of character for Harry.

Shifting the knowledge of time travel from Hermione to Harry does not work logically and has an impact on their teamwork and individual can-dos, as I will outline later. More importantly, however, it deprives Hermione of her agency as it eliminates the scenes contained in the book and film in which Hermione shows her scope of power-to. Thus, in the videogame, Hermione does *not* decipher Dumbledore's rather cryptic message of saving more than one life, while the boy is completely clueless; she does *not* take the initiative to travel in time and drag Harry along; she does *not* maneuver their ways through past events with Harry merely tagging along after her, and she does *not* take action, when she grabs the boy's robe to keep him dashing out of their hideout and bursting into past events (296 and 01:45:27 min.). Those incidents show how important Hermione's guidance and interference are and why she was entrusted with the time turner and not Harry. All her actions, however, are rendered impossible in the videogame due to Harry's sudden agency. The omission of those valuable clues about Hermione's identity are likely due to the nature of the videogame, which has to reduce much of the plot to not make the game too narrative, but it does not explain why agency is almost completely transferred to Harry.

A deeper analysis of the "hospital wing" scene will show the other implications of Harry's unexpected display of power. Regarding the cinematic techniques of this cut-scene, the boy's prompt agency is conspicuous due to the camera positioning, movement, and angle as well as through Harry's gestures and spatial positioning in the frame. Captured in a medium shot, upon the utterance of Hermione's line ("We could use [the time turner] to go and save Buckbeak"), the wizard turns away from Hermione towards a conveniently open window, which displays Sirius's prison, and speaks his line ("and then [we] fly him up to the tower to rescue Sirius ...") while Hermione's glance is directed at the speaker, as seen in Illustration 28 (level 9).



Illustration 28: Empowerment indicated by spatial positioning and posture (level 9)

The message of his body movement may read as “Let us do it” or “I will take this mission on”. The former idea seems even more likely given that Hermione, after gazing at Harry for a while, turns her head to look the same direction as the boy. Additionally, the camera closes in on the tower while skimming over the children’s heads. This movement suggests that they will reach their goal together. Before, as the still shows, Harry’s glance is directed upward, because he has to look up from where he stands, but it could also denote that a challenging task lies ahead (freeing Buckbeak and, as an exclusive task for Harry, defeating the Dementors). Positioning Harry as looking upward can further denote that he is yearning for a long wished-for friend or mentor, someone he can look up to. Concerning the power structures, Harry desires to leave the sphere of the powerless child now that a glimmer of hope to elope from his old life with the Dursleys has emerged. This specific possible world has thus moved closer to Harry’s actual world, because it is more likely to be enacted (see Chapter 2.3.1). If we compare this still with Illustration 16, we also notice that the lower angle permits a relatively large space above Harry’s and Hermione’s heads. In the other still, I interpreted this visual gap as denoting the power gap between the adults and the children. Whatever is about to happen, we can conclude here as well, the young wizard and witch will not subdue the adults and thus will not exercise power-over.

The children's trans-temporal journey starts with them going three hours into the past and ends with them reliving this time span until they return to where and when they departed from, which is in the hospital wing five minutes to midnight.²²⁵ Both Harry and Hermione think they are about to change the past, when in fact they bring it into being. In Chapter 3.3, I have already discussed that Hermione and Harry's journey does not generate an alternative history, but it is part of the original timeline. In fact, it comprises four scenes with a bootstrap paradox, which occur in the following chronological order: "Hagrid's hut", "Hermione howling", which is exclusive to the movie, "Dementors' kiss" and "Rescue Sirius". Both children become empowered. While Harry's empowerment is based on three time-travel specific conditions, which I introduced as "More time" (4.1.3.), "Learning from past and future events" (4.1.6), and "Encounters with past and future selves and other identities" (4.1.4), I will also show how Hermione extends her scope of action, though not without fulfilling some gender stereotypes. In the following, I will focus on the four instances of the bootstrap paradox, because they show the two children's development.

Hagrid's hut

Previously, I have described how through time travel Harry and Hermione think they can fix the mistake of not having saved Buckbeak's life. While it is clear for us (most likely in hindsight) that they do not really correct or change this event, the time travelers are not aware of this and will never be. They only know that Buckbeak's survival is somehow connected with Sirius's rescue, as Dumbledore's message has led them to believe. The children think that they were given a second chance and decide that this time they will not stand back but take action. Although they merely fulfill their part in the preset timeline, each child's possibility space nonetheless widens to comprise more agency in terms of power-to.

²²⁵ In the movie, in the scene immediately following their journey into the past, Hermione asks Harry, "Where were we at 7:30?" (~01:42:43 min.), when the clock is actually striking for an hour, not a half-hour. Also before their departure, the clock chimed nine times, indicating that it was actually nine o'clock. The time designations are not in line with Dumbledore's instruction to give the hourglass three turns. This constitutes a factual error.

The first bootstrap paradox, “Hagrid’s hut”, described in Chapter 3.3 in depth, unfolds in all three texts, although the game only insinuated the paradox the first time round: When the trio was on their way to Hagrid, they noticed how behind the hut a swarm of birds suddenly shot up as if startled by something horrible. They concluded that the execution had been carried out. Staying with the ergodic medium, Harry’s agency is subtly foregrounded, although a cooperation between the boy and the girl is imperative to release Buckbeak from the castle. Together they have to elevate platforms, fight imps, spongify objects, and dig a mound. The change of scenery makes sense because a fortified castle offers more gameplay tasks than a comfortably positioned Hippogriff in front of the cabin could possibly provide. The challenge is alternately played by Hermione and Harry, with both characters commenting on their own and each other’s moves, such as “You did it!”, “Excellent. A spongify tile!”, “Careful now!” or “Nice one, Hermione. You opened the door... but it’s too high for me to reach.”

The last exclamation makes it obvious that the two time travelers indeed have to join forces. That means that they not only contribute to the gameplay with their very own can-dos in order to fight their enemies or conquer obstacles as a team (e.g. Harry makes a platform with Hermione lift up or, in turn, she controls an animated dragon statue to open doors for him), but they also have to double-cast spells, i.e. cast them together. Such a collaboration is afforded in the crucial moment, when they have to open the door to Buckbeak’s dungeon. Gameplay-wise, the player controls both characters at once, i.e. Harry and Hermione react to the player’s mouse clicks, aims at the target (the door), holds the left mouse button until each character’s casting symbol appears and then releases the mouse button, which will activate the spell (it will burst the door open). Yet, upon close inspection, Harry takes the lead, because he is the first one to invoke the Alohomora spell and be ready to cast it. Hermione thus joins his actions rather than initiates them.

I would argue that the game highlights Harry’s actions rather than Hermione’s. At times, this is obvious, such as when Harry told his companions what to do in the previous challenges and in other cases, such as in this one, his leadership is concealed by a wide spectrum of activities necessary to proceed in the game. In the scene before, the “hospital wing”, Harry already deprived Hermione of her leading role as the facilitator of time travel and the knowledge carrier through his sudden initiative and

understanding of recent events. Here, too, under the pretext of cooperation, Hermione is further reduced to being his sidekick.

In the novel, Harry drags Buckbeak away from the pumpkin patch in front of Hagrid's hut and instructs Hermione to wait behind a tree. Only when the creature has already started moving, the witch jumps forward and assists Harry in pulling Buckbeak into the forest. Here again, Hermione joins Harry's actions rather than starting them. In the movie, this scene unfolds similarly, though with a major difference. While Harry also initiates the action, though upon Hermione's call to action ("Go!", 01:47:26 min.), he does not succeed in pulling Buckbeak out of sight of the execution party despite the fact that he has earned the respect and trust of this immensely proud and wayward magical creature before and flew him already. In line with her role as the brain of the team, Hermione steps in, takes over, and lures the Hippogriff away with a sumptuous meal. Here again, we see how she uses her intellect to solve the problem of the stubborn Hippogriff.

Of all three texts, the movie allows Hermione the greatest possibility space and places her very much in the focus of the action. It is in the film, too, that her contribution to the team's achievements comprises not only intelligent remarks, short lectures, and an indomitable will but also proactive behavior. This culminates in the fact that the film adds a scene to the plot that allows Hermione to perform an extra action, which in turn accentuates her agency and empowerment in terms of power-to. But why does the film add an additional scene? Of course, it is more action-oriented than the novel; but it also handles time differently. While the novel can simply state how much time has passed, such as "after over an hour" (298), the film can only show the continuous passing of the three hours by means of actions and events. Time jumps and fast-forwarding through the action are not possible in this text, because these techniques would indicate time travel on the story level. Consequently, the movie *HP Prisoner* has to present what happens during the children's time-out, while the novel can choose to describe other aspects of the time travel experience, such as Harry's thoughts of a possible world in which his parents are alive.

Hermione howling

The film version invents an incident that helps to consolidate Hermione's identity as the empowered child because it shows her as stepping forward and taking action. In the bootstrap paradox "Hermione howling", the girl demonstrates courage and decision-making skills in the occurrence of a moment that already happened. In this scene, the werewolf, which is, in fact, Professor Lupin, darts towards Harry intending to kill him, when suddenly he is distracted by a distant howl, which, the second time round, we know was actually produced by Hermione while she and Harry were hiding in the forest from by their past selves.²²⁶ The still below (01:42:41 min.) shows the stark contrast between the scared and inactive boy and the determined and energetic girl.



Illustration 29: Hermione's peak of empowerment (01:42:41 min.)

Hermione's gestures indicate that she is a do-er. In fact, she is about to utter another loud, protracted howl towards the werewolf while Harry is watching with his mouth open. His body language, particularly his hand, and facial expression denote undecidedness, reluctance and confusion. Furthermore, Hermione is positioned right

²²⁶ The howl first occurs at 01:36:48 min. and then at 01:52:36 min., starting a relentless chase through the woods, which turns out well for the youngsters, but only because of Buckbeak's intervention.

in the center of the frame with Harry standing behind her, partly hidden behind her active body, which is bent forward towards the source of danger, signifying that she is stepping forward in terms of agency.

In the shots before, we saw how Harry tried to keep Hermione from making the second howl by covering her mouth, but the girl averted his interference and fought him off. Of course, it might simply be a reflex to avoid attracting the werewolf's attention; however, concerning power structures, we might also interpret that Harry was trying to disrupt Hermione's agency. Yet, his endeavors were futile, because it was Hermione's moment of empowerment. We also find verbal proof for Hermione's role as the only source of agency in her answer, "I am saving your life" (01:52:40 min), to Harry's question "What are *you* doing?" (my emphasis, *ibid.*). Furthermore, her answer exposes that Harry needs his friend, without whom he would be killed (although, in fact, he cannot die because his survival is coded into the bootstrap paradox). This scene demonstrates that Harry, when on his own, is "often flatly incapable of success - sometimes to the point of utter ineptitude" (C. Bell 2012: 6). Although the children's actions in the past are predestined, the characters do not know that; for them, their activities feel real and new at that very moment. In this sense, Hermione is truly a lifesaver - just as Harry will be with the next paradox.

Dementors' kiss

After Buckbeak's rescue (and Hermione's howl), the children are not sure what their next steps should be. In the novel, they hide in Hagrid's hut after the execution party has left. There, the wizard makes an important decision and takes action. He orders Hermione to wait in the hut together with Buckbeak, while he wants to learn about the identity of his mysterious and powerful savior. The activity expressed in the line "He didn't want to be seen. He wanted to do the seeing... he had to know" (300) indicates that Harry is decisive, dynamic, and brave, although the Dementors and the werewolf are lurking in the woods. The phrase "do the seeing" is particularly effective, leading the reader to understand Harry's extended possibility space by using an unusual lexicogrammatical construction rather than the more common "He wanted to see".

More importantly, however, this particular linguistic expression emphasizes Harry's agency by incorporating the transitive doing word "to do", which means "to perform" or "to execute". It is the most basic and, hence, most potent verb to express action. Furthermore, it appears before the gerund "the seeing" shaped from the verb "to see", which, again, expresses action. Doubling action words doubles their effect and, thus, this line serves its purpose exceedingly well: It becomes clear to the reader that Harry now *does* things rather than letting them happen to him. In addition, we understand that Hermione's actions now fade into the background. Hermione is not only portrayed as the worried counterpart, who has to stay back and be passive, but she is also completely excluded from the action - on Harry's request. This way, it is signaled to the reader that the upcoming paradox, Dementors' kiss, is really an incident reserved for Harry's empowerment.

In the game, Harry's thoughts are realized as a voice-over: "He had to learn who had cast the Patronus spell that had saved from the Dementors" (level 10). Before, in a short dialogical sequence, he orders Hermione to stay behind, because he will undertake the second task alone: "Wait here, Hermione. I'll go and see if it's time to rescue Sirius", upon which the witch worryingly responds: "Be careful, Harry". Much as in the scene "hospital wing", the wizard turns while Hermione's glance is riveted on him. This time, however, they do not walk the path together - figuratively and physically - which, before, was indicated by both children looking at the tower as their common goal. Harry strides away from Hermione, who gazes after the wizard, as demonstrated by Illustration 30 (level 10).



Illustration 30: Harry is proceeding to action (level 10)

The composition of the frame suggests that Harry walks into the unknown (by walking out of the picture). And yet, his striding gait and determined facial expression suggest that he is brave and adept enough to master the next task alone. Harry's sudden agency is even more prominent because in the scene before, Hagrid's hut, he cooperated with Hermione in order to fulfill the task (although his agency was foregrounded). By contrast, her reaction is captured in the next shot (Illustration 31), a medium close-up taken from a high angle. We see how, next to her facial expression, the type of camera shot and the choice of angle make Hermione look small and fragile.



Illustration 31: Hermione is left behind (level 10)

In the movie, Hermione does not stay behind as in the other two texts, but accompanies Harry to the Dementors at the lake. The boy thinks that time travel has given him the chance to have another, this time more fruitful encounter with his savior. Since he assumes this person to be his father due to some strange familiarity he noticed the first time at the lake, meeting his past identity, as I named this time travel-specific factor of empowerment, has a double meaning. Harry thinks he is going to see someone from the immediate past, three hours back in time, as well as somebody from the distant past, his father. Harry will not only meet this impressively powerful lifesaver but also one of the two dearest, most important and longed-for people in the world, his parent. For a matter of an hour, Harry imagines his reportedly deceased father to be alive. Harry wants to actualize a possible world - the one in which he is reunited with his family. There is no better reason to become agentive and brave than this.

At the lake, Harry observes the events until the very last moment, anticipating his father to appear and to drive the Dementors away by conjuring up a corporeal Patronus, one that does not only temporarily shield the wizard but actually beats them. Hermione remarks that this is not going to happen: “Harry, listen to me. No one is coming” (01:54:49 min.) and “You are dying. Both of you” (01:54:59 min.). Seeing that Hermione is right, Harry has no alternative but to conjure up the Patronus himself, which materializes as a “blinding, dazzling, silver animal” (300), and, more concretely,

as a stag in all three media. Harry has finally realized that it was him and not his father he saw the first time round: “And then it hit him - he understood” (ibid.). In the game, a slight variation of the sentence is expressed as a voice-over in a cut-scene. The movie does without words and lets the visuals speak for themselves, as shown in Illustration 32 (01:55:03 min.).



Illustration 32: Harry's realization that he must save himself (01:55:03 min.)

The frame is divided equally between the two characters concerning its width; the shallow focus, however, guarantees that Harry is emphasized and not Hermione, who is outside the plane of focus. Her presence is nevertheless crucial because of the words she speaks to Harry and because he still needs her to be with him (if it is only to prove her wrong later). The shot is taken from a high angle to make Harry seem vulnerable and powerless, but the tight frame (close-up) and the considerable length of the shot, i.e. the time the camera lingers on the subject, reveal a sudden miniscule change in his face. His eyes twitch for a split second upon the realization that he must be his own savior and that, indeed, no one is dying because it is in his power to prevent that. This physical response is the movie's translation of the novel's statement “it hit him” (ibid.) and the shot length the movie's way to indicate time and duration (“and then”, ibid.) as well as to build suspense. Although subtle, the moment has tremendous consequences: We understand that Harry now has the courage to step forward (physically, too, out of the frame) and cast *Expecto Patronum* without Hermione's help.

The still below (01:55:37 min.) shows how his victory over the Dementors constitutes Harry's peak of empowerment, because he is in the center of the frame and in the center of the light. Hermione is captured by the still as well, much like in the image before. Her presence establishes that Harry is the active agent and that she is the passive observant. Although Hermione appears bigger, because she is positioned closer to the camera, the use of light and darkness in this scene suggests that Harry is closer to their goal of rescuing Sirius or, alternatively, closer to empowerment. Additionally, Hermione's posture (leaning on the massive tree) might suggest how she has to rest or pause now, while Harry is self-supporting much like a tree - a posture that suggests autonomy, self-confidence, and determination. Of course, we could also argue that although agency is completely assigned to the boy in this specific scene, Hermione's presence reminds us that they act as a team and that, up to this point, she was vital to if not constitutive of their achievements. Moreover, in the still that displayed Hermione's peak of empowerment (Illustration 33), Harry was present as well.



Illustration 33: Harry's peak of empowerment (01:55:37 min.)

In the game, after Harry releases the spell perfectly in a cut-scene, it is the player's part to become active. Knowing that the Dementors were overpowering once already, before time travel, the player now has to battle even more of those creatures. The first time round, it was and was not a defeat on part of the player. On the one hand, the setback was scripted into the game and even though Harry fell into a state of complete

helplessness (he lost consciousness), the player successfully finished the level. On the other hand, it definitely *felt* like defeat, because the player realized the border of her possibility space and was hindered by the game to empower herself by progressing in the game. Plot-wise, this drawback even put Harry in hospital.

Of course, it is very common in games for the player to redo activities and change something that will help her to proceed at a later point in the game. In this case, however, the player has mastered the spell already and the only additional challenge is now the slightly higher number of enemies. Yet, although the player/Harry harnesses the same can-do (releasing the left mouse button on time/building enough power to activate the spell), the outcome is different, given that all Dementors can be driven away. The still shows that, although the Dementors are physically superior and a real danger to Harry, the arrangement and design of the battle scene make the player perceive the wizard as more powerful: His upright posture, legs confidently placed and arms open, suggests gallant and dauntless action. His can-do, the powerful Patronus spell, is denoted by the most salient object in the still, the brightly shiny ring of light around the avatar's wand. These two important aspects can only be mediated through an external view on the battle. Although the first-person mode conveys more intense involvement, alterbiography of entity allows the player to have control of the environment and develop an awareness of her interactions with it. Concerning gameplay, after the spell is released, i.e. a beam of light is shot at the creature, the spell hits the Dementor, passes through its body and makes it shudder and, presumably, writhe in pain (see the creature on the left).



Illustration 34: Harry beats the Dementors (level 10)

Harry takes on his enemies one after the other until, eventually, they all burst into light. After gameplay, his victory is further exploited as dramatic story to keep the adrenaline of the player up. In other words, when the gameplay ends, the player's/Harry's empowerment continues through a refocus on the plot and its rendering through filmic techniques. Unlike in the other scenes (e.g. the Glacius challenge), here, the story actually supports gameplay and accentuates Harry's empowerment. The shot is rather long and starts from eye level, depicting the Patronus charging at the swarming Dementors, and it then changes into bird's eye view. The camera is directly above the hero, who looks upwards, seemingly into the lens, when Harry in fact gazes at the tip of his wand, from where the spell's power emerges - upwards into the sky and sideways, visible as bright silver cracks in the ground, as displayed by the still.

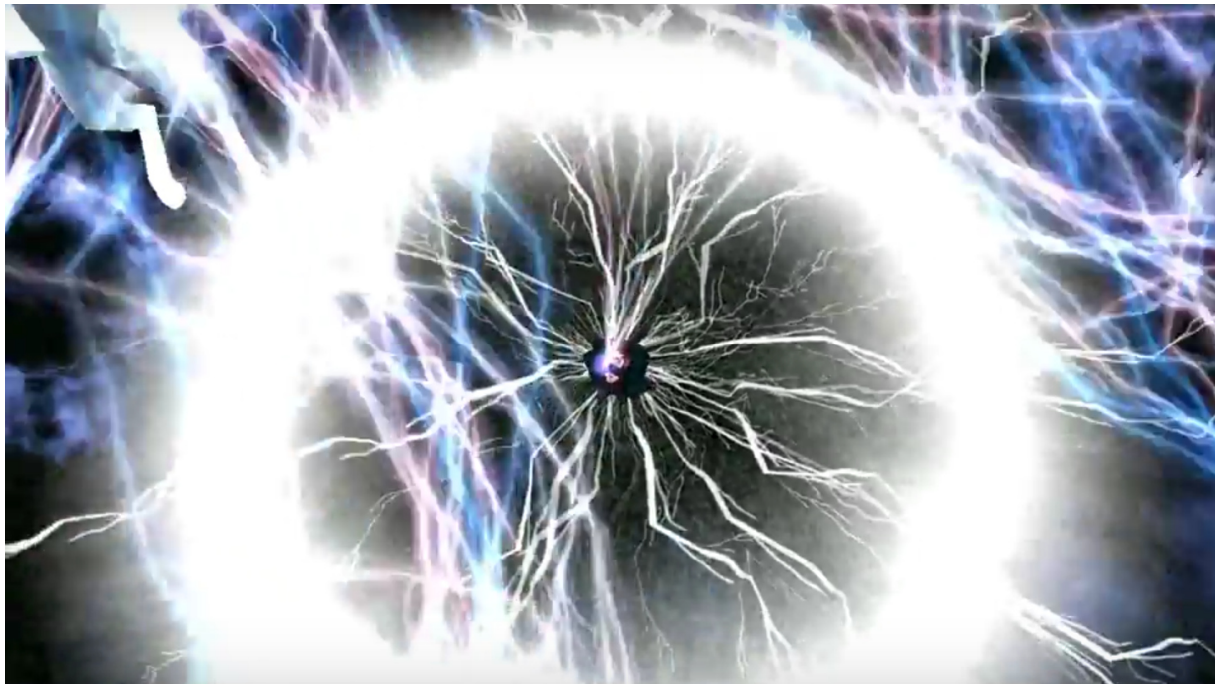


Illustration 35: Through bird's eye view: Harry's peak of empowerment (level 10)

This technique, which is also referred to as god's eye or bird's eye view, is primarily used to create a dramatic effect. For the audience, the perspective is quite mystifying, as in real life we only rarely view things elevated from above (e.g. on a plane). Here, it conveniently positions Harry as the most powerful being in a scene that reveals the Dementors only at its margins. In addition, the perspective displays how the spell is tremendously effective when its blinding circling flashes rise steeply towards the camera, making it zoom out. We could surmise that even the camera has to give way to the power of the spell and its caster. The bird's eye view suggests that this overwhelming gush of magic stretches into the actual world of the player, this way reducing the distance between the fictional and the real. Alternatively, if we assume that the player has taken on the role of a godlike observant, the unleashed power now reaches into heavenly, i.e. unreachable spheres. Regarding Harry's posture, it is a conventional way to display power. Holding the wand up with both hands makes the magical instrument an extension of his arms. This makes him look even larger and thus more powerful. Quite fittingly, a dramatic piece of music and luminous colors accompany the shot.

The movie is the only text that establishes Hermione as an observer of the final confrontation, while in the novel and the game she comes to the lake only after the

Patronus's departure and the Dementors' retreat (the game is inconsistent here, as she somehow knows what happened). In all three media, Harry's empowerment is confirmed verbally by means of a dialogical sequence between the two time travelers. His achievement is most explicitly stated in the novel, where the boy forms his own perception and utters, "I just saved all our lives" (301). Direct speech creates a sense of immediacy, and it is thus a powerful narrative technique to guide the reader's attention towards the fact that Harry has become self-aware of his greatly extended possibility space. The most prominent of Harry's propositions, one that is more explanation than declaration, appears in all three texts: "I knew I could do it this time because I had already done it" (301, 01:56:16 min. and level 10).

In the written and the ergodic medium, Hermione responds in awe: "That's very, *very* advanced magic" (italics in the original, *ibid.*). In the movie, however, the witch is presented as an equally empowered time traveler. Thus, rather than admiring Harry's achievements, she harshly negates his question "Does that make sense?" (*ibid.*) while they are soaring to the prison tower on Buckbeak's back. Hermione adds that she does not like flying, which is confirmed by the look on her face. Additionally, she screeches while Harry is navigating Buckbeak downwards. In contrast, the boy utters an excited battle cry. Jane Sunderland (2011) and Dresang (2002) have shown how Hermione is associated with words, more particularly *doing* words that carry hysterical connotations such as "cry", "shriek", "screech", "whimper", "squeal", etc., and that these are never applied to the boys, who rather "yell" or "croak".²²⁷ Such stereotypical aspects of girls' (and women's) roles do not only undermine the image of the strong, powerful, and agentive female by furnishing their actions with expressions of hysteria, fear, and hesitancy, they also have damaging consequences for the portrayal of Hermione in the movie, which is the most feminist text of all three.

However, this is not the first or last case of gender-biasing: Hermione needed to be taken into Harry's arms upon Buckbeak's supposed execution, she commented on her past version's bad hairstyle when hiding in the pumpkin patch (seemingly, a powerful girl cannot do without girly behavior), and in the game, she worried that they might have overdone it with the poltergeist Peeves, when the three children ripped his armor

²²⁷ Cf. Sunderland 2011: 201 and Dresang 2002: 223.

and weapons away and made him cry.²²⁸ The girl is obviously too sympathetic with their enemies, making her weaker than the boys. Additionally, with each character having an invocation of their own, Hermione's Draconifors and Lapifors spell, which brings bunnies and little dragons to life, strikes me as confirming rather than challenging stereotypes about girls, who are conventionally shown to like fluffy animals. With her particular can-do, Hermione also lets the animated objects work for her, which reduces her own agency by temporarily transferring it to those creatures. Hence, her spell is not as empowering as the boys' respective spells. This is very conspicuous, because, visually, the camera steers away from Hermione to follow the flying dragon and hopping bunny into a mini-game and, haptically, the player no longer controls the witch but the rabbit/dragon. Thus, her smaller scope of action can be experienced by the player on two sensual levels: sight and touch.

Returning to the discussion of Hermione and Harry's conversation, we have to note that, in movies and videogames, dialogues are usually embedded into the audiovisual.²²⁹ The reader, however, has to make do with what is enunciated through direct speech (because the rendering of the dialogue lacks internal focalization such as thoughts), actions, and descriptions of external aspects such as bodily responses. There is one notable exception: "Hermione listened to what had just happened with her mouth open yet again" (301). The "open mouth" portrays her as gaping in astonishment, which, again, suggests that Harry has risen in power to Hermione's mind as well. The other instances of direct speech are left uncommented by the narrator. Thus, the words uttered are of particular interest to us, and they suggest that Harry is an agent who gives commands ("Get behind here - behind this bush - I'll explain", 301) and even scolds his fellow time traveler ("Haven't you been listening?", *ibid.*), whereas Hermione is reduced to being an astonished actor and observer ("Harry, I can't believe it", *ibid.*).

In the next moment, however, she shows initiative and suggests that they start moving towards the castle to save Sirius ("Right, it's nearly time", *ibid.*). In a way, we could

²²⁸ This scene is present in the additional level "Exploring Hogwarts".

²²⁹ It is possible to have a voice-over dialogue between off-screen characters, which lacks acoustical accompaniment (film) or a screen with only text interspersed between gameplay (game).

argue that, after Harry had his private moment of success and empowerment, in which he even ordered Hermione around and, more importantly, dared to question her intellect, she bounces back and reclaims her space as an indispensable team member and her role as the provider of knowledge and logic. The phrase “[she was] looking at the watch” (ibid.) reminds the reader of the fact that Hermione is the one who is in control of time and never failed to follow the time travel rules. This idea is confirmed by Hermione’s brief lecture on how little time they have left and what happens if they fail to return to the ward on time. Their next action, formulated as “*Together* they peered around the bush” (my emphasis, ibid.), indicates that for the upcoming ultimate task of freeing Sirius from his prison, they will work together again. In the game, this scene unfolds almost identically to the novel, where Hermione interrupts Harry’s self-praise, proposes rescuing his godfather, and runs towards the tower with an agreeing Harry tagging along after her (level 10).

Rescue Sirius

Sirius’s rescue from the tower seems like an event that is actually changed by the two children’s meddling with the past, but, in truth, it is not. When Harry and Hermione traveled back in time, they had already helped the prisoner to escape. Thus, the incident “Rescue Sirius” is another bootstrap paradox, but one that was not indicated when it must have happened the first time. When it occurs for the second time, we read and see how Harry and Hermione succeed in saving Sirius, who thanks them, bids them goodbye, and leaves on Buckbeak. Actually, we do not play this part, because the game depicts the entire rescue mission as a non-interactive scene right after the Dementors’ kiss challenge. Thus, we cannot draw any conclusions from how gameplay affects Harry and Hermione’s empowerment, but we can only regard this scene as a filmic episode. Next to the event itself - the saving of the adult - Sirius’s reaction upon his rescue is particularly interesting, because it reveals how the children extend their scope in terms of power-to and how their agency affects the dominant aetonormative structures in terms of power-over. Sirius is essentially the first adult Harry and Hermione directly encounter in the past, because so far they have watched the grown-ups and their own past selves only from a safe distance. In the following, I will also discuss the carnivalesque manifestation of power.

During carnival Hermione and Harry do indeed switch roles with the adults, insofar as they *do* the saving of a human life (and that of Buckbeak) instead of *being* saved. The adults, represented by Sirius, require the children's intervention and not the other way round, as is the case outside of carnival. The adults are now social actors instead of agents or unplayable characters in a prescribed game. In fact, agency is completely assigned to Hermione and Harry, who can move almost freely (though without to be seen by anyone), with the adults functioning as chess pieces, whose moves the children already know. In the game, not even a single adult is present during time travel except for Sirius Black, who is the rescuee rather than the rescuer. This is the miracle of time travel and the bootstrap paradox: While at the first go, the children were condemned to stay passive and watch ("Hagrid's hut"), act and fail ("Dementors' kiss") or be absent completely ("Rescue Sirius"), the second time, the adults take that part.

Even Dumbledore's stalling of Buckbeak's execution is an action that the second time round strikes us as inactivity in a paradoxical way. It seems like a film running in the background or an auxiliary subplot that makes us focus on the important things: the children's doings. Hermione and Harry can be sure that things will run their natural course and that no adult can get in their way, as long as they stick to the time travel rules. The children not only perform a very formidable act in terms of power-to, but this action also puts them into a more powerful place. Thus, we can argue, the children overturn power structures and exercise power-over next to capacities covered by the concept of power-to.

Sirius is clearly indebted to the two children, which is explicitly expressed as words of thanks in all three texts.²³⁰ In the movie, he even kneels before Harry. Although this is a position that adults often take when speaking with children to compensate their smaller stature, here, it carries a political meaning as well, as Sirius has to look up to Harry. However, considering the verbal level of their conversation (with Hermione in the other room), we notice that, contrary to what we see, the words spoken between the adult and the child re-establish the dominant aetnonormative structures: Harry is depicted as a conventional child, which is in need of adult comfort and encouragement.

²³⁰ In the movie, Sirius is "“forever grateful for this - to both of [them]”" (~01:57:10 min.). In both the novel (303) and the game, he asks how he can ever thank them.

In particular, this means that the film prepones a scene that in the novel and the game happens *after* time travel. Upon his rescue, Sirius does not allow his godson to run away with him but encourages him to stay in school.

Although Sirius tries to limit the damage by means of comforting words and a comparison between Harry and his father, he shatters the boy's hopes for a new and much better home, making him small and vulnerable. A moment later, the visuals concur with the verbal information and contribute to the idea of the powerless child a sad expression in Harry's face, a slouching posture, and a hanging head. The wizard is rejected by his godfather and thus has to deal with the frustration of being sent back to the Dursleys. More importantly, considering power-over, he is put back into his role as a child before carnival, who has to follow adult rules, ask for permission, and submit to 'godfatherly' (in lieu of parental) guidance. In addition, when Sirius compares Harry to his father, his assessment is based on their similar looks rather than deeds: "You look so like your father" (01:57:33 min.).

Of course, Harry is happy to resemble his father, which means that his dad lives on in him, but this comparison reduces the young wizard to his looks rather than cherishing his achievements. One cannot influence one's looks, if we disregard cosmetic surgery and beauty incentives, but one can decide one's actions. In a way, Sirius downplays Harry's capacities and abilities, failing to acknowledge the boy's empowerment in the form of power-to as much as he does in the novel, where he says: "You are - truly your father's son, Harry" (303). The farewell shot, which is depicted below (01:58:15 min.), is the most tangible example of how societal order is restored in favor of the adults. In this sense, carnival is over for Harry and Hermione, who revert to passivity, while Sirius is agentive and flies off.



Illustration 36: Carnival is over in the movie (01:58:15 min.)

From this angle, which appears to be placed lower than usual, although it is in fact positioned at the children's eye-level, the viewers notice how Harry and Hermione now have to look up to Sirius. In this composition, darkness surrounds the children and most parts of the picture, whereas the only illuminated parts, which attract the viewer's attention, are Sirius (on Buckbeak) and the arcades, which lead up to the moon-lit sky, towards which Sirius will vanish. Although this is a still, it captures the movements of the adult, which symbolize adult agency and authority.

The game, too, illustrates the hierarchical difference between children and adults by portioning the picture horizontally into an upper half, reserved for the adults, Sirius on Buckbeak's back with his back turned already to Harry and Hermione, and a lower part, which holds the children. The still below further shows how the camera is positioned above the children's heads, adopting the perspective of a grown-up. This might suggest a more objective take on things or, alternatively, might signal that the world is now ruled by adults again.



Illustration 37: Carnival is over in the game (level 10)

This is also the moment when Sirius drops his line “You are - truly your father’s son, Harry” (303), which is copied verbatim from the novel. While the game and the novel prominently return to the dominant structure only after the children are back in the hospital wing, as I will outline in Chapter 5.3.2.1, Harry and Hermione’s empowerment is mitigated before as well - both visually, as shown in the still, and verbally as expressed in Sirius’s praise. The godfather officially recognizes that Harry matches his father to a certain extent. James Potter’s courage, brilliance, extraordinary accomplishments (he became an Animagus at a very young age), and power status (he defied Voldemort on several occasions and died defending his family) are also characteristics of his son: Harry has demonstrated his own audacity, ingenuity, and achievements (together with Hermione). Nikolajeva notes that the repeated mention of the heroic deeds of Harry’s parents is intended to serve as a role model for Harry, but also to emphasize adult supremacy.²³¹

It can be argued that, in this specific case, Harry even usurps adult authority, because he exceeds his father’s competences and abilities. The young wizard has become like his father, except that so far, he has not experienced defeat and death. Thus, the boy

²³¹ Cf. Nikolajeva 2010: 13.

has risen above the power status of his parent. Yet, this line of argumentation includes a major caveat. Here, adults pass power to children rather than having children assume that power. Harry needs Sirius to declare his new status of power, and the adult grants Harry that privilege. Thus, Harry does not defy adult supremacy; the kind of power that is displayed in this case is, so to speak, fake power-over. Unlike Dolf from *Crusade*, Harry and Hermione did not become leaders, king or queen, nor the heads of Hogwarts or Ministers of Magic. Furthermore, Harry and Hermione did not break adult laws or made their own rules, and they thus did not usurp adult power. Dumbledore is actually in control of things, not least because he instructed the children to travel back in time in the first place by authorizing Hermione to break the rules and use time travel for purposes other than her studies, thus granting the children their carnivalesque time-out.

In addition, when the children sneak back into the hospital wing a moment before the three hours end, Dumbledore is not at all surprised to see them outside the locked room, and he should not be, as he conspired with them in that he engineered their actions in the first place. He already awaits them in the corridor, welcoming them with a knowing “Well?” (305 and 01:59:04 min.). In the game, the children’s venture into the past finishes with Sirius’s departure and does not feature their return to the ward.²³² The interactive text omits the few minutes after Sirius’s rescue that show how the causal loop closes. Indeed, the children do not travel back into the future by means of the time traveling device, much like Dolf or Marty McFly, but they relive the past and let time take its natural course: forwards in time. Actually, they gradually and slowly travel forward in time, as we do in real life. Time travel thus does not feel like a time-out, as it does in the other two media, because it is presented as one of the obligatory levels, which have to be played consecutively in order to finish the game.

What about Hermione? Similar to the previous scenes, in all three media, the movie allows her the greatest scope of action as power-to and, together with Harry, a moment of power-over, or rather, fake power-over. In the audio-visual medium, Hermione is

²³² Both the time travelers and the audience know that it is time to go back to the location of their departure when they hear the clock tower’s first beat and, exclusively for the viewer, when the same piece of music starts playing in the background that she heard the first time.

equally empowered as Harry, because she contributes intelligence and action. For example, she bursts open the door of Sirius Black's cell (in the game, they do it together) *and* she receives high praise from the adult, "You really are the brightest witch of our age" (02:04:35 min), which is exclusive to the film.

It is interesting to note how, throughout the movie, Hermione is situated in the lead role and presented as the more dominant, agentive, and courageous time traveler, but when it comes to saying it out aloud, the movie refrains. Instead, it admires her brains rather than actions, which is not only wrong, but it also constitutes a typical gender stereotype. Hermione is not the brightest student, "student" being a gender-neutral word, but the brightest sorceress. This way, the limiting gender role "clever girl" is forced upon her. Obviously, this typing conveniently makes her the perfect complement to her counterpart, the "brave boy", which is equally biased in that it reduces boys to their wildness rather than acknowledging their intellect. Julie Cross (2011) does not regard this kind of gender typing in a negative way because, she argues, it makes the girl an essential part of an (invincible) team, and she is thus no longer portrayed as inferior.²³³ While it is true that the "clever girl" stereotype can mean that girls are no longer characterized as passive and in need of rescue, such representations of female identity are still problematic because they deprive girls of proactive behavior and, as is the case in *HP Prisoner*, ascribes the fame to the boy, as I will outline in the final chapter.

5.3 Changed power relations after time travel

5.3.1 Dolf in *Crusade in Jeans*

Kruistocht ends with a fade-out, which dissolves into a white screen, suggesting that the silvery beam exploded into a vastness of light. Clearly, the power of time travel has come to light again. Although the gameplay ends with Dolf's jump into the time portal, the player can resort to the level of story to learn what happens to Dolf after he returns home. Back in the menu, the game delivers the ending of the movie, heavily edited into a short sequence, and a last page of the annals, which conveys Dom Thaddeus's

²³³ Cf. Cross 2011: 87.

last inscription: “It worked! Dolf returned to the time he came from. I miss him. But it is a great comfort that brave, smart people such as Rudolf of Rotterdam will be born in the future”.²³⁴ Dom Thaddeus’s words, particularly the adjective “brave”, reinforce the identity of the child towards the end of its endeavor.

Dolf is empowered, and he is no longer a child but a grown-up, once more confirmed by the use of the noun “people” instead of “boy” or “child”. Additionally, the phrase “Rudolf of Rotterdam” (in the novel: “Rudolf of Amsterdam”) indicates that even in the eyes of a friend, the time traveler is not only “Dolf” but also a person of power and authority. Obviously, in a historical document as this, no one is referred to by their first name only, but Dom Thaddeus does not reveal the boy’s real identity, either. The time traveler initially used the name affix to dupe the crusaders and other people, as it is considered a sign of power because only noble people carry such a title, but later on, Dolf carried the title comfortably.

In addition to the monk’s final words, there is another record on what is special to the interactive text: the physical reward. The player/Dolf receives a valuable golden garment, which together with “the other stuff he collected” (menu) is displayed in a Dutch museum of the future, making Dolf’s status plainly visible to everyone. Additionally, we learn through a written text that the female crusaders sewed “big strips of golden brocade” into a fitting outfit for Dolf.²³⁵ While this is an extremely appreciative gesture and a valuable indication of how Dolf continues to be empowered after time travel, it is also a reinforcement of the stereotypical image of how girls and women seem to like textile crafts, while there is no mention of the boys’ farewell gift.

In Chapter 4.3, I have argued that Dolf becomes worthy of his royal name, but no sooner than *after* time travel does he actually mean it, when he refers to himself as that. The reader slips into his consciousness and learns: “Who was calling him Dolf?

²³⁴ Translated from: “Het is gelukt! Dolf keerde terug naar de tijd waar hij vandaan kwam. Ik mis hem. Maar het is een hele troost dat in de toekomst dappere, slimme mensen zoals Rudolf van Rotterdam geboren worden”.

²³⁵ The Dutch wording is: “Als afscheidscadeau gaven de meisjes grote stroken goudbrokkat. Deze prachtige stof uit italie was versierd met oosterse fantasiedieren”, which can be translated as: “As a farewell gift, the girls gave big strips of golden brocade. This beautiful fabric from Italy was decorated with oriental fancy animals”.

He was Rudolf Hefting of Amsterdam” (310). We might argue that Dolf is still too shaken by the events of the last few minutes and has not yet settled back in his native world. Similarly, in the movie, a technique named L-cut carries the audio of the current shot over to the next. In the transition from 1212 to the twentieth century, the two worlds seem to be woven together for a brief moment, when in his new spacetime Dolf can still hear the medieval church bells ringing, interrupted by a roaring sound, probably an after-effect of time travel, which eventually drowns the last audio remaining of his former world. However, the very last line of the book (“Rudolf of Amsterdam was home”, 311) gives the decisive and reliable indication about his identity, as it is not the subjective perception of Dolf but the narrator’s more objective assessment: It explicitly confirms that it is not the boy Dolf but the nobleman Rudolf of Amsterdam who has come home.

However, if we regard the rendering of the whole scene, the reader realizes that his empowerment is also mitigated. Dolf’s possibility space has to shrink back to fit the prevailing power-political structure of his native world, in which children cannot take over the roles of adults but have to be children again. In this sense, the reader learns that the knife, which has proven to be an indispensable tool in general and an essential weapon for the execution of his power-to, including physical self-defense, falls from his “powerless grip” (311) and sticks “in the floor, vibrating” (ibid.). We can speculate that Dolf no longer needs it, because he can return into the protective arms of his parents, who, after a long physical absence, emerge as a significant factor in their son’s life and exert their influence, thus superseding Dolf’s sphere of control and power. The parents’ appearance has a profound impact on how we perceive Dolf, not least because, before time travel, they were not present at all and only existed in his memories during time travel. By acquiring this tangible quality, the parents make us understand that the time traveler’s power-to diminishes. Additionally, according to the rules of carnival, Dolf simply *has to* let go of the knife. The “powerless grip”, from which it drops, denotes how willingly he cedes his power-over to the adults. However, it is only a part of his possibility space that he gives up. The present participle “vibrating” signifies, I would argue, that part Dolf’s empowerment is still intact and reverberates even after coming home, even if he can no longer assume all his adult character traits or perform the same actions as he did in the past. The time traveler is still powerful but not to the same extent as during time travel.

In the movie, the crosscut allows us to experience the events in Dolf's current location simultaneously with Dr. Vega's preparations to set up the time travel cycle. Additionally, the use of dark colors (black, grey, green, and blue) for the present and light colors for the visual composition of the scenes in 1212 (beige, orange, and brown) visually emphasize the effect of alternating between two worlds. With the help of a dramatic soundtrack and the alarm going off in the mother's laboratory (she gained unauthorized access to it, following her dismissal due to her son's misconduct), the tension is amplified until the camera lingers on the scenes in the future, the intercuts cease, and the suspense peters out, indicating Dolf's successful arrival in the twenty-first century. As in the novel version, his mother awaits him with open arms, but Dolf does not surrender to her. The still below (01:58:10 min.) shows how he keeps staring at the empty time machine in the hope that Jenne will appear, while his mother tries to force his gaze in her direction.



Illustration 38: Dolf does not adapt to aetonormativity at home (01:58:10 min.)

Regarding power, we could also interpret this still as Dr. Vega's attempt to draw Dolf back into her sphere of influence; however, he opposes her, because he has become independent and autonomous in his decision-making. The time traveler does not need her, because he has become an adult himself. This is confirmed in the subsequent still (01:58:13 min.), which shows him triumphant over his mother, who he has pushed out of sight for the viewer.



Illustration 39: Dolf's power-over in his native reality (01:58:13 min.)

Next to the spatial positioning of Dolf, his bodily posture (he has come closer to the time machine with his leg raised as if he wanted to board it again) makes the viewer understand that he does not intend to adapt to the aetonormative structures of his native world again. Additionally, the second adult in the frame, which is Dr. Vega's assistant or co-worker Carlo, is now almost driven out of the picture as well, which signifies Dolf's power over adults.

Plot-wise, Dolf wants to retrieve Jenne through a pick-up. However, he has learned so much and has extended his scope of power-to during his time in the past that he can now stop for a moment and deliberate this risky endeavor. Instead, he decides, *he* will go back to 1212 to fetch his love. This is a pivotal moment, because it shows that he is in full control of things. Much like before time travel, Dolf makes a significant decision, only that now he does not need to ask for permission (novel) or plot it secretly (film), because he is no longer a child. In a close-up of their faces, with the deep focus on Dr. Vega's, she gazes at her son's adept handling of the computer, which shows his power-to, and his determined expression, which denotes Dolf's power-over. He seems to have gained the authority to control the machine and thus time travel. A fleeting look down indicates that she realizes that her son has changed (01:59:03 min.).



Illustration 40: Dr. Vega surrenders to her son (01:59:03 min.)

Again, if we think of Dolf's and his mother's relationship as a struggle for power, we find that Mary Vega's look expresses her powerlessness towards her son. She simply cannot stop him from traveling into the past again. Dolf's return symbolizes his exertion of power-over, which is present in the novel as well, only that there, it happens *during* time travel. By placing this pivotal event *after* time travel, the movie carries another implication. The empowered child here is not willing to cede any of his power to the adults and adapt to the structures. In Chapter 4.3, I have already discussed how this is a rare case of a child that does not want to fit in after returning home. Consequently, he has to leave his native reality according to the rules of carnival (and my definition of empowerment).

Much like Nicolas in the novel (though much earlier in the story), Mary Vega cannot control Dolf and thus becomes his collaborator, which is most conspicuously conveyed by the fact that she equips him with enough DNA stabilizing pills (and a promise to fetch him and Jenne from the middle of the Colosseum in Rome in three weeks). This, in turn, gives him power over time. Now, his transformation is complete: He controls the adults and time. However, he still requires his mother's complicity to operate the time machine and, thus, his power-over is not absolute but depends on his alliance with the adults. Of course, since Dr. Vega is not a random person but his mother, we could also interpret this scene as the first time she respects her son's wishes and is

supportive of his endeavors. The reconciliation of mother and son, especially with the father being dead, is also a necessary plot detail for a family film such as this. Dolf's last words "I love you" (01:59:46 min.) further accentuate the harmonious ending.

In Chapter 2.3.5.1, I already stated that there are differences between the American DVD release and the original Dutch version - but only in regard to the closing credits. The European version of the movie finishes with the mother's (and her co-worker's) hopeful glance at the empty time machine, followed by a black fade-out and the movie's title song setting in. We can only imagine what happens from then on, unless we take the paratext into consideration. It can heavily influence a text's reception, as is the case here: The closing credits reveal how Dolf's (and Jenne's) story continues. The list of names rolls on a background that is designed to look like the chronicle of the children's crusade, flipping through its pages. The first folio demonstrates how Dolf materializes into the drawing, more specifically into an open space under a young tree, as a result of his trans-temporal journey back in time. He is surrounded by a devout crowd of followers including Jenne, Nicolas (with the white coat), and Dom Thaddeus (the tallest person), as shown in Illustration 41 (02:00:16 min.).



Illustration 41: Dolf as the undisputed leader of the crusade (02:00:16 min.)

Dolf's spatial position, again, proves how, in the end, he is the undisputed leader of the crusade with the others looking up to him. The sprouting tree further evokes the idea

that his appearance brings new hope for the crusaders to return home safely (or, alternatively, pursue their journey to the South of Italy, as suggested by the book), and that romance and love can now unfold. The latter is very plausible, regarding the next page of the chronicles. It shows Dolf lying in Jenne's arms with the sprouting tree now leaning towards and above the couple with a pheasant, a symbol of love and hope, on its trunk, signaling a protective gesture. Seemingly, Dolf will stay in the Middle Ages, which is yet more evidence in support of the theory that he has become too powerful for his native world. It also contradicts Bradford's claim that time traveling protagonists usually "conclude that to be medieval is to be hopelessly inadequate or utterly oppressed in comparison with the brave new world of modernity" (2012: 55). Quite the contrary is true for Dolf; though strange and terrible things happened in the past, it is also a place and time of safety, comfort, and harmony.

For the American audience, there is an additional short sequence before the rolling of the end credits, which visualizes how Dolf replays and wins the soccer match with Jenne cheering in the bleachers. Of course, this special DVD release guides our imagination towards the idea that he must have succeeded in returning with the girl and that they traveled into the immediate past to finish his original plan, changing the outcome of the soccer game. This additional plot detail seems to suggest that carnival is not yet over, because Dolf is obviously able to realize his ideas and, more importantly still, he is not deterred from meddling with past affairs, even though he will affect the future with his actions. In fact, it must be his mother (or her co-worker) who retrieves him from the past and thus they work either with him or for him. In this sense, he exerts power over adults but also collaborates with them. But to what end?

Seeing that Dolf apparently feels the need to replay the game and manipulate it for his own gain, I would argue that he has not really matured into a responsible, selfless, and caring person, as suggested by the main text, or, alternatively, that he has become corrupted by his own power. What seems to be a rather romantic or cool ending at first glance thus undermines the idea of empowerment that was previously built. Dolf seems not to have learned so much after all. This ending might also warn us that children might become too powerful, especially if they develop into adults. In regard to Possible Worlds Theory, a slight change of plot - the boy's ability to wander back and forth between worlds as he pleases (though with the help of the adults) - means that a

different fictional universe is enacted for the young viewer and that other power options are suggested. Looking again at the model of branching time in Chapter 3.2, we can also conclude that the two different endings denote two different narrative branches or possible worlds.

5.3.2 Harry in *Harry Potter and the Prisoner of Azkaban*

In the movie, carnival prematurely ended with Sirius's rescue, specifically when the adult shattered Harry's dreams of a common future and validated the children's achievements, as discussed in Chapter 5.2.2. The scenes following time travel are thus intended to confirm how adults exercise power over children. In the novel and the game, in contrast, the return to the hegemonic order of power unfolds *after* time travel. It is most clearly expressed in the reappearance of the powerful adult, who scolds, solaces and explains things to the child. All three media position Harry as less powerful within the aetonormative framework of adult society, both at Hogwarts and 'at home'. In the following, I will analyze how exactly the texts manage to present Harry as being both empowered and powerless at the same time, though as much more able and capable than before time travel. It will also become clear that now, after time travel, Harry moves back into the center of attention, while Hermione completely fades into the background.

5.3.2.1 In the wizarding world

In the novel, right after Dumbledore locks the students back into the ward, Harry and Hermione have an important encounter with Snape, who is furious about Sirius's escape and thus frantically and vociferously blames the boy. Snape's aspersions, however, prove futile, because Harry (and Hermione) ostensibly stayed in the hospital for the last three hours, unless, so Dumbledore, "Harry and Hermione are able to be in two places at once" (306). With this sentence, Dumbledore not only clears the children of all accusations but also declares what children are in fact capable of doing in contrast to some adults such as Snape, who is in an inferior position. Snape's lack of knowledge of the time turner and, as a consequence, helplessness towards the children is made very conspicuous to the reader through the use of upper case letters such as when the adult yelps, "HE DID IT, I KNOW HE DID IT-" (306). This is an

example of how the visual in the novel contributes meaning to the verbal as part of the novel's nature as a multimodal text. Not that Harry can now exert power over his teacher adversary, but Snape's powerlessness against him in this regard constitutes a victorious moment and a vital clue to the young wizard's empowerment.

While Harry is presented as triumphant, he is also portrayed as insecure and helpless in his other encounters with adults such as Madame Pomfrey, Fudge, Lupin, and Dumbledore. The novel not only presents most of those instances but also the most effective one. The scene in question unfolds like this: In his conversation with Principal Dumbledore, Harry expresses his frustration over the fact that he and Hermione did not really change anything, thereby referring to the escape of Peter Pettigrew and a possible reunion with Lord Voldemort, upon which the adult remarks "“Hasn't your experience with the Time-Turner taught you anything, Harry?”" (311). With this rhetorical question, aetonnormative structures fall back into place. On the surface of things, Dumbledore provides comfort by reminding the time traveler of his acquired abilities, but he also reproaches him and straightens his morals. We notice how the child is in need of adult guidance, comfort, and care and thus stands at the bottom of the power hierarchy.

A similar strategy was already employed in the preceding exchange with Professor Lupin (308 ff.), in which Harry received praise for how much he learned in his Anti-Dementor tutorials and, at the same time, was disappointed to hear of the resignation of his favorite professor. In the movie, the scene with Lupin replaces all other encounters with grown-ups from the book, because there is no need for further clarification through adult presence, which already happened during time travel. Returning to the conversation with Dumbledore, we find that Harry further needs the adult to make sense of what happened at the lake. The principal explains:

‘You think the dead we have loved very truly leave us? You think that we don't recall them more clearly than ever in times of great trouble? Your father is alive in you, Harry, and shows himself most plainly when you have need of him. How else could you produce that *particular* Patronus? Prongs rode again last night.’ (italics in the original, 312)²³⁶

²³⁶ This passage served as a template for Sirius's words in the movie and Dumbledore's last lines in the game, as we will see later.

The adult belittles Harry's gallant actions by ascribing them to his father. When in great need, so his message to the boy, your dad will magically come to your rescue. The last line ("Prongs rode again last night") thereby conveys the most significant information: "Prongs" is James Potter's nickname, resulting from his Animagus form. The short laconic declarative sentence in active voice accentuates that the performer of the action is the adult. Not Harry but his dad rode against the Dementors and chased them away. This way, the child is reduced to being an instrument, a tool or an outlet of the adult's activities and, thus, to being an actor instead of an agent. Dumbledore does not even see the possibility that Harry conjured the Patronus himself, which is clearly expressed in the other rhetorical question: "How else could you produce that *particular* Patronus?". Here, Dumbledore refers to the same corporeal form, a stag, which is actually the Patronus of Harry's father.

In this short speech, Harry is made small, not least because of the phrases "times of great trouble" and "have need of". However, the principal's interpretation is not in line with how the boy (and the reader, viewer, and player) understood the events at the lake, which were clearly Harry's own actions ("I just saved all our lives", 301). It is also interesting that Harry does not express resistance and defy Dumbledore openly, but he is described as being left "to his very confusing thoughts" (312), as if the boy did not fully grasp the meaning of the principal's words. This is a truly representative example of how adults downplay children's achievements and this way, exercise power over them. Furthermore, it shows that the narratorial decision to not give the boy a voice in this particular instance further contributes to the manifestation of the powerless child.

The boy, however, is not as powerless as the dialogical sequence in the novel/film wants us to believe. Of course, now that time travel is over and Hermione will return the time turner, Harry cannot travel back into the past and redo or re-experience things. Only in this regard does his possibility space diminish. The abilities, skills, and competences that he acquired, harnessed, and sharpened during time travel and all the other things he learned over the school year do not vanish. Only the incidents that require him to put them to use are no longer available, but that does not mean that they will not present themselves every so often and they will, if we think of the

subsequent books/films/videogames in the series. The young reader, viewer or player can keep seeing Harry as powerful and agentive, and consider his power as a latent resource, rather than the sort of power that is played out publicly in everyday interaction with his teachers.

Much as before time travel, the basic socio-political structure stays intact outside of carnival, and yet there will be individual moments of empowerment in the future that defy adult authority, though without upsetting them permanently - until the next revolutionary task awaits Harry and his friends in the following book, film or videogame. It is therefore necessary to install an adult persona, quite conveniently the most powerful one, Dumbledore, who through direct speech and thus very plainly establishes Harry as the weaker part, keeping power structures intact for the time being. I already indicated that even during time travel Harry did not usurp power and exploit the time-out to induce topsy-turvy conditions but only assumed fake power-over. Yet, there is a danger of a real revolution at some point in the future, hence Dumbledore's incentive to put Harry in his place as a child.

The ergodic text *HP Prisoner* affords constant task-solving on part of the player and, thus, endorses the medium's quintessence: Empowerment is an inherent feature, and it will always stand at the end of gameplay. This is similar in the game, where Harry's power-to after the Dementors' defeat was highlighted and prolonged by cinematic techniques, as discussed in Chapter 5.2.2. Following the tripartite structure of empowerment, the game has to resort to story now to mitigate the player's/Harry's empowerment after time travel. In fact, after the final battle against the Dementors (and additionally, the children's final exams, which constitute three additional challenges and hence three consecutive levels), the game ends in two cut-scenes, which serve the purpose of reinstalling conventional structures. At the same time, however, the game makes us understand that the children are more empowered than before time travel, even if adult authority is back in place. The presentation of Harry's identity thus oscillates between granting him powerful features and tools, and making him look small and fragile.

The visual composition of the still below (Illustration 42) conveys how adult authority is restored, most notably through bodily postures (children looking upwards at the

pedagogues, who, in turn, look down on them) and facial expressions (Ron's reverent gaze).



Illustration 42: Adult authority after time travel (level 13, "Glacius Final Exam")

Aurally, however, we perceive the children as powerful. Principal Dumbledore and Professor McGonagall lavishly applaud the children's achievements with phrases like "Absolutely splendid work", "Well done" and "What you did for Sirius Black and Buckbeak was truly courageous". Additionally, a game-specific sign of empowerment is displayed: the achievements list, i.e. a listing of all accomplished tasks in the game, which tracks the avatar's/player's progress. At the end of gameplay, it reminds Harry and the player of how much they have learned and accomplished throughout the game. Such an obvious display of power-to can only be provided by this specific medium and it is thus the game's greatest contribution to building the impression of the empowered child.

However, it also carries a major caveat. We cannot help but notice that, when Dumbledore says "Well done, all of you. You have completed your third-year requirements", the children's achievements are recontextualized as, in fact, exercises set by their teachers. By authorizing the students to fulfill their assignments, the grown-ups wield power. We might further assume that Dumbledore also orchestrated Hermione's and Harry's trans-temporal trip in the first place. Similarly, the teachers'

words of praise should not only motivate the children, but they are also an expression of power-over by legitimating and sanctioning the students' actions. This impression is further built by the ending of the scene, in which Professor McGonagall says, "Now, do try and behave yourselves during the summer holidays", and the children walk off.

The second cut-scene, in which the three young wizards are on Hogwarts Express back to King's Cross station, conveys a similarly ambiguous idea of power in that it presents Harry as empowered within aetnonormative structures. The narrator, placed outside though close to the action, starts: "Harry recalled something Professor Dumbledore had said", after which we hear the boy's memories as a voice-over, spoken by the principal. The exact same words are articulated as in Dumbledore's speech from the novel, but the two last lines ("How else could you produce that *particular* Patronus? Prongs rode again last night") are dropped. The omission of these two sentences and the addition of pictures and sound lend a slightly different character to Dumbledore's original message. A whispery mellifluous articulation of the text is embedded into a setting that portrays Harry as swaying his head to the melody of the words, while glancing out of the window with a dreamy, hopeful, and satisfied look, accompanied diegetically with softly rattling noises and non-diegetically with a pleasant piece of music. The last shot of this scene carries the train into beautiful scenery, which then disappears in the twilight of dusk, creating a harmonious ending for both Harry and the player. Clearly, the power struggle between children and adults is not as present as in the other two media. This supports my conclusion that the game is the least 'revolutionary' of all three texts. I have already pointed out that it never questions adult authority and that it contains no instances, neither as gameplay nor as story, in which the children challenge, much less overthrow, the hegemonic structure except for saving Sirius. The game also ends on that note.

The list of achievements in the game has an analogue in the material reward in the other two texts. Although the owl post (novel) and the Firebolt (film) are not as blatant a sign of empowerment as the list, they, too, indicate Harry's greater scope of agency and power after time travel. In the written medium, the owl post from Sirius Black reaches Harry on Hogwarts Express (314 ff.), and it reveals the godfather as the benefactor of the extravagant Firebolt, which Harry received as a Christmas present after smashing his own broomstick in a Quidditch game (165 and 00:54:48 min.). The

document also comprises a written permission to visit Hogsmeade next year and, most importantly, a promise to help Harry when needed. The letter is not just a prize he deserved for his good deeds but an instrument of empowerment inasmuch as Harry can use it to intimidate Uncle Vernon in the Muggle world. Yet, here, too, we need to be skeptical. The letter is a tool given to the boy by a powerful adult, and it thus suggests a perpetuation of the conventional child-adult relationship. Again, much like all other signs and instances of empowerment after time travel, the letter is ambiguous in that it comments on both how powerful Harry has become towards some adults and how powerless he is against others.

The movie does not feature a return to the Muggle world for the children. It therefore has to remodel the original text to allow for such an omission without losing grip on the idea of the empowered child. It ends with an extraordinarily rapturous and adulatory welcome by Harry's fellow students, who have already spotted the Firebolt. Knowing that it is the best of all brooms and a gift from an unknown, most likely wealthy and powerful patron, the children are in awe of their friend, which is verbally expressed in flattering sentences like "Can I have a go? After you, of course." (~02:02:24 min.) or "Let a man through" (ibid.). To his peers, Harry has risen to the status of an adult, very obviously conveyed in the wording "a man". Except for Ron, Dumbledore, and, of course, Hermione, no one else knows what happened during the last few hours, and thus the appearance of the enigmatic object is solely responsible for the children's enthusiasm and admiration for Harry. This atmosphere is enhanced by the other modalities of film as well. Concerning image, Illustration 43 (02:02:26 min.) depicts the radiant faces and awestruck postures of the wizard's friends (note: Ron upright on his crutches with an open mouth) as well as the curious gazes of some on-lookers in the background.



Illustration 43: Harry is celebrated by his peers (02:02:26 min.)

The still is part of a follow shot which tracks the character through the room. It allows Harry to keep his bodily size, because he would appear otherwise smaller when moving from the camera. An over-the-shoulder angle further makes sure that we see what Harry sees and evokes in us the emotions that we allocate to similar real-life or simulated experiences: a feeling of superiority, pride, and happiness. On the aural level, this is supported by festive parade music, which stops when mention is made of Harry's power status, guiding the viewer's attention towards the language and the visual yet again. This entire composition, particularly the camera movement, encourages the viewer to achieve a deep level of immersion and experience the scene as if it happened to her.

In the final shot, in which Harry puts the Firebolt to the test, he shoots off into the sky, leaving an exultant crowd behind. Again, Harry's ascent denotes his attainment of higher spheres, achievements inaccessible for the other children - not only because their brooms are not as fantastic as his, but also because, unlike the rest of them, Harry is the only one who is bestowed with the honor of receiving such a powerful thing. Of course, we could simply argue that the Firebolt is a status symbol, which denotes only how a person is conceived by others and does not necessarily signify real power or whether he has really earned such an honor. Much like a luxury car, an excessively priced watch or extravagant jewelry, it serves to signal to the viewer that Harry is

elevated from his usual position as a child and that he stands above the rest of his peer group. The arrival of the Firebolt and the reactions of the students make us perceive Harry as empowered, and this also seems to work for the character. Now, after his encounter with Lupin, Harry feels much more confident and happier and, so we can infer, more powerful. We find proof of this in the very last shot of the final scene, a freeze frame. I would argue that it captures the clearest moment of his empowerment after time travel by means of a close-up of Harry's face. Considering that power is at work, we can interpret his gaping mouth and round eyes looking aloft as a battle cry. It also makes us imagine that Harry is now ready to take on Uncle Vernon and the other foes, magical or not, who await him in the summer break and the upcoming years.

5.3.2.2 In the Muggle world

In Chapter 4.3, I explained that the child's identity after time travel must always be understood in relation to what happened before. In the novel, the scope of information to narrate what happens in the Muggle world is limited and it merely depicts Harry's re-encounter with his uncle at King's Cross station. Yet, we learn much about the boy from the short text passage, which is comprised mainly by the last exchange between the adult and the boy (see the complete quote in Chapter 4.3). A combination of narrative strategies explicates why the boy is empowered and how his empowerment shows: by letting the characters speak directly and by describing Harry's reactions ("cheerfully", "grinning broadly") and that of Uncle Vernon ("look of horror "), who is daunted by the presence of a criminal, who is actually innocent (which, additionally, creates a humorous moment for the reader), and through internal focalization, which provides glimpses into Harry's consciousness ("it looked like a much better summer than the last").

We discover that Sirius's name alone has become a valuable asset and that drawing on it is now a serious can-do in Harry's native world. This extra skill works perfectly with the Dursleys, as they feel threatened by magic. The young reader might imagine that, in future situations such as the family dinner with Aunt Marge, Harry would call on Sirius's name and prevent things running out of control much earlier without overturning the structures and, consequently, risking an expulsion from school. In

addition, in more petty situations such as when the Dursleys scowl at Ron and Hermione on the phone, we can imagine how Harry could easily intervene.

Now, with the letter at his disposal, he can obviate uncomfortable situations, such as begging Uncle Vernon to sign a school form, because he no longer depends on the Dursleys for such things. In this sense, Harry will no longer be humiliated and exploited or, at least, not to the same extent. The wizard still needs the Muggles to act as his guardians for all non-magical concerns and has to live under their roof a while longer. The time traveler has returned to the social place and power status society has assigned him to, the powerless child, and yet, he is not so powerless after all. The letter and, in a wider sense, the existence of a powerful guardian also suggest that, in fact, it is the adults who are, again, in control of things. One might claim that nothing much has changed from the situation before time travel, but I would argue that it has - because Harry's scope of power-to is now larger, even though adults have a share in that power. Furthermore, although Sirius Black's friendship plays a great role in Harry's empowerment, it is not the only source of his empowerment; the entire school year and all the things the boy has learned and experienced during the trip into the past have contributed to his empowerment.

6 Summaries and conclusion

6.1 The stages of empowerment in time travel stories

6.1.1 *Crusade in Jeans*: Dolf's empowerment

Following Dolf, from leaving his native world through the different stations of his journey in the medieval age to his return home - featuring an open end in the European version of the movie - we can recognize the three-tier structure of his empowerment. In the first stage, Dolf's native world, the image of the boy resonates heavily with the stereotypical portrayal of children in that he feels small and helpless (novel), and sad and lonely (film). Although the texts rely on the formulaic, the male protagonist is not a black-and-white character, particularly not in the novel, where he rebels with the *candos* that are attributed to children such as cheekiness, nagging, and pelting adults with questions.

At one point, he even transgresses his possibility space through his decision to test the time machine, which heralds the start of carnival. In the film, too, Dolf crosses the boundary, the imaginary though present line that demarcates what is possible for children and what is allowed for adults as well as what lies in their responsibility. He not only misbehaves by defying adult rules, he also seizes adult power by hijacking their most potent though unfinished invention, the time machine, and using it for his own ends. His misbehavior is punished in two ways. First, Dolf does not reach his desired destination and, second, he is denied a quick return back. Thus, his involuntary long-term stay in the past can be interpreted as a disciplinary measure, though it is not adopted by the adults *per se*, but fate seems to work in their favor (and the adult author intended it that way).

In the Middle Ages, the second stage of empowerment, Dolf quickly becomes an adult himself. In fact, he becomes a father figure for the children, because many of them are much younger than him and, in his eyes and to the standards of his spacetime, they are in much greater need than he is. In order to improve their situation, he must assume power and control of the crusade. Dolf, however, first has to adapt to the new structures and rules and make friends and allies. Moreover, he has to acquaint himself with his

new possibility space, which entails can-dos that are criminalized in his own time but are perfectly viable to children in 1212, including killing, if only as an act of self-defense or in battles, and other things that are obsolete or extremely rare for children and people of the twenty-first century, such as sword-fighting or plucking a duck. At the same time, it does not comprise a sort of power-to that, in the future, is self-evident or taken care of by social conventions and laws such as feeding the hungry and caring for the sick. Thus, Dolf enlarges his possibility space to encompass things he is now *allowed* to and *able* to do.

As for the latter, he employs skills that are considered outstanding only in the medieval age, such as swimming, and with the help of his futuristic gadgets like the iPod, he performs actions (e.g. baking thousands of loaves in one night) that lie far outside the possibility space of medieval children or, for that matter, of ordinary people without rank. That is exactly why his deeds appear as miracles, but they also hold the danger of being accused of heresy and vanity by his enemies. This, however, can be averted with the help of his alliances with other children and adults. Clearly, in the effort to give a realistic portrayal, Dolf is also seen to falter from time to time as he is no superhuman. He, too, is powerless against the forces of nature and the caprices of fate, plainly observable when he weeps and mourns Carolus's death due to appendicitis (novel) or war (film).²³⁷

Nevertheless, he manages to recover for the sake of the children and for his own, because his actions improve his own life as well. He can leave his petty problems behind by adjusting his mindset and behavior seeing the much greater plight than in his native world, and he is finally happy and content with his life. Thus, Dolf manages to overcome the condition of the powerless, sad, and lonely child. I have argued that *Crusade* offers Dolf a chance to assume power and rebel, on the one hand, and to grow up, on the other. While his appearance still sends conflicting messages ("He has the face of a boy, the body of an adult", 127), his behavior reveals that Dolf has actually slipped into the role and power status of an adult and assumed character traits that we usually assign to grown-ups, such as taking full responsibility of one's own life and that of other people (see Chapter 1.1.3). Dolf may not be an adult in a formal or legal way,

²³⁷ In the movie, it turns out that Carolus is not dead but badly injured (~01:40:08 min.).

and he may not be perceived as such outside his own followership, but he definitely acts like one and this creates the impression that he has been transformed into a grown-up during his time-out.

Although he soon becomes the unofficial decision-maker and commander, manipulating the decisions of the leadership, he cannot overthrow their religious leader Nicolas for the time being due to the prevalent piety of the people and their black-and-white attitudes. However, since the shepherd boy is only a puppet of the main antagonist Dom Anselmus as well as rather incompetent and helpless without adult guidance, Dolf must defeat the monk first. Before this climax can occur, Dolf's empowerment grows gradually with each single implementation of his ideas, until he wins over or eliminates his critics and foes, such as Carolus, Dom Thaddeus, and Dom Augustus (only in the novel). The written medium only features how Nicolas actually submits to Dolf, though not publicly.

Carnival for Dolf thus includes a tremendous widening of his possibility space with secret and public moments of opposition against the leadership, until he finally eliminates his main antagonist Dom Anselmus and, again only in the novel, Nicolas is killed. This is also when Dolf becomes the official leader. This key event, though it is not caused by Dolf, does not exist in the movie, which instead features another more powerful ending and a clear display of his official leadership in the closing credits. In the game, Nicolas plays only a minor role; therefore, the final confrontation with Dom Anselmus in Genoa becomes all the more significant. Here, the time traveler eventually wins against the monk in a tug of war, at the end of which a message appears in the fashion of an achievements list, which states the adult's defeat. Unlike in the other two texts, Dolf/the player alone is responsible for his victory. In fact, it is the only mini-game (next to final one) in which he does not receive help from the other characters, which reinforces the impression of his empowerment. Immediately after this victory, however, Dolf not only has to accomplish the next task, his return home, but his power-over is also compromised. Similarly, in the movie, Dolf never overthrows Nicolas, and we never see him exert power-over, such as giving orders or making new rules, after Dom Anselmus's downfall, because he has to leave his actual world immediately after the climax.

In the third stage, which is conventionally the shortest of all three, Dolf's possibility space shrinks to comply with the socio-political structures of the future, which is best represented by his parents' physical presence. Yet, we find that Dolf is more powerful than before time travel, most notably because he does not give up his new status as Rudolf of Amsterdam. The game ends the same way it started - with time travel - and thus does not feature Dolf's native reality as gameplay but only as story in the menu. The game, too, conveys the idea that the time traveler has returned home for good. It also makes us perceive Dolf as empowered after time travel through a compilation of scenes from the movie, the reward, and a final entry in the annals by Dom Thaddeus. The movie, on the other hand, shows how Dolf, after being transported into the future, does not reintegrate into aeternonormative society and decides to go back in time yet again. This suggests that either carnival is prolonged and will end at a later point, after which Dolf will return being a child again (or maybe not, if we interpret the movie's paratext this way), or the time-out now constitutes the ordinary state of things and he will continue to exert power over his mother and has thus permanently switched roles with her. This last idea is proposed by the American version of the closing credits, which not only raises intriguing questions as to how else Dolf will exploit his power and control over time and time travel, but it also seems to take a more critical or even negative stance towards the idea of the empowered child.

Of all three media, the novel shows most instances of the power struggles between children and adults, and, more importantly, more victories for Dolf. This relates to the fact that it is the longest text and contains the greatest scope of action and character development. Furthermore, it allows the reader to see behind the characters' actions and understand their feelings and motives by means of shifting perspectives. It further presents the most realistic portrayal of the crusade and its participants, as it contains many cases of physical violence and even death (and Dolf keeps his real identity as a time traveler from the future a secret, which, too, strikes me as the most convincing scenario). For instance, in the novel, the 'good guys', such as Carolus, lose their lives as well, and Dom Thaddeus knocks Dolf unconscious (although to keep him safe, 162).

The movie exploits what it can do best: It combines image and sound to convey Dolf's empowerment. Regarding its narrative means, the film predominantly uses elements of *mise-en-scène* that create an idea of space, such as the spatial positioning of the

characters in the composition. We often find the boy placed on elevated locations, such as wagons and platforms, which denote his higher power position. What is also unique to this text is the frequent usage of lighting effects. Additionally, the various camera settings and techniques alternate between internal and external focalization to simulate both facts and the characters' and the viewer's perceptions of Dolf's identity. As regards plot, the audio-visual medium reassigns most of Dom Thaddeus's actions from the novel to children, this way emphasizing children's agency and placing it above that of adults.

However, at the same time, the movie delivers scenes that make us perceive Dolf as powerless and even desperate. This is most conspicuous in the interference of his parents as a photo on his dying cell phone and the use of a form of time travel that requires Dolf to leave his new actual reality after a specific time, unless he can procure more DNA stabilizers. Yet, since Dolf is an exceptional time traveler who does not cede any of his power after coming back home and keeps venturing back and forth between his native world and the past (given enough pills), I would claim that the movie still creates the strongest impression of the empowered child. In this text, Dolf also strikes us as most rebellious of all medial representations. This is not only due to this significant plot change, which suggests that the child returns to its adventures away from home, but also due to the affordances of the filmic medium: the interplay of the movie's two main modalities, sound and image, the ease with which the film can switch between the two plotlines and contrast Dolf with his mother (powerful child vs. powerless adult), the direct comparison between Dolf and Mary Vega in one frame, the visual staging of his power status as both moving images and static image (drawings of Dolf's power), the use of music on the diegetic *and* extradiegetic level (e.g. Queen's "We are the champions", as one of the catchiest, most uplifting and empowering pop songs), etc.

The game assigns agency completely to Dolf/the player and presents the other characters (e.g. Dom Thaddeus, Jenne, and Carolus) as mere helpers from the second level on. This, too, supports the idea of Dolf as an empowered child. Additionally, the player can also experience the tensions in the adult-child relationship as actual gameplay in level 5. If the player manages to fulfill the task, the adult is finally defeated. Thus, the player brings about Dom Anselmus's defeat, which is an utterly empowering

scenario, next to finishing and beating the game. Despite the ambiguity of the book-styled menu regarding Dolf's authority and control, the game seems to imply that the boy remains equally empowered after time travel as he was during his time-out, since it provides a compilation of the movie's final scenes. Yet, the audio-visual text creates a greater effect than the game, because it fully stages Dolf's trans-temporal journey back into the past.

The time traveler is here presented as triumphant over adults; however, his authority and control are not impressive to most adults outside the crusade (the count in the movie is an exception to this), because Dolf is not the leader of an adult army. His followers are mostly children, and he is not crowned the new king. Therefore, while we concur with Nikolajeva's argument that children can indeed free themselves from adult oppression and powerlessness during carnival, the analysis has shown that their power is not universal but has limitations. More importantly, with Dolf from the movie (and the game), we find a child that wields power not only for a limited amount of time but seems to prolong carnival for its own ends. Here, too, Dolf requires the assistance of his mother (or the other time travel expert, Carlo) to retrieve him from the past.

Overall, *Crusade* achieves a well-rounded portrayal of the adults in that they not only hinder or prevent the child's empowerment but also help Dolf rise to power before, during, and after carnival. Interestingly, Dom Thaddeus only appears later in the story, when the boy has already transgressed his possibility space. Maybe adults are opportunistic and only support those who are likely to succeed, but then all three texts indicate that he is rather overwhelmed by the boy's deeds. Even Dom Anselmus endorses some of Dolf's actions, but only because he profits from them as well. Similarly, the children are not rendered as a unity against the adults, but they fight against each other as well, especially because they lack bare necessities such as shelter and food, but also because they struggle for power. In this sense, the novel displays political conflicts among the ruling children of this movement, particularly between the religious leader Nicolas and the secular sovereign Carolus, which is settled in favor of the clergy in the end by another cleric/adult, Dom Thaddeus (142-3). This shows that, first, the power of the church is indeed unassailable and, second, children seem to need adults on their side. Together with the idea of a "plundering horde of vagabonds" (261), into which the children as a collective develop over the

course of their ordeal, and the complexity of individual child characters with both negative traits (e.g. cruelty and stupidity) and positive qualities (e.g. loyalty and kindness), the characterization of the children is well balanced and thus quite convincing.

Among Dolf's helpers, Jenne from the movie and the game stands out. Of course, unlike Hermione from *HP Prisoner*, who travels in time together with Harry, Jenne just happens to be around when Dolf appears in 1212, which makes her 'only' a secondary character. Yet, she fulfills a very important role, especially at the beginning of their common undertaking. Similar to Hermione, Jenne guarantees Dolf's survival in the Middle Ages in the first place. The game makes this fact tangible and even playable by assigning agency completely to Jenne in the first level, which is a sixth of the entire game and thus conveys a powerful message. She saves his life not at the very beginning but also several times throughout the story, as when Dolf is about to be slain by Vick (~01:18:52 min). Moreover, she advises and corrects Dolf in his behavior and speech, allowing him to assimilate to the medieval world and convincingly adopt his fake identity.

With time, however, the pair switches roles. Dolf no longer only reacts to his new reality but becomes agentic, while Jenne leaves her superior position and retreats into becoming a part of his entourage, from which position she renders her assistance and loyalty. In the game, too, she gives important clues and directions, but she also subjects her autonomy to the boy's agency. This suggests that, when children do things together, one has to emerge as the more dominant one, while the other one merely helps. Additionally, the two children are entangled in a romantic relationship, which manifests as a tender, almost innocent kiss.

It is hardly surprising when, just at that moment, Nicolas, spurred on by Dom Anselmus, steps forth and announces that the time traveler will be tried as a heretic, as if punishing him for his sexual advances. Again, it requires the girl's actions to prevent his conviction. It is obvious that Dolf needs her, and yet, the end of the movie creates an impression that coincides with another cliché of women and girls. I have already said that Dolf's return to the Middle Ages has to do with his empowerment. At the same time, it evokes the idea of a returning prince, now ready to rescue his princess from

the clutches of the enemies: indeed, Jenne did fall into the hands of the slave traders and would be shipped to Africa, if Dolf were not already on his way back. This trope, more commonly known as damsel-in-distress, is even more accentuated in the American ending of the movie, where we actually get to see the outcome of this awkward predicament. The princess is saved and cheers for Dolf, who has just committed another great deed and scored the Dutch team to win the championship. With another strong female character, Dr. Vega, the film tries to create a gender-related balance. She is a respected scientist and a successful woman in a male-dominated field of work. However, she fails as a mother, which is the reason why Dolf goes back in time in the first place. What is more, she is assigned a male helping hand. In her quest for Dolf in the archives, it is her co-worker Carlo who discovers the chronicle of the children's crusade.

The analysis of *Crusade* has shown that time travel frames the story and sets the plot in motion. Apart from that, there are regularly recurring chiming chronometers (in the audio-visual medium as diegetic sounds, which are recurrently verbalized as, for example, the "tolling of the clocks" (308) in the novel, and as a countdown in level 6), the appearance of the mysterious mail from the future, timed gameplay, and Dolf's recollections of his past and thoughts of his parents. Due to these indications of time and time travel as well as particularly through the crosscut and the wipe-cut in the movie, we understand that both of the time traveler's worlds, his native one and the actual one, run parallel to each other - not least because the viewer has to shift her consciousness from one world to the other according to the change of narrative perspective. Thus, the viewer is prompted to wander back and forth between the past and the present, which, too, is a sort of mind (time) travel, as suggested by Nikolajeva and Brandt (see Chapter 3.7.5.1).

While in the movie, Dolf's actions influence the future, and Dolf can therefore be located spatio-temporally, this effect of time travel is missing from the book, since the novel has only one major plotline, which focuses on the chronological narration of Dolf's participation in the crusade and does not look 'back' into the future to show the vigorous endeavors of the two scientists to retrieve him. The novel thus seems to suggest a form of time travel in which all changes are contained in the actual world of the time traveler. This does not mean, however, that the novel is free of any

applications of time travel, such as when Dolf teaches his friend Leonardo Arabic numbers. Leonardo's last name is Fibonacci and the attentive and well-informed reader might not miss the allusion to the real, i.e. actually existing, mathematician with the same name, who popularized the Arabic numeral system in Europe. Did Dolf then really affect the future with his actions, or is this just another bootstrap paradox? The game employs time travel on the level of story and not as gameplay. Time travel here becomes tangible as a time portal that merely frames the gameplay narratively as a starting point and endpoint. The analysis has further revealed that, in both the novel and the game, time travel manifests as an impressive apparatus, which adds to the idea that the person who controls time is powerful. In the film, additionally, Dolf has to do with time travel that allows the child to stay away from home only for a limited time, as suggested by carnival theory. Yet, on his second time journey, Dolf carries enough pills, which gives him full control over time, because he can stay in 1212 as long as he pleases.

6.1.2 *Harry Potter and the Prisoner of Azkaban*: Harry's and Hermione's empowerment

In summary, we can say that Harry defies the adults before Marge's inflation with the weapons of a child, such as backtalk and secretive behavior, but the incident prematurely induces carnivalesque structures at home, forcing him to leave his actual world. In the novel, the power struggle between Harry and his uncle is present from the very beginning, though never with the intention to upend hegemonic structures on part of the boy, while in the movie the child's open rebellion becomes particularly apparent only after the beginning of carnival - partly because it is the only confrontation between these two parties.

When Harry enters the magical realm, carnival ends, as the new reality has its own socio-political make-up and its own (supernatural) rules. These, too, establish children as helpless, malleable, and in need of guidance and protection against, for instance, malicious Dementors or a wayward though amiable Hippogriff.²³⁸ The convention of the powerless child is reinforced, but there is also room for Harry to react and act.

²³⁸ Buckbeak attacked Malfoy as a reaction to the boy's provocations (90, ~00:37:09 min. and level 3).

While he has to play by the social and power-political rules, i.e. stay within his possibility space, he can show courage, adopt measures to protect himself and others, defy adult regulations, and fight injustices as seen in various instances scattered throughout the plot (riding Buckbeak and sneaking into Hogsmeade with the Marauder's Map, to name but a few).

This is even more evident in the game, which allows Harry and the other children to acquire new can-dos and put them to use, albeit without challenging aetionormative structures at all. In fact, there is no power struggle between children and adults in the videogame, neither during nor after time travel. However, what the game offers is the testing of the boundaries of the player's possibility space by allowing her to explore the virtual world of Hogwarts and fulfill extra tasks. This way, the player can empower herself with each mastering of a spell and the defeat of an enemy. Yet, there is the moment in the game, when an already perfected can-do proves futile, because the game wants the player to fail at this specific point. It has the authority to stop the player's/Harry's development by assigning him and Hermione the task of going back in time.

Unlike some other games, such as *Super T.I.M.E. Force*, the ergodic text *HP Prisoner* features time travel not as gameplay but only as a plot detail, which amounts to an additional level in the game. In the other two media, Harry's antagonists, Snape and Malfoy, challenge the boy to make him look small in order to uphold the image of the powerless child and contrast it with the idea of the powerful child. The young wizard confronts them with magical and non-magical skills, but, for the most part, he stays powerless against those two opponents until he attacks Snape. This is also the moment when the child induces carnival for the second time and for the first time in the magical world.

Dumbledore's decision to send Hermione and Harry into the past may work along similar lines as the two scientists' decision in *Crusade*. Maybe the adults are punishing the children for exerting power-to; but they might also be deliberately yielding some of their power, because the children have become too powerful; alternatively, as part of a bigger scheme, they might want to teach the children a lesson. In any case, seeing that the principal instructs the children to travel in time, we can argue that Harry and

Hermione definitely do not *seize* power. *HP Prisoner* is thus an example of how grown-ups deliberately turn social relations upside down. Much like in Bakhtin's notion of carnival, in which authorities decide to give away power for a limited time, adults do not completely give up control, as carnival is only temporary and, theoretically, they could always intervene, for instance, by withdrawing the time controlling device from Hermione. Hypothetically, too, she could break the wizarding laws and meddle with the past, but she was chosen to receive the potent device in the first place exactly because she is such a trustworthy and law-abiding child (and because she is worthy of such an honor).

In fact, she is no real threat to the adults in that she might abuse the power given to her by, for instance, mounting a coup in the past to upend the structures in the present. This is primarily reflected in the fact that Hermione only flouts the rule to use the time turner exclusively for her studies when Dumbledore instructs her to do so. The texts thus demonstrate how children are *given* the power to control time, rather than *taking* it, such as Dolf from *Crusade*. When Hermione received the time turner, the adults deliberately brought her into their sphere of influence. Understandably, when Ron learns the truth in the end, he is indignant at her betrayal (314).

Throughout the time-out, Hermione is in charge. Her agency and decision-making skills are most tangible in the film, where she is an equally empowered do-er next to Harry. Even in Harry's most important scene, in the final battle with the Dementors, she is present as a source of wisdom and as an observer. In addition, the movie even invents an incident that helps to consolidate Hermione's identity as the empowered child. I have argued that her strong presence in the movie is not only due to minor plot changes but can also be explained by the nature of the medium: When the children do things together in the course of their time travel, Hermione could be easily excluded from the reader's perception by narrative means (e.g. moving into Harry's mind or describing only what he does). In the movie, on the other hand, she is always automatically present in the frame and thus in the viewer's mind (although, of course, the camera can also put one character into focus, for example, by means of a shallow/deep focus).

The simultaneous presence of the two children also prompts the viewer to compare and contrast them with each other, triggered by such narrative means as the spatial positioning of characters as well as their gestures and movements as part of *mise-en-scène*. The movie can thus easily visualize character constellations and power statuses. Furthermore, as argued in Chapter 5.2.2, Hermione is assigned the additional action scene, because the movie has to do so in order to avoid violating the time travel rules that apply in this story. The action-free time periods from the novel can neither be spooled forward nor omitted. It also makes perfect sense to let her and not Harry perform the extra activity, because from the start of their trans-temporal journey, she is presented as the initiator of action. Yet, the presentation of her character is pervaded by gender stereotypes in all three media.

Her agency is least prominent in the videogame, mainly because she is deprived of most of the action scenes from the novel and the movie due to the condensation of the plot. As a very action-oriented medium, we would assume that the videogame is perfectly suited to show her empowerment. However, as the analysis has shown, the story level (e.g. Ron's reaction to Hermione's own spell) is often used to lessen the player's gradual empowerment through gameplay (passing the exam). In tasks that the children have to solve together, such as freeing Buckbeak, they do in fact cooperate, as when Hermione and Harry produce the *Alohomora* spell together. Yet, the wizard is the one who starts those activities and Hermione's actions are programmed to occur slightly *after* Harry's initiative instead of simultaneously with his movements. Furthermore, even her own special can-do, the *Draconifors* and *Lapifors* incantation, forces her to relinquish agency, which seems to reinforce the idea that Hermione is rather a thinker than a do-er.

Interestingly, the film, too, reduces the girl to her brains rather than deeds in the most vital moment of the time-out, i.e. when the children rescue Sirius and receive his appreciation. Much like the boy, Hermione has in fact learned many things in the three additional hours of time travel and throughout the whole year. However, after they return to the present, she must give way to the male protagonist, who receives all public recognition and celebration through the material reward (the broom in the film and the letter in the novel), even though their mission was top-secret (but, then again, it was not her godfather they rescued). Of all three media, only the novel indicates her

character growth after time travel, when Hermione returns the time turner of her own accord (314), because it was driving her crazy. Her decision to quit time traveling can be seen as a sign of her empowerment, about which Dresang says, "This is one milestone of Hermione's learning how to reconcile her love of learning with the limitations of life" (2002: 222). I do agree that the witch has expanded her scope of power-to. However, this occurrence - much like all of the children's actions and encounters with adults after time travel - has to be taken with a grain of salt, because it is also a way to reinstall or legitimate adult hegemony. Following this, we can conclude that Hermione has actually been taught a lesson about the dangers of meddling with such powerful adult objects and concepts as the time turner and time.

Although Hermione's and Harry's actions are predestined, they do in fact matter, because they seem to have changed the outcome of events and accomplished things (saving two lives and beating the Dementors) as covered by the concept of power-to. In terms of power-over, the children checkmate their main antagonist Snape (only in the novel) and rescue their friend Sirius. These are, however, only individual manifestations of power-over: firstly, the children triumph over only a few adults and, secondly, they do so only for a short time, because Sirius steps in and ends carnival right after Harry's victorious moment. As the time travelers never really take control of the adult world but rigorously follow Dumbledore's and McGonagall's orders, I have suggested referring to this as fake power-over. Nevertheless, all these instances of power play a role in building the idea of the empowered child, because, for the most part, children are able to do the sheer impossible during carnival.

According to the tripartite structure of empowerment, all three texts need to enforce aetonnormative structures after time travel, while they also present the child as still powerful, most conspicuously through adult praise, the material reward, and the achievements list. Of all three texts, the novel most forcefully introduces adult dominance by allowing the teachers to resort to a wide spectrum of educational methods. It also displays the power struggle between children and adults through the presence of Snape (in the magical world) and Uncle Vernon (in the Muggle world), and thus strikes us as the most political of the three texts. It is also the only text that strictly follows the home-away-home pattern, with the other texts either partly (film) or completely omitting Harry's presence in the Muggle world (videogame).

The videogame contains little power negotiation, because it never questions adult hegemony. This is an interesting result, because it lies in the nature of games to offer challenges, battles, and, eventually, victory. In a way, beating the game is one large power fantasy acted out. The novel concludes with Harry's perception that the upcoming summer looks much better than the last, which is also conveyed by the videogame, which shows Harry on the way back to the Muggle world with Dumbledore's encouraging words traveling along with him. As for Harry in the movie, there seems to be no need to return him into the aetionormative structures at home, most likely because of the time constraints of the audio-visual medium, but also because it leaves the idea of the empowered child to the viewer's imagination. To ensure that we perceive Harry as empowered, the film not only contributes a powerful scene with his peers but also a close-up of his battle cry as a still at the very end. This way, the viewer is incited to *not* relocate her consciousness back into the Muggle world but linger in the magical world a while longer, marveling at the child's development into a powerful agent. Thus, the filmic medium creates the strongest impression that the child is empowered and ensures that his power is also recognized by the viewer.

The analysis of *HP Prisoner* has shown that, unlike *Crusade*, time travel does not frame or herald the main story, but it contributes a very important time-out rather late in the plot. Therefore, we must conclude that the children's empowerment is not owed to the experiences made in the three additional hours alone. Yet, those three hours grant the children a huge potential to act, as suggested by Beauvais's idea of might. Indeed, this short time span offers four concrete examples of how Harry and Hermione empower themselves through time travel-specific conditions. Following them through past events in the belief that they are changing something, we assume that, in the end, the children have won the battle against time and the adults - they did, after all, thwart their plans to have Sirius Black killed. In this sense, Harry and Hermione do defy power structures, but the analysis also suggests that they do so under the control of adults and, of course, under the circumstances of this specific sort of time travel. In this sense, *HP Prisoner* is *not* an example for how through time traveling children manipulate the world around them.

Nevertheless, the analysis has yielded valuable insights into how exactly power is negotiated and how the reader, viewer or player is prompted to perceive the characters

in a specific way. All three texts comment on the child-adult relationship in their own way and with their own means. I have shown that, through specific narrative techniques and plot details, ambiguous messages about children's identity and their place in society are conveyed and that things are not clear-cut, as proposed by Nikolajeva's quote at the very beginning of this thesis (see Introduction). Children are not completely powerless either before or after time travel; however, they do not achieve the same degree of power as adults, even though they are shown to have their victorious moments over them.

Regarding the peculiarities of each medium, the novel can easily employ verbal and visual clues such as doubling action words, another typography (italics), and upper case letters, and rely on the impact of direct speech in 'plain' dialogue, i.e. unfettered by descriptions, focalization, etc., to indicate how power is distributed. In this medium, the audience's attention can be easily guided towards a specific event, character or change through verbal language (e.g. "it *hit* him"), narrative perspective (e.g. attenuating or highlighting a character's presence in a scene), or narratorial remark ("he stood his ground"). The reader is not only advantaged in regard to having access to Harry's thoughts (and to him as a person, since the novel allows this opportunity for characterization), but also to different kinds of information such as references to forerunner texts, extended plot and plot details, and even predictions of the future ("which looked like a much better summer than the last"). The novel can easily refer to the past, present, and future, and invoke the entire fictional universe without having the character actually travel to those worlds.

The game uses its very unique quality of giving instructions to the player to convey the power gap between students and teachers. Additionally, it makes use of the vastness and prominence of its non-diegetic space to position the teacher's voice as an authority above everything and everyone else. The videogame is also the medium of repetition, because repeated failure means gradual improvement and hence empowerment. The audio-visual texts (i.e. both the film and the game) exploit the concept of space to show where children stand: The upper part of the frame is usually reserved for adults, whereas children are positioned in the bottom (except for Harry's rebellion against Vernon). Again, we see how the filmic medium can comfortably put two (or more characters) in the viewer's focus and comment on their power relationship.

Another peculiarity of the movie is the way it handles the time travel sequence as world. The children's presence at Hagrid's hut, for instance, strikes us as more active the second time than the first time, not only because the narrative situation is fundamentally different, but also because the filmic medium can effortlessly integrate the two worlds into one due to the immediacy of the image. The second time around, the viewer actually *sees* all past events, most particularly Harry's and Hermione's earlier passivity and helplessness, next to the all things that happen 'now' - sometimes even in one frame. The viewer is thus prompted to make direct comparisons, among other things between the children's actions and those of the adults, as argued in Chapter 5.2.2. The reader is clearly disadvantaged in this regard, because she can construct the setting only gradually and has to do more gap-filling, since the text cannot provide as many details about this/these world/s. This is also why the child's empowerment is ultimately more tangible in the film than in the novel.

The analysis has further revealed that time travel loses its materiality in the videogame, where it is only indicated and exists as an idea rather than being realized as an object. Where it is an actual device, we assume it is enchanted, because it is embedded in a magical world, even though no magical skills or spells are required to use the time turner. The novel is the only text that gives us an interior look at how it feels to travel in time, because it can do so with the greatest of ease, while the visuals of the movie can only provide clues.

6.2 Conclusion

Using *Harry Potter* as a master text of children's literature, Nikolajeva delivers a devastating judgement, as evident here:

Concerning the child/adult tension, Harry is allowed a temporary, carnivalesque superiority, under absolute adult control, on adult conditions and as long as the adults please to let the child play on his own. For Bakhtin, the issue would be whether the hero and thus the reader can make inferences from the carnivalesque experience and view the existing power positions as arbitrary, hence something that can be changed. The Harry Potter books rather endorse the adults as norm. (2010: 15)

Nikolajeva, of course, does not refer to *HP Prisoner* in particular but to all seven books. Still, her analysis is consistent with my results in one major respect: Harry (and Hermione) are given fake power. I concur, too, that *HP Prisoner* also validates adults as the norm, as so many other narratives do. The pessimistic tone in Nikolajeva's quote stems from her conclusion that the carnivalesque experience entails no change for the child and society. My analysis, however, indicates that while aetonnormative structures and rules stay intact, they have also shifted in favor of the child. Thus, something *has* changed. Following this, the young reader, viewer, and player can perceive real-life structures as encompassing a certain navigable space for the child to act and, to a certain degree, to rebel without overturning adult hegemony.

The key to understanding the child as still powerful within the constraints of adult society lies in the conceptualization of empowerment. Firstly, in this project, it is seen as a three-phase process, of which phase one and phase three are as closely investigated as carnival itself - an endeavor that yields valuable insights into the child's identity before and after time travel, and thus contributes a deeper understanding of the child's development into a powerful character. Secondly, empowerment is understood as consisting of power-to and power-over. Instead of defining power as something absolute, this thesis differentiates between different forms of power. This way, the modifications of the time traveler's possibility space can be accounted for from the beginning until the end of the plot.

The close analysis of all three stages of empowerment has revealed that in the case of *HP Prisoner*, before time travel, Harry is assigned a possibility space in which he

can exert power-to and is thus not entirely powerless. This possibility space is then larger after time travel - again in terms of power-to. Power-over, on the other hand, is reserved for the carnivalesque time-out and vanishes afterwards. Staying with Harry's authority over adults (the videogame being an exception), we can conclude that, in fact, he never really sought power in the first place. When he finally exercises it, he is neither an omnipotent leader nor the master of time. He, too, has to bide by the time travel rules and cannot rewind, fast forward or stop time - much like the adults. Thus, Nikolajeva's concept of "carnivalesque superiority" (ibid.) indeed has limitations as well as great potential. As an integral part of most of CYAF, it allows us to comprehend peculiar textual manifestations. Not only does the child's takeover during carnival vary across the three medial versions of the story - the videogame *HP Prisoner*, for instance, does not feature aetonormative subversion at all - but obviously also from one story to the next.

In fact, my analysis of the second story, *Crusade*, has shown that, unlike Harry, Dolf actually wants to seize authority. When he does, the boy arrives at the same degree of power as adults. He even exceeds it, when he eventually takes control of time after time travel. In terms of a polysemic reading, we can also conclude that only grown-ups can exert real power-over. Over the course of time, Dolf actually matures into an adult by assuming character traits and performing actions that are usually associated with this age group. Thus, for Dolf, especially in the film, "carnivalesque superiority" (ibid.) takes on a completely different meaning than for Harry.

Nevertheless, there are some conditions for empowerment that can be traced in both main stories: Adults have to condone the power reversal or even help with it, and it needs a device, whose availability is controlled by adults. Even Dolf in the movie requires adult support. Thus, children's dependence on adults, the 'natural' order of things, stays intact, even though they can enjoy a greater possibility space. Thus, Nikolajeva makes a valid and significant point in saying that "children are allowed [...] to become strong, brave, rich, powerful, and independent - *on certain conditions* and for a limited time" (italics my emphasis, ibid.: 10), especially because those conditions do not pertain to time travel only.

For future research, it would be worthwhile to explore further conditions of children's empowerment, also in connection with different genres and tropes in the vast field of CYAF. It also seems plausible to assume that Nikolajeva would agree with me on the following: Of all six texts, the movie *Crusade* has the greatest subversive tendency, as it challenges adults as the norm by presenting a prolonged carnivalesque experience or even a new socio-political order in which children are powerful. In my view, it thus has a great potential to inspire young viewers to not only actually see their possibility space in the real world and exploit it, but also to question and even challenge its boundaries. I strongly doubt that the text will incite teenagers to revolt against adults or adult institutions, but it may inspire young people to develop a critical stance towards man-made rules and hierarchies.

This thesis has analyzed a rather specific and small selection of primary texts, not intending to draw any inferences about empowerment in children's texts or children's time travel texts in general. Instead, this project has focused on looking at two main texts and their respective medial representations in sufficient detail and depth as to the question of how exactly children empower themselves. Thus, the initial research aim to investigate three different media with regard to the way they construct time travel has broadened to encompass the question of how children's power status is affected by this extraordinary experience.

Time travel, generally, is an extremely fruitful condition to make children leave their native worlds (or, in Harry Potter's case, his actual world Hogwarts, as indicated by the two-tiered structure of Chapters 5.1.2 and 5.3.2) and thus fulfill the most important premise of children's empowerment, the dislocation from their homes ("time away from the parents"). Through Harry's example, we have learned that the protagonist's removal from 'home' or, respectively, his movement from one world to the next, is not necessarily afforded by time travel alone (and the genre conventions of fantasy). Rather, as I have shown, it is due to the premature transgression of his possibility space. Harry had to leave the Muggle world, his native world, because he rebelled too vehemently. In Dolf's case, the crossing of boundaries does indeed coincide with time travel, when the protagonist hijacks the time machine, subtly in the novel and very conspicuously in the movie.

As Harry slips into a world of a boarding school, which by definition and despite its magical elements entails the same aetnonormative structures as his native world, he thus has to adapt again to being a more or less powerless actor. For Dolf, the entire time travel experience is his carnival - from the idea of time traveling, the journey itself, the time-out in the past, the return home, to the subsequent voyage to 1212 in the movie. The conditions of his empowerment thus differ entirely from Harry's, particularly because he is an intruder (and not a returning student with a fixed part and predefined role in a school setting), who in the phase of orientation and integration in a completely different and unexpected world decides to gain supremacy over the adults. Dolf is also more prone to change something, as his sort of time travel allows him to meddle with past events as much as he pleases and as long as he wants (in the novel). In contrast, Harry's and Hermione's intervention in the past is not only regulated by adults (Dumbledore) but also by the nature of their time travel, most notably through the existence of causal loops or bootstrap paradoxes. Thus, even though both are time travel stories, *Crusade* and *HP Prisoner* are vastly different from each other in regard to how time travel functions narratively (frame story vs. deus ex machina), where and when time travel appears, how it coincides with carnival, how it is treated on the story level (time travel as intruding in *HP Prisoner*), and, more generally, how much space is devoted to it (particularly in the film *Crusade*, where the alternating plotlines imitate time travel for the viewer).

The two texts also differ in terms of genre: *HP Prisoner* is primarily a (fantastic) school story, which is more likely to conserve power structure of adults, while *Crusade* as an alternative history and adventure is more open towards granting children power. Unlike Harry, it is inevitable for Dolf to seize power if he wants to create an alternative history, i.e. actual world for the crusading children. The close examination of time travel as a framework of the child's empowerment has thus revealed that, next to such basic questions as when time travel interferes in the children's actual worlds ("the right time"), where or when the journey goes to and for how long, and additionally, whether native time stands still or ticks away ("more time"), there are three more empowering conditions afforded by time travel: These are "encounters with past and future selves and other identities", "modern-day knowledge and futuristic gadgets", and "learning from past and future events". This list of time-travel specific conditions arose from the close analysis of the primary texts and the discussion of some other children's time

travel stories. Since it lays no claim to completeness, future research could aim at exploring a wider field of texts and expanding the list as a way of developing a more global argument about time travel as a tool of empowerment in CYAF.

Regarding the universality of the two time travel stories, they seem to share less than what sets them apart. Even the people the protagonists encounter in the past are different: While Dolf is confronted with other identities, Harry and Hermione meet their own younger selves. Yet, the most significant common feature is that the two stories feature an empowered child after time travel and the same basic conditions need to apply. However, there are some other striking parallels, particularly in regard to their medial representations: Both games do not employ time travel as a gameplay element but 'only' as an ordinary interactive feature, the stopping of time. In both cases, it is the film that creates the strongest impression of the empowered child, particularly in the past. Both novels are very political before time travel, where the actions of the children are not so much foregrounded as during time travel. Thus, there is more room for the exposition of the external power battles and the glance at the child's internal conflicts with adult hegemony. Finally, both stories are filled with gender stereotypes. Although the foci of this thesis were others, the discussion of Harry's changes in identity inevitably led to an analysis of Hermione's role, which in turn resulted in a discussion of gender. Likewise, in the movie and the game *Crusade*, the women, Jenne and Dr. Vega, take such a prominent role that the investigation of Dolf's gradual empowerment unavoidably included a critical look at their declining power and agency. I am aware that these interesting results would deserve a separate section in this thesis, grounded in a theoretical discussion of gender in CYAF and a look at the specific genres, but the rapidly ticking clock indicating the deadline for my thesis kept me from including such a discussion. A possible future project may provide the space and attention that this issue demands.

Beyond treating time travel as an object of study in this specific context, the project has also investigated time travel as a fictional phenomenon as such and its multimodal representations. While many other narrative phenomena such as a rocket launch or a deep-sea expedition have counterparts in the real world, time travel exists only as an idea. Nevertheless, as this thesis has shown, the fictional realization and the experience of time travel through the reader, viewer, and player relies on the formulaic

and follows specific patterns, which I have organized into different categories (Chapters 3.4 to 3.7). Clearly, such taxonomies of time travel in fiction can only be a starting point with many further possibilities waiting to be explored, especially because there is a wonderful variety of time travel stories, both in CYAF and mainstream literature, film, and videogame.

As for the role of time travel in the interactive medium, which is the youngest and least explored in academia, the two analyzed texts do not implement time travel as a special gameplay feature. Thus, they do not fully exploit the potential of the interactive medium as other time travel games have done, as shown in Chapter 3.7.5.3. Although this may seem disappointing at first, the discussion of how games as a medium realize the conditions of empowerment - “more time” and “right time” - has yielded a fascinating result: The interactive text is not only unique for time travel inasmuch as the player can manipulate time, but also because the player always empowers herself. Games are inherently empowering, even if no child-adult power battle is present.

The careful investigation of the moves of time travel from novel to film to videogame has further shown how fruitful the interplay between the other modalities - written and spoken word, static and moving image, and sound (including music) - can be. As a conglomerate of different modalities and through peculiar narrative techniques, each medium manages to create convincing fictional scenarios with time travel as a tangible experience. Apart from testing the potentials and limitations of the three media themselves by comparing the ways that time travel is constructed in each, this project has also revealed that the novel, film, and videogame are unique and, at the same time, not so different after all - and not just because they are adaptations and share a basic story. Considering what the three media have in common, the novel *HP Prisoner*, for instance, draws on the imagery of a film running backwards to verbally describe time travel, and it thus uses the audio-visual medium to make time travel come alive in the reader’s mind. The movie version can translate this idea one-to-one exactly because it is a film. In turn, the filmic sequence of Harry’s and Hermione’s actions in reverse can be seen as the movie’s interpretation and adoption of the literary device “story within the story”. In other cases, a cut in a movie or a videogame equals a new chapter in a book, both of which indicate that the time traveler has entered a new actual world, as seen in *Crusade*. The presence of the book in *Kruistocht*, which the player

has to read *and* play through, is a striking example of how two basically different media can easily be combined into one.

Narrative strategies, such as putting a specific character into focus, are applied in all three media, but their means are different: While the novel shifts away from a character through internal focalization, the film uses the effect of lighting, and the game reassigns the avatar to another playable character, to name but a few examples. Thus, the analysis of two basic stories and their three textual versions has *not* resulted in individual chapters devoted to each medium; such a structure would have been redundant and dull. It made more sense to discuss where changes were made regarding time travel and the child's role within it. For instance, depriving Hermione of the knowledge of time travel in the videogame, which is present in both the novel and the film, meant that she was denied agency and thus empowerment. Likewise, Dolf's rising power in the movie *Crusade* becomes particularly striking as it is constantly contrasted with his mother's growing helplessness and despair. In the novel, a look into Dolf's inner world reveals that he is a rebellious child from the start. In these and many more instances, as summarized in the two previous chapters, the choice of medium clearly accounts for the differences in the representation of the child: The game has to cut down on the plot to allow more gameplay, the movie can easily switch back and forth between plotlines and jump between worlds, and the novel transports inner conflicts to the outside because interiority is its defining feature. Thus, next to very specific questions about time travel and its correlation with empowerment, the project has also contributed insights into the affordances and peculiarities of each medium.

Any comparison of texts from different media has to be rooted in a theoretical framework that stresses their similarities. I have chosen Ryan's Possible Worlds Theory, because it holds the idea that every narrative text is a world or, more specifically, a universe with worlds of different statuses - native, actual, and possible worlds - depending on where and when the character is. Such a model fully accounts for the character's trans-temporal movement back and forth between different spacetimes. Possible Worlds Theory also explains how individual worlds are structured and how the time travelers make sense of their socio-political make-up, the existence or intrusion of time travel within the fictional universe, and the consequences of their

meddling with past events. For example, in *HP Prisoner*, Harry's and Hermione's world of the past is strange only to Harry (and the viewer) and not to Hermione, because she has been exploring history for the entire school year. Likewise, in the movie *Crusade*, Dolf has to first understand the world of 1212 into which he was catapulted by accident, before he can take any action and make decisions.

These examples show how world-building and identity are connected: Dolf not only has to make sense of a new actual reality, he also has to define himself anew. Harry, too, recognizes his own inactivity and inability in the course of observing his own past and his role in it. His world-building implies a reaction that brings agency and competence. A key idea of Possible Worlds Theory, the principle of minimal departure, proposes that every fictional world is built in analogy to the reader's, viewer's or player's idea of reality, unless the text dictates a variation. Assuming that a magical realm like Hogwarts would deviate from the real world more considerably than a past world (especially if portrayed historically accurately), the analysis has shown that it does not, as it reflects the reader's, viewer's or player's reality through the presence of rigid axionormative structures in a school setting, which is particularly striking in the videogame.

The prerequisite for understanding the interplay between the fictional world and the real world of the reader, viewer, or player is provided by the idea of recentering. It gives answers to such vital questions as how we experience a new reality, which, again, leads us back to the analysis of narrative medium-specific means, and why a character's empowerment matters at all, which ties in closely with the ideas expressed at the very beginning of the thesis. Contrary to the real world, in fiction children can become *and stay* powerful to a certain degree. The underlying positions of such a discourse may not affect the dominant discourse in the real world, which is dominated by adults, but it may influence the individual's concept of reality and her place in it.

The fictional world of a text, which otherwise exists as a possible world far away from reality, has moved closer to the reader's, viewer's or player's personal center, as it has become more likely. In other words, the idea of recentering allows us to connect the power in a text and the power position perceived by the reader, viewer, and player - precisely because these world are not so different. Of course, this does not happen

automatically; certain conditions must apply, as demonstrated in Chapter 2. Throughout the thesis, particularly in the more analytical Chapters 3, 4 and 5, I have shown how different narrative strategies are relevant to this process, including the first-person perspective, the follow shot or the retreat of the camera in bird's eye view, addressing the reader directly (the subject pronoun "you"), the use of actually existing things and people (e.g. sounds from the real world such clocks, engine noises, etc. and the historical persona Fibonacci), or the employment of an iconic sing-along song.

In this thesis, I have drawn together three fields of study - identity, fictional worlds, and time travel - which had not previously been combined, and placed them into the context of children and young adults. I have argued that most of the texts chosen bring about a change for the child character and, consequently, also for the young reader, viewer or player. My results may conform to a norm, which so far has not been sufficiently researched or simply lacked an appropriate conceptualization to examine power and empowerment in a circular movement, which this thesis expressly provides. It is also possible that the chosen texts are, indeed, exceptional in how they depict children. I hope that my research has given the initial spark for further research on this particular phenomenon and the many other fascinating aspects of *the empowered child*.

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8 Abstract English

A text is not just *of* this world but a world *of its own* with its own intentions, inventions and meanings, one that tries to make sense of reality and explain our position in and experience of it, especially the type of experience that relates to agency, problem-solving, power, and interpersonal relations. At the same time, each text shapes our perception of the socio-political and cultural construct ‘reality’ and prompts us to expand our knowledge and re-evaluate our world. Building on these two notions, this doctoral project uses an interdisciplinary lens to investigate how texts for a young audience from the verbal (novel), audio-visual (film), and the audio-visual-interactive domain (videogame) construct and mediate a specific experience - that of the empowered child.

In reality, no one has ever traveled in time. In fiction, however, children go on extraordinary trans-temporal journeys to past, future, and parallel worlds, and become “strong, brave, rich, powerful, and independent” (Nikolajeva 2010: 10). Transformed from a metaphor of power into an actual tool of agency, time travel allows child characters to not only invigorate their lives and empower themselves but also wield power by taking control over time, the world, and the adults. These tales of adventure and personal development thus also resonate politically. Texts addressing a young audience always contain a socially and culturally dominant discursive frame, which is inextricably bound up with adult ideas about children’s role in an adult world, their identity, place, and power status in that environment - in short, they contain *discourses of childhood*. The present thesis pursues the question of how exactly children alter their socio-political status through and in the act of time traveling and how this is conveyed in the three medial versions of *Crusade in Jeans* and *Harry Potter and the Prisoner of Azkaban*, respectively. It also discusses the ramifications of this empowering experience in terms of a permanent change in children’s lives - in the sphere of fiction and the real world of young readers, viewers, and players.

The thesis draws on a variety of theorizations, approaches, and methods such as, first and foremost, cultural studies in a deconstructist and poststructuralist tradition as well as narratological or otherwise structuralist methods from literary, film, and game studies, the concept of “Possible Worlds” (Ryan 1991), science fiction and fantasy

theory and studies in children's literature, a naturally interdisciplinary field, encompassing disciplines such as literary criticism, psychology and gender studies. The thesis thereby addresses the fact that time travel remains inadequately researched from the perspective of cultural studies and in game studies. It makes a valuable contribution to the conceptualization of time travel as a significant discursive phenomenon as well as to a better understanding of the signifying practices of the texts produced for children and young adults.

9 Abstract German

Ein Text ist nicht nur *von* dieser Welt, sondern eine Welt *für sich* mit eigenen Absichten, Erfindungen und Bedeutungen. Sie versucht, unserer Realität Sinn zu geben und unsere Erfahrungen zu erklären, insbesondere jene, die mit Handlungsfähigkeit, Problemlösung, Macht und zwischenmenschlichen Beziehungen in Zusammenhang stehen. Gleichzeitig prägt jeder Text unsere Wahrnehmung des sozio-politischen und kulturellen Konstrukts „Realität“ und bewegt uns, unser Wissen zu erweitern und unsere Welt neu zu bewerten. Ausgehend von diesen beiden Annahmen wird in dem vorliegenden interdisziplinären Dissertationsprojekt untersucht, wie in Erzählungen aus den Bereichen Literatur, Film und Videospiel eine bestimmte Erfahrung konstruiert und dem jungen Publikum vermittelt wird, nämlich die des erstarkten Kindes („the empowered child“).

Bis jetzt ist es in der Realität noch niemandem gelungen, durch die Zeit zu reisen. In Geschichten jedoch unternehmen Kinder außergewöhnliche Reisen in vergangene, zukünftige und parallele Welten und werden „strong, brave, rich, powerful, and independent“ (Nikolajeva 2010: 10). Somit wird aus einer Metapher der Macht ein Instrument der Bemächtigung, das den jungen Zeitreisenden ermöglicht, stark und erwachsen zu werden und gleichzeitig auch Macht auszuüben, indem sie die Kontrolle über die Zeit, die Welt und die Erwachsenen übernehmen. Diese Geschichten handeln also nicht nur von Abenteuern und dem Erwachsenwerden, sondern sind auch politisch. Texte für Kinder und Jugendliche sind immer Ausdruck von Ideen der Erwachsenen über die Stellung und Identität von Kindern, die hier „Diskurse des Kindseins“ („discourses of childhood“) genannt werden. Die vorliegende Arbeit beschäftigt sich mit der Frage, wie genau es Kinder durch die Zeitreise schaffen, ihren sozio-politischen Status zu verändern und wie dies in beiden Erzählungen *Crusade in Jeans* und *Harry Potter and the Prisoner of Azkaban* und deren jeweils drei medialen Versionen dargestellt wird. Weiters wird untersucht, welche längerfristigen Auswirkungen diese Erfahrung auf die Lebenswelt der Kinder in den Geschichten wie auch auf die der jungen LeserInnen, ZuseherInnen und SpielerInnen hat.

Die Dissertation greift eine Vielzahl von Theorien und Ansätzen auf, vor allem dekonstruktive und poststrukturalistische Perspektiven der Kulturwissenschaften und

erzähltheoretische und strukturalistische Methoden aus den Literatur- und Filmwissenschaften sowie der Game Studies. Es wird auch Marie-Laure Ryans Konzeptualisierung der „möglichen Welten“ (1991) herangezogen und auf Theorien aus den Bereichen der Science Fiction und Fantasy zurückgegriffen. Generell ist dieses Projekt in der Kinder- und Jugendliteratur anzusiedeln, die als interdisziplinäres Fach verschiedene Forschungsfelder wie Literaturwissenschaften, Psychologie und Gender Studies umfasst. Die Dissertation geht darauf ein, dass das Motiv der Zeitreise aus Sicht der Kulturwissenschaften und Game Studies noch nicht ausreichend erforscht wurde. Die vorliegende Arbeit soll daher einen wertvollen Beitrag zur Konzeptualisierung von Zeitreise als bedeutsames diskursives Phänomen leisten und ein besseres Verständnis der sinngebenden und identitätsstiftenden Praktiken („signifying practices“) von Texten für Kinder und Jugendliche schaffen.