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I confirm to have conceived and written this paper in English all by myself. Quotation from sources are all clearly marked and acknowledged in the bibliographical references either in the footnotes or within the text. Any ideas borrowed and/or passages paraphrased from the works of other authors are truthfully acknowledged.

Signature

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1 Introduction

Fantasy literature is a genre which is popular among readers of all ages, as evidenced by the existence of many different categories of fantasy novel. The notion of the fantasy novel is rather broad comprising everything from traditional fairy tales through epic fantasy to vampire and horror stories. The age group for which a certain fantasy novel is intended seems sometimes rather vague and imprecise. An example of this is Tolkien's *The Lord of the Rings*, which does not allow clear categorisation because language- and content-wise it belongs to the category of the adult novel, while it is also categorized as children's literature, perhaps because it has been perceived as a kind of fairy tale. *The Lord of the Rings* is being categorised as children's literature by many scholars (Squires 8, Falconer 367), but Falconer emphasises that *LotR* created "new wave of high fantasy writing, which from its inception was a crossover genre" (367), which means that it also became popular among adults. Besides the above mentioned trilogy, this paper will examine C.S. Lewis's *The Chronicles of Narnia*, Philip Pullman's *His Dark Materials* trilogy, J.K. Rowling's *Harry Potter* series and Michael Scott's *The Secrets of the Immortal Nicholas Flamel* series. The last book of Scott's series had not been published at the time this thesis was written, but the content of the sixth novel is not essential for the purposes of this paper as there is more than enough material in the five published books. It is interesting that novels clearly intended for children such as the *Harry Potter* series (Squires 9, Falconer 370), and *His Dark Materials* (Squires 138), are also categorised as crossover literature (Falconer 370, 376), like *LotR*.

It is important to mention that it will sometimes be necessary to analyse series in chronological order, as outlined above, while for the most part they will be analysed in accordance with the themes in the paper. Although *The Lion, the Witch and the Wardrobe* is the book that was first published, it will be considered in this thesis as second in chronological order because Tolkien's Middle-earth is an older world than Narnia and certain characters from *LotR* already feature in *The Hobbit*, which was published in 1937.

I chose these novels because I regard them as highly significant pieces of work in English literature as far as ideologies and the role(s) of woman and the way they are presented are concerned. Furthermore, they are very popular among readers, well known, and in addition, except for Scott's series, series that were successfully adapted for the screen. *The Lord of the Rings* was voted the "greatest book of the century" in a British nationwide (25,000 voters) Waterstone's/Channel Four

poll in January 1997. Two similar polls for the best book of the century, published by the *Daily Telegraph* and the Folio Society, also voted *LotR* the winner. However, critical response was definitely not in favour of the book. *The Times Literary Supplement* describes the results of the polls as ‘horrifying’, while Howard Jacobson, a writer, expressed doubt about teaching people to read and simply suggested closing libraries (Pierce 1-3). The above mentioned results of different polls show not only the importance of *LotR* but also of the fantasy novel as a genre among the British and consequently in English literature, despite non-approval in certain academic circles. The popularity of Harry Potter speaks for itself, with all its fans, millions of books sold and eight film adaptations; the series’ popularity does not lessen, but continues via the new interactive website for fans – Pottermore, which provides a new experience for reading *Harry Potter* books (cf. Kessler). Pullman’s *Northern Lights* was proclaimed by a worldwide public poll the favourite Carnegie Medal winner of all time (*Lights* vii), *The Amber Spyglass* was the first children’s novel to win the Whitbread Book of the Year (Squires 138), while the entire *His Dark Materials* trilogy came third place in the BBC’s 2003 ‘Big Read’ competition (*Lights* vii). C.S. Lewis’s *The Last Battle* was awarded the Carnegie Medal for best children’s book in 1956 (Sayer 193).

This paper deals with five fantasy series which total 26 books. However, not all of these books are equally important for the topic. But, each of these series is observed as a universe of its own, therefore it would be rather difficult to exclude some of the books from the list. Also, as in the case of the *Harry Potter* series, characters develop throughout the whole series, because most of them are children who mature over a period of seven years, which is presented in seven books. The last remark is also true for the young twins in the *Nicholas Flamel* series, Lyra and Will in *His Dark Materials* and the characters in *LotR*, but the time span is much shorter; for example the twins develop within a week. This is only partly true for the Narnia books, where children from this world gradually change while the time passes much faster in the realm of Narnia.

Throughout the paper the most prominent word from the title of each book will be used instead of complete titles in parenthetical references, while the full title of the novel will be used in the text proper. E.g. *Harry Potter and the Order of Phoenix* will be (*Phoenix*) and *Harry Potter and the Deathly Hallows* will be (*Hallows*); or the reference for *His Dark Materials*, such as *The Subtle Knife* will be (*Knife*). The Narnian books will be referred to in a similar way, thus *The Lion, the Witch and the Wardrobe* will be (*Lion*), while the separate titles of *LotR* such as *The Fellowship of the Ring* will be (*Fellowship*). The abbreviation *LotR* will be also used throughout the text proper because of its rather common usage. There will be no abbreviations for *The Secrets of the Immortal Nicholas Flamel* series because they contain only one word in their titles, such as *The Alchemist* or

The Sorceress.

This Master's thesis will focus on the female characters in the fantasy series and their roles within a male-dominated society. Different worlds may seem (and at some points are) chauvinistic places without opportunities for females to be equal to males; however, this thesis will try to show both sides of the story, male and female respectively. It will also analyse female characters who go to war, an activity usually reserved for men, and what consequences follow from their roles as female warriors. Therefore the focus will be on the space of the battlefield in order to prove that females, although submissive in other spheres of life, are important figures and equal to their male counterparts on battlefields.

Besides this general introduction, the thesis consists of nine more chapters that are categorized into four different parts. Part I contains four chapters, starting with a short introduction to fantasy as a genre. Chapter three will focus on ideologies and their influences on the fantasy series dealt with in this paper. Chapter four will be a short introduction to the plots of the series with emphasis on male-female relations, a topic which will continue in the next chapter dealing with the female position in society and gender roles.

Part II consists of chapter six, which analyses space and gender, their importance for the plot of the books and impact on main characters, especially female ones. The importance of female characters to polders, or safe havens, and their role in the books will be discussed.

Part III, consisting of chapter seven, deals with quest and gender. Although there are many characters who are on quests in the novels, special focus will be given to Aragorn and Eowyn as the best representatives of internal and external quests; however, quests will also be analysed in other universes especially the Harry Potter universe, demonstrating the connection between female characters and battles.

Part IV contains three final chapters that will deal with power and gender, powerful females (both good and evil) and the importance of their roles in the novels, with a comparison to male characters and their desire for power. Chapter eight focuses on the space of battle in connection with opportunity for female characters to express themselves in spheres other than the domestic one, and potential misuse of the space of battle by beautiful females and their connection to the notion of the femme fatale. The main focus will be on Mrs Coulter's role in *His Dark Materials*, a topic which will continue in chapter nine, where the most powerful females from the series and their roles in

their worlds will be analysed. The last chapter, which is also the conclusion to this thesis, deals with the importance of female roles in the novels not only as warriors but also as mothers, and examines their connection to religion, nature and humanity.

Part I

2 Fantasy Literature

In *The Fantasy Literature of England*, Manlove gives a detailed overview of the different kinds of fantasies used in English literature, which will be adopted for the purposes of this paper. According to Manlove the definition of fantasy is “a fiction involving the supernatural or impossible”, where supernatural means the presence of magic in a certain form or of the “numinous, from ghosts and fairies to gods and devils”; while the impossible simply means that something cannot be, which he for the purpose of his book includes under the term supernatural (3). Furthermore, he distinguishes six sub-groups of English fantasy: secondary world fantasy, metaphysical fantasy, emotive fantasy, comic fantasy, subversive fantasy and children’s fantasy (Manlove 4). In secondary world fantasy, the story takes place in an invented alternative world. Most probably the best example of such a world is Tolkien’s Middle-earth, with its complex genealogy and storyline. In metaphysical fantasy, the supernatural is presented as real and is usually included into Christian, mythic or cosmic patterns; it makes an effort to keep up the metaphysical view of life when belief is vanishing. The most prominent writers of the Christian form of metaphysical fantasy are G.K.Chesterton and Charles Williams. Peter Ackroyd and Lindsay Clarke are also writers of religious or occult forms of metaphysical fantasy (Manlove 4). The third sub-group, emotive fantasy, focuses on the description of feeling and is usually connected to the metaphysical sub-group. It includes a different scope of fantasies from desire and wonder, through fear and horror, to pastoral and animal fantasy (Manlove 5). The works range from Gothic and horror novels, which come from the darker side of emotive fantasy, to Kenneth Grahame’s novels. Comic fantasy, as its name suggests, deals with satire, nonsense or parody and its best example is Terry Pratchett’s Discworld novels. Manlove emphasises that comic fantasy and metaphysical fantasy are the oldest of the sub-groups, which begin with Chaucer and even oral tradition (5). Subversive fantasy, which includes dream fantasy, ghost stories and the Gothic novel, to name but a few, actually tries to undermine all certainty concerning reality, reason or even morality. The last sub-group is children’s fantasy, represented by many prominent writers including Lewis Carroll, Edith Nesbit and C. S. Lewis, and it is more of a category than a sub-group, often combining the other five sub-groups, particularly emotive, comic and secondary

world fantasy.

It could be said that this categorization of English fantasy literature is not the most sophisticated; however, for the purposes of this paper it is useful, because the novels in question are categorized as children's fantasy and could be distinguished further as belonging to its young adult sub-category. It is interesting that Manlove emphasises that children's fantasy is particularly a combination of secondary world, emotive and comic fantasy (6). However, it needs to be added that some of the series, which are analysed in this paper have a significant connection to metaphysical fantasy such as the worlds of Narnia and Middle-earth, when the complete work of Tolkien is taken into consideration (especially *The Silmarillion*); the Muggle and Magical worlds of Harry Potter, which are free of deities, can be seen as metaphysical fantasy in terms of arguing for faith in the goodness of people's hearts and souls. Despite the anti-religious and anti-Christian view expressed in *His Dark Materials*, this work is still closely interwoven with the belief in nature, which shows a connection to metaphysical fantasy.

As far as secondary worlds are concerned, all five series depict them and it is interesting that except Tolkien's Middle-earth, which exists as its own universe, other series consist of both our world and a secondary world such as Narnia, Pullman's worlds or Scott's diverse Shadowrealms, usually with a hidden magic entrance. In case of the *Harry Potter* series the Muggle and Magical worlds do not always have clear boundaries.

It seems that the importance of emotive fantasy in children's literature is indisputable because it is usually expressed in the fear of homelessness and orphanhood, which will be discussed further in part II. However, it is difficult to trace elements of comic fantasy in the five series as described by Manlove above.

According to Manlove there are certain elements in a modern children's fantasy which are adopted from Edith Nesbit's works such as the quest, or travel to the past (176) It is interesting that Manlove points out that there is a secondary world in Nesbit's books, "that of a child itself, or rather children, since the central character is now more an interactive society than an individual" (178). This claim is very important because all series that are analysed in this paper contain this notion of the interactive society. Furthermore, Manlove correctly observes that the Fellowship of the Ring is in fact "a corporate hero, made up of a Dwarf, an Elf, two men, four hobbits and a wizard" (54). It is important to emphasise that all these five series have a corporate hero and with the single exception of *LotR*, where only males are part of the company, corporate heroes may be of either sex. The term

“corporate hero” itself is questionable in that it implies a male only; however, bearing in mind that often the main protagonist is male, who appears to have a more important role than his female friends, and for ease of readability Manlove’s term will be used throughout the paper. It could be argued that main characters can only succeed in their quests as part of the whole group or fellowship, which is a corporate hero. This shows that female characters, although they might seem on the surface unimportant for the plot, are usually significant in the success of a corporate hero.

Although Scott is an Irish novelist, his series is comparable with the others and its mythology is interwoven with Tolkien’s and Rowling’s, which will be discussed in more detail in the next chapter. In addition, his series is full of female warriors and complex gender relations on the battlefield, which is pertinent to this thesis.

3 Ideologies and Influences on the Novels

Each of the fantasy worlds contain certain female characters who feature in the plots of the novels, although less prominently in some than the others. None of series could be described as misogynistic, not even the two published earliest, despite the clear negligence in representing both genders equally. The five series analysed in this thesis demonstrate a gradual change in the importance of females outside the domestic sphere, portraying the authors’ views of the world at the time of their writing. Moreover, the five series reveal specific ideologies that influenced the authors and consequently their works. This chapter intends to show that although different ideologies have influenced fantasy worlds and despite the gradual change in the representation of female roles, it is obvious that females are still overshadowed by their male counterparts.

One of the important characteristics of Middle-earth is that it is a male dominated world with submissive females, who are supportive of their husbands or fathers, while, at the same time, they possess some positive traits such as wisdom, which males sometimes lack, as demonstrated by Queen Galadriel. To understand such a world it is important to present a few facts from Tolkien’s biography. John Ronald Reuel Tolkien was born in South Africa in 1892, and was only four when his father died. Tolkien came to England with his mother Mabel and brother, where they lived together until 1904, when his mother died. Mabel converted to Catholicism in 1900 and the family priest, Father Francis Morgan, was assigned the guardianship of the two Tolkiens. J.R.R. Tolkien met his future wife Edith in 1908, but Father Francis forced him to abandon the relationship until he graduated from university. He also fought in the First World War from 1914 to 1915. Later Tolkien

demanding from Edith, who was a Protestant, that she convert to Catholicism, which she did before they married. They had four children and he worked as a Professor at Oxford University. He was a member of the men-only group Inklings for nearly two decades in the 1930s and 40s along with C.S. Lewis, a very good friend of his. Tolkien died in 1973¹.

There are a number of ways in which Tolkien's experience of life seems to have influenced *The Lord of the Rings*. Aragorn is forbidden to marry Arwen before he obtains the kingship and at the end Arwen renounces her immortality in order to marry her beloved Aragorn (*Return*, Appendix A 1036, see also Rosebury 124-125, who even mentions Sam Gamgee and Rosie Cotton, whose life story is influenced by Tolkien's delayed marriage). It is easy to see the impact of the real-life 'love' story between Tolkien and his wife. The Council of Elrond is only attended by males, like the meetings of the Inklings. Also the mother figure is a strong presence in Tolkien's story, as will be further discussed in this paper. However, probably the most interesting fact here is Tolkien's staunch Catholicism, which was the reason why his wife needed to convert to Catholicism before their marriage. There is a parallel with the story of Faramir and Eowyn in *LotR*, where Eowyn rejects her former ideas and accepts Faramir's world view (see chapter 7.2). It has been suggested by Rosebury that in Middle-earth "[n]ot only is Christianity not literally present; there is no surrogate for it, or allegorical structure suggestive of it" (139). It is true that there is no overt Christianity within Middle-earth; however the case of Eowyn, who must reshape her ideas about life by accepting Faramir's, does seem connected to Tolkien's personal experience with Catholicism and his wife's conversion. Additionally, Frodo, who carries the Ring, and his quest to save the peoples of Middle-earth can be seen as a representation of Jesus carrying the cross and his sacrifice to save humankind as it is usually represented in Christianity. Gandalf's death and resurrection speaks for itself, while Aragorn as a king healer is also connected with the Jesus figure (cf. Pearce 112, 114). Furthermore, it is documented that a priest named Father Murray wrote to Tolkien explaining that Galadriel reminded him of the Virgin Mary, and that this pleased Tolkien (White 206). Although Tolkien confirms in one of his letters that Galadriel is based on Mary, he points out that Galadriel "was a penitent: in her youth a leader in the rebellion against the Valar" (407). Thus, it seems that the ideology of Christianity was influential on the creation of the characters of Middle-earth, even if the story falls short of being a definite allegory.

As Tolkien was a contemporary of World War I and II, he was of course influenced by these events. However, Rosebury emphasises that although Tolkien "detested Hitler [it] does not mean that the

¹ According to *Tolkien: Man and Myth* and *Tolkien: A Critical Assessment*.

orcs are designed to represent the Germans, pitted against plucky little Britisher-hobbits” (144). Pearce also stands up for Tolkien and suggests that instead of analysing his words as “fascist” it should be acknowledged that Tolkien in fact attacked fascism and even the idea of the “Nordic nonsense” as he called it (135-137). Nevertheless, in *LotR* there is a distinction between the peoples of the West, as opposed to evil Sauron in the East. England is part of the western world, and so who could be the imagined enemy in the East? A wide range of different groups or nations could be suggested, from Germans and Turks to Arabs, Indians, Chinese or Japanese. It is difficult to prove otherwise but it seems that racism is present in *LotR*, even if denied by Tolkien. Tolkien may unintentionally have demonstrated the narrow-mindedness of a western culture, that perceives the East as a subordinate region which is more prone to evil than the heroic and righteous West, especially if one bears in mind that “the history and culture of Gondor owes something to ancient Rome” (Rosebury 132), where Rome can be taken to represent western civilisation.

The influence of western civilisation and its different myths is very strong in Tolkien’s works, who was interested in Norse mythology (White 92-93, 125; Pearce 55), and even illustrated the world tree “Yggdrasil” and “the cosmography of Norse mythology” (Lerer 225-226). The same tree is depicted in the *Nicholas Flamel* series, which shows the influence of Norse mythology. One part of the tree represents Hecate’s world and the portrayal of Hecate in Michael Scott’s novels points to Greek mythology, which influenced his works together with Roman and Egyptian mythologies. Michael Scott, according to his official website, is also an authority on the folklore of the Celtic lands, which can also be found as an influence in the series (paragraph 2). In addition, he is as an author interested in historical characters, such as Shakespeare, Niccolo Machiavelli and Billy the Kid, whom he depicts alongside Nicholas Flamel and his wife Perenelle, making it difficult for readers to guess which are the historical and which fictional facts.

Scott is not the only author who is interested in legends, i.e., in whose novels true historical events or real people have eventually entered the mythical or legendary dimension. It could be concluded that he actually got the idea from J.K. Rowling, who refers to Nicholas Flamel in her first novel *Harry Potter and the Philosopher’s Stone*. Although Flamel is not an active character, he is referred to mainly as a philosopher, because scientists were believed to be philosophers of nature in the 14th century (Neal 42). Rowling’s series contains a broad display of mythological characters from different myths such as centaurs, dragons, giants, werewolves, trolls, unicorns, leprechauns, hippogriffs to name but a few, and a notorious three headed dog very much like Cerberus who guards the underworld in the Greek mythology, which Rowling calls Fluffy (cf. Neal 39-40). Similar to other authors, the story of J.K. Rowling’s own life impacted her series: orphaned Harry

resembles the author, as she felt orphaned when her mother died (Smith 100). Her predicament while she was finishing her first novel can be linked to the Dementors (Smith 123-124), who suck the happiness out of people and to Ron's poverty, who remonstrates "I hate being poor" (Goblet 474), after he realises that the leprechauns' gold with which he thought he paid Harry back simply vanished; Rowling herself experienced poverty as a single mother. A connection has also been made between Hitler with his mania for racial purity and Voldemort's mania regarding 'pure bloods'. In fact neither Voldemort nor Hitler conform to their own genealogical ideals (Neal 175, Nel 44). Furthermore, Maar convincingly argues that the seventh book of the series is largely allegorical of the Third Reich, with Voldemort passing racist laws and scenes in which half-bloods are tormented and harassed (15). An example of this is when Harry, Hermione and Ron infiltrate the Ministry in order to retrieve the 'Horcrux' locket, and disguised as Ministry employees, find out about the legal persecution of "Mudbloods" by the Registration Commission (*Hallows* 212-213).

Furthermore, Rowling is aware of multicultural Britain and, among other things, uses characters of different ethnic origins such as Parvarti Patil and Cho Chang, whilst at the same time portraying people who do not accept differences or blood mixing, such as the Dursleys and the Malfoys (Nel 44-45). It is important to emphasise that some scholars hold that *LotR*'s influence on her series is substantial, for example drawing parallels between Frodo's and Harry's unpleasant relatives, the Sackville-Bagginses and the Dursleys. The Mirror of Galadriel from *LotR* is similar to the Mirror of Erised (desire spelled backwards), with its function to show what people desire (Smith 90-91). However, the most interesting question is whether Christianity influenced the *Harry Potter* series. There has been much debate about whether Harry Potter propagates Christian principles or occultism (cf. Neal). The magical world of Harry Potter is free of any deity, which could be interpreted as suggesting an increasing agnosticism in society or at least loss of interest in religion; however, Neal claims that "the moral world of Harry Potter is in keeping with what the Bible reveals about the nature of good and evil" and that the books "hold to the 'spirit of the law' in a biblical context" (172). Fife has a similar opinion. She points out clearly that "[j]ust because Christianity is not explicitly incorporated or referred to within the author's Secondary World, does not make that world pagan. Tolkien, Lewis, and Rowling create Christian works even though their Secondary Worlds appear pagan. If the reader is not Christian or chooses to ignore the Christianity of the narrative's fabula, then these novels will be read as merely pagan fantasy (157)".

One of the best examples of this is most probably the famous sacrifice of Aslan in C.S. Lewis's *The Lion, the Witch and the Wardrobe* in order to save young Edmund from the clutches of the White Witch. On the one hand, this can be interpreted as a pagan rite of sacrifice, where a being is

sacrificed in the name of the evil ‘goddess’ Jadis in order to please her will. On the other hand, it can be read as an allegory of Jesus’s sacrifice as depicted in Christianity. Furthermore, Peters asserts that the lion as a symbol has an important place in Christian imagery, representing Christ himself (69). The influence of different mythological backgrounds is clearly visible in the Narnian novels where, for example, fauns and centaurs live in the same place, showing the influence of both Roman and Greek mythologies. Biographical facts also influenced Lewis’s works: evacuated children stayed at Kilns (Lewis’s home) during World War II and one girl even asked if she could go inside the wardrobe and if anything existed behind it. This is exactly the way the first published book about Narnia, *The Lion, the Witch and the Wardrobe*, starts and the rest has already become a very important part of English literature for children. *The Chronicles of Narnia*, just as Tolkien’s *LotR*, do show some signs of racism. A similar problem exists in Lewis’s novel *The Horse and His Boy*. Jacobs, in his book *The Narnian*, points out the issue of racism in these two fantasy series:

But what about the charge that for Lewis and Tolkien alike “light-coloured people are better than dark-coloured people”? The people of Calormen in the Narnia books – like the “Southern” people of Harad in *The Lord of the Rings* – are indeed described as “swarthy” and “dark.” On the face of it this seems odd: after all, the chief enemies of England in the lifetimes of Lewis and Tolkien made a cult of their blue-eyed, blond-haired Aryanism. But the imaginations of those two men were shaped before the great wars of the twentieth century: they belonged indeed to an Old Western Culture to which the chief threat, for hundreds of years, had been the Ottoman Empire. The Calormenes and Haradrim are but slightly disguised versions of the ravaging Turk [...]. In short, Lewis and Tolkien had a ready-made source of “Oriental” imagery on which to draw to enrich their fictional worlds, and in a time less sensitive to cultural differences than our own, they saw no reason not to draw upon it. Perhaps this should count against them, but it rarely does [because readers] can tell the difference between, on the one hand, an intentionally hostile depiction of some alien culture and, on the other, the use of cultural differences as a mere plot device. (308)

Jacob’s position in the last part of this quotation is rather inadequate, because bearing in mind that both authors were Christians at the time of writing, it is important to emphasise that the ‘ravaging Turks’ could be also interpreted as Muslims in general and on the more subtle level the battle, especially in *LotR*, could be seen as being not only between good and evil, or west and east, but also Christianity and the (d)evil, represented by Muslims and their religion Islam. However, as mentioned above, their holding this position at that time does not necessary make Tolkien and Lewis racists or religiously intolerant people but as representatives of a rather intolerant western society and culture in which they were immersed. Pullman also refers to “Turk traders”, whom Oxford “gyptians” kill to save Lyra (*Lights* 105). However, as the whole tone of *His Dark Materials* is anti-religious, the portrayal of the Turks would easily fall into the category already mentioned by Jacobs rather than giving to the book some special religious tone.

This changed over the decades and already in the *Harry Potter* series there is rather more emphasis

on the distinction between good and evil, with pupils at Hogwart's from different ethnicities fighting for the good side, such as Cho Chang (Chinese), and Parvati Patil (presumably Indian). Rowling includes in her works not only children from a white background but wanted to represent today's multicultural society of Britain. The author also tries to unite nations in Europe with a pan-European Triwizard Tournament in *Harry Potter and the Goblet of Fire*.

Hatlen analyses Pullman's *His Dark Materials* in the context of intertextuality with *LotR* and *The Chronicles of Narnia*, claiming that all three authors base their works on literary tradition as well as their experience as scholars and teachers of English literature (76, quoted in Squires 117). The orphaned child or the idea of absent parents in *His Dark Materials* may be influenced by the author's loss of his father at the age of four (Duncan 271), and so Pullman's life story does have parallels with the plot of his novels. Like the other fantasy works which are dealt with in this paper, Pullman's *His Dark Materials* borrow from mythological sources, as is evident in Lyra's and Will's descent into the underworld, with the boatman that ferries them across the river and the encounter with the harpies, which have a background in Greek legends and myths (Squires 129). In contrast to Tolkien's, Lewis's and presumably Rowling's Christian heritage, Pullman's approach to the notion of religion is rather negative and he openly propagates anti-Christian and anti-Church ideology when he "draws on the biblical myth of Fall" (Gurley 2).

After reading these five different series it seems that there is a shared tendency among these novels to represent religion. Although elements of Christianity are present in *LotR* and the *Chronicles of Narnia*, and up to some extent in *His Dark Materials* and the *Harry Potter* series, it is interesting that pagan elements are also quite noticeable in the five fantasy series.

4 Male Worlds

The fantasy worlds which are analysed in this paper are similar to the real world and when gender relations are taken into consideration, it is quite obvious that male characters have more important roles. Indeed males are present in all important spheres of life and it seems that they make all of the important decisions concerning their worlds. However, there are some facts which will show that things are not as simple as they seem. Starting with *LotR* it is obvious that there are only a few female characters, but this trend gradually changes and in the *Chronicles of Narnia* series, there are more female characters. *His Dark Materials* presents a more realistic picture of female positions in the modern world, whereas the *Harry Potter* series is most probably the only one which reflects the

reality of this world as far as male-female roles are concerned. The *Nicholas Flamel* books go beyond this and show more powerful females, presenting the idea and myth of ancient female warriors and warring queens both as a historical and modern phenomenon. This shows that particular gender politics could be traced in these novels, connecting them closely with the zeitgeist of the period in which they were written.

In the following, diverse worlds will be presented which are depicted in fantasy novels. The thesis will start with a short history of the creation of Middle-earth as depicted in *The Silmarillion*, which is intended as an aid for a better understanding of Tolkien's very complex secondary world. Middle-earth will be followed chronologically by the depictions of other fantasy worlds which tend to show homosocial aspects of life among males. Sedgwick explains that homosocial "is a word occasionally used in history and the social sciences, where it describes social bonds between persons of the same sex"; he argues that the word appears to be formed in accordance with the word 'homosexual' but the meaning of homosocial should be distinguished from homosexuality (696), while Ryan suggests that the term 'homosocial' contains the elements of homosexuality (135). I will use the term to denote asexual male or female bonding, and it appears that exactly this male homosocial dimension in fantasy novels helps certain males to rule not only females but also subordinate males, for example in the relationship between Sauron, Saruman and their helpers, which represents the extreme end of the male homosocial bonding.

4.1 The Fellowship of Males

It is depicted in *The Silmarillion* that at the beginning Eru (also referred as Iluvatar or the One) created Ainur, the archangels, and among them the two most powerful, Manwe and Melkor. These three characters take the personal pronoun he. It is obvious that Eru is God himself and what is intriguing about him is that he let his archangels shape Middle-earth. Melkor became the fallen one and Eru sent other Ainur to help Manwe to shape the world for his children, Elves and Men.

However, out of 14 Ainur (also known as Valar) only seven are male, while seven are female powers of Middle-earth. Tolkien suggests that the Valar are the Powers or Authorities in Middle-earth and can even be perceived as gods; however, they are, in fact, only created spirits of high angelic order "who are reverend but not worshipful" (Letters 193). Among them, the most important and powerful are: Ulmo, the lord of the waters; Aule, whose lordship is over the substances of the earth and his wife Yavanna, the giver of the fruits, who sang into being the Two Trees (the first light in that world); and probably the most powerful, Manwe, who is the king and

his wife Varda, the queen or the Lady of the Stars.

Despite the ubiquitous patriarchal hierarchy where male powers are more powerful than female ones (whose creations are however, more subtle, e.g. light), the Queen Varda (or Elbereth), was the power that was most respected among the Elves. In *LotR* when Frodo crosses the Ford of Bruinen and has a verbal combat with the Black Riders, he swears “[by] Elbereth and Luthien the Fair” (*Fellowship* 209) and this is only one among many examples where she is glorified. Luthien is one of the beautiful Elvish characters in *The Silmarillion* who helps her lover Beren, a human, to confront the chief enemy Melkor (*Silmarillion* 189-221). It is interesting that Frodo confronts the terrible Ring Wraiths by calling upon ‘female’ courage and beauty in a male world. Elbereth and Luthien have the status of (demi-) goddesses, while Manwe, or even Eru are neglected and not even mentioned by Frodo or other Elves, which is intriguing for such a patriarchal society. This might also suggest that the peoples of Middle-earth, especially Elves, regarded the male powers of their world as failures or, at least, very uninterested in active participation in that world.

Nevertheless, if readers compare the actual number of female and male characters in *LotR*, it becomes obvious that there are more males. This is also the case in Tolkien’s other works, peaking with *The Hobbit*, an almost female-free book. The only females mentioned are Bilbo’s dead mother, at the beginning of the book, and, later, women collectively. It is curious that Tolkien depicted few female characters when at least half of the world’s population are women.

The Council of Elrond, as there is no mention of female characters present, suggests a homosocial ideal that could only create a fellowship of males: nine good members to counter nine evil (again) males, the Nazgul. The ring-bearer is Frodo, a male hobbit, and this is nothing surprising, because in the history of Middle-earth ring-bearers are always males: Sauron, Isildur, Gollum, Bilbo and Frodo, and at the end of the journey, just for a short period of time, Sam Gamgee. Despite the fact that there is one important female character, Queen Galadriel who rules Lothlorien, it must be emphasized that she rules it together with her husband, which shows a kind of female dependence on if not exactly submission to male power. In addition, there are two powerful men who stand up to the Dark Lord Sauron, Theoden, king of Rohan and Gandalf who replaces Denethor, the Stewart of Gondor, at a crucial moment briefly before the long awaited return of the King; thus, it seems that Middle-earth belongs to males.

4.2 High King of Narnia

Although Lewis included more female characters in his Narnian chronicles than Tolkien did in *LotR*, it is obvious that certain functions are forbidden for them, such as ruling the Narnian Kingdom. It is true that there are also evil male rulers throughout Narnian history, but only two queens are mentioned, both evil, especially queen Jadis, whose reign is depicted symbolically by ice and snow covering Narnia. Until the prophesy comes true and king Peter together with his siblings comes and frees Narnia, Narnians must suffer under a tyrant queen. But according to the Narnian Father Christmas, “[b]attles are ugly when women fight” (*Lion* 109), which clearly shows the homosocial ideal of a male alliance against the female tyrant and usurper. In addition, this is a highly controversial statement which sharply distinguishes gender roles in that world, suggesting men are bred to fight and women to tend and nurture. And it raises the question: are battles pretty when only men fight? It would be difficult to give a positive answer to this question and despite the author’s critical acclaim, there is a narrow-mindedness in the opinion that wars are a necessary evil, but, at the same time, a male domain. Nevertheless, the comment accurately reflects the gender roles in Narnia, where the sphere of battle is a male dominion, and any active and willing female participation in battles is perceived as an unlawful usurpation of the male-dominated sphere. Thus, the worst such perpetrator, Queen Jadis, must be punished because she does not only bring evil into Narnia but also usurps a male domain, the battle. When she is finally defeated, a ruling body of two kings and two queens is established, but only Peter is the High King of Narnia, whom all other subsequent rulers of Narnia recognise as such. However, this symbolically shows the change in gender relations within Narnia and in subsequent novels the character Jill appears, who “by the time of *The Last Battle*, is brave and eager in combat situations, combining earthly training as a British Girl Guide with a newfound freedom to fight and die for Narnia; [this time] Father Christmas makes no appearance to warn her against such an inclination” (Fredrick and McBride, *Battling* 31). Thus, towards the end of the *Chronicles*, gender relations change, if not dramatically, than definitely gradually: at least in the male dominated sphere of warfare there is an opportunity for a female character to show her skills and bravery as much as possible.

4.3 His Worlds

Although the main protagonist from the first pages of the trilogy *His Dark Materials* is a girl, in the second novel a boy appears, who helps her to stand up against evil characters and to free the souls of dead people from the underworld. Will is intended as Lyra’s companion in certain adventures; however, for most of his appearance, Will is bleeding and has to bear strong physical pain due to

cutting two of his fingers while helping Lyra to save the world. This demonstrates the superiority of the male element, despite the fact that Pullman seems to attempt to present gender equality as much as possible (as is visible in creating a “daemon” for each character – a soul which is represented as an animal but of the opposite sex to the one that a person biologically has). It is quite clear that despite occasional strong female characters, such as Mrs Coulter or the whole tribe of warring witches, the most powerful characters in this series are male, with Lord Asriel playing a leading role and willing to use any means (even if that means sacrificing human beings) in order to establish the Republic of Heaven, instead of the Kingdom of Heaven which is represented by two male angels. Mrs Coulter is an important female character in the series with a key function, but most of the time she is the evil employee of a cooperation managed by males, i.e. the church.

The place where everything starts for Lyra is a parallel-universe Oxford where she grows up in the society of old and wise men at Jordan College, where women are usually only mentioned in the context of housekeeping or cooking. This is shown by, for instance, the scene in which Lyra trespasses into the Retiring Room being aware that “only Scholars and their guests were allowed in here, and never females. Even the maidservants didn’t clean in here. That was the Butler’s job alone” (*Lights* 4). The quotation above shows that even in *His Dark Materials*, despite the importance of female characters, especially the tribes of Amazons, i.e. witches, in the plot certain rules try to preserve the sense of an old male-dominated society, which can be interpreted as a criticism from the author.

4.4 The Boy Who Saved the World

In the world presented in J.K.Rowling’s *Harry Potter* series, Harry Potter is the protagonist, whose role changes from “the boy who lived”, to the youngest Quidditch player on a position of a seeker and, later, to the trainer of Dumbledore’s Army in *Harry Potter and the Order of the Phoenix*. At the end of the series he is presented as a saviour of both magical and ‘Muggle’ worlds. Harry’s school is led by a male headmaster, Dumbledore, and in the last book by Snape, also male with two interims when females, McGonagall and Umbridge, occupy that position. Even the position of Minister of Magic is, in spite of many female employees at the Ministry, occupied by a male. In this series, however, there is no question that females participate in different spheres of life. It is easy to find them in all kinds of roles, from housewives to “Aurors” (magical special troops), to members of the “Order of the Phoenix”, a resistance organisation. It is interesting that females can play a wide range of roles. For example, Hermione is wise, diligent in her school activities, but she is also a warrior when she is needed; however, Harry is an ‘alpha male’ among his fellow pupils, the one

who leads and saves the world. The roles played by other characters represent a patriarchal society where male longing for exploration and adventure is either praised or silently approved (*Chamber* 34), while such adventures are usually not approved by motherly figures such as Mrs Weasley, as in the example when her three sons help Harry to escape imprisonment his uncle's house and fly him to The Burrow in the enchanted Ford Anglia (30). Perhaps the best symbolic representation of magical society is in the description of the statues that are positioned in the atrium of the Ministry of Magic: "A group of golden statues, larger than life-size, stood in the middle of a circular pool. Tallest of them all was a noble-looking wizard with his wand pointing straight up in the air. Grouped around him were a beautiful witch, a centaur, a goblin and a house-elf. The last three were all looking adoringly up at the witch and wizard" (*Phoenix* 117). The above mentioned quotation shows that woman is equal to the man only when compared to other creatures, whereas the man is the one who is at the centre of the magical world. It seems that this fantasy world may be an attempt to depict gender roles in the real world.

4.5 His Secrets

Despite the myriad different female roles, Michael Scott's series is called *The Secrets of the Immortal Nicholas Flamel*, already demonstrating the importance of a male character. Out of the six titles of the series, only two refer to females: *The Sorceress* to Perenelle and *The Enchantress* most probably to Sophie Newman, while the other four titles refer to four male characters. *The Alchemyst* is clearly meant to be Nicholas Flamel (although Dr. John Dee is also an alchemist), while *The Magician* refers to Dr. John Dee, whose reluctant partner Niccolo Machiavelli could also be referred to in that title. *The Necromancer* undoubtedly refers to Dr. John Dee, but it also points towards the new necromancer, Josh Newman. *The Warlock*, however, does not mean 'a man who practises witchcraft' but invokes the Old English term 'waerloga' – an oath breaker. There, two immortals, Machiavelli and Billy the Kid, discuss breaking an oath given to their masters the Elders to release an army of monsters from Alcatraz on San Francisco (*Warlock* 239). This word is also used in connection with Aten, the ruler of Danu Talis (the mythical city of Atlantis), who becomes a traitor to his city and family, especially his brother Anubis, who overpowers Aten and takes charge of the mythical city (*Warlock* 261). It is not the purpose of this paper to discuss the meanings of titles in detail but to point to the large number of characters that can be connected to the title, while in the case of titles that denote female characters it is easily understood which female character is in the focus.

Although in this series there are many powerful and important female characters and even one of the two twins is a girl, showing a tendency to represent both sexes equally, one cannot suppress the

feeling that actually the worlds revolve around the two most prominent characters, two immortal humans, Nicholas Flamel and his evil counterpart Dr. John Dee. These two characters are utterly confident that what they do is actually the only right thing that could be done, showing not only a human weakness for self-justification, but also male arrogance and chauvinism in respect to their fellow beings, especially the female characters. Also, despite the myriad creatures from established mythology, particularly Egyptian mythology, it is obvious that the two males Abraham the Mage and Marethyu (or Death) are in charge and are always depicted as the ones who know better or more important things than others. They are also presented if not exactly as great movers of things than definitely as saviours of the various worlds, the 'Shadowrealms' as they are called in these novels. Abraham the Mage is a rather mysterious person who is both respected and clearly hated; when five warriors from the future are brought back to Danu Talis in order to destroy it to make a way for other civilisations to bloom, he points out that: "I have followed you through the present and into your futures. I know what tricks of fate and quirks of circumstance brought you here. And in truth, I was responsible for some of them" (*Warlock* 357-358). These words reveal his enormous power, but the next revelation is even more interesting because he says: "Prometheus – my oldest friend: you brought so many great gifts into my life, including my dear wife, Tsagaglalal" (*Warlock* 358). This statement in its context could be dismissed as belonging to another place and age when females were regarded as little more than trophies, but this series concentrates on a circle of life where certain events from the past repeat themselves. The proof of this is in the promise or offer which Dr. Dee makes to Virginia Dare in return for helping him destroy the Elders, which she nonchalantly mentions to Machiavelli: " 'The doctor has promised me the world' ", she said quietly. 'In fact, he has promised me *all* the worlds' " (*Warlock* 356), whereas he rather modestly chooses to rule the mythical city of Danu Talis. However, the scene where Dr. Dee promises the 'worlds' to her could be interpreted that a male is in charge who is determined to give and fulfil such promises (although he needs her to help him achieve his goals), even in this time and place of gender equality, emphasizing the importance and subtlety of male ambition and domination while uncovering female imperialist ambition. It is interesting that the series also tries to show the homosocial dimension of female alliance or friendship, with Perenelle together with Tsagaglalal and Sophie reviving dying Nicholas (*Warlock* 200), showing a gradual change from the importance of the male homosocial sphere to the female one.

5 Females and Gender Roles

The previous chapter shows the predominance of male characters over female ones; however, the roles of the female characters are important for the plots of the fantasy series in question. I will analyse the role of characters who are not essentially important because of their biological sex (female and male) but are interesting because of their appearance in the gendered context of battle. The battlefield is traditionally seen as an exclusively male sphere, but in the series under discussion it happens that certain females enter the battlefield, and some males demonstrate traditionally female traits. These characters can be put into Ryan's two categories of masculine female and feminine male (134). Furthermore, two American feminist scholars, Gilbert and Gubar, distinguish two stereotypes of woman: a monster and an angel, and this "angel ideal converts physical women into spiritual beings [which] essentially kills them, since they are rendered immobile and inanimate and deprived of autonomy" (Ryan 132-3). This notion is interesting in context of the space of battle, which gives females and feminine males an opportunity to prove themselves as equals despite not being one of the 'real' males who dominate many spheres of life, especially battle. Examples of this are Hermione and Ron, who throughout the battles prove themselves to be valuable companions of the hero, Harry. This raises a question of whether there are certain restrictions for a character to be included in a battle. It seems that a female must be invited in one way or the other into the battle, otherwise she could (and probably will) be perceived as a trespasser of the male domain because, as Ryan points out, "panic at the heart of heterosexual culture is most palpable in its fear objects. Loss of power often gets metaphorized in male-centered culture as anal penetration, for example, and perhaps the most feared monster in male fantasy is the masculine woman" (135). Sexual penetration does not occur in the fantasy series dealt with in this paper, but deadly penetrations of the body are performed by a wand, sword, arrow or sting. It is intriguing that all the adult females who perform some sort of penetration are usually punished with death, for example Jadis or Bellatrix, or seriously wounded as Shelob; even good girls are 'reprimanded', such as Eowyn or Tonks. However, the punishment really depends on the nature of female entrance into the battle because Eowyn in *LotR* disguises herself as a male warrior, and so immediately invokes the idea of a 'masculine female'.

Nevertheless, not all female warriors are monsters or masculine females; some are in fact very feminine, for example Jadis, Bellatrix, Mrs Coulter, Perenelle and Serafina Pekkala. They are beautiful and dangerous female warriors; they could be imagined as *femmes fatales* or, at least they exhibit such traits. A *femme fatale* is defined by Stableford as "irresistibly attractive; all dutiful obligations and every instinct of self-preservation. Those who follow her lure are lost, and are

usually doomed to ignominious extinction” (11). All of the females mentioned above have certain femme fatale traits, which are exhibited in their behaviour. Allen mentions adjectives that describe the femme fatale in typical human terms as: “beautiful”, “erotic”, “seductive”, “destructive”, “exotic”, “self-determined”, “independent” and even “barren”, and a few that invoke a super-human side, such as “immortal” and “goddess” (4). Jadis is most probably the best example of a femme fatale who both implicitly and explicitly point to the description above; she is “beautiful” as far as Digory is concerned (*Nephew* 48) and his uncle Andrew is greatly impressed by her (*Nephew* 171), which can be interpreted as implying that he is sexually attracted to her. Bellatrix is seen by Harry as once beautiful, with “heavy-lidded eyes” (*Phoenix* 480), similar to certain artists’ styles of a femme fatale portrayal (Allen 5). In *His Dark Materials* Mrs Coulter is represented as a femme fatale, although she develops into a more complex character towards the end of the story.

One could say that the tribes of young and beautiful witches in *His Dark Materials*, are the best representation of the female warriors, or Amazons, who are not femmes fatales, but their lives make it impossible to be together with males for a longer time. Their lives last much longer than those of ordinary men, as demonstrated by the characters of Farder Coram and Serafina Pekkala. He is an old man while she stays young for generations, and although a three-hundred-year-old-witch, bears him a son, but has to leave because she is a “clan-queen”. Serafina still loves him but hopes that he will find a human wife, as her duty is to her clan (*Lights* 312-313). Longevity, beauty and the idea of the warring-queen could be connected to the idea of femme fatale, but despite her traits it seems that she truly suffers, as Coram does, which represents her as an imperfect character but not evil.

We must bear in mind that all these females are also female warriors. Salmonson in the *Encyclopedia of Amazons* argues that the archetype of an Amazon varies in accordance with subjective taste, so that the Amazon was seen as either “an antisexual man hater, or she was an aggressive, demanding sex object. She served the system by emulating men, or she was a rebel expanding the meaning of femininity, a threat to patriarchy” (x). However, the same scholar concludes that as “even feminists are divided for and against her, it may well be that the Amazon thrives in a shadowy area that neither serves nor entirely destroys the patriarchal order” (xi). This “shadowy area” could be represented by the sphere of battle, and consequently the idea of a female warrior, i.e. the character of the Amazon, offers female characters one of the rare opportunities to prove that females are also important and significant characters for the worlds they live in. However, this is not simple, because the space of battle is still male-dominated and in the fantasy worlds under discussion, a female warrior must obtain an invitation to enter the battle, otherwise punishment will follow (see Chapter 8). The character of an Amazon is described in the above

mentioned encyclopaedia as a “woman who is a duelist or soldier, by design or circumstance, whether chivalrous or cruel, and who engages others in direct combat, preferably with some semblance of skill and honorability” (Salmonson xi). It is interesting that this list excludes female generals or commanders, as they are not directly engaged in battle (Salmonson xii). Nevertheless, I include two female characters who are not seen physically engaging in battle: Galadriel, who is present in battles by means of magic and mental power, and Mrs Coulter, who is a fascinating character due to her portrayal as both a femme fatale and a mother, which are in fact two complete opposites, one being a female who uses and controls males, deliberately penetrating their spheres of power, while the other accepts the role of bearing a child, being more controlled and bound to the domestic sphere. It might be argued that female warriors (despite my hypothesis that they must be invited into the space of battlefield) actually must have both kinds of characteristics in order to be acknowledged as warriors. Chapters eight and nine will further discuss the role of the female warrior.

Part II - Gender and Space

6 Safe Havens

A polder, meaning a safe haven, is originally a technical term from Old Dutch, and according to *The Encyclopedia of Fantasy* is a tract of low-lying land reclaimed from a body of water and generally surrounded by dykes (Clute 156). This term is also used in reference to literature, and in this regard polders are described in the same encyclopedia as

enclaves of toughened reality, demarcated by boundaries [...] from the surrounding world. It is central to [the] definition of the polder that these boundaries are maintained; some significant figure within the tale almost certainly comprehends and has acted upon [...] the need to maintain them. [It] is, in other words, an active microcosm, armed against potential wrongness of that which surrounds it. (Clute 156)

An example here is the city of the Elves, Rivendell in *LotR*, which Elrond, who has one of three Elven rings, maintains as a safe bulwark against Sauron’s tyranny in Middle-earth. A pacific enclave only becomes a polder when a character enters a portal which is then defended. For instance, when Frodo crosses the Ford of Bruinen, a portal to Rivendell, one defensive mechanism is activated in the form of great water horses that sweep away the Black Riders and neutralize this danger for the inhabitants of the polder.

This concept of a polder is of key importance in this paper. In Middle-earth, they are depicted as a

kind of Eden, safe havens that are surrounded by evil. Tolkien describes Rivendell as “a kind of enchanted sanctuary” (Letters 153). In Middle-earth these polders vary in characteristics from a garden, Tom Bombadil’s realm that borders the dangerous Old Forest, to a city, Rivendell, to greater regions such as Lothlorien, a city within a forest. In the world where Nicholas and Perenelle Flamel live, a house with a garden that is inhabited by a very old lady is a polder, while in Narnia this place is a piece of land where Aslan’s army erects its headquarters. However, not all polders are pleasant, as is demonstrated in the *Harry Potter* novels, where his uncle’s and aunt’s house is a safe haven for him. In contrast to the other polders mentioned, this one is unpleasant for Harry, despite the fact that he is safe there and hence must return to the polder at least once a year. In the case of *His Dark Materials*, there are certain places which appear to be safe havens which Lyra not only fails to perceive as such but also desperately tries to escape from, such as the apartment of Mrs Coulter and the cave inhabited by her and Mrs Coulter. However, the main idea that is common to all polders is that they are not just any place enclosed and defended against evil, but they are always represented as a domestic space to a greater or lesser extent, and a home for the questers. Given the traditional gender roles normally assigned to female characters in these worlds, it is not unusual that these enclaves have a female character at the centre of them.

It should be noted that one polder which will be discussed in this chapter, Bombadil’s garden, is neither directly connected to the topic of this thesis nor to the story in the novel. However, it serves as a resting place for the hobbits, and proposes a certain ideal for society. It is included in the analysis in order to present a more complex, broader picture of polders.

6.1 Tom Bombadil’s Garden

Tom Bombadil’s garden in *LotR* is partly surrounded by the Old Forest, which is a dangerous place for the novel’s main characters and one of its inhabitants, Old Man Willow even tries to kill two of them, Merry and Pippin. On Barrow-downs, all four hobbits are almost killed by a wight on their way from Bombadil’s house to the main road to Bree. The surrounding area is therefore very dangerous on all sides, and Bombadil’s house is a peaceful shelter for the four hobbits. Before they enter this safe haven the hobbits “began to feel that all this country was unreal, and that they were stumbling through an ominous dream that led to no awakening” (*Fellowship* 119).

They have to follow Bombadil’s instructions on how to reach his house, as they enter it without him, because he leaves swiftly in order to prepare his house for their arrival.

Just as they felt their feet slowing down to a standstill, they noticed that the ground was

gently rising. The water began to murmur. In the darkness they caught the white glimmer of foam, where the river flowed over a short fall. Then suddenly the trees came to an end and the mists were left behind. They stepped out of the Forest, and found a wide sweep of grass [...].The river now small and swift, was leaping merrily down to meet them, glinting here and there in the light of the stars,[...] already shining in the sky.(*Fellowship* 119)

Tom Bombadil is the undisputed master of his house, but also of “wood, water and hill” as his wife reports (*Fellowship* 122). It is he who actually saves Merry and Pippin from Old Man Willow, and invites them to his house, i.e. offering them a sanctuary. However, his wife Goldberry is actually the person who invites them to enter the house itself. Her voice is “as young and ancient as a Spring” (*Fellowship* 119), and the hobbits feel that she is “a fair young elf-queen clad in living flowers” (*Fellowship* 121).Goldberry, a “daughter of the River” (*Fellowship* 121), puts her husband first and takes care of domestic duties such as supper, welcoming guests that her husband has invited and singing to them. Fredrick and McBride suggest that she is a nymph who, except for providing comfort and peace for four little travellers, “[has] little impact on the story. [...] her husband idealizes her as a great beauty, but on a more practical level she is a cook and maid, appropriately retiring before the men begin serious conversation” (*Women* 110).

It seems that Fredrick and McBride take “[this] is Goldberry’s washing day” and also “her autumn-cleaning” (*Fellowship* 127) to mean that Goldberry can only be a maid and cook for her husband and his guests. It is true that she fulfils domestic duties and respects her husband, but to consider her unimportant for the story itself and categorize her as a maid is not quite correct.

She is obviously a powerful being who seems to be able to control the rainfall. She combines her domestic duties with her duties for nature. Thus, it seems that she is able to combine tasks from two different spheres. She ensures that Frodo and his company have one day’s rest in this polder, rather than continuing their journey in wet weather.

Hesser praises Goldberry’s ability to connect “her home and family and the universe for which she is responsible” and also states that Goldberry actually shares her domestic duties with her husband (245). “At last Tom and Goldberry rose and cleared the table swiftly” (*Fellowship* 123), and “[quickly] he returned, bearing a large and laden tray. Then Tom and Goldberry set the table” (*Fellowship* 129). In deciphering the role of both Goldberry and her husband, it seems that the emphasis is on their roles as welcoming hosts.

Old Tom Bombadil is unaffected by the Ring of Power and is able to see Frodo when he is wearing it, even though Frodo is invisible to others (*Fellowship* 130-131). It is true that during this incident

Goldberry is absent. However, Goldberry is at the centre of the safe haven, because she calms down the hobbits and promises that nothing will happen to them during the night and that “nothing passes the door and window [...] save moonlight and starlight and wind” (*Fellowship* 123). She cares for them and tells them to “hold to [their] purpose”. She does not mention the Ring or the journey but she obviously knows about it and with motherly discretion cautions them without further interference in that matter. Her motherly behaviour is demonstrated in lines such as: “ ‘Come dear folk’ she said, taking Frodo by the hand, ‘Laugh and be merry’ [...] ‘Let us shut out the light!’ she said. [...] ‘Fear nothing! For tonight you are under the roof of Tom Bombadil’ ” (*Fellowship* 121).

She takes Frodo’s hand in hers and calms the hobbits as if they are scared children, with her gentleness and the notion of the ‘father’. Frodo’s only verbal response is: “Fair lady Goldberry!” but “his heart moved with a joy that he did not understand. He stood as he had at times stood enchanted by fair elven-voices; but the spell that was now laid upon him was different: less keen and lofty was the delight, but deeper nearer to mortal heart; marvellous and yet not strange” (*Fellowship* 121).

Hesser argues that Tom and Goldberry are Aule and Yavanna, the powers of Middle-earth described in *The Silmarillion* (see 4.1 above). In any case, it is obvious that they are beings that represent nature. This female character does not long for anything but “appreciates and nurtures everything and everyone around her” (Hesser 245). She is not interested in or affected by the Ring (whilst even Tom puts the Ring on his finger, although as a joke) and has no interest in power, in dominating other beings and therefore cannot be corrupted by it. This is perhaps why she is not affected by the negative influences of society; however, she is able to do good for society, for example to offer sanctuary to the four hobbits. She is also wise and knows how to advise the hobbits discreetly (*Fellowship* 133).

Goldberry succeeds in combining her family life and her care for society. She is dependent on her husband, with whom she shares domestic duties equally but is not dependent on someone who will exploit her. Tolkien makes clear that young women, even those who seem to be independent, are in fact subservient to male employers who exploit them economically, instead of such women being dependent on father or family (Letters 49). Goldberry is content with her role and does not long to be someone else, as Hesser suggests:

[she] is the only female character in *The Lord of the Rings* without a personal agenda. She is not looking to earn battle glory like Eowyn; to satiate her hunger, as Shelob is; to defy her father for the sake of love, like Arwen; and she is in no danger of being influenced by the Ring as Galadriel fears she might be. Goldberry provides a feminine figure who is pure,

content, significant to the world around her, and wise. (246)

Actually neither Tom nor Goldberry are depicted as warriors, although Tom helps the hobbits on two occasions of conflict, as mentioned above. Nevertheless they create a perfect polder, an ideal one which is very difficult to copy in the rest of Middle-earth or in our society. They are not subjects to anyone, are neither exploited by the society nor affected by it. They work and live together in a perfect harmony, independent of a corrupt society, creating a perfect place for each other and for people in need. Although Tom leaves his realm in order to help the hobbits before and after their visit, demonstrating authoritative and warrior characteristics, it is not clear whether or not Goldberry leaves the domestic sphere. It can be assumed that she is confined to the realm of her husband and although an active female, she is not a real member of society, though this also could be said of Tom. Thus, despite all her traits Goldberry does not possess the characteristics of a female warrior, and even Tom, despite his power, is rather a peace-loving being.

Unfortunately, Goldberry and Tom are not able to change or even affect society permanently, because they are isolated from the surrounding world, but contented with each other's company. Other females in *LotR* are more prone to making mistakes, but this shows that they are complex beings who try to change things around them. They are aware that evil must be fought and that battling Sauron is necessary, as well as charitable work for the poor. Goldberry and Tom are mother-like and father-like figures who help unfortunate persons; however, they will not be able to keep their polder an isolated Eden forever, as Glorfindel states at the council of Elrond that if Sauron conquers everything, Bombadil will also fall (*Fellowship* 259). Their behaviour toward each other and their guests (people in need) is idealised, but, at the same time, their isolationism can be criticised because it means they cannot affect society, and in *LotR* and in Tolkien's experience, sometimes it is inevitable that oppressive ideologies must be confronted on battlefields.

6.2 Rivendell

The next safe haven that Frodo enters is Rivendell, also named Imladris, an elvish city founded by Elrond in the Second Age of Middle-earth during the war between Sauron and the Elves. Elrond received one of the three Elvish rings of power, Vilya (the Ring of Air), on whose power is based the protective magic of the city (*Return*, Appendix B). As a safe haven, Rivendell has its merits, where

[f]or a while the hobbits continued to talk and think of the past journey and of the perils that lay ahead, but such was the virtue of the land of Rivendell that soon all fear and anxiety was lifted from their minds. The future, good or ill, was not forgotten, but ceased to have any power over the present. Health and hope grew strong in them, and they were content with

each good day as it came, taking pleasure in every meal, and in every word and song. (*Fellowship* 267)

Elrond's daughter Arwen is vital to the centre of this oasis. This is shown when Frodo

[in] spite of his delight in Bilbo's company [...] felt a tug of regret as they passed out of the Hall of Fire.[...] Frodo halted for a moment, looking back. Elrond was in his chair [...]. Near him sat the Lady Arwen. To his surprise Frodo saw that Aragorn stood beside her; [...]. [S]uddenly it seemed to Frodo that Arwen turned towards him, and the light of her eyes fell on him from afar and pierced his heart. He stood still enchanted, while the sweet syllables of the elvish song fell like clear jewels of blended word and melody. (*Fellowship* 231-232)

Once again, the main figure in the safe haven is a male character, a male maintainer, while beside him is a female character, not a wife in this case but a daughter. If this polder is protected by means of Elrond's power, why is Arwen important at the centre of it? The quotation above states that Frodo is somehow reluctant to leave the atmosphere of the Hall of Fire because of Arwen's presence. Frodo is surprised to see Aragorn beside her, which indicates the possibility of perceiving them as married. The scene in fact presents the future King and Queen, who will create another bigger safe haven, at first Gondor, then probably the whole of Middle-earth. Arwen, although a female, will be at the centre of it, playing the role of observant female, a mother to an heir of the King and also a renewal of kinship between the two races of Elves and Men.

At the end of the *LotR*, Arwen and Frodo encounter each other again, when she gives him her place on the ship "to pass into the West, until all [his] wounds and weariness are healed" (*Return* 953). She shows motherly affection towards Frodo and as a mother she is able to see what other people, even the 'father' King, fail to observe. Aragorn heals Frodo after the destruction of the Ring. Armstrong points out that Arwen "is the first to see that Frodo is burdened by his memories" (38). It appears that with her keen perception Arwen is aware of Frodo's plight even before he understands it all. This characterises Arwen in Tolkien's world not only as an intelligent and observing Queen, but also as a mother figure.

6.3 Lothlorien

Lothlorien, also called Lorien, is a city within a forest and the last of the three magical polders which Frodo enters on his mission as a ring-bearer. "Lorien is a sanctuary in the midst of the transient world where not only there is no evil, but time itself appears to be halted" (Aldrich 94). This Eden-like place is also the nearest to Mordor, Sauron's evil stronghold and there Elves "live now upon an island amid many perils" and their "hands are more often upon the bowstring than upon the harp" (*Fellowship* 339). Nevertheless, "on the land of Lorien no shadow lay" (*Fellowship*

340). Stanton indicates that in Rivendell the Elves remember the Blessed Realm, while in Lothlorien they actually preserve it in a small realm. (394) Frodo becomes aware of the magic of the safe haven: “It seemed to him that he had stepped over the bridge of time into a corner of the Elder Days, and was now walking in a world that was no more. In Rivendell there was memory of ancient things; in Lorien the ancient things still lived on in the waking world” (*Fellowship* 340).

Similar to other safe havens, there is a powerful male-female couple, Lord Celeborn and Lady Galadriel at the centre of Lothlorien. The Lady appears submissive at the first encounter, giving precedence to her husband the Lord, supportive and silent. It is Celeborn who greets Frodo and the other members of the Fellowship, formally allowing them to stay in Lothlorien: “ ‘Go now!’ said Celeborn. ‘You are worn with sorrow and much toil. Even if Your Quest did not concern us closely, you should have refuge in this City, until you were healed and refreshed. Now you shall rest, and we will not speak of your further road for a while’ ” (*Fellowship* 348).

However, the most important character for the story is not the Lord but actually the Lady. She is at the centre of this safe haven and she even reprimands her husband when he unthinkingly expresses his attitude to the fall of Gandalf and the deeds of dwarfs:

‘Alas!’ said Celeborn. ‘We long have feared that under Caradhras a terror slept. But had I known that the Dwarves had stirred up this evil in Moria again, I would have forbidden you to pass the northern borders, you and all that went with you. And if it were possible, one would say that at the last Gandalf fell from wisdom into folly, going needlessly into the net of Moria.’

‘He would be rash indeed that said that thing,’ said Galadriel gravely. ‘Needless were none of the deeds of Gandalf in life. [...] Do not repent of your welcome to the Dwarf. If our folk had been exiled long and far from Lothlorien, who of the Galadhrim, even Celeborn the Wise, would pass nigh and would not wish to look upon their ancient home, though it had become an abode of dragons?’ (*Fellowship* 347)

Here Galadriel is presented as wiser, more thoughtful and more knowledgeable of the deeds and purpose of Gandalf and the Fellowship of the Ring than her consort. She also openly criticises her husband in front of the guests. This all implies that she is equal to her husband. In contrast to the other two safe havens, in this one not only is a female at the centre of it, but Galadriel is also the maintainer of it because she is the one who has power and possesses one of the three Rings of Elves, Nenya, the Ring of Adamant (Water). Despite her power she is still a peaceful and caring person. After Celeborn shows hostility towards dwarfs she addresses Gimli “who sat glowering and sad” in his ancient tongue, who sees in Galadriel’s heart “love and understanding” (*Fellowship* 347). It is not difficult to imagine here a child who is unjustly scolded and a mother who knows how to comfort that child. Gimli’s response is that “the Lady Galadriel is above all the jewels that

lie beneath the earth!” (*Fellowship* 347). This example also shows that she is tactful and her diplomatic skills are well used to make friends where her husband would make enemies.

To Gimli the departure from Galadriel’s safe haven feels like a wound similar to that felt by children when affected by great loss: “ ‘I have looked the last upon that which was fairest,’ [Gimli] said to Legolas his companion. ‘Henceforward I will call nothing fair, unless it be her gift. He put his hand to his breast. [...] Now I have taken my worst wound in this parting, even if I were to go this night straight to the Dark Lord’ ” (*Fellowship* 369).

In addition, while staying in Lothlorien, Frodo willingly offers the Ring to Galadriel. This suggests that Frodo finds a strong mother figure in Galadriel, whom he completely trusts. The act shows a child’s trust in a parent’s righteousness, in this case a mother’s. The notion of a mother as centre of a safe haven, an Eden-like oasis, has a parallel with Tolkien’s life, as his mother was his safe haven for several years until she died when he was twelve years old. This could be why the notion of a mother who understands her child perfectly is one of the main themes of *LotR*.

6.4 The Space of Middle-earth

Before looking at polders in other fantasy novels, it is important to compare the above mentioned three safe havens to Middle-earth in general, as they are presented in a different way to the rest of the world. At the centre of them is a motherly figure who protects ‘children’ from evil influences from the outside. Besides the three polders described, there are two more and one of them is actually the first one that Frodo reaches on his long journey through Middle-earth. It is Farmer Maggot’s house, where a motherly figure, Mrs. Maggot, gives Frodo a basket full of the mushrooms that he loves (*Fellowship* 95), and shows affection and care for the hunted hobbits. In contrast to the three safe havens already mentioned this place is protected by fierce dogs instead of by magic. At first Frodo does not perceive it as a safe place because of his past encounters with Farmer Maggot, resulting from expeditions as a young hobbit to steal the farmer’s mushrooms.

Another safe haven and the last safe place that Frodo and Sam reach before they enter Mordor is Faramir’s hiding place in Ithilien. This place is maintained by soldiers (not magic) and it consists only of men led by Faramir. Frodo is afraid of Faramir and hides the purpose of his journey, but once Sam feels safe, he starts talking about Galadriel, which finally gives away their purpose to Faramir. Faramir does not desire the Ring for himself, but Frodo does not trust him completely and waking from sleep he finds “Faramir bending over him, [and] for a second old fears seized him and [...] he shrank away” (*Towers* 668). It is actually Sam who trusts Faramir, comparing him with

Gandalf (*Towers* 667), while Frodo, only after leaving Faramir's company sees that he was safe with him and orders Gollum not to speak ill of Faramir and his men (*Towers* 680).

When compared to other safe havens this one is definitely without a motherly figure at the centre of it. Perhaps this is why Frodo never feels completely secure there. This absence is replaced with a strong character who refuses the temptation to use the Ring, cares for Frodo, gives him advice before they depart to Mordor, to "beware of [his] guide, Smeagol" and, as he said so, "[he] sighed" (*Towers* 678), indicating that Faramir is represented as a strong but also caring fatherly figure and that his hideout is another safe haven for Frodo. However, this is only fully appreciated by Frodo as he continues his journey into the heart of Mordor, while in other safe havens it is immediately obvious that the place is a sanctuary.

However, Faramir is a warrior and clearly a brave one as his post is the closest to the Mordor. Other main figures in safe havens, even if they are not exactly warriors, also possess warrior characteristics. Galadriel is the only female who is the maintainer of the realm, but again she is more a general in the background than a soldier who fights her enemies face to face. Moreover, in *LotR* it is hard to find a woman who is important and at the same time is free to wander the world; Eowyn must conceal her femininity in order to ride with the Riders of Rohan into the battle, i.e. leave her domesticated sphere. Even evil Shelob is confined to her cave, waiting for her prey to come.

Certain spheres are completely female free, such as the Fangorn forest where the Ents live without their Entwives. In the realms of Rohan and Gondor women are barely mentioned and in the two 'evil' realms of Isengard and Mordor, there is not a single mention of females. The race of orcs live there and logically they must breed, but there is no mention of orc females.

Theoden, the King of Rohan who rides with his army into battles, is depicted as a 'good'² character and at the same time his role as a father is emphasized throughout the story. This is best shown when Theoden falls off his horse, and Dernhelm (Eowyn in disguise) "wept, for he had loved his lord as a father", and Merry remembers that he said to the old king "[as] a father you shall be to me" (*Return* 822).

Denethor, the Steward of Gondor, is presented as a self-centred father who thinks only of himself

² 'Good' characters in *LotR* are presented as those allied with Frodo, the ring-bearer, and 'evil' characters those allied with Sauron.

and does not care for his son. Talking of the death of his brother Boromir, Faramir asks: “ ‘Do you wish then,’ said Faramir, ‘that our places had been exchanged?’ ‘Yes, I wish that indeed,’ said Denethor. ‘For Boromir was loyal to me and no wizard’s pupil. He would have remembered his father’s need, and [...] would have brought me a mighty gift [the Ring]’ ” (*Return* 795).

It is thought-provoking that Denethor, although a Lord and Commander of Gondor, who all his life guarded Middle-earth from Mordor, at the end of his life confines himself willingly to a female sphere by not leaving the safe haven, fails as a father and ends as a villain. Saruman, Sauron and Denethor are portrayed as cowards commanding their armies from confined spheres which are, in Middle-earth, traditionally female spheres. Sauron loses his chief servant, the Lord of the Nazgul, but it seems that for the Dark Lord this is just another lost pawn on a chessboard. Only Grima the Wormtongue stays with Saruman after his defeat, until Grima kills him.

Thus it is clear that female characters are highly praised and appreciated when they restrict themselves to the confined sphere of home, as wives, mothers and daughters. However, men are appreciated when they are brave, confront their problems directly, are active in the outside world and try to be good and righteous fathers.

LotR clearly emphasizes and favours distinct male and female spheres and distinct gender roles: male warriors and female nurturers. In spite of Tolkien’s tendency to represent those few females as very complex and important characters, men of Middle-earth “operate within a system that is overtly patriarchal” and Tolkien maintains “accustomed gender hierarchy” (Fredrick and McBride, *Women* 109). However, a safe haven needs to be represented by both a female and a male in order to be perceived as a safe place, which indicates that males are appreciated first as good fathers, such as king Theoden, and then as rulers and warriors, while females are appreciated as good mothers, for example Galadriel or Goldberry.

6.5 Aunt Agnes’s House

In contrast to Tolkien’s exotic and fantastic safe havens, Aunt Agnes’s house in the *Nicholas Flamel* series is just an ordinary house with a garden in Sacramento Street in Pacific Heights, San Francisco. The maintainer of this special place is an elderly lady of eighty-four, “a sweet but grumpy old lady who fussed and worried if [the children] were even five minutes late. She drove both Sophie and Josh crazy and reported back to their parents about every single thing they did” (*Necromancer* 4). It seems that there is not much fun for the twins in this house because there is

always their aunt to keep them safe. Moreover, the twins know that this aunt is not their real aunt, but call her that name out of respect. Actually neither the twins nor the reader are aware that this is a safe haven until certain events occur in *The Warlock*. The story begins with the twins who are staying with their aunt and have summer jobs, Josh at Flamel's bookshop and his sister across the street at a coffee shop. As Dee attacks the Flamels and succeeds in obtaining all but the last two pages of a very important Codex, the twins are on the run during which their magical powers are awakened and they learn the elemental magic of air, fire and water. Over just a few days they travel to Paris and London by magical means and only five days later they return to Aunt Agnes's house. Only Josh enters the house to call his parents, while Sophie stays outside to talk to Aoefe. In that moment Sophie is kidnapped while her brother stays safe in the house. Despite his efforts he fails to save his sister. The scene shows that he is safe inside the house while his sister is unprotected outside the boundaries of this safe haven. However, nobody is aware that this house is a safe haven until Niten states that Tsagaglatal is awakened when the strong odour of jasmine is smelt in the air (*Warlock* 74). Only when Niten, a warrior who is several hundred years old, bows and calls Aunt Agnes "mistress" does Sophie realise her aunt is the one known as Tsagaglatal, i.e. She Who Watches (*Warlock* 79). Despite the fact that she was regarded as a trophy of her husband Abraham, she is in fact a very important character because she conveys personal messages from Abraham for the twins and other important characters, and is there "to watch over the twins, to guard and protect them" (*Warlock* 310). It is interesting that her younger brother Gilgamesh is given the task of protecting her (*Warlock* 310), but loses his mind and does not recognize his sister (*Warlock* 313), which emphasises the importance of Tsagaglatal as a female character. In her home, warriors who outside her domain are usually bitter enemies sit together and chat, for example when Mars Ultor attacks Prometheus in front of Tsagaglatal's house. Mars is scolded like a small child, and simply ordered by Tsagaglatal to behave (*Warlock* 246). She then invites both of them to tea but as she puts it herself: " "It was not a request," she added, sudden steel in her voice" (*Warlock* 246). Thus, they enter the house peacefully together with the other guests, including Hel and one-eyed Odin, Elders not very fond of the Flamels or Prometheus, nor of each other. In this safe haven, which looks very ordinary to 21st century people, Tsagaglatal's guests bury their war axes and decide to defend the world together against many perils. This unusual gathering of deadly enemies in a safe haven is presented as a civilised party where they are presented with refreshments and a barbecue (*Warlock* 268).

However, this is not due to the safe haven, but rather because of the status and authority of Tsagaglatal. This shows that she is, despite her old age, respected and powerful, which is most probably due to her life as a warrior in Danu Talis when "she would have stood as the last line of

defence for Abraham” (*Warlock* 344). Thus, the riddle of Aunt Agnes’s life is solved, especially as after her guests are gone on a mission to save the world, she starts to teach Sophie “Magic of Earth”, which completes Sophie’s education in magic (*Warlock* 316).

Moreover, after Sophie reads the message from Danu Talis, she decides to retreat to the secluded place in the garden where she used to go to together with her brother Josh, to make the life changing decision about whether she should help save the world or not. But when she reaches the secret spot in the garden she finds her aunt, who simply says: “What? Didn’t you think I knew about this place?”, adding that she actually created the spot for the twins (*Warlock* 304-305). It should not only be taken literally that she made the secret spot in the garden, letting it grow the way it did and not letting the gardeners tend to it. She created a peaceful and secluded spot where the twins will feel safe and out of reach of adults, while she tried to keep up the image of the strict and annoying aunt. It should be emphasized that this polder is a protected space for those two children and even bitter enemies leave it in peace in order to fight the monsters which are let loose on the city. To a great extent this could be perceived as a moralistic story for children, where ‘evil’ characters have a change of heart, become friends and save the world, but there is more to this story than meets the eye. First of all, despite her characterisation as an annoying aunt, the idea that Tsagaglallal keeps the secret spot in the garden for children reveals her other persona, as a former warrior and a well-respected person in her society. It shows, if only for a brief period of time, that she is a caring person and demonstrates maternal feelings towards the twins. Secondly, her main task was to keep the safe haven for the twins, whom she has awaited for a very long period of time (since the destruction of Danu Talis). This polder has only a female at the centre of it who maintains it with her own power alone, and she was a warrior in the past, which legitimises her role as a powerful maintainer of the only safe haven in the *Nicholas Flamel* series. The most interesting point that becomes evident when this safe haven is compared to the ones in Middle-earth is that in Middle-earth’s societies, the family, consisting of both parents, is at the core of the safe havens. However, in the case of Tsagaglallal, there is a completely different situation, where an elderly woman is well-respected, despite the fact that she has lived for many centuries or possibly even millennia without her husband. It is possible that she is, at least partly, a highly respected person because she decided to fulfil the work of her husband, i.e. to save the world, and this gives her authority.

The dying Nicholas Flamel is revived at the house, with the help of Tsagaglallal (together with Perenelle and Sophie), enabling Nicholas to save the world from a seven-headed sea monster (*Warlock* 367). This confirms the status of Tsagaglallal’s house as a safe haven, where characters rest

and prepare for the next stage of their quests.

6.6 Other Potential Safe Havens in the *Nicholas Flamel* Series

In the scene mentioned above, three females succeed in reviving Flamel and each of them, young, middle aged and old, is equally important in the process. This echoes the notion the Greek goddess Hecate, who is represented in *The Alchemyst* as Hekate, a goddess, who is a little girl in the morning and gradually grows old all day until she becomes a very old female at night. The scene can be interpreted as symbolising not only the emphatically female process of giving a birth, and presenting nurturing pagan goddesses, but also presenting an intriguing female trinity that works as an opposition to already established male one (in Christianity), symbolising the return of paganism or rather overt pagan symbols in the fantasy genre.

In Greek mythology Hecate was a great goddess who controlled magic and spells. She also witnessed the abduction of Persephone to the underworld and helped search for her. At first she was represented as “single-formed”, while in later representations she was “triple-formed, with three bodies standing back-to-back (Encyclopaedia Britannica paragraph 2). The Encyclopaedia Britannica also suggests that pillars, called Hecataea, were erected at doorways and crossroads in ancient Greece, most probably as a protection against evil spirits (paragraph 2). The above scene seems to describe Nicholas’s unwilling journey to the world of dead, i.e. the underworld, protected by a goddess.

Hekate has her own world or “Shadowrealm” in *The Alchemyst* which seems, at first, to provide protection to Nicholas, the twins Sophie and Josh, and the warrior Scathach, but later Dee together with Bastet and the Crow Goddess attacks and destroys the Yggdrasil, the ancient World Tree, destroying Hekate and her Shadowrealm, which were all connected. However, this is never a real safe haven for the twins as in her old age (i.e. in the evening) Hekate is very unfriendly to her guests, with one conflict almost escalating into a serious fight (*Alchemyst* 155). She also refuses for some time, at her early age in the morning, to awaken magic in the twins. It seems that the polder needs both female and male elements (usually a husband and wife characters) in order to become a safe haven. Although Aunt Agnes maintains the polder alone, it seems that her role as a messenger from her husband and her respect for him provides male element important for the successful maintenance of the polder. In Hekate’s Shadowrealm only one person, a female warrior, is a maintainer of that world. However, being only a warrior does not fulfil the conditions for being the maintainer of a safe haven because it is necessary to have male and female components creating a

balance where the female part is very important but not always as a maintainer of these pacific enclaves. There is also a potential safe haven in *The Necromancer*: Prometheus is the maintainer of his Shadowrealm, which provides protection to the twins and the Flamels. He is even described as a creator of the “First People” made of mud (*Necromancer* 174) which could be understood as meaning that he possesses male and female qualities; nevertheless, he has neither a wife nor a female counterpart, which makes his Shadowrealm rather vulnerable when he uses his skills in an endeavour to help the Flamels spy on Josh and Dee (*Necromancer* 335) and as a result, his world is completely destroyed, with Prometheus and the Flamels almost losing their lives in their escape (*Warlock* 27). These two examples suggest that in the absence of a spouse of the opposite sex, the necessary basis for a sustainable safe haven is lacking. The case of Tsagaglallal shows that it is not necessary for her husband to be physically present but the idea of him and intent to fulfil his work is enough to produce the necessary constituent elements (male-female or vice-versa) of a sustainable safe haven. Hekate’s and Prometheus’s Shadowrealms could be compared to Faramir’s headquarters which Frodo fails to perceive as a safe haven because of the clear absence of male-female balance in its foundation, whereas in the *Nicholas Flamel* books characters expect and seek protection in Hecate’s and Prometheus’s realms, but in the end, they must flee in order to save their lives.

6.7 The Burrow vs Privet Drive

In the Harry Potter series there are a number of safe havens that provide protection to Harry, Hermione and Ron, and interestingly, there is a rivalry between the two most important ones. This rivalry is mainly presented in Harry’s thoughts, when he longs to be at The Burrow (*Phoenix* 399), in the warm and often hectic environment, instead of the perfectly organised Privet Drive where the Dursleys live who are “perfectly normal” (*Stone* 7). Molly Weasley warmly welcomes Harry and even shows maternal affection for him, easily accepting him almost as one of her own children – in spite of already caring for eight children of her own (*Phoenix* 85, 160). Aunt Petunia at Privet Drive is quite the opposite, an unaffectionate guardian who cannot bear the sight of the poor orphan in her house even though he is her nephew (*Hallows* 39). Molly Weasley seems to take on the role of a replacement mother to Harry in order to protect him until he comes of age. In *Harry Potter and the Order of the Phoenix*, after Voldemort’s return, when Harry is brought to Sirius’s house at number twelve, Grimmauld Place, and Sirius decides to answer his questions, Molly argues with Sirius until he quietly says to her that “[h]e is not your son”, and she fiercely replies, “He’s as good as”, and asks “Who else has he got?” (85). Harry has also got Sirius, his Godfather, but Molly remarks that it was difficult for him to take care of Harry while being locked up in Azkaban (*Phoenix* 85). Indeed Molly goes too far in trying to protect young Harry from information about recent happenings in

their world. However, the scene shows that she thinks of him as if he were one her own children, and that she believes she therefore has a right to decide what is good for him.

After Dementors attack Harry and his cousin Dudley near Privet Drive, Harry writes and dispatches letters to Sirius, Ron and Hermione, and ponders before going to sleep: “They were bound to write back quickly; they couldn’t possibly ignore a Dementor attack. He’d probably wake up tomorrow to three fat letters full of sympathy and plans for his immediate removal to The Burrow. And with that comforting idea, sleep rolled over him, stifling all further thought” (*Phoenix* 44). Harry clearly longs to be in Ron’s house, with Molly Weasley at the centre of it. This quotation, in my opinion, is at the centre of the series, which culminates in Harry’s coming of age and defeat of evil. It can be understood as the simple wish of a child who longs to be taken home. The Burrow is indeed for him a safe haven which is maintained by both husband and wife, Mr and Mrs Weasley. There is a traditional division of gender roles in the household, between a husband who is the breadwinner, and a housewife. At first glance, Arthur Weasley is the maintainer of this safe haven because he is male (like Tom Bombadil in *LotR*) and despite Molly’s active participation in the Order of the Phoenix, he is the one who works in the Ministry of Magic and has more contact with the outside world. However, in the battle at Hogwarts in *Harry Potter and the Deathly Hallows* it is Mrs Weasley who steps out of cover and eliminates Bellatrix (*Hallows* 590), a close associate of Voldemort, showing that she is also a warrior and therefore also capable of maintaining a safe haven. It must be emphasised that it is quite a feat for her to kill Bellatrix, who is established in the series as a formidable opponent who has already killed a number of valiant warriors, among others her own cousin Sirius Black (*Phoenix* 710). Despite the many portrayals of Molly as an emotional, tearful person, who may therefore be perceived as weak, there is also another description which presents her as a warrior. She is actually in charge of one of the groups that is tasked with accompanying and protecting Harry on his extremely dangerous journey to King’s Cross station at the beginning of *Harry Potter and the Order of the Phoenix* (165). However, it is important that Molly Weasley is not Harry’s mother and does not have authority over him, which she acknowledges in her message to Ron forbidding him to participate in “the Defence group” at Hogwarts while she only “advises Harry and Hermione not to proceed with the group” (*Phoenix* 329-30). The headquarters of the Order of the Phoenix itself revolves around Molly and Arthur Weasley over the summer, in Dumbledore’s absence.

Privet Drive is a sanctuary for Harry, and in fact a polder, giving him the protection of an ancient magic of love and sacrifice, as Dumbledore finally explains to Harry at the end of his fifth year at Hogwarts: “While you can still call it home, the place where your mother’s blood dwells, there you cannot be touched or harmed by Voldemort. He shed her blood, but it leaves on in you and her

sister. Her blood became your refuge. You need return there only once a year, but as long as you can still call it home, whilst you are there he cannot hurt you” (*Phoenix* 737). Together with the protection of his mother, who was also a warrior, Privet Drive serves Harry as a protected space for the first 17 years of his life. The most curious thing about Privet Drive is that it is not only a safe haven, but also a place of exile for Harry from the magical world (Lurie 115), which partly explains his longing to be taken to The Burrow, cited above. In spite of the importance of Privet Drive for his survival, Harry feels that he is accepted and more welcomed by the Weasleys at their home, The Burrow, where he often spends part of his summer or Christmas holidays.

Hogwarts is not always presented as a safe haven (it is a polder only as long as Dumbledore is there as its maintainer), and although Harry is infatuated with Hogwarts at first, in his third year there is already a palpable threat from the surrounding Dementors and, although this is a misunderstanding, from Sirius Black. In his fifth year at Hogwarts Harry seriously considers begging Sirius to invite him to stay at Grimmauld Place after the Christmas holidays because of the difficulties at school (*Phoenix* 456-457), and Harry after he finishes his sixth year at Hogwarts, does not go back to the school for his final year due to the dangers to him there (*Hallows* 77). Harry concentrates his longing on The Burrow, as Harry endures a few days of envy while Ron prepares to go home, until Ron remembers to say that his mother invited Harry to stay at The Burrow with them. Harry’s feelings are slightly marred by guilty feelings that he cannot stay with his godfather Sirius (*Phoenix* 399). However, Sirius’s death at the end of *Harry Potter and the Order of the Phoenix* means that Harry remains ‘homeless’ and, thus for Harry The Burrow stays the perfect safe haven despite all its little imperfections, which could mean that Weasleys are his family in that world and his bond to them is cemented by his marriage to Ginny.

6.8 Other Safe Havens in Harry’s Universe

There are few other important safe havens in the Harry Potter universe, all of them in *Harry Potter and the Deathly Hallows*. In the case of The Burrow and Bill and Fleur’s home, Shell Cottage, two warriors provide the protection to their boundaries that offers the needed help to Harry and his company. It becomes clear at the beginning of *Harry Potter and the Deathly Hallows* that in the case of The Burrow, the maintainer of the safe haven has become the Ministry of Magic and not Mr and Mrs Weasley. After the Ministry falls, this safe haven is penetrated by the Death Eaters and Harry, Hermione and Ron must leave it. However, Bill is the Secret Keeper of the Fidelius Charm which protects his cottage (*Hallows* 390). In spite of this, at the centre of the cottage is Fleur, to whom Harry apologizes for the troubles that she and Bill have to endure to keep not only Harry,

Hermione and Ron safe, but also Luna, Dean, Ollivander the wandmaker and Griphook the goblin. When Harry promises that they will not stay much longer and Fleur says to him that he is safe there and he must stay there, she resembles Mrs Weasley (*Hallows* 413). The resemblance between Fleur and Mrs Weasley suggests Fleur's role as a mother to all those in need, which puts Bill in the role of a father, as is demonstrated by Bill's concern expressed to Harry in connection with his plotting with goblin to enter Gringotts (*Hallows* 417-418).

The most interesting safe haven, however, is actually an enchanted tent, previously used on the night of the Quidditch World Cup, which Hermione borrows from Mr Weasley. And the maintainer of this safe haven is actually Hermione, who is also at the centre of it. Hermione is the one who thinks of bringing the tent, packs it in her enchanted bag, erects it and puts protective spells around it the first time it is used, in the woods after successfully retrieving the locket from Umbridge at the Ministry of Magic (*Hallows* 225). Ron is the male binary necessary to create a gender balanced safe haven, and he stops Harry and subsequently Hermione from using the name Voldemort (*Hallows* 225), later confirming that the name is taboo and that saying it aloud attracts Voldemort's Death Eaters (*Hallows* 316). The tent setting also shows Hermione in a maternal role, because she is already compared to over-protective Mrs Weasley (*Phoenix* 580). But it is not only resemblance between the behaviour of these two characters that points to this, it is also the fact that Hermione is the only one who stays with Harry when Ron leaves them. Hermione also tends to Harry when he has fever after being bitten by the snake, Nagini (*Hallows* 283). In this scene she shows motherly tenderness and care towards Harry. However, Hermione cannot maintain the position of a mother figure because Harry, as he explains to Ron, loves Hermione as a sister and supposes that the nature of the feeling is mutual (*Hallows* 308). Ron does not hold the position of a father and he is not respected by Harry. This is presented in the destruction of the safe haven of the tent when Harry says Voldemort's name, although Ron explicitly forbids using that name. The destruction of this polder puts all of them into one of the most dangerous situations in the series (they are captured and imprisoned in Malfoy's manor and Hermione is tortured) (*Hallows* 377). This supports the importance of female/male partnership in maintaining safe havens that offer a home and parental love to protagonists throughout the fantasy genre, but also suggests that characters must perceive it as such and show respect to the maintainers.

6.9 Aslan's Narnia

It is interesting that in C.S. Lewis's fantasy world of Narnia, there are no safe havens in the sense that have been described above. It seems that the safe haven is Narnia itself, with Aslan as its

protector. But Narnia is not at all times a peaceful and safe place, it is in fact sometimes savage and dangerous. Only when Aslan himself appears in Narnia, and when he establishes the kingdom that believes in him as a supreme being that the whole of Narnia is presented as a promised land for all people and beasts. This occurs, for instance, when in *The Magician's Nephew* Aslan creates Narnia by singing it into being (93-99), and crowns King Frank and Queen Helen of Narnia (*Nephew* 159), or when in *The Lion, the Witch and the Wardrobe* after the defeat of the White Witch, Aslan crowns Peter, Susan, Edmund and Lucy Kings and Queens of Narnia at Cair Paravel, and they “governed Narnia well, and long and happy was their reign” (180). Naturally, Narnia does not become a safe haven overnight, but in the latter example through military missions to track down and neutralise “the remnants of the White Witch’s army [and] in the end all that foul brood was stamped out. And they made good laws and kept the peace [...]” (*Lion* 180). However, Narnia stops to be a polder when maintainers die or, as in case of Peter and his siblings, leave the place.

Moreover, Aslan’s more real and more beautiful Narnia than “the Narnia down below” (Last Battle 169) is also a safe haven, a final destination for all friends of Narnia whose space is protected against all worries and enemies. It is interesting that before the characters enter this Narnia, there is a raging battle which could be compared to the battle described towards the end of *The Lion, the Witch and the Wardrobe*. As the maintainer of the safe haven of Narnia, Aslan is a warrior, killing his enemy the White Witch on the battlefield (*Lion* 173) in order to establish his rule over men and beasts. Aslan also demonstrates maternal care, similar to that we see in characters such as Galadriel in *LotR*, to those he likes such as Trumpkin (*Caspian* 133-134), the dwarf who somewhat has his doubts about believing in lions, especially this Lion. So Aslan, although a Supreme Being, could be said to have the traits of both a warrior and a mother, which enable him to make a Narnia a safe haven for long- or short-time visitors.

6.10 Safe Havens in His Dark Materials

As already pointed out above, in the *His Dark Materials* series Lyra fails to perceive certain places as the safe havens that they are, perhaps because they are only intended as protection for her and not all characters. One of these two places is when Mrs Coulter, who is in fact Lyra’s mother keeps her safe in her apartment (*Lights* 76) and the other is established in a cave, in which Lyra is kept under a spell for her own protection (*Spyglass* 3-4). However, these places do not convince Lyra that they provide safety and rest but rather introduce the idea of the danger she is avoiding, although there is evidence that Mrs Coulter, despite her character traits that suggest she is an enemy to Lyra, tries to protect her child several times, such as in Bolvangar (*Lights* 277). Interestingly enough, in *His Dark*

Materials there are no safe havens within the boundaries of which characters realise that they are protected, as there are in other fantasy novels.

6.11 Homelessness

An important question to raise at this stage is why safe havens, i.e. polders, are important in these fantasy novels, and do they have a purpose other than to help characters to rest while on their mission to ‘save the world’ in some way? In fact the most important purpose of safe havens is to introduce a peaceful moment in the midst of the many difficult and dangerous tasks that characters must undertake, usually in the course of fighting a battle against a defined evil force. These safe havens represent the idea of a home where characters feel secure, which they leave behind in order to continue their quest to save the world, as in the case of Frodo, or which they actually never had as Lyra or Harry. These home locations are contrasted with the constant threat of the battlefield outside the space of safe havens, which is actually the cause of the homelessness of many of these characters. In all the novels, characters must leave their homes in order to fulfil their tasks and ensure victory. However, it is difficult to claim that they return to their homes afterwards.

Malpas states that “[w]hen the Ring is first identified, Frodo’s decision to undertake his quest is justified precisely through reference to the Shire as home” (96) which can be understood from Frodo’s own words: “I feel that as long as the Shire lies behind, safe and comfortable, I shall find wandering more bearable: I shall know that somewhere there is a firm foothold, even if my feet cannot stand there again” (*Fellowship* 61). Moreover, Malpas presents a rather interesting analysis of the importance of home: “The Shire is presented here as a foundational space, an ontological ground for the Hobbit’s identity, that lies securely outside of the conflict he is about to enter: Frodo’s journey will be bearable given that there is always the possibility of imaginative recourse to the stability of a home that retains its life-sustaining virtues irrespective of the threats and difficulties of the protagonist’s unhomeliness” (96).

As safe havens are located outside the space of battle they may be reminiscent of the idea of home which characters secretly desire whether or not they had one. Thus, safe havens are important in two ways: on one level, a safe haven offers physical rest in a world full of hardships and battles, while on a second level it offers a refreshment of the idea of home, which can be understood as recharging the mental powers of protagonists in order to successfully end their quest. The experience of visiting safe havens also forges the identity of the characters, which helps them to survive in other spaces and to feel that there are other people who support their cause. Safe havens

can also be seen as different cultures which leave a trace on the identities of characters, which create a new identity for the heroes and heroines. This new identity enables characters to be victorious against the narrowness of mind of their opponents, such as Lord Voldemort, with his nonsensical idea of pure blood, Sauron, with his idea of one ruling ring or Metatron, with his desire to kill Lyra. In fact all these characters, as well as Jadis in Narnia and Dr Dee in the *Nicholas Flamel* series, desire unchallenged supremacy over all other races. This desire for the unchallenged supremacy can be seen as the result of unwillingness to develop their identities in ever changing world(s). The antagonists are not able to accommodate themselves to new cultures. Instead, they try to impose their narrow-mindedness on people by destroying their homes; Queen Jadis freezes Narnia, Sauron turns Middle-earth to ashes, Voldemort persecutes all those who are not pure-blood wizards and witches, Metatron wages war against the material world and Dr Dee causes havoc wherever he appears, leaving people homeless.

Homelessness is an important theme throughout all the series dealt with in this paper. Jacobs points out that one feature of *The Chronicles of Narnia* is that almost all of the child characters are homeless in some way, due to various reasons, such as the evacuation of children from London during the Second World War (9). Children in boarding schools or on their way to boarding school can also be perceived as homeless, as well as children who live only in Narnia, such as Caspian and Shasta. Jacobs also states that these children are not homeless in the exact sense of the word but rather that they are uprooted and where they live is not quite a home in the complete sense of that word (10). Their homelessness is closely connected with the orphan status of the main characters, for example Harry, Frodo and Lyra. On the one hand, it is convenient for the author to have orphans as characters because they can embark on the quest without unnecessary parental meddling. On the other hand, characters without stable homes seem to have a high capacity for adaptation to a new community and consequently have a higher chance of survival in new worlds and cultures. This shows that our protagonists are citizens of the world who can easily adapt, while the antagonists in these novels are in fact outsiders who will never adapt in an ever-changing society and therefore are doomed to extinction. Although an orphan, Tom Riddle becomes an antagonist because he is narrow-minded and is not able to become a member of multiracial society.

This pattern can be traced in Harry's life and adventures. As an orphan he does not have high expectations of life, but nevertheless staying with the Dursleys at Privet Drive feels like "being treated like a dog that had rolled in something smelly" (*Chamber* 9). However, Ron together with his twin brothers Fred and George come to rescue Harry at the beginning of that novel, and take him home with them in the flying car (*Chamber* 25), and Harry tells Ron that it is the best house he has ever visited (*Chamber* 36). Indeed The Burrow is the closest thing to a home Harry ever gets,

but he must wait to be invited by Molly Weasley before he can enter their home (*Phoenix* 399), which clearly shows that The Burrow is not Harry's real home and reinforces his desire for it. Lyra, who lives at Jordan College in Oxford, and Will, who must take care of his sick mother, also represent the theme of homelessness in *His Dark Materials*. Will's search for his father appears to be a search for his own identity, and can also be seen as a quest to restore his broken home. Sophie and Josh, in the *Nicholas Flamel* series, have parents but are staying at their aunt's house while their parents, who are archaeologists, are away. Thus, their real home and their parents are mentioned but are not present in the books. The main purpose of the missing parents or home is to put the young characters in focus without much parental interference, and this definitely makes it easier for them to enter the space of the battlefield where their whole engagement is required in order to achieve the goals. However, the idea of missing parents and a missing home is very significant for the characters because as human beings (or having human characteristics) it is actually both their desire and the ultimate reward to return to the home of their parents. This can be seen in the examples of Harry Potter, who visits the destroyed home in Godric's Hollow which is left as a monument to his family (*Hallows* 271), and Sam, who desires to return home and save Shire (*Fellowship* 353-354).

Thus, it is no wonder that all these children are provided with characters who act as mother and father figures to the 'orphans' during their relentless quests: Professor McGonagall and Mrs Weasley function for Harry as mother figures while Dumbledore and Lupin function as father figures; the characters of Hermione and Sirius are a combination of parental figures as well as very good friends; in case of Lyra there are many characters who are important as parent figures but Serafina Pekkala and Ma Costa could be seen as mother figures and, for instance, Lee Scoresby as a father figure, as suggested by Duncan (9). In the case of Sophie and Josh, the Flamels become parent figures but these characters are more complex. For the hobbits in *LotR*, Gandalf and Galadriel are two powerful father and mother figures, but also for a short period of time Faramir and Eowyn can also be seen as playing such roles. In Narnia it is actually Aslan who has the characteristics of both male and female parents, as described above, but as he is male he is usually represented as a father figure. In *The Lion, The Witch and The Wardrobe* there are also The Beavers, who can be seen as playing the role of parents of the Pevensie children, guiding them and caring for them.

In addition there are also nominal parents, such as the Dursleys in the Harry Potter series, who are not just Harry's unjust guardians but who also "have inflicted [an appalling damage] upon unfortunate" Dudley, as Dumbledore puts it (*Half-Blood* 57). Lyra's parents in *His Dark Materials* are also neglectful, and Denethor in *LotR* sends his son Faramir into a battle being aware that the

likely result will be death for Faramir (*Return* 798). It is interesting that in the *Narnia* series Jadis lures Edmund into a trap with the promise of providing a home and a status as her child, and also more Turkish Delight (*Lion* 40), but breaks her promise and also breaks the illusion of her castle being a pleasant home and her being a caring mother (*Lion* 110-111). Thus, it could be argued that actually Edmund's lack of home and parents leads him to desire a caring parent and a home, but only for himself, which eventually leads him to his fall; however, this seems to be a character-building experience so that he eventually becomes a noble knight and king and also a person who respects and cares more for his family, i.e. his brother and sisters.

Both protagonists and antagonists are in need of a suitable home, as is described in a scene from the *Harry Potter* series, when Harry leaves the castle under the cover of his invisibility cloak, passing Ginny and a wounded girl on his way towards the Forbidden Forest and his final confrontation with Voldemort:

He stopped in his tracks. [Ginny] was crouching over a girl who was whispering for her mother.

'It's all right,' Ginny was saying. 'It's OK. We're going to get you inside.'

'But I want to go *home*,' whispered the girl. 'I don't want to fight any more!'

'I know,' said Ginny, and her voice broke. 'It's going to be all right.'

Ripples of cold undulated over Harry's skin. He wanted to shout out to the night, he wanted Ginny to know that he was there, he wanted her to know where he was going. He wanted to be stopped, to be dragged back, to be sent home...

But he *was* home. Hogwarts was the first and best home he had known. He and Voldemort and Snape, the abandoned boys, had all found home here... (*Hallows* 558)

In this last sentence all three very different characters, who are bitter enemies, are presented as orphans who finally reach their goal, finding Hogwarts their "first and best home" and Harry not only sees their situation as orphans but also, at least for a brief moment, recognizes the other two as human beings who should be pitied rather than envied because all three felt and still feel 'homeless', emphasizing the importance of home for the characters of these novels. It is obvious that the space of the battle is directly opposed to home as a space, which emphasises the importance of it as safe haven for characters.

Moruzi explains that "Lyra and Will come home to reasonably happy situations that are improvements over those of the past" (59). Interestingly enough that happens only after their joining the battle and successfully fulfilling their quests, which is very similar to what happens to other homeless characters in these series. The Pevensie children return to new Narnia, an Eden, and Aragorn returns to Gondor, home of his ancestors, as a King. Galadriel and Elrond (and Frodo) ultimately leave Middle-earth for the West (the first and true home of elves), and the twins Josh and

Sophie, after one week of suspense, battles and fights for survival, travel back for the first time to the mythical city of Danu Talis, and as they arrive there, they are welcomed home by their parents, who reveal that they are known as Isis and Osiris (*Warlock* 376). Even unsympathetic characters such as Snape and Voldemort die at Hogwarts, the only home they ever had. *LotR* ends with Sam's last words: "Well, I'm back" pointing towards the importance of returning to one's home (*Return* 1008).

Part III – Gender and Quest

7 Quest

The Encyclopedia of Fantasy divides quests into two categories: external quests and internal quests (Clute 796), and provides examples from *LotR*. External quests have until recently largely been reserved for male protagonists, who seek something important to help them survive or for the land for which they are in some way responsible. The protagonist is tested on his journey, achieves his goal and returns home with the prize: a desired object, knowledge and/or a partner (Clute 796), as in the case of Aragorn, who is most probably the best example of a character who has an external quest.

The internal quest is defined as being more open to female characters. A "protagonist, whose goal is [...] self-knowledge, embarks upon an internal search, engages upon a rite of passage and returns to the world as an integrated person" (Clute 796). This quest is more complex and one of the most prominent examples of a character who carries out such a quest is Eowyn.

Clute also states that there are quests where "full self-recognition combines with the gaining of an external goal, [...] generating a sense of full story" (796), with the example of Frodo. Rosebury suggests that the purpose of Frodo's quest is not a prize but a journey and states that among other things Frodo's 'errand' is to destroy the Ring, while the main goal of a quest is usually to obtain a certain object such as the Holy Grail (24-26). Actually Frodo fails in this task, allowing Gollum to accomplish his goal and obtain the Ring, if only for a few seconds, before he unintentionally finishes Frodo's task. Harry Potter provides a very good example of a similar quest, where his overarching goal is to prevent Voldemort from taking over power rather than to obtain something for himself. Harry also matures during his seven years at Hogwarts, in his transition from being a child into being an adult, undergoing a complex journey to find his identity – i.e. an internal quest, while pursuing his external quest for a peaceful life and Voldemort's destruction. This division sometimes becomes very complex, as in the example of the twins Sophie and Josh in the *Nicholas Flamel* series, because they undertake a mixture of quests – obtaining magical powers, which could

be interpreted as maturing both physically and mentally, while trying to save the world(s) and destroy them at the same time; it is rather difficult to clearly distinguish the purposes and goals of the twins' quests because along their internal quest they shape their external one. However, the sphere of the quest will be here analysed in connection with the sphere of battle and the female warrior, thus this chapter will focus on the different quests of Eowyn, Hermione and Mrs Coulter, and a male warrior, Aragorn, who is most probably the best example of an external quest. Although in this chapter I will refer to examples of external and internal quests, it can be difficult to isolate the one from the other in the works that are being examined, because external quests are usually interwoven with the development of the identity of the characters, as will be seen even in the examples from *LotR*, of Aragorn and Eowyn.

7.1 Aragorn's External Quest

Aragorn provides most probably the best example of an external quest, as he tries to obtain the kingship and marry Arwen. Moreover, he must also fight Sauron's forces on his way to accomplish his goals. But even Aragorn starts out his quest as one of the Fellowship of the Ring, whose task is to destroy and prevent rather than obtain something. Nevertheless, "Aragorn son of Arathorn" is the epic hero of *LotR* (Armstrong 22). At the beginning of the story, his name is Strider, an obscure and mysterious person whom Barliman Butterbur does not trust and counsels Frodo to avoid (*Fellowship* 165). However, during his quest, Aragorn's character develops gradually into the person that will be able to become a king. In Rivendell he already appears noble (*Fellowship* 232), and in Rohan while speaking to Eomer, Gimli and Legolas, they observe that he "seemed to have grown in stature [...]; and in his living face they caught a brief vision of the power and majesty of the kings of stone. For a moment it seemed to the eyes of Legolas that a white flame flickered on the brows of Aragorn like a shining crown." (*Towers* 423)

Later, once Aragorn claims his identity as Isildur's heir, a future king, he leads an army of the undead who help him against Sauron's forces. This proves Aragorn's legitimate claim to the throne, as it is made clear that no man can pass the Path of Dead (*Return* 764) and lead such an army except Isildur's heir.

It is interesting that Aragorn becomes a more important figure when the broken sword, Narsil, is reforged and renamed Anduril, and given to him. It seems that this symbol of his ancestors' broken kingship represents the situation of that House. Brisbois in his article claims his blade is a "symbol of lordship and kingly responsibility" and not only that "but also a metaphor in the novel's representation of Middle-earth's millennial renewal" (98).

In addition, Aragorn tries to correct the mistake made by his ancestor Isildur, who kept the Ring for

himself. Isildur chose the Ring, power and pride over responsible kingship. Aragorn chooses the sword that Elendil, Isildur's father, used against Sauron, which Isildur had used to cut the Ring off Sauron's hand, instead of the Ring, making clear that he wants his House to be cleared of its bad name and refusing power that could corrupt him (*Fellowship* 242).

Moreover, Aragorn aids Frodo in his mission to destroy the Ring and at one point it seems that Aragorn will sacrifice his life in this cause when he attacks Mordor in order to avert Sauron's Eye from Frodo. Thus Aragorn demonstrates that he is not only a legitimate but also a sacrificial king, as emphasized in the Appendix A of the *LotR*, when he chooses to die and pass the sceptre to his son instead of living as long as possible; Nikakis states that a rightful and sacrificial kingship together form a "sacral kingship" (83).

Aragorn's final proof of his sacral kingship is not the victory over Sauron but the ability to heal with his hands as "said in the old lore: *The hands of the king are the hands of a healer*" (*Return* 842). At the end of his quest he is rewarded with the kingship and marriage to the elven Princess, Arwen. As stated above, even in his case it is rather difficult to keep internal and external quests separate, because in order to embark on an external quest Aragorn undergoes a transformation as a character, which could be interpreted as an internal quest, enabling him to fully accomplish his external quest. One of the most important indicators of Aragorn's quest is that he becomes what he is destined to be by means of the sphere of battle, especially by leading the army of the undead, and only by means of his readiness to enter a battle does he reach a higher goal, that of completely fulfilling a prophecy by becoming a king-healer.

Another important example of an external quest is not that of a hero but of a villain, Dr. John Dee in the *Nicholas Flamel* series. Dee embarks on various external quests as he lives for half a millennium. These include obtaining a Codex in order to help the Elders to seize power, and a quest to rule the world. However, one quest in particular seems more important than any other: to find four swords of power, one of them being the mythical sword Clarent, because "[five] hundred years he had been searching for this weapon. It was a quest that had taken him all over the world and into the Shadowrealms" (*Sorceress* 482). By obtaining all four swords he completes his quest, becoming more powerful, and then travels back through time in order to take control of the mythical city of Danu Talis (*Warlock* 376). During his quest Dee undergoes a process of transformation, and changes his goals from seeking a way to help the Elders rule the world to destroying them and ruling their civilisation himself. These two examples show that it is difficult to focus on only one type of quest because one is usually closely connected to the other.

7.2 Female Warriors, Internal Quests and Battles

Eowyn's quest is not as simple as Aragorn's; she does not have a clear goal to reach. She lives among warriors and as Gandalf says to her brother Eomer (after she has defeated the Nazgul and is badly wounded): "you had horses, and deeds of arms, and the free fields; but she, born in the body of a maid, had a spirit and courage at least the match of yours. Yet she was doomed to wait upon an old man, [...] and her part seemed to her more ignoble than that of the staff he leaned on" (*Return* 848-849). In this passage Tolkien actually discusses the role of women in this society, where they are expected to be a caregiver and obedient to men in the family, and to be contented with their roles in the domestic sphere.

In this character Tolkien depicts a woman who wants to break out of her restricted role. She asks Aragorn: "Shall I always be left behind when the Riders depart, to mind the house while they win renown, and find food and beds when they return?" (*Return* 767). The task given to her is not in fact to prepare food and beds for the Riders, but to govern her people while the King is away; however she seems to fear being trapped in the domestic sphere. When Aragorn emphasizes her duty she answers that "[too] often have I heard of duty, [...]. But am I not of the House of Eorl, a shieldmaiden and not a dry-nurse?". This sentence alludes to the fact that such a society respects only the Riders, i.e. the male participants in war. In a patriarchal society men's work is highly appreciated while female roles are undervalued, consisting mainly of preparing food and beds.

The quotations in the previous paragraph give an impression of a primitive society, its main aim being to fight in battle for the sake of it, as Eowyn states that she wants to "win renown". She is not depicted as a stupid woman who wants something beyond her means, but she represents that society and their desire for glory. In order to "win renown" she neglects her duty as the King's deputy, even though it seems that in this society it is only in rare cases that women are able to rule or be deputies of the ruler. However, in the patriarchal society of Rohan, the battle is a space of high recognition, while the domestic sphere is not much appreciated, if at all. King Theoden dies as a hero on the battlefield of Pelennor, so there is no wonder that such a female character longs for the highly recognized space of battles.

Eowyn submits to her desire and leaves her post. Eventually she kills the Lord of the Nazgul and avenges the death of her King (and uncle), but there are two possible reasons why she cannot or must not stay in her own society. Firstly, she betrays the King's order, because she had accepted the charge of reigning over the people until his return (*Return* 767). A similar situation occurs with the character of Beregond, who in order to save Faramir from the pyre breaks the law, by leaving his post without permission and spilling blood in forbidden place; but he is pardoned by the King and

sent to Ithilien with Faramir (*Return* 947-948). Following the same pattern, Eowyn leaves her own society after the battle (although willingly), in order to live in Ithilien with Faramir. Eowyn also seems to become more mature, not only as Fredrick and McBride suggest by “submit[ting] to [her] allotted role as wife” (*Women* 113). It seems that she finally realises and accepts that there is also another kind of life for her to live, not only one of fighting and glory – a life of peace and healing (*Return* 943). And no one in *LotR* presents a better model for that kind of life than Faramir. Sam states that Faramir reminds him of “Gandalf, of wizards” (*Towers* 667), and while other warriors go to Mordor he stays as a Steward in Gondor and waits until the King’s return, fulfilling his duty. Faramir does not neglect his duty but patiently stays in Gondor until Aragorn’s return. Most probably, hence he is a man, he does not need to break out of his role like Eowyn does.

Faramir shows Eowyn that her love for Aragorn was actually the admiration of a young soldier for his captain (*Return* 943). Fredrick and McBride claim that:

Faramir tames the wild warrior impulse within Eowyn, producing within her a satisfaction within the domestic sphere. Eowyn’s healing comes from accepting the role that her civilization demands from her as a woman: to be a beautiful, helpful, and cheerful companion to a man, essentially the same role she played as a niece to the King of Rohan and her brother [...]. Eowyn’s healing is a victory, not only for Faramir but for their civilization; an unruly impulse to transcend prescribed gender roles has been successfully thwarted. (*Women* 113)

It is true that Middle-earth is a patriarchal society, a male-dominated world, and it is difficult to disagree with this interpretation that Eowyn finally submits to Faramir, a man, who helps her to restore her ‘natural’ characteristics, helping her to return from the male sphere of the battle and find her place in society as a woman. She is certainly a transgressive character, who shows that the space of the battlefield provides equal opportunities for both male and female warriors to defeat their enemies and win renown. Besides the fact that she is skilled with swords and horses, she is a very brave character in the outside world, and in her unusual way also independent, but it seems that she has to be led back to her normative femininity. Nevertheless, Faramir is not a macho character who forcefully puts this rebellious female warrior in her rightful place within family life and the domestic sphere. When Eowyn complains to Faramir, as the Steward of the City, that she “cannot lie in sloth, idle, caged”, he discreetly waits for the Warden to leave and states: “What would you have me do, lady? [...] I also am a prisoner of the healers” (*Return* 938). In this scene Eowyn realises that she and Faramir are both trapped within the walls of the city so that their wounds may heal, where gender distinction is not an issue any more.

However, Hatcher criticises contemporary scholars’ perception of Eowyn’s decision to leave her role as a warrior and become a healer as simply female submission. She suggests that Eowyn acts, “in choosing the path of protecting and preserving the earth, [...] in accordance with Tolkien’s

highest ideal: a fierce commitment to peace” (43), and with her marriage Eowyn leaves a primitive war-loving society, although it is a society of brave and warriors who fight for a good cause. As Chance indicates Eowyn will “serve Rohan in battle better than any other Rider from the Mark” (72), and actually she does by slaying the Nazgul king. In Rohan she is, although a “shieldmaiden” and an accomplished warrior, only a woman “living in a male-dominated world; as a woman Eowyn has been patronizingly kept from activities that she proves herself to have been more than capable of performing” (Enright 104).

By marrying Faramir, Eowyn is aware not only that she submits to playing the role of a wife, but also that she abandons her own society: “ ‘Then must I leave my own people, man of Gondor?’ [she asked Faramir]. ‘And would you have your proud folk say of you: There goes a lord who tamed a wild shieldmaiden of the North!’ ” (*Return* 944). She accepts becoming a healer instead of remaining a shieldmaiden, and ascends the social ladder, entering a society that is more sophisticated and that cares more for healing, i.e. peace, a society that consists of Aragorn, King-healer, Arwen, Queen-healer (who heals Frodo by sending him to the West), and Faramir. Both Aragorn and Faramir are brave warriors but they are motivated by self-preservation; they are not ruthless conquerors. Eowyn also kills the Lord of the Nazgul in an act of self-defence (*Return* 923) and shows that the society of Gondor with Aragorn and Faramir at the head of it is actually the perfect environment for her to inhabit, a society that appreciates brave warriors in battles but is focused on peace. Thus, she plays a vital role in establishing peace in Middle-earth. Eowyn's quest could be perceived as a path in which she changes from a person who longs for war glory to a person who is concerned more with healing, peace and family. Furthermore, her quest is an example of all people who finally understand that killing is not something to be proud of (although it must be appreciated if in self-defence), but that society's focus must be on restoring peace.

The example of Eowyn as a warrior and later as Faramir's spouse shows the complexity of the female roles in Middle-earth and the role of the warrior in general. In this case Faramir is not exactly more skilled than her, but rather more experienced as a person in matters which concern them both, in different ways. Eowyn enters the battle because she wants to be acknowledged by her people as a Rider, most probably the highest honour she could receive in such society, which stimulates her to disobey the King's order to rule Rohan in his absence, which is itself an honour. Faramir also returns to the battle because he wants to be acknowledged by his own father, the Steward of Gondor, in the same way his dead brother Boromir is, and he barely survives. The patriarchal society of Middle-earth is rather harsh towards all characters who express perceived weakness in their behaviour. In comparison to Eowyn, Faramir is disdained by his own father Denethor for being less warlike, and so possessing seemingly feminine traits. In Rohan male

characters do not look upon Eowyn (or hobbits) as equals; however, both Eowyn and the hobbits surprise the male warriors and their evil enemy (Fife 152). Thus, Eowyn's future life with Faramir should not be perceived as a simple submission to a male; if she had married a different man this might have been the case. Rather, it can be seen as marriage of equals who are able to share both spaces, the battlefield and the domestic space, as they are both portrayed as brave warriors in times of need and wise in matters of peace and family.

However, even if one accepts that Eowyn is submissive in marrying Faramir, her submission is of a different kind to that suggested by Fredrick and McBride. It could be argued that Faramir, besides his obvious display of love interest towards Eowyn, acts as a spiritual guide who helps Eowyn to keep the faith by converting to a new religion, and saves her from the danger of her unrequited love towards Aragorn, which is hopeless (*Return* 943). The whole episode leads back to Tolkien's wife, who converts to Catholicism before she marries him. Thus, there is a parallel between these two couples and it could be understood that Eowyn does not submit herself to Faramir but voluntarily to the new ideology or rather religion he propagates, the religion of healing and gardening (*Return* 943-944).

As already mentioned above it is Sam who points out Faramir's resemblance to Gandalf, which suggests that Faramir is a wise man, and consequently a wise warrior and ruler. Interestingly enough Fife points out that Sam's "unquestioning offering of service, his lack of aggression, and his domestic nature are deemed 'feminine' characteristics, but they should not be so gendered"; she also claims that Faramir possesses such characteristics while Eowyn does not (149).

What is interesting here is the change in the male homosocial sphere. Faramir's brave and, it could be argued, irrational decision to return to Osgiliath and try to suppress the advance of the Enemy across the River into the Pelennor and the City of Gondor (*Return* 798), does not only show him to be an obedient son and captain of his lord's army, but also allows him to fulfil the ideal of belonging to the group of brave male warriors with the dead Boromir at its figurehead, and expresses the importance of the homosocial dimension in patriarchal society, especially in war. However, the world changes after Aragorn's return and victory, and nothing remains the same, especially not the society of Middle-earth. If Sauron had won, such a male homosocial sphere would have reached its greatest concentration, because as mentioned earlier, although orcs must breed there is no mention of female orcs. The only female mentioned in connection with Sauron is the spider Shelob, who actually destroys male orcs. Looking at human society in Middle-earth, it is easy to see that the existing patriarchal society is coming to its end. The much appreciated Boromir is dead and Denethor retreats to a confined sphere where he kills himself. Once Sauron is defeated there is a chance for both the new generation of males and a different social structure. Faramir almost pays

the ultimate price for his endeavour to save the male homosocial ideal where only males such as Boromir are acknowledged, almost dying in the fighting. Nevertheless, Faramir survives and is able to accommodate to this new age where the different roles of female characters become more important for society. Faramir with his 'feminine' characteristics as mentioned above and Eowyn who transgresses the boundaries of gendered space and expresses her 'masculine' characteristics by riding to battlefield disguised as a male warrior, are able to construct different norms in the new society and to become healers of their society, combining both masculine and feminine traits, and establishing a more sensitive society than before with its rigid system of divided gendered spheres, where male-dominated spheres such as the Riders of Rohan or the warriors around Boromir, are highly praised. Thus, both Eowyn and Faramir, through their participation in battles, directly contribute to the development of the new society in Middle-earth.

7.3 Battles and Beauty

It is intriguing that only Hama, the leader of the house guard, advises king Theoden to leave Eowyn as his deputy (Fife 153), which shows that even her kin does not take her seriously as a possible warrior or ruler of their nation. However, Eowyn uses the term "shieldmaiden", implying that there is in fact a tradition of women fighting for Rohan, which she invokes and revives – she justifies her space on the battlefield by using language to claim that this role for females does in fact exist in Rohan society, but perhaps has been forgotten. Eowyn is not only a woman that is not allowed to enter the male sphere of battlefields but also a beautiful young woman (*Towers* 504). This can be interpreted that female characters (especially beautiful ones) are not supposed to enter certain male spheres, such as battlefield. Also wise Faramir is aware of her beauty (*Return* 939), which seems incompatible with the male dominated sphere of battle and war. It is suggested that in Tolkien's and Lewis's works "women must be ugly, or make themselves ugly, or at least distance themselves from femininity in order to fight" (Fredrick and McBride, *Battling* 40). Although Galadriel, for example, a very powerful and beautiful female character in Middle-earth, maintains her country Lothlorien, and even reads Sauron's mind (*Fellowship* 355), she does this without leaving her domain and joining the battle. She is not an 'Amazon', but more of a general, a tactician operating behind the front line. The only female, besides disguised Eowyn, that enters combat as such is the spider Shelob, who loses her battle against Sam. In Narnia the only grown females who openly enter battle are presented as evil characters, both being called witches – Jadis and the Lady of the Green Kirtle, or the Queen of Underland in *The Silver Chair*, who becomes a serpent and attacks Prince Rilian (146). The other females depicted in battles are in fact girls from this world who are banned from Narnia as soon as they reach maturity, such as Lucy or Jill. For example, Lucy, who together with Susan, was not meant by Father Christmas to fight in a battle (*Lion* 108), is a Queen in *The Horse*

and *His Boy* who stays with the archers in a battle (194). But later, Lucy is described “as good as a man, or at any rate as good as a boy” (*Horse* 196), while her sister Susan, despite being an excellent archer, behaves more like an “ordinary grown-up lady” (*Horse* 197), because she does not actively participate in the battles. Jill is a brave warrior in *The Last Battle*, even helping king Tirian to advance against Carlomen by hitting a man and a wolf with her arrows, but again she is still at the age where she is able to enter Narnia as a girl. It is also interesting that Lucy, an active participant in battles, is only a part of a group of seven Kings and Queens in new Narnia at the end of *The Last Battle* (127), indicating that she has matured as a woman and is therefore unfit to participate in battles.

Fredrick and McBride remark that:

“[a] woman combatant is an anomaly, a freak of nature or of circumstance. Part of what makes battles ugly when women fight is that woman, according to Tolkien and Lewis, must first be or become ugly as a prerequisite for fighting. Father Christmas’ words, therefore, become self-reflexive: battles are ugly when women fight because when women fight they must be ugly. From this perspective, a non-ugly battle involving a woman is by definition inconceivable. (*Battling* 40)

This is supported by Eowyn’s need to disguise herself as Dernhelm, concealing her femininity as well as her beauty, while Lucy, Susan and Jill are able to enter a battlefield only as girls, and not as grown-up ladies. Fredrick and McBride also argue that Eowyn has to submit to her allotted role as a wife or she would have died, Tolkien’s two options for a “would-be woman warrior” (*Battling* 35, *Women* 113). This raises the question why Eowyn should die while ugly Shelob (*Towers* 709) is only wounded in her combat with Sam? It is not (only) Eowyn’s beauty which makes her incompatible with battles but her sexuality. When Faramir sees her, he praises her beauty (*Return* 939) and some time later he makes a marriage proposal to her (*Return* 943) which suggests that he is attracted to her femininity, i.e. her beauty and her sexuality. Tolkien does not make Eowyn decide in front of Faramir either to die or live as a submissive wife. He has already saved her by disguising her as a male warrior, thus, concealing not only her beauty and her disobedience, but more importantly concealing her sexuality. It could even be suggested that if she does not accept the marriage she is going to become similar to Shelob, which destroys both her mates and offspring (*Towers* 707). Eowyn in fact chooses not to become a potential femme fatale, but to help the new age of men (i.e. human beings) to prosper and its civilization to succeed. She does renounce the further usurpation of the male domain of battle and presumably retreats to the domestic one, but her future companion is also a brave warrior who wants to retreat together with her to the domesticated sphere of Ithilien, and “there make a garden. All things will grow with joy there, if the White Lady comes” (*Return* 944), most probably including their children. They both voluntarily exchange the renowned status of the warrior, in which they respect in each other as equals (*Return* 938, 943), for

the equally respected roles in the domestic sphere as healers and gardeners. The idea of a beautiful female warrior is also presented in other fantasy series discussed in this paper and it is directly connected to the idea of a female as a femme fatale, which be discussed in greater detail in part IV.

7.4 Hermione's and Harry's Quests

Harry Potter's main quest, as it emerges in *Harry Potter and the Half-Blood Prince*, is to find the hidden "Horcruxes" and destroy them, and carrying out this quest can be seen as a major part of the series and consequently of Harry's, Ron's and Hermione's overall quests. It is remarkably similar to Frodo's task, in that Harry and his friends must destroy objects containing parts of Voldemort's soul. Harry "gains a deeper understanding of himself as he moves toward anticipated final battle" (Nel 37) and the young characters in the series "embark on a journey of self-discovery", learning the magical skills which they need as the narrative inevitably leads them towards the final confrontation (Nel 36). The best examples for this are Harry, Hermione and Ron, but other characters such as Neville and Ginny are also important and develop in this way. This is also true for Lyra and Will in *His Dark Materials*, who are on a quest to find Roger and Will's father but eventually, at the end of the trilogy, they discover certain facts about themselves as they grow up, e.g. they mature sexually (*Spyglass* 468-469); or even Sophie and Josh, whose quest to save the world is constantly interwoven with the one to discover their identities as either 'good' or 'bad' characters. It is clear that Harry's main quest together with Hermione and Ron is an external one which, if they succeed, will help them to save the world from Voldemort. Nevertheless, the quest to find and destroy the Horcruxes shows that even if there are clear external quests they are usually connected with the successful accomplishment of internal ones, as pointed out above. Thus Harry, Ron and Hermione must evolve as characters in order to be ready for their final challenges. It is important to emphasise that the most important space in this process is combat, which helps characters to overcome their weaknesses and strengthen themselves for the final battle.

Out of all the young characters, Harry and Hermione are the most interesting in this context because they constantly develop as characters, fighting a number of battles against their enemies, which tend to reach a climax at the end of each school year, especially for Harry: protecting the philosopher's stone from Voldemort (*Stone*), destroying the basilisk and thereby one of Voldemort's Horcruxes (*Chamber*), saving Sirius and himself from Dementors (*Azkaban*), surviving the duel against Voldemort (*Goblet*) and battling Voldemort and the Death Eaters at the Ministry of Magic (*Phoenix*). After these five very important battles, and the most important battle between Dumbledore's Army and the Order of the Phoenix on the one side and the Death Eaters with Voldemort on the other at the Ministry, Dumbledore finally decides to tell Harry the prophecy

which describes that his fate is either to kill or be killed by Voldemort (*Phoenix* 741). It is interesting that after this significant battle Harry becomes ready to embark upon the main quest to find the Horcruxes and ultimately destroy Voldemort.

Harry does have weaknesses like other humans, as a scene from *Harry Potter and the Order of the Phoenix* demonstrates. When Neville's plant sprays liquid on Harry and his friends Ginny and Luna Lovegood, at that particular moment Cho Chang, Harry's love interest, comes to say hello. When she is gone, Harry "slumped back in his seat and groaned. He would have liked Cho to discover him sitting with a group of very cool people laughing their heads off at a joke he had just told; he would not have chosen to be sitting with Neville and Loony Lovegood, clutching a toad and dripping in Stinksap" (*Phoenix* 170). It is difficult not to sympathise with Harry, but it is probably wise for him not to express his thoughts more openly, especially because at the end of this novel, it is actually these three 'uncool' persons, together with Ron and Hermione, who are determined to go and help him to save Sirius and stand up to Voldemort. It turns out that it is the bondage of friendship and bravery on the battlefield that makes the difference rather than being cool, which most probably Harry realises as he turns his affection towards Ginny in his next school year, ultimately resulting in their marriage.

On the one hand, Harry is both an epic and a mythical hero, i.e. a warrior who is destined to stand up to the Dark Lord and destroy him and his dark forces, which Voldemort does not thoroughly understand (*Half-blood* 476). He is also a hero in the sense of saving people around him, starting with Ginny (*Chamber* 237), Arthur Weasley (*Phoenix* 410-11), Ron (*Half-blood* 373), Molly Weasley (*Hallows* 590) and he is cast in the role of 'saviour of the day'. On the other hand, he is definitely a boy of flesh and blood, who breaks the rules, gets himself into detention, has adolescent love interests, personally hopes for the death of Snape when he becomes the teacher of defence against the dark arts (*Half-blood* 159), and is afraid to die (*Hallows* 559), to name but a few of his ordinary human characteristics.

It is interesting that a similar thing happens to another warrior, Hermione, who matures more quickly than other characters, even Harry (see Fife 159). At first, she appears to be an "overbearing school swot" (Nel 37), a rather annoying girl who seems to be 'know-it-all' and 'read-it-all-in-books', and is chiefly interested in academic achievement, from the moment she is introduced in the Hogwarts Express (*Stone* 117); sometimes she suggest this is a higher priority than her own life and safety, for example after the close encounter with Fluffy, when she reprimands both Harry and Ron: "I hope you're pleased with yourselves. We could all have been killed – or worse, expelled" (*Stone* 177).

Hermione soon changes and learns to cherish her friendship with Harry and Ron. This seems to happen on Hallowe'en night after the battle against the troll where, interestingly enough, two boys knock out the troll and save the young damsel-in-distress, Hermione, from life-threatening danger. The episode is triggered by Ron's tactlessness when, annoyed with Hermione's achievement in class, he declares her a nightmare whom nobody can stand (*Stone* 187). At that moment Hermione displays human weakness which almost ends up killing her by letting her feelings overpower her rational thinking because she is not able to stand up against a troll. However, she is awarded fifty points for Gryffindor at the end of the term, as Dumbledore phrases it: "for the use of cool logic in the face of fire" (*Stone* 328). The battle against the troll starts up Hermione's friendship with Harry and Ron (*Stone* 195); however what is more important is that Hermione learns that there are more important things than boastfully displaying her abilities and what she has learnt from books, as she even explains to Harry, pointing out that friendship and bravery are more important than cleverness obtained from the books (*Stone* 308).

Nevertheless, Hermione would not be such an interesting character if she were not so attached to academic achievement. She worries about her O.W.L. exams (*Phoenix* 628-631) and when Ron angrily points out that she will get eleven grades of "Outstanding", she pathetically announces "Don't, don't, don't! [...] I know I've failed everything!" (*Half-Blood* 99). Only a few minutes later, the characters find out from the post delivered to The Burrow that Hermione gets ten "Outstanding" grades and one second best "Exceeds Expectation" grade (*Half-Blood* 101). Hermione is also concerned about the academic achievement of her friends and that is the reason why she gives Harry and Ron homework planner as a Christmas present, which makes remarks aloud any time someone turns a page such as "Do it today or later you pay" (*Phoenix* 443) or "Don't leave it till later, you big second-rater!", which causes Harry to make a mental note to throw the planner into a fire at the first opportunity (*Phoenix* 477). However, Harry and Ron also profit from Hermione's studiousness because in many cases she helps them with her notes, or carefully corrects their homework, such as Harry's Astronomy essay where she tells Harry that he has misunderstood and Jupiter's moon Europa is actually covered in ice and not mice (*Phoenix* 269), which Harry remembers during the Astronomy exam where he is "at least confident that none of [Jupiter's moons] was inhabited by mice" (*Phoenix* 632).

Mayes-Elma argues that despite the fact that Hermione is an aid to Harry, which allows him to achieve victories, she also develops as an independent person and becomes more self-assured (96). Despite her interest in academic achievement at Hogwarts, Hermione decides to leave the school and help Harry to collect the Horcruxes in the seventh book of the series, which also confirms her belief as stated at the end of the first year that friendship and bravery are far more important than

cleverness and knowledge from books. This shows that Hermione enables Harry to fulfil his quests (cf. Mayes-Elma 96) but it also illustrates her conscious decision to do so. She is determined not only to help Harry but also to demonstrate the knowledge she has acquired over the years at Hogwarts in the inevitable confrontation with Voldemort's powers and forces. Harry clearly tells Molly Weasley that he has to do something that only he can do and that Dumbledore wanted him to do, and that is why he leaves the school, but it is Ron's and Hermione's choice to decide to follow him (*Hallows* 77). Hermione and Ron support Harry's idea to leave the school and decide to go with him, and she wisely asserts that she and Ron had time to turn back if they really wanted to (*Half-Blood* 607). This clearly shows that both of these two characters decide in favour of "friendship and bravery", but Hermione still tries to broaden her knowledge by keeping some books in her enchanted bag, resulting in Ron's sarcastic remark: "I forgot we'll be hunting down Voldemort in a mobile library" (*Hallows* 83). However, the character of Hermione Granger is very important for the series, as in spite of her flaws and weaknesses, she is a powerful female and a participant of many important battles, such as battle at the Ministry of Magic (*Phoenix*), and battles at Hogwarts (*Half-Blood*, *Hallows*), and will be analysed in detail in chapter 9. Ron is also important as a character, and he also significantly develops as the story progresses, but his development is closely connected with the spheres of battle and Quidditch, which will be further discussed in next chapter.

Part IV - Gender and Power

8 The Battlefield

The space of the battlefield provides opportunities for all characters who seem to be unprivileged in certain spheres of a community. The best example is Eowyn, who has a great worth as a woman in the society of Rohan, but she is not allowed to gain status by joining the battle because men want her to play a certain role as a woman. Although she must dress as a man to take part, she still profits from the battle and even if she eventually submits to a certain gendered role and patriarchal norms, Faramir is well aware of her great deeds on the battlefield (*Return* 943).

Although the space of the battlefield can be seen as presenting an opportunity for females to prove themselves both as warriors and as important members of their societies, if Amazons are not explicitly asked to join the battle, this is still seen as an invasion of the a male dominion by females. It could be argued that such female entry of the important male sphere is understood as something unnatural, especially as the notion of a beautiful and submissive woman in the home is a central

idea in male domination. Thus, one of the reasons that Eowyn joins the battle disguised as a man is in order to uphold patriarchal norms and conventions. It could therefore be seen as no surprise that she conforms to the patriarchal tradition after the battle, but she chooses a society where she will be more appreciated as a female in comparison to the gender-polarised community of Rohan.

It would be a great mistake to suppose that only females are suppressed in such a male-dominated society. There are also males who use the space of the battle to bring themselves forward from the shadows of their community. Examples of this include Harry Potter, who is maltreated by his relatives and must by means of battles prove his potential as a warrior and leader, e.g. in the Chamber of Secrets, or the Department of Mysteries; Will in *His Dark Materials*, who becomes the lawful bearer of the knife which he needs in order to help Lyra and find his father, but in doing so loses his fingers in a duel against Tullio at the Tower of Angels in Cittagazze (*Knife* 180); Josh, who uses battle opportunities to prove first to himself then to others that he is not a loser but a warrior. Even the hobbits in *LotR*, after their long journey and helping to overthrow Sauron must battle in the Shire to clear it of enemy forces, displaying their knowledge and skills in the domain of the battle to both their hobbit community and the human invaders (*Return* 992).

One especially interesting example is Peter Pevensie in the *Narnia* series, whom Aslan pronounces to be the High King, but as these words are spoken they hear Susan's horn as she summons for aid, and Aslan's commands his army: "Back! Let the Prince win his spurs" (*Lion* 128). Although scared, Peter kills the wolf that attacked his sister, and he is rewarded with a knighthood by Aslan, becoming Sir Peter Wolf's-Bane (*Lion* 130). However, the trials of the future king do not end here. Peter must lead the army against Jadis, and although the battle is lost, he fights valiantly against Jadis herself, who is finally defeated by Aslan and Peter then finally becomes the rightful King of Narnia. Later, when Peter returns from this world into Narnia in *Prince Caspian*, he fights a duel with king Miraz and by defeating him re-establishes his power in Narnia (*Caspian* 166). Peter must return home after helping Caspian in his claim to the throne, but his title of High King stays undisputed, having been earned and defended by means of the battles for Narnia and Aslan.

This aspect of battle will be further discussed in the next section, which focuses on a game of Quidditch as a battle in the *Harry Potter* series.

8.1 Quidditch as a Battle

It is not difficult to see the Quidditch pitch symbolically as a battlefield (see Berberich 148), especially when the rules of Quidditch are taken into consideration, where beaters are supposed to physically hit opponents with the "bludger" and disable them for as long as possible (*Stone* 183-184). A Quidditch match, therefore, should be seen as a simulated battle, as it almost literally is when

Gryffindor play Slytherin (Stone 202, *Phoenix* 364). Moreover, just before the battle of Hogwart's, the resistance fighters assemble in the Room of Requirement, represented mainly by three groups: Dumbledore's Army, the Order of the Phoenix and interestingly the members of the first Gryffindor Quidditch team that Harry joined, in his first year at Hogwart's, which points out the importance of Quidditch and its connection with battles in terms of taking sides and loyalty (*Hallows* 485).

Quidditch as a battle space provides an opportunity for the character of Ron Weasley to prove his status. Ron, not only Harry's sidekick, but also his best friend and most loyal supporter, is a suppressed character because he is the youngest son in the Weasley family, and as Nel correctly states, Ron slowly and gradually develops as a character as he comes out from the shadow of his brothers (37). Unfortunately that is not Ron's only problem; when his brothers are not physically present he is to some extent overshadowed by his best friend, Harry. This is well described by Hermione, who seems to be more mature and better able to understand feelings than her two best friends. When Ron decides not to speak to Harry because he is one of the four participants at the Triwizard Tournament, Hermione patiently explains to Harry that Ron is only jealous of him: "it's always you who gets all the attention, you know it is. I know it's not your fault, [but] Ron's got all those brothers to compete against at home, and you are his best friend, and you're really famous – he's always shunted to one side whenever people see you, and he puts up with it, and he never mentions it" (*Goblet* 254). Moreover, Harry is furious with Ron because he has told Hermione that Harry is having strange dreams about the Department of Mysteries when he was supposed to practice Occlumency in order to defend his mind against Voldemort. Harry simply lies that words he speaks in his dreams "just a bit further" actually mean that he wanted Ron to stretch a bit further in order to get a Quaffle on a Quiddich pitch (*Phoenix* 601). On one level, here Harry simply reminds Ron of his Quidditch skills and that Ron is a rather poor goalkeeper. But it is really a double blow for Ron because, although an ally and friend of Ron's, Harry misuses his position in order to put Ron back into his role of a supportive companion who should not meddle in Harry's business. The idea of Harry as a better Quidditch player can easily be interpreted as showing that he is the better warrior. It seems that the character of Ron must be upgraded through Quidditch in order to help Harry against Voldemort. It seems impossible for Ron to keep the goalposts safe while in the same team with Harry and his twin brothers, Fred and George. Nel seems to suggest that Ron slowly comes out of his brothers' shadow, playing a key role in the first three novels by helping to solve mysteries (37). This approach is somewhat inadequate (perhaps because not all of the books in the series were published at the time of Nel's analysis). It could be argued that Ron's first real chance to prove himself is when Harry, Fred and George are banned from playing Quidditch, because they physically attack Draco Malfoy after beating Slytherin at Quidditch, continuing the

game as a battle, when the players become warriors (*Phoenix* 369). This means that Ron gets a place in the team and uses his chance well, helping Gryffindor to win the Quidditch Cup. However, Ron's twin brothers and Harry are not only absent as players/warriors but also as spectators, because before the final match the twins leave the school (*Phoenix* 595), while Harry leaves the match with Hermione and Hagrid before it is over (*Phoenix* 604). Hermione points out to Harry just before the final Quidditch match that "Ron might do better without Fred and George around [because they] never exactly gave him a lot of confidence" (*Phoenix* 602), but Harry has also always been present at Gryffindor's Quidditch matches; his suspension from the game allows one of Ron's dream to come true (*Stone* 228) and he becomes the Gryffindor's "King" (*Phoenix* 618), finally stepping out of the shadow cast by the warriors – his brothers and Harry. Pugh and Wallace are of a similar opinion, claiming that "[i]t is surely not coincidental that Ron becomes the momentary "king" of Quidditch in a game in which Harry does not participate" (273), referring to the game in *Harry Potter and the Order of Phoenix*. Moreover, the same thing happens in *Harry Potter and the Half-Blood Prince*, where Harry is absent again from the last Quidditch match, being in detention with Snape, while Ron once more seizes the opportunity and triumphs in a game, leading the Gryffindor team to another Quidditch Cup (499). So Harry, just as much as the twins, needs to be pushed aside in order for Ron to establish himself as a warrior.

However, even more interesting is the participation of Ron's sister Ginny in a Quidditch game. It is not interesting on account of her gender, because there have already been three girls in the team at one time, and Angelina Johnson is even Gryffindor's team captain in Harry's fifth year at Hogwarts. Ginny's participation in Quidditch shows how her character changes and develops. In *Harry Potter and the Chamber of Secrets*, Ginny is a shy girl who is infatuated with Harry, and she is the damsel-in-distress saved by Harry at the end of the novel (Adney 179). But Ginny does not stay in a role of a damsel-in-distress, she evolves, and as Cherland interestingly points out "Ginny is positioned as an achiever (for her athleticism, her popularity, her intelligence, and her beauty)" (277), and referring to the scene where Harry and Ginny passionately kiss each other at The Burrow (*Hallows* 99), before Harry officially embarks on the quest to collect the Horcruxes, Ginny is also presented as a "dangerous temptation" (Cherland 277).

Ginny is popular with boys and Harry agrees with Ron that Ginny "was too popular for her own good", which is a source of worry for Harry, as someone else might ask Ginny out (*Half-Blood* 486). Furthermore, Ginny's popularity among the boys is expressed in Ron's repeated concern that hints she might be more sexually free than desired; Ron positions his sister as "slut" without actually using a word (Cherland 277). Cherland also argues that Ginny refuses to be in this "subject position, [which is a place] from which to see the world in terms of particular story lines,

metaphors, and images”, and that she rebels against double sexual standards and declares her independence (277-278). This is shown in a scene where she does not acknowledge Ron’s right of granting his permission for her and Harry to be together but not to kiss in public, and she points out that he and Lavender did exactly the opposite (*Half-Blood* 501).

However, Ginny is perceived as a promiscuous young woman, even a possible femme fatale. It seems that Ginny has relationships with other boys because of her unrequited love for Harry, in an attempt to forget him, which is suggested by Hermione’s close observation of Harry’s and Ginny’s relationship (*Phoenix* 311). But Ginny also uses her chance to improve her status by becoming a warrior, instead of being only a popular girl at Hogwarts. Before Ginny joins the actual battle with Harry at the Ministry of Magic, she must prove herself on the Quidditch pitch, to upgrade her status in order to match Harry, ‘the chosen one’. First, she replaces Harry as seeker on the Quidditch team, after he is officially prohibited from playing by Umbridge, and later she wins the Quidditch Cup together with Ron. She also fights at the Ministry, helping Harry, and wins the Quidditch Cup again in *Harry Potter and the Half-Blood Prince*, after which Harry and Ginny become a couple. It seems that in the course of these battles, Harry becomes more aware of Ginny as a person and as a love interest. It is not only Harry who is aware of her attractiveness, but Ginny is aware of it herself, and consequently her sexuality, as she compares herself to the beautiful Veela; before their passionate kiss Ginny says: “So then I thought, I’d like you to have something to remember me by, you know, if you meet some Veela when you’re off doing whatever you’re doing” (*Hallows* 99). This shows that Cherland is right to position Ginny as a “dangerous temptation”, especially considering what Harry experiences when he sees Veela for the first time at the Quidditch World Cup:

Veela were women ... the most beautiful women Harry had ever seen [...]

The Veela had started to dance, and Harry’s mind had gone completely and blissfully blank. All that mattered in the world was that he kept watching the Veela, because if they stopped dancing, terrible things would happen ...

And as the Veela danced faster and faster, wild, half-formed thoughts started chasing through Harry’s dazed mind. He wanted to do something very impressive, right now. Jumping from the box into the stadium seemed a good idea ... but would that be enough? (*Goblet* 93-4)

Bearing in mind that the goal hoops are fifty feet high at the stadium (*Goblet* 88) and that Harry’s seat is at the level of the goalposts, there is only a slight chance that Harry would survive such a jump, though it would certainly be impressive. Thus, for Harry the Veela are femmes fatales, and Ron seems to be transfixed as well, as it is Hermione who has to wake Harry from his oblivion, literally pulling him back from the box wall into his seat (*Goblet* 94). However, through Ginny’s exploits in the sphere of battle, she evolves as a character into a brave warrior. In the final battle at Hogwarts she battles (together with Hermione and Luna) one of the most dangerous and skilled witches in Harry Potter universe, Bellatrix Lestrange. As one of the killing curses barely misses

Ginny, Molly Weasley intervenes, exclaiming loudly: “NOT MY DAUGHTER, YOU BITCH!” (*Hallows* 589). Although not a match for Bellatrix, Ginny is protected by her mother’s love and skill, and Ginny is spared while Bellatrix is punished. Ginny becomes a warrior, evolves as a character and is prepared to sacrifice herself for a better society on the battlefield. Although presented as a possible femme fatale, Ginny obtains throughout the trial of the battlefield the respectful position of the warrior, as well as of a future mother and a pillar of magical society.

8.2 Penetrating the Sphere of the Battle

Ron’s and Ginny’s playing Quidditch does not only show the development of identities in Quidditch, i.e. a simulated battle, but it also implies their entrance into the space of the battlefield. In the case of both Ron and Ginny, it is clear that they develop as important characters who fight evil, but what emerges as an interesting point is that that they are both invited into the battle, thus there is no actual penetration of the battle on their part. Both Ron and Ginny have a great desire to play Quidditch; in *Harry Potter and Philosopher’s Stone* Ron sees himself (or rather his imagined self) holding the Quidditch Cup and as a Quidditch captain in the Mirror of Erised (228), which “shows us nothing more or less than the deepest, most desperate desire of our hearts”, as Dumbledore explains to Harry (231). Harry is daring and quite prone to breaking rules, while Ron meekly tries to dissuade him from visiting the Mirror for the third night in a row, and for doing this is compared to Hermione by Harry (*Stone* 229). It is also clearly suggested in *Harry Potter and the Goblet of Fire* that Ron is “effeminized” when depicted in a scene where he hides behind the bookshelves and ponders whether or not to get Krum’s autograph, while spotting at the same time girls debating the same thing (Pugh and Wallace 273). Pugh and Wallace further assert that Harry is Krum’s superior, as he beats him in the Triwizard Tournament, while Ron’s admiration for Krum is linked to his own failure at Quidditch. However, following this line of argument, Harry is a natural talent at Quidditch and a prophesied warrior, who defeats Voldemort, while Ron, effeminized or not, is heavily overshadowed by Harry and must work hard to become a respected character and warrior. Ron does not penetrate the space of battle violently but joins it when he is needed. In the final book of the series, he and Hermione consciously choose to fight Voldemort and help Harry find Horcruxes instead of returning to school. Although Harry tries to dissuade them from active participation this suggestion is bravely dismissed by his friends. However, despite the fact that Harry willingly includes them in everything he knows about fighting Voldemort, it is in fact Dumbledore who allows Hermione and Ron (and also Harry) to enter the final and most dangerous phase of battle against Voldemort by leaving them certain items in his will: a book to Hermione, the Deluminator to Ron and a snitch with the Resurrection Stone to Harry (*Hallows* 106). No one has a higher authority to allow characters to join battles in the Harry Potter universe than Dumbledore.

Dumbledore even helps Ron take responsibility and enter the sphere of the battlefield, firstly by naming Ron Prefect and secondly by helping him find Harry and Hermione in the forest after Ron abandons them in *Harry Potter and the Deathly Hallows*.

By contrast, Ginny violates the rules and penetrates the battle of Hogwart's without the permission of her father, mother or being invited by Harry. Ginny is allowed to stay only in the Room of Requirement (*Hallows* 488); however, Harry needs the room to transform in order to find the hidden Horcrux and he asks Ginny to leave her sanctuary but to come back inside again (*Hallows* 502). Nevertheless, Ginny immediately joins the battle and her action is almost punished by Bellatrix, but Ginny has become already a warrior who fights enemies at the Ministry and at Hogwart's. She is eventually saved for usurping the space of battle by her mother killing Bellatrix; but Molly has to be saved by Harry, who protects her from Voldemort's curse (*Hallows* 590). This is not just protection, but rather the authorization given by Harry Potter to fight dark forces, similar to the protection of Neville, who kills Nagini as ordered by Harry (*Hallows* 587). Harry, who by sacrificing himself, gains the highest authority in the Magical world and becomes the true Master of Death, explains to Voldemort that none of his evil spells will hurt anyone (*Hallows* 591). However, Tonks, who is supposed to stay at home and keep her baby safe, enters the battle and tries to find her husband Remus, and it seems that her penetration of the male domain is punished by death, before Harry gains power over Voldemort and is able to 'protect' the forces of good to fight in the final battle (*Hallows* 591). Harry's role as the authority over the space of battle starts earlier when he provides Ron, Hermione and Ginny with Felix Felicis, a luck potion, before the attack on Hogwart's (*Half-Blood* 516), ensuring their safety during the attack by Voldemort's forces, as Ginny reports (*Half-Blood* 571). In contrast to Harry, Lord Voldemort, because of Harry's sacrifice in the Forbidden Forest, loses the authority of power over battle, "none of the spells [he puts] on them are binding", with the result that he cannot hurt people or kill them ever again (*Hallows* 591). It means that once extremely powerful Lord Voldemort is reduced to a simple Tom Riddle (*Hallows* 591) before finally being neutralized by Harry. It is interesting that Professor McGonagall enters the battle only as a defender of Hogwart's and its pupils, such as in the key moment where she fights a duel with Snape, and later when she organises the defences of the castle by bringing statues and suits of armour to life to help repel the attack of Voldemort and the Death Eaters (*Hallows* 485). This fact emphasises the role of Professor McGonagall as a teacher, who also serves as a Deputy Headmistress of Hogwart's, which gives her authorization to join the battle on the Hogwarts premises and implicitly, despite her strictness, the role of a mother who protects her children.

In comparison to Voldemort, Jadis in the *Narnia* series is the battlefield authority herself, as she joins the battle as a defender of her own rule. But in fact she is a usurper of the throne in Narnia and

her penetration of the space of battle is first punished by Edmund's breaking her wand and later her neutralization by Aslan, the greatest authority in Narnia. However, she is the undisputed ruler over Narnia for over a century, up to the moment when she enters a battle against the prophesied rulers of Narnia, who are supported by Aslan, who later establishes the authority of the Pevensie siblings over Narnia. It seems that Aslan is highly aware of the fact that a "King who has just won a great battle can usually establish himself without the help of a performing lion" (*Caspian* 145), as the dwarf Nikabrik puts it, hoping to bring back to life the dead Jadis. However, Aslan as the highest authority in this universe names Peter "High King over all the rest" (*Lion* 127), which includes his siblings as Aslan describes it (*Lion* 127), but it also means over all other kings and queens of Narnia, giving Peter authoritative power even over the powerful Queen Jadis. In a scene in *Prince Caspian* a hag, a werewolf and a dwarf want to persuade Caspian to resurrect her to help them against King Miraz, but later attack Caspian, showing that they really want the White Witch, i.e. Jadis, to rule as Queen again. Peter, Edmund and Trumpkin kill the followers of the witch and Peter explains to Caspian that he is there to help him to become king (*Caspian* 148), explicitly showing that he has greater power than the White Witch because his authority is based upon Aslan's.

Another female who is powerful and seems to enter battles without any permission is Perenelle. However, it seems that she implicitly obtained her permission to enter the male-dominated sphere by a male, Marethyu, also known as Death, in order to fulfil the prophecy of protecting the Codex and save the world (*Warlock* 148-149). Marethyu also takes other warriors to the battlefield of Danu Talis in order to help the twins save the world (*Necromancer* 302), confirming that he has authority to allow certain characters to join the battle.

Even Eowyn almost pays the price of death for her penetration of the exclusively male domain of battle in Middle-earth, which she enters in disguise as a man and without king Theoden's permission. But after the fight in which she brings down the chief Nazgul, she (together with Merry) is healed by Aragorn, the King, who is actually at that moment the highest authority among the people of Middle-earth. This could be interpreted as her being pardoned for penetrating the sphere of battle, and just like Beregond (who saves Faramir from being burnt on a pyre but spills blood without permission in the process), it seems that she must leave her society and go into exile, although with Faramir, which could be interpreted as another form of pardon and a subtle reward as they both fought for the 'good' cause.

In the *His Dark Materials* universes the space of the battle is dominated by two males, both powerful generals, Lord Asrial and Metatron. The tribe of the witches (at least those around Serafina Pekkala) are able to enter the space of battle because they want to help Lyra survive, legitimising their participation in the male domain of battles. However, Lyra's mother, although

authorized to act in the name of the Church, dies in the end, as will be analysed in the following section.

8.3 The Battlefield as Redemption

Another interesting pair of characters whose destinies are interwoven with the space of the battle are Lord Asriel and Mrs Coulter, also referred to by her first name, Marisa. When Lyra is introduced in *The Northern Lights* she is an orphan who lives at Jordan College (*Lights* 4), and Lord Asriel is her uncle. Squires claims that Lord Asriel is depicted as a Byronic hero who is strong and has a wild look about (44, *Lights* 13), but he is also shown as an unscrupulous and scheming man demanding the cooperation of Lyra, who trespasses into the Retiring Room of the College, but at the same time protects himself and refuses any responsibility for her deeds (*Lights* 15). Lyra, however, soon enough finds out from the gyptian John Faa that the intimidating Lord Asriel is actually her real father (*Lights* 122), and Lyra also learns that Mrs Coulter is her mother (*Lights* 125). It is no surprise that Lyra is astonished to learn that her mother is not dead but actually a member of the Oblation Board (known among common people as Gobblers) that abducts children for experiments in the North (*Lights* 96-97). Mrs Coulter is mentioned in the context of “bewitchings” (*Lights* 45), and as “a beautiful young lady whose dark hair falls, shining delicately” (*Lights* 42). Mrs Coulter is also presented as a “mysterious, glamorous and dangerous” female character (Squires 47).

As Lyra learns from the gyptians about her parents and their love affair, she also realises that her mother was a married woman when this affair took place, and that Lord Asriel is a passionate man. Asriel kills Mrs Coulter’s husband in self-defence as he tries to kill his wife’s illegitimate child, but she does not want to have anything to do with the incident or with her baby, Lyra (*Lights* 124). But Mrs Coulter is presented as “the most graceful human” in the eyes of a Gallivespian, Lord Roke (*Spyglass* 341). Although Lyra depicts her as a very clever and kind woman (*Lights* 92), she is always running from her.

The character of Mrs Coulter is clearly presented as a femme fatale. Metatron gives a succinct description of Mrs Coulter’s life as he looks at her:

Corruption and envy and lust for power. Cruelty and coldness. A vicious, probing curiosity. Pure, poisonous, toxic malice. You have never from your earliest years shown a shred of compassion or sympathy or kindness without calculating how it would return to your advantage. You have tortured and killed without regret or hesitation; you have betrayed and intrigued and gloried in your treachery. You are a cesspit of moral filth. (*Spyglass* 399)

However, despite holding this strong opinion, Metatron, the Regent of the Kingdom and an angel, once a man, is seduced by Mrs Coulter and desires her sexually, because she wants to seduce him with her sensuality. Metatron also exclaims to Mrs Coulter that he “had wives in plenty, but none

was as lovely as [her]" (*Spyglass* 400). Mrs Coulter "is a seducer of both children and men, an archetype of a certain kind of dangerous yet glamorous femininity" (Squires 47). Squires's analysis also seems to be accurate, and as a seducer of males Mrs Coulter can be termed a femme fatale. It is true that she evolves as a character, shows remorse and at the end of the series she regrets that she did not marry Lord Asriel and bring up Lyra together with him (*Spyglass* 381). However, her only opportunity to redeem herself is the purgatory of the battlefield, and she actually helps Lord Asriel by jumping on Lord Asriel and Metatron, throwing them into the abyss (*Spyglass* 410), and at the same time sacrifices herself for Lyra. Both males die in battle, in their duel, but it also seems that they are both destroyed by a femme fatale – or at least that the final blow is struck by Mrs Coulter. In the case of Metatron, this is certainly true, while in the case of Lord Asriel, it is difficult to know, because she hurls herself on both males and seizes Metatron's beating wings, which results in their fall into the abyss (*Spyglass* 410).

Mrs Coulter's sacrifice seems to be caused by her newly-awoken love towards her child Lyra, rather than love for Lord Asriel, although as stated she regrets her choice not to marry him while he confesses to her that he wanted her to come with him when he had made a bridge between universes (*Spyglass* 382). Mrs Coulter is not presented as filling into the role of mother, even when she tries to play this role. After the time when Mrs Coulter keeps Lyra drugged in a cave in order to protect her from the Magisterium, Lyra tells Will that her mother did not want to hurt her despite the way Mrs Coulter behaved, keeping her asleep in a cave and the other bad things she had done (*Spyglass* 165). Lord Asriel also gives an interesting analysis of Lyra's mother: "your mother's always been ambitious for power. At first she tried to get it in the normal way through marriage, but that didn't work, [...]. So she had to turn to the Church. Naturally she couldn't take the route a man could have taken – priesthood and so on – it had to be unorthodox; she had to set up her own order, her own channels of influence, and work through that" (*Lights* 371-372). Furthermore, he explains that Mrs Coulter directs the investigation into Dust, and that it was her idea to conduct experiments in which daemons (i.e. souls) are cut off from people (*Spyglass* 372). It must be emphasised that both of the analyses of Mrs Coulter's character quoted from the text come from males who are unscrupulous themselves. However, Squires could be mistaken in claiming that Lord Asriel, ruthless because of his ambitions, is prepared to sacrifice even his child in order to achieve his plans (46) because his shocked reaction shows quite the opposite. It is shown in Lord Asriel's response: "No! No!" He staggered back and clutched at the mantelpiece. [...] "Get out"! Lord Asriel cried. "Turn around, get out, go! *I did not send for you!*" (*Lights* 362). His character appears as a 'mad scientist' type, but he is not prepared to kill his own child, which shows he has some fatherly love towards Lyra. However, he is still presented (together with Lyra's mother) as a parent who is selfishly and

ruthlessly focused on achieving his political ambitions and creating new worlds where children are not present (Duncan 278).

Contrary to their initial ambitions and desires, Mrs Coulter's change of feelings and intentions, which results in her implementing Lord Asriel's plan to keep Lyra alive, redeems both of them, especially Mrs Coulter, because she finally assumes the role of Lyra's mother by sacrificing her life for Lyra. She explains to Lyra's father that in trying to deceive Metatron she realises that "I wanted him to find no good in me, and he didn't. There is none. But I love Lyra. Where did this love come from? I don't know; it came to me like a thief in the night, and now I love her so much my heart is bursting with it" (*Spyglass* 406). Thus, Marisa becomes a mother and sacrifices herself for her child, making the world a safer place. Her sacrifice is accepted as Serafina Pekkala breaks an arrow, which she has kept for a long time specially to kill Mrs Coulter, who provoked this retaliation by torturing a witch (*Spyglass* 483, cf. *Knife* 312-314). Furthermore, it could be interpreted that Serafina, a legitimate female warrior, has the task of penetrating the body of a femme fatale. Mrs Coulter regrets both not raising Lyra herself and not being married, which may redeem her character, since she is rewarded with a valiant death saving her body from physical marking.

However, Marisa remains a good example of a femme fatale because in addition to all her evil deeds, especially towards children and their daemons, she poisons her lover Lord Boreal (*Knife* 311). She is formidable and dangerous, as even the dying witch Lena Feldt observes: "Mrs Coulter had more force in her soul than anyone she had ever seen. It didn't surprise her to see that the Spectre was under Mrs Coulter's power: no one could resist that authority" (*Knife* 312). It is rather interesting that Mrs Coulter is not killed by anyone, but only punished by death. She is actually extremely dangerous and clever, as demonstrated when she sees and captures the invisible witch, Lena, who wants to kill her (*Knife* 312). Thus, no male or female character is able to hurt Mrs Coulter, and as she is even formidable Spectres in her command, we can be sure that Marisa is indeed difficult to neutralize. At the end she enters the battle between Lord Asriel and Metatron and consciously sacrifices herself for her daughter, which results in the destruction of Metatron and the whole Kingdom of Heaven.

Thus, as already mentioned above, it is the space of the battlefield that helps both Lord Asriel and Mrs Coulter to redeem themselves after their past deeds and lets their affection and care towards their only child come to the surface. There are other characters whose trajectory is comparable, such as Edmund in the *Narnia* series, who hopes to become a Prince under Queen Jadis, with his brother and sisters as his subjects. He cares more for his own ambition than the well-being of his siblings. Aslan sacrifices himself for Edmund but his full redemption takes place in the battle against Queen Jadis at the end of *The Lion, the Witch and the Wardrobe*. Peter explains to Aslan that his troops

would have been beaten if Edmund had not been courageous and clever as a warrior. Edmund breaks her wand but Jadis badly wounds him on the battlefield, and he is saved in the end by Lucy's cordial (*Lion* 175-176). Thus, Edmund is punished for his mistakes, his treason and liaison with Jadis, but he redeems himself through his actions in the battle, so that he can become King Edmund of Narnia. These examples show the importance of the space of battle, where fallen characters both female and male have the opportunity to prove themselves worthy of the society they live in. Eowyn is also in a way a fallen character, because she abandons the duties her King appointed to her, but in the battle she neutralises the chief Nazgul, and she is wounded. She is healed by the King, Aragorn, and together with Faramir helps to establish a new society. In contrast, Harry Potter is not responsible for being an unintended Horcrux of Voldemort's, but he must prove himself through many battles and finally let Voldemort kill him in a duel. Only then is Harry redeemed and able to come back, seemingly from death, to fight Voldemort and finally defeat him in battle. These characters are of course in quite different predicaments, but the space of battle provides opportunity for them to prove themselves as worthy warriors and upgrade themselves to the position of respected members of their societies.

The concept of sacrifice is important here. Mrs Coulter sacrifices her life for the sake of her daughter, but is not resurrected, as are males who sacrifice themselves and afterwards often appear more powerful than they were before. There are two kinds of sacrifice, the first one when a male consciously sacrifices himself in order to save other people, as in the case of Aslan, who gives himself willingly for Edmund in *The Lion, the Witch and the Wardrobe*, or Harry Potter, who willingly goes into the Forbidden Forest to sacrifice himself for all his allies, in the hope that Voldemort will be destroyed (*Hallows* 554). The other kind of sacrifice is not deliberate, for example when Gandalf keeps the Balrog at bay but is pulled by the falling Balrog into the abyss (*Fellowship* 322). In both kinds of sacrifice, the males return to their worlds even more powerful and are able to defeat the enemy. Eowyn seems to be fatally wounded in battle, but she recuperates with the help of Aragon and Faramir. As she does not actually die or leave Middle-earth in some way, her (non-deliberate) sacrifice is different to those of the abovementioned three males; therefore she does not return as a more powerful warrior to Middle-earth. In the *Nicholas Flamel* series, a similar fate is suffered by the warrior Aoife, a vampire, who fights Coatlicue, who is summoned by Josh and Dr Dee to destroy both the human and the Elder race (*Necromancer* 354-355). Aoife willingly drags powerful Coatlicue back to her Shadowrealm prison, and interestingly she sacrifices herself for her twin sister Scathach in order to atone for their lack of relationship (*Necromancer* 378). However, Tsagaglalal, the very powerful and respected female, light-heartedly states "I pity the Archon", referring to Coatlicue (*Warlock* 79), which means that Aoife is a tough warrior who

can look after herself. There is no doubt that all these cases are examples of sacrifice, but the difference is that male sacrifice is usually Christ-like, where a more powerful warrior returns from death, while female sacrifice is less dramatic but, it could be argued, more plausible and convincing.

Perenelle Flamel also sacrifices herself, when from the remaining two days of her life she endows her almost-dead husband with one day (*Warlock* 192, 200), and later that day they together save San Francisco and its people (*Warlock* 367). Thus here again an almost-dead male character is resurrected and saves the world from evil, but with the help of three female characters, his wife Perenelle, Sophie and Tsagaglalal (*Warlock* 193). However, to some degree Perenelle's character is similar to that of Mrs Coulter, because she is a beautiful and dangerous human being who searches for the prophesied twins in order to save the world (*Warlock* 123). There are many false alarms during her search, and numerous twins do not survive the process of magical awakening (*Necromancer* 127). It seems that her imprisonment by the evil forces on Alcatraz is in fact a punishment for her, but she redeems herself with her sacrifices in the battles against evil characters. The character of Perenelle is interesting both as a warrior and a femme fatale, and she is more thoroughly analysed in the next chapter, as she is a very powerful female in *The Secrets of the Immortal Nicholas Flamel*.

9 Powerful Females

In this chapter four very powerful females will be analysed, Perenelle, Galadriel, Hermione and Jadis, who are the most prominent female characters in the four different series. Mrs Coulter from *His Dark Materials* undoubtedly belongs to this category of powerful females as well. However, she as a very complex character and hence also fits well into the previous chapter on 'The Battlefield as Redemption', therefore she will not be included in this chapter although she definitely belongs to this group of powerful females.

9.1 Perenelle Flamel

Perhaps the most prominent character in *The Secrets of the Immortal Nicholas Flamel* is Nicholas, who is a famous French "Alchemyst" born in 1330 (*Alchemyst* 29-30), and the keeper of the Codex, the book of magical spells and instructions. The adventure begins with Dr John Dee kidnapping an unconscious Perenelle and taking away the Codex (*Alchemyst* 23), which will help him to bring the Elder Race (made up of mythical gods and goddesses such as Bastet, Isis, Osiris, Odin and Morrigan) back to Earth as its rulers. At first, Nicholas's wife, Perenelle, is portrayed as less skilful

in magic than her husband. However, as he looks at the unconscious Perenelle Dee feels that she as his prisoner would make a good picture for his photo album, and he takes a photo with his mobile phone (*Alchemyst* 46). He knows that it is good fortune for him to capture such a person, because he has made the mistake of underestimating her in the past, and he quickly observes that she is as powerful as her husband; in fact, in some areas she is even more powerful than Nicholas (*Alchemyst* 46). Dee recognizes Perenelle as “one of the most powerful sorceresses he has ever encountered” (*Alchemyst* 47). His remark is significant because it is made by a male who once was a Court Magician, and among many other occupations, a spy and advisor of Queen Elizabeth I, who even chose the date of her coronation (*Alchemyst* 181).

Later the sorceress displays incredible power and skill, showing that she is able to act from her prison using Sophie as a medium in Hekate’s Shadowrealm, and intimidates even the formidable and ancient Bastet, the Cat Goddess, who is frightened for the first time in millennia (*Alchemyst* 261). In this episode, Perenelle uses Sophie’s aura to render two invading armies useless – turning Bastet’s army of cat-people into domestic cats and Morrigan’s bird-people into simple birds, suggesting that Sophie’s raw and freshly awakened magical power is fully utilised by such a knowledgeable warrior (*Alchemyst* 260-261). However, Perenelle does not only demonstrate her abilities; but she also sacrifices her freedom, because she decides to help her husband and the twins to escape, while ultimately becoming weak and ending up as Dee’s prisoner on Alcatraz, monitored by a Sphinx (*Alchemyst* 315). As the adventure progresses, new information is introduced about the sorceress, who is portrayed as a deadly warrior but, at the same time, she is veiled in mystery. During her short imprisonment on Alcatraz she frees Areop-Enap, a spider Elder who ponders on the safety measures of Alcatraz and concludes that the Elders consider Perenelle a real prize, and want her knowledge and memories because she and her husband are rare immortal humans without having Elder masters (who give their servants immortality and then control them for ever). Perenelle responds to his opinion by adding that many Elders have pursued her but only “very few” survived (*Sorceress* 40). She also demonstrates her powers when she tricks two immortal humans, Machiavelli and Billy the Kid, and defeats the Old Man of the Sea, or Nereus, and escapes from well-guarded Alcatraz (*Sorceress* 467). The scene when Machiavelli and Billy the Kid see Perenelle defeat this notorious Elder, and expect Morrigan, who lands on a runaway motorboat, to finish Perenelle, but instead see the two females embrace, displays not only the military skills of this female warrior but also her tactical skills. She is portrayed as a good tactician, who knows when to fight and when to use tact and diplomacy (*Sorceress* 466-467). Even the Elders themselves are highly aware of how dangerous Perenelle is, and give the following order to Machiavelli: “*Do not attempt to capture or imprison Perenelle. Do not talk to her, bargain with her or try to reason with*

her. Kill her on sight. The Sorceress is infinitely more dangerous than the Alchemyst" (*Sorceress* 35). Machiavelli's failure only confirms how difficult it is to fulfil this task.

We can therefore describe Perenelle as intelligent, shrewd, immortal and deadly to her enemies, and we find out more about her from Shakespeare's work, who appears as one of the characters in the *Nicholas Flamel* series. Shakespeare says to Perenelle: "Almost four hundred years ago, I wrote a line in your honour – 'Age cannot wither her, nor custom stale her infinite variety' – it seems that line still holds true. You are beautiful as ever" (*Sorceress* 168). Both beautiful and dangerous, especially to men, it seems that Perenelle has an aura of a femme fatale about her. The twins realise that it was Perenelle who helped them to get jobs, so that she could observe them closely in order to discover whether they are the prophesied twins. Tsagaglalal explains to Sophie that the Flamels' task was to protect the Codex and they sought the twins partly because they actually misinterpreted the book and partly due to arrogance (*Warlock* 311). This information shows that the Flamels make mistakes just as mortal people do; despite their immortality, they still behave much like normal humans. Perenelle is not presented as a femme fatale in the exact sense of the word because she is a character in children's literature; however, her defeat of male and female characters, and her destroying the lives of innocent young people does put her into the role of the femme fatale.

In contrast to this aspect of Perenelle, she is sometimes shown as a more gentle person, who sacrifices the last day of her life for Nicholas' sake (*Warlock* 193), by this action ultimately saving San Francisco and its people from the seven-headed monster Lotan (*Warlock* 367). This can be interpreted as a sacrifice not only by a wife but also by a mother for the children of her adopted home city. This sacrifice is important for Perenelle as a character because it redeems her from her past mistakes, and although she is still a deadly warrior, she uses her skills to fight in defence of her city and its inhabitants. She is an intriguing character, presented as both an unscrupulous and a thoughtful female. Despite her many flaws, Perenelle undoubtedly opts for goodness, whereas Mrs Coulter is portrayed as an evil character who changes only towards the end of the story, when she confesses to be changed person (*Spyglass* 406). This is why it is much easier to see Mrs Coulter as a femme fatale for most part of her portrayal than Perenelle, who, despite the aura of femme fatale that surrounds her character, seems always, more or less, to be fighting for the 'good'. She is also very determined as a warrior, especially in battling evil: she urges Nicholas to stand up and fight together with the twins in the heart of London (*Sorceress* 170). Perenelle can therefore be seen as a 'team player', although she tends to occupy a leading role either with Nicholas or briefly with Tsagaglalal and Sophie, when together they bring Nicholas back to life (*Warlock* 200). Perenelle also shows intellectual superiority over Nicholas by dismissing his theory that the memories of the Witch of Endor could overtake Sophie's, explaining to Sophie that this is a ridiculous notion and

that Nicholas is simply mistaken (*Necromancer* 139), and she then helps Sophie to select and use the memories for her benefit (*Necromancer* 143). A parallel can be drawn here between Perenelle and Galadriel in *LotR*, who openly criticises her husband's attitude in front of their guests, but intelligently solves the problem afterwards (*Fellowship* 347).

9.2 Queen Jadis

Although Jadis features only in the first two Narnian books and is only briefly referred to in *Prince Caspian* (144-147), she is a very important character in *The Chronicles of Narnia*. She is not only the most powerful female in Narnia, but one of the most powerful characters overall, most probably only second to Aslan, who is portrayed as a mighty being and the deity who actually creates Narnia. Both of the females who hold power in *The Chronicles of Narnia*, Jadis and the Queen of Underland are depicted as evil characters. Fredrick and McBride state that the two females are “cruel, selfish, quick to anger and devious[, and despite] being beautiful, the queens are as close to being purely evil as possible [and they] remain icily distant from sexuality; they do not seek to join themselves with any form of mate nor to reproduce themselves. They give the impression of sterility, as represented through the never-ending winter of *The Lion, the Witch and the Wardrobe*” (*Women* 147). The witches' evil traits manifest themselves most prominently in their desire to rule alone and not to be part of society. This can be compared to the desire for power among male characters such as Sauron or Voldemort. It is interesting that Jadis is compared to the Narnian winter while her external surface is seductive for males, as pointed out in Chapter 5 above. Jacobs points out that for Digory and his Uncle Andrew, to whom “this terrifying giant, who, even in our world with her powers greatly diminished, can make animals run mad and break iron lampposts with her bare hands, is but a “dem fine woman” - a little frightening, perhaps, but in a sexy kind of way” (Jacobs 171). Although she is taller than ordinary people, it is no wonder that Uncle Andrew seems to be attracted to Jadis because her height “was nothing compared with her beauty, her fierceness, and her wildness” (*Nephew* 67). Even “[y]ears afterwards when he was an old man, Digory said he had never in all his life known a woman so beautiful” (*Nephew* 48). In contrast to Digory, Polly emphasises that she cannot see what was so especially beautiful about Jadis (*Nephew* 49). Clearly there is something about her that attracts males; she is presented as a cold seductress, beautiful and destructive at the same time, a femme fatale of Narnia. A femme fatale usually uses power to seduce men, comprising “a threat to the marriage-contract which is one of the fundamental pillars of social order” (Stableford 12). Jadis expects Uncle Andrew to serve her, which he obediently does, describing her as “a most distinguished visitor” to his wife (*Nephew* 75). However, his wife addresses Queen Jadis as a “shameless hussy” and orders her out of the house, and as she is not able to perform magic Jadis uses sheer physical force, hurling the woman across the room

(*Nephew* 76-77). This scene can be interpreted on one level as Queen Jadis punishing a disobedient subject; but it can also be seen as an assault on their marriage as Jadis attempts to neutralise the influence of Uncle Andrew's wife on him.

As already described above, Jadis offers Edmund a home and the rank of Prince, both objects of desire for a boy who is evacuated from air-raid ridden London and has always been second to an older brother; however, it is unlikely that Edmund is not also dazzled by Jadis's stature and beauty, just like Digory. The White Witch is exactly the opposite of a motherly figure in that she is certainly not prepared to sacrifice herself for the well-being of her 'children', and only wants to please her desire for power.

The scene that describes the first meeting between Edmund and the White Witch has a number of layers of meaning. One of these is, as Jacobson maintains, that Jadis teaches or reveals in Edmund the pleasure of power, which is the focus of the witch's "moral education", which means that "Edmund has, in effect, sold his soul for the promise of such Power, [and] only the greatest of sacrifices can win back his life" (179). Indeed, Aslan must sacrifice himself for Edmund, but it is Edmund himself who in battle sacrifices his longing for power, breaks the wand that Jadis uses to turn people and animals into stone, and is fatally wounded. Nevertheless, his life is spared because he recognizes his position as one of the four, a member of a corporate hero, which distinguishes him from Jadis, who has never learnt to be a part of a team. She uses a "Deplorable Word" and kills her victorious sister in battle for the throne of Charn together with all other people just to be the only one to survive (*Nephew* 60). Jadis announces to Digory "that what would be wrong for you or for any other of the common people is not wrong in a great Queen such as I. The weight of the world is on our shoulders. We must be freed from all rules. Ours is a high and lonely destiny" (*Nephew* 61). She does indeed opt for a high, lonely and unhappy destiny: to treat other beings like slaves and rule over them tyrannically, finally being defeated by a group of heroes, i.e. a corporate hero, whom she despises. Power is her only desire and she uses a "Deplorable Word" to keep her power although it means the complete destruction of her world. This can be compared to Sauron's blind desire to possess the Ring in *LotR*, which would help him seize absolute power over all beings in Middle-earth. In contrast, Galadriel succeeds in controlling her desire for power and remains a part of society.

9.3 Galadriel

One of the most powerful characters in Middle-earth is a female, Queen Galadriel, also referred to as Lady, Lady of Lorien and even (as Faramir calls her) the White Lady (*Towers* 664). In the history of Middle-earth, she was a queen of the woodland Elves, "the mightiest and fairest of all the Elves

that remained in Middle-earth” (*Silmarillion* 358). Her depiction shows that Galadriel is a character who is important for the whole history of this universe and in order to understand her role completely, one must also consult *The Silmarillion* and *Unfinished Tales*. However, the facts about Galadriel are inconsistent, demonstrating Tolkien’s preoccupation with the character of the elven queen until his death.

The character of Galadriel is more complex and important than it seems at first glance. One of her most important characteristics is that she has the right to give Lembas, bread with magical properties made by the Elves: “giving of *lembas* belonged to the Queen alone” (*Silmarillion* 240). Her other gifts include cloaks (*Fellowship* 361), which are connected with weaving, traditionally a female activity. In addition, she rules Lothlorien together with her husband, Celeborn, (*Fellowship* 338) thus there is a kind of female submission present in her character.

This raises a question: is Galadriel really a powerful female character in this male world? Despite her domestic characteristics and confinement to the safe haven, she wields Nenya, the Ring of Adamant (*Fellowship* 356), with which power she rules and protects Lohlorien. Enright suggests that Galadriel’s “gifts to the Fellowship reflect the nature of her strength, rooted in wisdom; each gift is perfectly suited to its recipient’s character, from Aragorn’s kingly scabbard, reflecting his lineage and destiny, to Sam’s gardening soil and seed” (100). Furthermore, she is the one who actually summons the White Council, intending Gandalf to govern it (*Fellowship* 348). She is outvoted on this, but time shows that she was wiser than the other, male members of that council in trusting Gandalf instead of the treacherous Saruman. She rules the safe haven of Lothlorien with her consort, and in this role, Galadriel is more of a team player than a submissive wife. She freely expresses criticism of her husband’s attitudes in front of male guests, for his narrow-minded enmity towards dwarfs, and when he talks disapprovingly about things unknown to him, such as Gandalf’s mission. She also demonstrates a kind of power in her ability to forget the old enmity between elves and dwarves, befriending Gimli, who admires her and becomes deeply loyal to her, ready to defend her reputation when Eomer dismisses her in *The Two Towers*: “Eomer son of Eomund, Third Marshal of Riddermark, let Gimli the Dwarf Gloin’s son warn you against foolish words. You speak evil of that which is fair beyond the reach of your thought” (422).

Gimli’s love for Galadriel could be interpreted as a child’s love for its mother; however, it also appears as love for a deity, and a readiness to die for the deity. A priest named Father Murray wrote to Tolkien explaining that Galadriel reminded him of the Virgin Mary, which pleased Tolkien (White 206). However, Tolkien in one of his letters wrote that Galadriel is based on Mary, but not completely because she “was a penitent: in her youth a leader in the rebellion against the Valar” (407). She is depicted in *The Silmarillion* as “the only woman of the Noldor to stand [...] tall and

valiant among the contending princes [...] eager to be gone [to Middle-earth]" (*Silmarillion* 89). After Galadriel does go to Middle-earth, to attempt to win back the three Silmarils from Morgoth, she is forbidden to return to the Valar because, together with other elves, she broke the Valar's order to stay in Valinor. Moreover, Tolkien writes that "[at] the end of the First Age she proudly refused forgiveness or permission to return" (Letters 407). At the end of his life Tolkien wanted to change the history of Galadriel in order to make her more 'pure' and show that she has nothing to do with elven rebellion (Fisher 228); however, this fact demonstrates not only Tolkien's inconsistency with regard to Galadriel, but also emphasises his dissatisfaction with his attempt to define this very complex character, and perhaps his difficulty in creating a powerful female character.

Galadriel is perceived as a powerful and terrible Queen in *LotR*, even though she only appears in the Lothlorien episode and at Aragorn's wedding. However, her name is mentioned throughout the novel and there are two occasions where her power reveals itself. The first is the fight between Sam and Shelob (*Towers* 712), an evil, giant spider, who has only one aim, namely to satisfy her hunger (*Towers* 705). Although this scene could be interpreted in various ways (such as the defeat of a female by a male, etc.), one thing is obvious: she represents evil and Galadriel's phial, with which Sam defeats Shelob (*Towers* 713), represents virtue. In this symbolic battle, on one level Sam defeats the monster by means of light and the sword; on a second level, Galadriel defeats the monster, and on a third level, good defeats evil. This example shows that Galadriel represents a deity, a kind of goddess. The second occasion where the reader becomes aware of Galadriel's power is during Frodo's and Sam's difficult, dark journey through the land of Mordor. Sam says to the exhausted Frodo that if only the Lady could hear him he would ask her: "Your Ladyship, all we want is light and water" (*Return* 897). After some time, when the Lord of the Nazgul has been slain by Eowyn, "dim light leaked into Mordor like pale morning" (*Return* 898). The two hobbits continue their journey and soon find a little stream which causes Sam to say: " 'If ever I see the Lady again, I will tell her!' [...] 'Light and water now.' " (*Return* 899).

Although Tolkien claims that "Galadriel's power is not divine" (Letters 203), the extract above suggests that other characters certainly believe she is powerful; moreover, Enright claims that Galadriel is not only important as an elvish queen, but also as a planner and mover of great things affecting all peoples of Middle-earth (99). Before Frodo's tempting offer of the Ring, Galadriel confesses: "do not think that only by singing [...], nor even by the slender arrows of elven-bows, is this land of Lothlorien maintained and defended against its Enemy. I say to you Frodo, that even as I speak to you, I perceive the Dark Lord and know his mind, [...]. And he gropes ever to see me and my thought. But still the door is closed" (*Fellowship* 355). Although only in the background, Galadriel is present throughout the book until the very end, in a similar way to Sauron. She and the

ruler of Mordor represent two masterminds, or deities, confronting each other as the forces of good and evil, resulting in Galadriel's victory, the victory of the good (though it would be wrong not to credit Gandalf as a driving force against Sauron as well; this in fact shows an ideal combination of equal members in a team).

Thus it could be concluded that, as Enright states, "despite her own power, or perhaps because of it, Galadriel knows the dangers of power used wrongly [...] the temptation toward the other kind of power, that of domination and pride" (99). Chance writes that "the Ring [...] counters terror and despair (irrationality) but can lead to physical danger and spiritual debilitation while the inner self eventually strengthens. Its possession implies the Faustian bargain - becoming godlike, granted magical powers of knowledge, in exchange for the loss of one's soul" (46). Galadriel does not seem to be afraid of the Ring when Frodo shows it to her, but even contemplates the possibility of establishing a Queen instead of the Dark Lord, "beautiful and terrible" that people "shall love [and] despair" (*Fellowship* 356). This is the only indication of a femme fatale aspect to Galadriel. In spite of such temptation, she refuses Frodo's offer and resists the lure of power, saying " 'I pass the test' [...] and remain Galadriel' " (*Fellowship* 357), thus keeping her soul and dismissing the role of femme fatale. She is immediately rewarded by Gimli's speech, who compliments her by desiring "a single strand of her hair, which surpasses the gold of the earth as the stars surpass the gems of the mine" and her granting his wish, which represents "a pledge of good will between the Mountain and the Wood", i.e. dwarves and elves (*Fellowship* 367). As Galadriel seems to be the only elven queen who has ever made such a diplomatic gift, she appears as a shrewd person who opts to be team player on a more global level.

There are characters in *LotR* who believe that power corrupts and they simply stay away from the Ring, for example Gandalf, Elrond and Aragorn, who are conscious and afraid that it might corrupt them. On the other hand, there are also characters who long for such power, such as Saruman, whose "pride and desire for mastery was grown great" (*Silmarillion* 361) or Denethor, who desires the Ring and with it kingship (Chance 109). Somewhere in the middle is Galadriel, who desires more power but when offered the Ring she decides against the absolute domination over other beings in Middle-earth. This shows that the male population of Tolkien's Middle-earth is more prone to be corrupted by power, desiring to dominate (or tyrannise) others more than females do. Even Shelob actually does not care for the domination of others but wants only to satisfy her hunger.

It is interesting that Galadriel is not only an opponent to the lustful Shelob, but she also opposes Sauron, who is a carefully scheming male antagonist. Furthermore, she is a female counterpart to Gandalf. These two are leading characters of goodness in the struggle against Sauron and evil. The

portrayal of Galadriel shows clearly that the roles of female characters are important for the story of Middle-earth.

9.4 Hermione

The character of Hermione has already been analysed elsewhere in this thesis, in particular in section 7.4, in reference to external and internal quests, through which she gradually develops as a character. Hermione does not only evolve from being a very studious girl to a person who fully appreciates having friends, but also from a solitary school girl into a team player, and from playing a supportive role to playing a major one. Although Hermione significantly develops as a character throughout the series, does she really belong to the category of powerful females? If her weaknesses are taken into consideration, such as giggling, panicking, worrying about Harry's scar and crying, she seems to be portrayed as an extremely emotional character. Berndt argues that "her strong feelings positively fuel her resolute actions" and in addition, "her sometimes overflowing emotions outbalance her superior intellect; without them, she would be a larger-than-life figure rather than a complex character" (Berndt 166). Cherland contrasts Hermione with Harry, referring to *Harry Potter and the Goblet of Fire*, and describing Harry as "cool, calm and capable of acting independently" (278). However, Berndt points out that "Hermione's seemingly hypersensitive reactions are well *in line* with her character development, for they represent vivid expressions of a very compassionate personality struggling with diffidence[; in] her character, reason and emotion are not rendered as contradictions, but as corresponding elements" (166). One of the best examples is the scene when Hermione cries when she thinks of her parents, whose memories have been modified in order to protect them from Voldemort (*Hallows* 84), because she consciously supports the quest against Voldemort. Her actions are contrasted to Harry's because she willingly joins the battle against evil while Harry is "the chosen one" and must face the danger, and even Ron's, who has a back-up plan of pretending to be confined to his bed by a serious illness instead of supporting Harry, in order to protect his parents (*Hallows* 85). In fact, Hermione is presented as quite a realistic figure in comparison to Harry, who must die and return as an upgraded character in order to neutralise Voldemort. Hermione is a mortal character who uses her intellect and her feelings to survive and to contribute to overthrowing Voldemort and his forces.

Turning to *Harry Potter and the Order of the Phoenix*, it is Hermione who tries to act rationally about Harry's vision of Sirius being tortured by Voldemort in the Ministry of Magic, and sees it as a lure for Harry to go on a rescue mission (*Phoenix* 645), but she assists her friend no matter whether he agrees with her or not. Harry could be described in many ways at that moment, but he is definitely not "cool, calm and capable of acting independently", in accordance with Cherland's

description cited above, because he is manipulated by Voldemort's mind power, whereas Hermione does not show subordination to male willpower, deciding to support a friend in need out of loyalty, and acting as a female warrior. As Hermione "matures, she becomes less bossy and much more perceptive and insightful, developing into a truly wise woman" (Fife 160). Billone points out that Hermione (together with Professor McGonagall and Umbridge) is presented as someone who does not have dreams at night, being "bound to the real world" (196). This is again in contrast to Harry, who lives both in real and dream worlds, and cannot always distinguish between them – which costs Sirius's life towards the end of *Harry Potter and the Order of the Phoenix*. It is interesting that Hermione is presented as a character that follows reason in difficult situations while Harry follows his heart or dreams, when usually males are presented as rational while 'weak' females are more bound to their dreams and emotions. Hermione is in fact presented as remarkably intelligent and rational (as is another female character, Professor McGonagall).

On the one hand, in the *Harry Potter* series Hermione and Ron have supportive roles, and they are often presented through Harry's perspective (cf. Berndt 161); on the other hand, she and Ron evolve from a supportive role into more independent roles within the corporate hero, i.e. full members in a team that battle against Voldemort's power. She is most probably one of the best examples of a team player and eventually is shown to be a significant member of the corporate hero, without whom the final victory over Voldemort would not be possible. It is significant that Hermione is at first compared to Professor McGonagall (*Chamber* 66, *Goblet* 162), and later to Mrs Weasley (*Phoenix* 580, cf. Fife 160). This comparison subtly implies, on the one hand, Hermione's priorities such as education, following (school) rules, strictness and doing the right thing even if it goes against her own interest, and on the other hand, her care for close friends and allies, and even willingness to sacrifice herself for them. She is a very able and intelligent young witch, who takes more subjects than required in *Harry Potter and the Prisoner of Azkaban*. However, she is also perfectly able to realise that she and her friends have "gone past the stage where [they] can just learn things out of books" (*Phoenix* 291), and therefore establishes Harry as a teacher for defence against the dark arts for a group of pupils (*Phoenix* 307) which evolves into "Dumbledore's Army", a group at Hogwarts that turns against Umbridge and the Ministry's incompetence in dealing with real problems. This episode shows that she is a shrewd character who is aware of her deficits in knowledge and how to overcome them, which potentially makes her a dangerous and powerful person. Hermione is strict and keen to obey the law, but only as long as it makes sense, otherwise she openly criticizes it, as when she reprimands the Minister of Magic for classifying Dumbledore's will under Dark artefacts (*Hallows* 105), or in the "Dumbledore's Army" scene referred to above, where she does not only rebel against Umbridge but also against the Ministry of Magic. This shows that she evolves into an

impressive, intimidating and powerful character within the series. Fife mentions that her skills and intellectual abilities develop in the first five books, so that she becomes a formidable opponent even when not using magic, such as when she makes a plan to enter Slytherin House to find out if Draco opens the Chamber of Secrets, or when she is the only one in a group who remembers to mark the revolving doors in the Ministry (160), to name but a few examples. In listing her impressive abilities, Fife also mentions that it is Hermione who figures out what the Slytherin's monster is and unmasks Rita Skeeter (160). These two examples are more interesting than they seem, because they depict Hermione as someone who successfully solves mysteries throughout the series; it might be even said that she is the female Sherlock Holmes of the magical world. This begins with her using cool logic at the end of the first year and continues with her solving the myth of the Chamber of Secrets in the second (*Chamber* 215), then finding out that Rita Skeeter is an unregistered Animagus (*Goblet* 630), and she is probably the first pupil at Hogwarts to realise that the Ministry has decided to interfere in the school (*Phoenix* 193). She is the one who discovers the information on how to destroy Horcruxes (*Hallows* 89).

Perhaps the most powerful witch in the *Harry Potter* series is Professor McGonagall, who is not only a skilful teacher and head of Gryffindor house, but is also Deputy Headmistress and a member of the Order of the Phoenix. There are also other potentially powerful females such as Bellatrix, a dangerous female warrior who among others kills Sirius Black (*Phoenix* 710-711), and Molly Weasley, also a member of the Order of the Phoenix, who defeats Bellatrix (*Hallows* 590). Even more dangerous is Dolores Umbridge, who as a Ministry official is very inclined to demonstrate her authority over wizards and witches who are related to "Muggles" (*Hallows* 212-214), and at Hogwarts over teachers and pupils, and even over Dumbledore. Interestingly enough, it is Hermione who finally undermines the tyranny of Umbridge at Hogwarts, when she manages to keep her head in a very dangerous moment, luring Umbridge into a trap of hostile centaurs, even though she risks and endangers both her and Harry's lives by being honest with the centaurs and maintaining her belief in justice (*Phoenix* 666). It is interesting that she also does not only learn the truth about Rita Skeeter, but also prevents her from operating for a certain period of time (*Goblet* 631-632), and later forces her to write the true story about Harry and the return of Voldemort (*Phoenix* 502).

If Hermione is observed only in terms of the conventions of the fantasy novel, where Harry is the hero, an alpha male and saviour of his world, then not only Hermione but also Ron, Dumbledore and many other characters have only supporting roles. However, if the series is viewed from a different angle where Harry, in spite of his important position, would never be able to achieve things without his two most faithful friends, Hermione becomes a more important character, as in

the most challenging times she stays at Harry's side while even Ron temporarily succumbs to his weakness and leaves them (*Hallows* 254). Thus, Hermione's "contribution to the hero's quest helps her to avoid the traps of gendered marginalization" while at the same time "she struggles hard to achieve success in almost every sphere of her own life" (Berndt 169), even finding time to stand up for the rights of house-elves.

This really points towards the consistent message of the series that only people who are prepared to make self-sacrifices and who are team players are bound to succeed. Harry would have never succeeded if he had been on his own without both Ron and especially Hermione. Professor McGonagall tells Harry "I'm glad you listen to Hermione Granger at any rate" (*Phoenix* 225). Professor McGonagall's statement is great praise for a young and wise female warrior, emphasising the importance of intelligence both for young and old witches.

Gupta claims that Hermione's activity to give house-elves rights is seen as eccentricity within the Magic world (120) while Pugh and Wallace see Hermione's interest in the slavery of house-elves as her "own agenda" which is treated by others as an eccentricity (271). Hermione's activities to attempt to improve the rights of house-elves does in fact fit well with her priority to fight evil: in helping Harry and house-elves, she makes a contribution to her community as an intelligent young female scholar, activist and warrior, always ready to join the battle against forces that threaten justice and the basic rights of conscious beings.

10 The Importance of Female Roles in Fantasy Novels

Before closing I would like to focus on the roles females play as mothers, their connection to religion, nature and humanity, their roles as warriors as part of a corporate hero and as wise warriors on battlefields.

10.1 The Female as a Mother

Although there are significantly fewer female characters than male characters in Tolkien's works, it is clear that those few females who do feature have an influence on the story of the Middle-earth. Starting with Varda (or Elbereth), Queen Melian or Luthien Tinuviel in *The Silmarillion*, this continues in *LotR*, where a very small number of female characters affect the story of the book significantly. The majority of these females, in particular Goldberry, and Galadriel are presented above all else as good wives and good mother figures. From the above chapter on safe havens it is clear that maternal roles are very important and appreciated in the *LotR* universe. Although this seems to present a stereotypical view of women, there are examples from other fantasy series where

the importance of female characters as mothers is highly significant, such as Mrs Coulter in *His Dark Materials*, who lives the life of a seductive and power-hungry female, but dies as a mother; even the relationship between Harry and Professor McGonagall develops implicitly into the relationship of a son and mother (*Hallows* 476-477, 585).

Many male characters in *LotR* can be divided into two categories, good and bad fathers, where for example King Theoden is a “true leader [who] commands through respect and love, like a benign father to son” (Chance 100). Gandalf represents a Christ-like figure, a good father who cares for his children. By contrast, Denethor, a bad father, sends his son Faramir to his almost certain death, in an attempt to demonstrate what a great ruler he is (*Return* 798). This pattern can also be seen in the *Narnia* series, where king Miraz fails to maintain a father-like relationship with his nephew Caspian in *Prince Caspian*. Harry Potter has many father figures in his life, including Dumbledore, Lupin and Sirius, but it is interesting that at the end of the series he becomes the father figure to his magical community by sacrificing himself, representing, in a similar way to Gandalf and Aslan, a Christ-like figure within his universe. He also becomes a biological father of three children (*Hallows* 603). Nicholas Flamel, despite all his faults, behaves like a father to the twins and throughout the series tries to protect them. Interestingly enough the character of Mars Ultor, once a defender of the human race but later formidable and destructive for all nations, is imprisoned by his wife for a long period of time, only to be freed (*Warlock* 19) to defend the population of San Francisco from the army of monsters (*Warlock* 370). This can be seen as his fulfilling the role of a father and protector of human beings. Probably the most interesting case is that of Lord Asriel, who sacrifices himself for his child Lyra (*Spyglass* 410), and although he is a neglectful father, he contrasts with Metatron, a god-figure who remembers his years as a man and is shown to be preoccupied with a desire for power and females (*Spyglass* 400), rather than being a responsible god-father-figure for his children, his irresponsibility allows Lord Asriel and Mrs Coulter to neutralise him and end his kingdom of heaven.

Continuing with negatively presented characters, Shelob, who is not a wife, cannot be a good character. She is also a terrible mother who “cares nothing for incest or slaughter of kin” (Chance 92), as “her lesser broods, bastards of the miserable mates, her own offspring, that she slew, spread from glen to glen” (*Towers* 707). Jadis in the *Narnia* series is also presented as evil and this may be because she is not capable of being a wife and mother, while Bellatrix is married, but it is suggested that she may be a lover of Lord Voldemort (*Hallows* 580). The character of Bellatrix is not connected with being a mother at all. “Bellatrix gloried in McGonagall’s despair” because Professor McGonagall screams when believing that Harry is killed (the scene could be interpreted as a mother's reaction) (*Hallows* 584). This scene shows that Bellatrix is unable to feel or understand the

feelings of a mother. Bellatrix also shows little understanding for her sister's fear for her son Draco (*Half-Blood* 38). Ironically, just before she is killed Bellatrix fights a duel with three young female warriors, two of whom are later presented as mothers and wives, Hermione and Ginny, and is finally defeated and killed by another female, Molly Weasley, who is depicted as an outstanding wife and mother, as well as being a member of the Order of the Phoenix and a female warrior.

Unlike other female warriors, Eowyn in *LotR* disguises her femininity as Dernhelm, in order to 'win renown' in a men's world. But she also takes "almost maternal actions that show her complexity as a complete character and a self-realised women" (Hatcher 50). She offers to bear Merry under her cloak into the battle while other riders see him as a burden. Lobelia Sackville-Baggins is another example of the appreciated idea of a mother in *LotR*. She is a greedy and unpopular hobbit, imprisoned by Saruman's bullies because she physically attacks them when they deny her access to her son. This action is praised by other hobbits, emphasising that the characters need to play the roles of mothers or fathers and be prepared to sacrifice themselves for their children in order for them to be presented as 'good' characters. Treebeard's greeting to Galadriel and Celeborn (*Return* 959), which in translation means "O beautiful ones, parents of beautiful children" (Letters 308) can be interpreted not only as referring to physical beauty but also to inner beauty, and confirms that the idea of good parents is at the core of *LotR*. Intriguingly a single female is almost immediately associated with being something bad, even evil (as in the example of Shelob, a mixture of a femme fatale and wild mindless beast), while single males do not produce such a feeling (e.g. the Ents and Frodo). This demonstrates one aspect of a patriarchal view of society; however, here it is important to emphasise that, as Neville maintains, "it is striking that male characters without female counterparts often fare poorly in Tolkien's work (Gollum, Saruman, Sauron, Boromir, Denethor, the Ents, arguably Frodo himself), while heterosexual couples embody the positive forces of Middle-earth (Tom Bombadil and Goldberry, Galadriel and Celeborn, Aragorn and Arwen, and Sam and Rosie)" (107). Eowyn and Faramir could also be added to this list, who together with Aragorn and Arwen, and Sam and Rosie do not only represent a successful force for the good but also the rejuvenation of Middle-earth.

The notion of equilibrium is also represented in other works discussed in this paper, such as in the *Harry Potter* series, where at the end of the final book, a reader jumps to the near future with Harry and Ginny, Hermione and Ron, and Draco and his wife all married with children, and even the young couple Teddy Lupin and Victoire, highlighting the importance of the main characters' offspring, who slowly emerge into the world. This also occurs up to a certain degree in Narnia, at least in the cases of Caspian and later his son Trilian. Physical balance is the concluding theme of *His Dark Materials*, where the essence and the reason for the existence of the world, or rather

various different universes, is represented by the physical closeness of Lyra and Will, which helps to revive the essence of the worlds.

In contrast to these examples there is also strong emphasis on sibling relationships, in particular the idea of sisterhood among witches or between Serafina Pekkala and Lyra, or Mary Malone (*Spyglass* 483). This can be contrasted with the theme of brotherhood, or rather the emphasis on the homosocial aspect of male society in Tolkien's novel, while in Pullman's works the homosocial aspect of life is also important among females. C.S. Lewis goes further and emphasises the relationship among siblings more than anything else. In Michael Scott's *Nicholas Flamel* series, besides the importance of the male-female element among siblings, with the prophesied twins Sophie and Josh at the centre of the series, of whom one will destroy and the other save the world (*Warlock* 163), there is also a focus on married couples working together either to save or destroy the world such as the Flamels, the Witch of Endor and Mars Ultor, Isis and Osiris, and Dee and Dare (who were once engaged).

Taking space and gender into consideration, and considering these fantasy series in chronological order of publication, the first two series put emphasis on female characters who are content to belong to a domestic sphere and enjoy living with their husbands within it. In series published later, this changes and female characters become more important members of the community. However, in all series the most respected females are found in confined spheres, such as Professor McGonagall, Tsagaglalal, and Galadriel, who represent an older generation, while younger women are more integrated into society and its many spheres such as Hermione, Sophie, Lyra, and Lucy. However, both categories of females are intellectually distinguished and renowned female warriors who fear neither the intellectual nor physical battlefield.

10.2 Religion, Nature and Humanity

Although the role of the mother is important in all of these series, it is not the only role that females represent. It is useful here to focus on the three ideas which can be found in *LotR*: nature, religion and humanity. Goldberry represents nature, particularly water (*Fellowship* 121), and to the hobbits "she seemed to be enthroned in the midst of a pool" (*Fellowship* 121). Goldberry's washing day does not simply imply that she is a servant but that she is something essential, like water; however, although she may be essential in many ways, she is perhaps not fully appreciated in society. It also seems that females are indeed essential and natural, so mankind should take more care to preserve them rather than exploit them for selfish purposes. Galadriel represents religion because she can be perceived as a kind of deity, although Tolkien emphasized that she does not have divine power, as discussed in the previous chapter. Hatcher suggests that Galadriel is a Mother Nature character who

is also all-seeing, because she is able to read the thoughts of the Fellowship (46). Furthermore, Galadriel can also be compared to a goddess of fertility who gives Sam a gift of a box of earth in order to renew Shire gardens which will “catch a glimpse far off of Lorien” (*Fellowship* 366), and during that renewal many children are born, often with golden hair (*Fellowship* 1000). But her greatest bond with religion is in fact the rejection of the Ring (meaning her rejection of pride and a desire for power), and her decision to “go into the West, and remain Galadriel” (*Fellowship* 357). This implies that she chooses to keep the qualities she has and not to become a tyrant, a deity whom common people should and must worship, as is the desire of Sauron, Saruman, and even Denethor, who wants the Ring.

Humanity is represented by many main male characters, for example Aragorn, and only one female character, Eowyn, a warrior who masks herself in order to win glory on the battlefield but finally understands that healing and peace are something more worthy to live for than dying for glory, as discussed in section 7.2. In the case of Goldberry, her husband Bombadil, who also represents nature, leads his wife from being a mischievous nymph (Taylor 147) into a tamed representative of nature, while Eowyn is guided by her future husband Faramir to change from a desperate warrior into a healer. This seems to suggest that females must be guided in order to be good and fulfilled.

In summary, female roles are very important for the story of *LotR*, but females in the novel must be guided (or even tamed) by male characters in order to become socially valuable persons. However, in matters of religion and spiritual or moral purity, females do not have to be guided by males; they are not only equal to the male population but also could easily be above them in matters of belief and religion, as in the example of Galadriel.

In other series, there are more active female characters whose roles mainly represent the idea of humanity by protecting and rejuvenating it, such as Lucy with her potion to mend wounds, Hermione with her knowledge against the forces of evil, Mrs Coulter enabling her daughter to save dust and consequently various universes and peoples, or Perenelle who sacrifices one of the days of her life for her husband, in the end saving the population of San Francisco. However, in the act of reviving her dying husband, Perenelle, together with two other female characters also represent nature, i.e. the natural act of giving birth, as discussed above in section 6.6, and at the same time this presents them as a deity creating a life, which gives a religious tone to the series. Lucy's love for and belief in Aslan provides an aspect of religious devotion to the Narnian chronicles. In contrast, Mrs Coulter's life is in fact anti-religious, and her final sacrifice actually provides the opportunity for Lyra to save the whole of nature. Hermione's conscious decision to embark on a quest to find the desecrated parts of Voldemort's soul and her remarkable persistence in pursuing them (Harry is destined to do so while Ron briefly abandons the quest) is a way to save the world,

although her role is mainly preoccupied by activism for civil rights in her world and her “belief in the universal value of democratic participation” (Berndt 169).

10.3 Female Warriors within a Corporate Hero

One of the important roles that female characters occupy besides the role of a mother is that of a female warrior. However, it must be emphasised that almost all of the female warriors in these series are in fact parts of a corporate hero, being members of a team which is usually lead by a male member. Three female characters are exceptions to this: Jadis, the Lady of the Underworld and Shelob. Mrs Coulter also operates alone, although an agent authorized in the name of church, but at the end of the series she teams up with Lord Asriel in order to defeat Metatron. Shelob is a female monster who prefers to be alone and retreats to the confined sphere of a cave; Jadis is a queen and empress but she is also a loner, perceiving other beings only as her minions. Another grown-up female warrior in the *Chronicles of Narnia*, the Lady of the Underworld, is confined in the closed sphere of the underworld, although she has the intention of ruling Narnia. Interestingly enough, Bellatrix, a formidable witch in the Harry Potter universe, acts like Voldemort’s lapdog and he treats her as such, especially when he is angry and dissatisfied with her actions (*Hallows* 443, 581), but when Voldemort is absent she is like a ‘lone wolf’ who, similar to her boss, prefers to act alone but still within the context of Voldemort’s rule rather than for her own benefit. These female warriors are all punished by death in the end; only Shelob survives, punished by being maimed and by isolation in her cave’s darkness (*Towers* 713). These ‘evil’ females, both monsters and women, are never redeemed, and it seems that this is because they act independently. This is why they are presented as bad mother figures, for example when Jadis lies and tempts Edmund by promising to make him a prince, seeming to provide him with a home and a mother to replace the one he misses after having to leave his parents in London. Alternatively, they are portrayed as bad wives: Bellatrix is married but infatuated with Voldemort; Shelob lives as an isolated female and does not have a partnership with a mate. It seems that these females’ greatest flaw is that instead of trying to be sociable beings, they only concentrate on prospects for their own well-being and satisfaction, just like the ‘evil’ males such as Sauron, Saruman, Voldemort, Metatron and Dee (who promises rule over all worlds to Virginia Dare but wants to rule the centre of them, Danu Talis, himself) and the fallen Steward of Gondor, Denethor. Both Tolkien’s Ents and Pullman’s witches, although portrayed in closed homosocial groups, are not presented as evil only because they opt to be a part of a larger group that fights evil and in dangerous times act together with other peoples in endeavours to overthrow the rule of tyrants, such as the Ents who act together with the hobbits to overthrow Saruman, and the witches who help Lyra and Will in their quest.

A further argument supporting this notion of female unwillingness to be a part of a team is the example of Susan, a part of a corporate hero in Narnia. Peter states in *The Last Battle* that Susan “is no longer a friend of Narnia”, while Jill adds that she is only interested in “nylons and lipstick and invitations” (128). These two statements together strongly imply the sexuality Susan openly expresses by being more interested in her body than metaphysical issues, which is incompatible with the idea of Narnia, especially the new “real” Narnia and this “strongly suggests that she is not on the road to eternal bliss” (Fredrick and McBride, *Women*, 149). These two scholars seem to conclude that Susan loses childhood fantasies (Fredrick and McBride, *Women* 149), meaning that she decides to grow up, as she usually says when the topic of Narnia is mentioned: “What wonderful memories you have! Fancy you still thinking about all those funny games we used to play when we were children” (*Battle* 128). She is one of the four children who were prophesied to come and rule Narnia, one of the four kings and queens, a corporate hero that stands by Aslan and defeats the enemy twice. However, it seems that she is punished by exclusion from the new Narnia and her punishment is not (only) because of her sexuality, but because she does not want to be a part of Narnia any more. In contrast, Lucy, sees herself, in a magical book, as “beautiful beyond the lot of mortals”, a woman for whose favour kings and knights fight, while Susan is jealous of her beauty (*Voyage* 119); the scene suggests that Lucy does not consider herself as beautiful as Susan. It is only when Aslan appears on a page of the book that she is pulled from her reverie, and does not say the spell that would make her very beautiful (*Voyage* 120) – and so Aslan saves her from doom. It is clear that in the *Chronicles of Narnia* Aslan favours Lucy; why he chooses to let Lucy enter ‘real’ Narnia and not Susan is rather a mystery. Lucy’s involvement in the battle to defend Narnia and Archenland in *The Horse and His Boy*, while Susan behaves more like the stereotype of a lady and chooses not to fight, could be seen as one of the reasons why Lucy is saved, since throughout the battle she is more of a team player than Susan. It may seem misogynistic that a single, grown up female has a bad reputation, which is perhaps more emphasised in Narnia and Middle-earth than in the other series, but it is interesting that Mrs Coulter renounces her previous life by expressing feelings for her only child Lyra and teaming up with Lord Asriel in order to bring down Metatron, which provides redemption for this femme fatale.

It is clear that in the male-dominated societies discussed in this thesis, females and males must be part of a team, or corporate hero, otherwise they will be presented as villains, tyrants or, in the case of females, femmes fatales. The word ‘hero’ itself denotes the male gender, but a corporate hero usually consists of both genders, except in Middle-earth, where the fellowship of the Ring consists of only male members. Nevertheless, on a larger scale, in Middle-earth both Galadriel and Eowyn are part of the fellowship against Sauron.

In addition, after Eowyn decides to take Merry with her on her horse to battle, she actually succeeds in destroying the chief Nazgul, in partnership with the little hobbit and not with some powerful and skilful warrior. This does not only reveal Eowyn's character as a mother but it also portrays her as a person who appreciates group work and her team mates, no matter how insignificant they may seem. Thus, her role gradually develops in contrast to the male Riders who find the hobbit a burden. She is actually the example of someone who is rejected as a warrior by her society but who herself includes a small and 'insignificant' hobbit in the battle against more powerful opponents. Being a part of a corporate hero, Eowyn ensures a major victory on the battlefield, which later even redeems her impertinent penetration of the male-dominated space of battle as a masculine female: she is not punished for joining the Riders of Rohan disguised as man, but is in fact praised by another brave warrior, Faramir, with whom she chooses to participate in the revival of Middle-earth and its rejuvenation.

Galadriel has a choice to become the most powerful being in Middle-earth, a formidable Queen to take the place of a Dark Lord, possibly a unique case in these series because she is already a very powerful Queen who mentally and magically challenges Sauron. But she resists the temptation, remaining Galadriel as she puts it, and in fact at that moment she opts to be a part of the team fighting against oppression, and demonstrates the anthropocentric traits in her female character, in contrast to Sauron's male-centred idea of enslaving society for the purpose of (male) domination.

A similar character to Galadriel, Perenelle divides her last days between herself and her husband, which results in the whole population of the city being saved. This presents the dangerous female and potential femme fatale in a completely different role, a team player who despite her negative traits is redeemed through the sacrifice for the benefit of humanity.

10.4 Intelligent and Wise Warriors

Whichever the role female main characters perform, one thing is clear: they are presented as very intelligent, as is the case with Hermione, Professor McGonagall, Perenelle, Mrs Coulter, Serafina Pekkala and Galadriel, to name but a few. Even antagonistic females, for instance Jadis and Dolores Umbridge, are presented as highly intelligent beings. Mayes-Elma points out that despite Hermione and Professor McGonagall being highly intelligent female characters, the first one is portrayed as a helper of Harry while the other asks for validation for certain actions from Dumbledore (96). An example of this is when Professor McGonagall without further questions helps Harry, who claims to act on Dumbledore's orders without any explanation (*Hallows* 483). Even Perenelle, who is perceived as a far more dangerous person than her husband, acts as his helper; and Mrs Coulter helps Lord Asriel to kill Metatron.

These females do not (only) use their knowledge and skills to help males to keep their domination within their societies, but actually use it for the survival of the community in general. It seems that the greatest mistake made by both Jadis and Dolores Umbridge is that they like to act alone, which disturbs the harmony of the community they live in, similar to the way that lone males also destroy people around them, for example Sauron, Denethor, Dee, Voldemort, Metatron, etc. Jadis states that she is interested in broadening her knowledge and paid a great price to learn the secret Deplorable Word, with which she eventually destroyed all living beings in her world except herself when her sister attempted to overthrow her dictatorship over Charn (*Nephew* 60). Thus, she uses her intelligence and knowledge for her own needs, i.e. to hold power over her world, and abuses it by sacrificing innocent people for her sake. Umbridge's position is somewhat similar because she abuses her authority over the Dementors by ordering an attack on Harry in Muggle surroundings. It is interesting that Umbridge hides behind her weak explanation that she had to do something about Harry because his announcement about the return of Voldemort caused inconvenience for the Minister (*Phoenix* 658). However, later in Hogwarts, she is portrayed as a power-hungry female and at the end of her notorious term as Headmistress at Hogwarts she is easily fooled by Hermione, who offers to show her the (non-existent) weapon in the Forbidden Forest (*Phoenix* 660). Umbridge underestimates Hermione's mental power and in her attempt to obtain more power neglects to use her own intelligence and so falls right into Hermione's trap, consisting of the herd of dangerous Centaurs, which causes her downfall, at least within the boundaries of Hogwart's. Pugh and Wallace state that "McGonagall is a "good" woman who follows her male superior's orders while Umbridge is a "bad" woman in large part because she acts according to her personal desires" (272). This is correct from one point of view and when all the fantasy series being discussed here are taken into consideration, it is clear that within male-dominated societies females are usually one step behind their male counterparts. On the other hand, there are many males who also follow their personal desires or own agenda, neglecting the community as a whole and their part within it, such as Denethor, Saruman, Lord Asriel, Edmund, Josh and even young Dumbledore. All these characters are initially neither 'evil' nor 'bad' but at the moment when they decide to pursue power for their own purposes they appear weak and in some cases begin to be portrayed as evil. Queen Galadriel has the opportunity to become the most powerful being in Middle-earth but she wisely opts not to; however, her superior status is never questioned, it even rises because she gains respect among dwarfs, which is not common among the peoples within Middle-earth. Thus, not by sheer power but through respect for otherness she survives and her cause succeeds. She is an intelligent female who can control her desires for power and so they do not limit her ability to participate in her community.

Hermione, although an intelligent young witch and a key character within the Potter universe throughout the series, becomes more appreciated by joining the space of battlefield. At one point Ron criticizes with disgust the possibility of, at that time, the mysterious T. M. Riddle as a Prefect and Head Boy, assuming that he was top of every class. Hermione is hurt and responds by stating that he holds it as a bad thing for someone to be top of the class (*Chamber* 175). As already mentioned above, even before the quest for Horcruxes Ron teases her that he did not realise they will hunt Voldemort in a mobile library; however, at the very end of the story Ron actually praises Hermione's superior intellect in front of his own children, bewildering even Hermione (*Hallows* 605). It seems that the only thing that changes Ron's mind about accepting Hermione's intelligence is her participation in various battles as a part of the group. It can be argued that Ron becomes more mature through his participation in battles. Although in *LotR* Eowyn sees Faramir as a great warrior, it is far more significant that Faramir openly acknowledges her brave deeds as a warrior on the battlefield, because for the first time in her life Eowyn is openly addressed as a warrior rather than just being confined and forgotten in the domestic sphere. In the *Nicholas Flamel* series, the Witch of Endor uses her knowledge and imprisons her husband Mars for centuries in the catacombs of Paris, only to free him in order to fight the knowledgeable and dangerous Dee. She does not participate directly in a battle but as a team player influences the battle against monsters. She also realises that the coveted Codex is actually intended to help Dee to destroy the Elder race, which she decides to neutralise and ultimately save her race from extinction (*Warlock* 110). She could be contrasted with the character of Coatlicue, a great beauty and scientist who misused her experiments and became an ugly, serpent-like beast and the first vampire, thereby becoming the enemy of many races (*Necromancer* 354-355). This shows that female characters can reach high achievements in education, intelligence and wisdom but their status depends on whether they use them for the benefit of the community or misuse their skills in order to serve themselves.

It can be concluded that the role of female characters gradually changes in fantasy fiction from the mid-twentieth century to the present day, as females become more significant within male-dominated society and as they pursue education. Both knowledge and skill help female characters to join the space of battle and become female warriors, and consequently equal members of society. Examples of such characters are Hermione and Professor McGonagall in the *Harry Potter* novels, Perenelle in the *Nicholas Flamel* series and Serafina Pekkala in the *His Dark Materials* trilogy, and even Eowyn, who as a shieldmaiden, successfully neutralises the lord of the Nazgul. They may also gain status as supporters of battles and warriors with wise strategic choices, as made by Galadriel in *LotR*, or Tsasagagal and the Witch of Endor in the *Nicholas Flamel* series. In contrast, female warriors who abuse their intelligence and knowledge in order to gain some personal advantage are

doomed in a male-dominated society, just as male members of such communities are. Lyra in *His Dark Materials*, who after her quest and battles loses the gift of understanding the alethiometer, decides to return to school and to learn to understand the device (*Spyglass* 520), demonstrating that she realises that as a female character education will help her to maintain her status of a wise warrior, which she obtained as a participant in battle in a male-dominated society. All in all, female characters are acknowledged and accepted as equal members of male-dominated spheres after they join battles for the benefit of society.

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Abstract

Die vorliegende Arbeit setzt sich mit der Rolle der Frau in den gewählten Werken auseinander. Die Werke, die zum Genre Fantasie zählen, sind: Tolkiens *Der Herr der Ringe*, C.S. Lewis *Die Chroniken von Narnia*, Pullmans *His Dark Materials*, J.K. Rowlings *Harry Potter* und Scotts *Die Geheimnisse des Nicholas Flamel*. Dabei werden die unterschiedlichen Auffassungen dargestellt und auf den gemeinsamen Aspekt, das Kampfgeschehen hin, analysiert.

Der Fokus liegt hierbei auf dem Kampffeld, als einer Möglichkeit der Gleichstellung beider Geschlechter, in der in anderen Lebensbereichen männerdominierten Welt. Neben der Rolle als Kämpferin wird hier auch auf andere Rollen, die Frauen einnehmen, Bezug genommen: Femme fatale, Ehefrau oder Mutter.

Die Arbeit ist in vier Teile gegliedert, die aus neun Kapiteln zusammengesetzt sind. Der erste Teil stellt eine allgemeine Einführung in das Genre der Fantasieromane; die in der Arbeit erwähnten Ideologien und deren Einfluss auf die in der Arbeit vertretenen Ansichten, sowie weibliche und männliche Rollenbilder.

Der zweite Teil behandelt den Aspekt Raum und Geschlecht, sowie deren Bedeutung im Bezug auf die gewählten weiblichen Hauptcharaktere.

Im dritten Teil wird die Bedeutung von Quest (Suchmission) und Geschlecht dargestellt. Insbesondere liegt der Fokus hierbei auf Aragorn und Eowyn, als Repräsentanten der inneren bzw. äußern Quests, wobei auch die Bedeutung von Quest in anderen Welten, wie Harry Potter als Beispiele zur Veranschaulichung der Beziehung zwischen weiblichen Rollen und dem Kampffeld herangezogen werden.

Der vierte Teil handelt von Macht und Geschlecht, einflussreichen weiblichen Charakteren, sowie der Bedeutung von Geschlecht in Novellen und dem Machtstreben männlicher Charaktere. Hierbei wird das Kampffeld als Möglichkeit der Verwirklichung weiblicher Charaktere außerhalb der häuslichen Sphäre dargestellt, sowie auf die Bedeutung von Schönheit in diesem Zusammenhang hin analysiert. Das letzte Kapitel, welches auch die Schlussfolgerung beinhaltet, beschreibt weibliche Hauptcharaktere, die sowohl als Kampfheldinnen als auch Mütter in Verbindung mit Religion, Natur und Menschlichkeit, agieren.

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