Once Upon a Time in a Fantasy

A Study of Fairytale Elements in Fantasy

By

Anna Patricia T. Opheim

Master in Literacy Studies

University of Stavanger
Spring 2010

Universitetet i Stavanger

FACULTY OF ARTS AND EDUCATION

MASTER'S THESIS

Programme of study: Master of Literacy Studies	...........Spring...... semester, 2010....... Open
Author: Anna Patricia T. Opheim	…………………………………… (Author's signature)
Person with academic responsibility: Supervisor: Brita S. Rangnes	
Thesis title: Once upon in a fantasy – a study of fairy tale elements in fantasy literature	
Keywords: Fantasy literature Fairy tale Propp Bettelheim Fairy tale elements	No. of pages: …88……………… + appendices/other: ..1…… Stavanger, ……05.18.2010…….. date/year

Acknowledgements

This thesis would not be complete without a big thank you to those who have helped me during the process in finishing this thesis. The first one I would like to express my gratitude is Janne S. Drangsholt who was my first supervisor, who encouraged me to write about the topic. Second, I would thank my second supervisor Brita Rangnes, who has made sure that I finished in time, her support and encouraging words. Third, to my dear friends, Anita, Lisbet, Maud, Monica, Sarah, and my dear sister, Aslaug Christin, for taking the time to look through the thesis and sharing their views. Finally, to my family, boyfriend and all the others who have encouraged me during the writing period.

Abstract

This thesis has looked at the different fairy tales elements in fantasy literature, by analyzing the main characters in the following books, *Coraline, Harry Potter and the Philosopher's Stone* and *The Amber Spyglass*. These books were chosen because they are written within the same time period, from 1997-2002. They were the books used for my close reading.

As for the secondary literature, Propp has been used through out the thesis. Bettelheim has been an important source as well. Other central works have been by those few who have made the connection between fairy tales and the fantasy books used in this thesis.

The first chapters are an introduction of the thesis and background information about the fantasy genre and its history. Then a literary review of the primary literature and the secondary literature follows. Next are three main chapters that analyze the three books, one chapter on each book. Finally there is conclusion chapter where the mayor findings are presented.

The most significant elements of fairy tales in the books was the narrative, here many of Propp's functions could be applied in the stories. Though the number varied, *Coraline* had over half of the functions and the two other had less than half. Also, the step mother motif was the second mayor element found. Individually the books showed that they had taken many other fairy tale elements. The authors had taken many of these elements and fitted them into the secondary world they have created, mixing old with new. The thesis has showed that not only are the fairy tale elements many, but they are an important part of fantasy and contributes to the popularity of the fantasy genre.

Table of contents

1 Introduction

Fantasy enables us to enter worlds of infinite possibilities (Mathews 2002:1)

These past years fantasy literature has become an extremely popular phenomenon. Many readers have been fascinated by the mystique, magic and supernatural that surrounds the fantasy genre. The film adaptation of J.R.R. Tolkiens *Lord of the Rings* and the recent movies about the Pensive children's adventures in the land of Narnia based on the books by C.S. Lewis, have recruited a new generation of readers of old classics. Children, teenagers and even their parents have been enchanted by the magical world in the *Harry Potter* series by J.K. Rowling. Also the boost in fantasy where vampires are the leading character, e.g. *Twilight, True Blood* and *Vampire diaries,* has contributed to the popularity of fantasy.

Fantasy is a genre that has borrowed different elements from other genres. One of the genres that are related to fantasy is fairy tales. Alongside myths, fairy tales are important predecessors to fantasy. The aim of this thesis is to look at fairy tale elements in fantasy literature. I will be taking a look at these elements in the following books; *Coraline (2002), The Amber Spyglass (2001)* and *Harry Potter and the Philosopher's Stone (1997).* The focus will be on the major characters and also the worlds that they enter. The reason for this is because these strange secondary worlds present an arena where the heroes and heroines have to fight their battles, saving the worlds, ensuring growth and teaching us something about ourselves.

With the popularity of fantasy literature there has been a boost of academic writing on the subject. The aim for the thesis is to contribute to the field of fantasy literature, by contributing a fresh view on the ties that link fantasy and fairy tales together. Even though there have been written many works on the subject, fantasy still tends to not be taken seriously as a literary genre. Therefore the thesis aims to show that fantasy literature is not just escapism and childish because it is unrealistic, so far from our own world, but that it gives room for criticizing the world we live in and shows us an image of ourselves, both the good and the bad side of humankind, by mirroring and contrasting the reality we live in with another reality.

Fantasy is an old genre. It has had a function of learning, entertaining, criticizing and showing us different aspects of life. And through out these centuries, it still fascinates us even today.

The characters I will be looking at are those presented in J.K. Rowling's *Harry Potter and the Philosopher's Stone* (1997), Phillip Pullman's *The Amber Spyglass*(2001) and Neil Gaiman's *Coraline* (2002) In these books we find a connection between the primary world, our world, and the secondary world, the other world, since the majorities of the so called high fantasy books are featuring this connection between the primary and the secondary world. In these books the protagonists travel from one world to another, commonly known as a "portal quest".

I wanted the books to be contemporary and the three books I have selected are written within the same time period, from 1997 to 2002. I chose the first book in the Harry Potter series is because it is here the setting for the whole series is set. As for *The Amber Spyglass*, which is the last book, I chose it for the reason that it is in this book the character changes; it is here Mrs. Coulter moves from having no maternal feelings to getting those maternal feelings, in contrasts to the characters in Harry Potter who remains the same. When it comes to *Coraline,* my reason for choosing this book was simply that I wanted an alternative to the typical classical fantasy works.

This thesis is organized into a background chapter, where there will be a brief account of the fantasy genre. This genre is complex with many sub genres; hence, it is natural to give definitions and to clarify things that might come later on in the thesis. Further there will be an account of the history and origin of fantasy. This is followed by a literary review of the most important books that has been used in the thesis.

The second part of the thesis consists of the three main chapters, one for each book. In these chapters I will analyze the main characters, the hero, their parents, helpers to mention some. So one can be able to see what fairy tale elements one finds in these books and if there are some elements that are common to all of the books.

The third and final part of the thesis will consist of a conclusion, where the threads are gathered and tied together.

1.1   Literary Review

Coraline was written by British author Neil Gaiman in 2002. Gaiman has written science fiction, fantasy short stories and novels and comics. He is probably most known for writing the comic book series *The Sandman.* This series was the first comic book to win the World Fantasy Award. One of his other notable works is *American Gods* (2001), which became one of his best selling and award winning books. *Coraline* is more known as an animated movie, with the same name, based on the novel, which was released in 2009. The movie was nominated for an Oscar as well as a Golden Globe to mention some.

The Harry Potter series was written by J.K. Rowling, the first book *Harry Potter and the Philosopher's Stone* was published in 1997 and the last book *Harry Potter and the Deathly Hallows* was published in 2007, the series consist of seven books in all. J.K. Rowling was a single mother with limited means, who started to write on tissue paper at a café, after she thought of a boy who was a wizard without knowing it, during a train trip she took some days before. Several publishers rejected her, but in the end a British publishing house, Bloomsbury, gave her thumbs up. This was the start of something big. From being a single mother with a tight economy, J.K. Rowling is now one of the wealthiest women in the U.K. With the success of the first book, *The Philosopher's Stone,* she could now write the other books without thinking about her finances.

The following books in the series won several prizes such as the Nestlé Smarties award, the prestigious British Book Award for Children's Book of the Year and Whitbread Children's Book of the Year Award. Children who never had opened a book before was now reading and enjoying it, this has been seen as improving of literacy, because children are being motivated to read.

All the four last books sat records as the fastest selling book and the series has been translated into several languages. Kids, teenagers and even young adults have dressed up in wizarding costumes, and slept in front of the book shop in order to be one of the first to get hold of the newest copy. Even adults have been spell bound and the publishers had to make an adult version cover of the books, so that adults could read Harry Potter on their way to work without hiding the book in fear that they would get caught reading a book that was meant for children. Harry Potter became a world wide phenomenon.

The brand Harry Potter is worth billions of dollar. One can get Harry Potter games, costumes, toys, video games, lunch boxes, drinking bottles, and the list goes on, and in these days even a Harry Potter theme park is soon to be open in Orlando, Florida. Though the series is ended, the Harry Potter phenomenon is still going strong, the last movie, *Harry Potter and the Deathly Hallows,* is still to come up, in two parts, first part in late 2010 and second part in 2011. Online fans have made fan pages where they can discuss, expand the Potter universe, write fan fiction and organize everything into online lexica.

Even though Harry Potter has become extremely popular and received much positive criticism, there have been those who do not agree. There have been claims that the plot is quite average and boring. The series is not original and is only a mixture of other children literature's features. The books were only copies of each other, they were predictable and common. Also the language was not much to write home about, it was considered ordinary and dull. All in all the series was considered to lack innovation and being regular.

The most controversy regarding Harry Potter has perhaps been its religious debates. Many Christian organizations, who tend to be fundamentalists, have banned the books. Especially in the U.S. there have been many lawsuits. Christian fanatics think that the books glorify witchcraft and are therefore not suitable for children. The Harry Potter books have been accused of promoting occultism due to all the magic in the books. Many have been banning the books because they believe that their children will be tempted to try occultism. Parents, teachers and librarians in many places have tried to stop the Harry Potter books from being read and borrowed in schools and libraries, but in most cases they have had to give up the ban, because they either lost the lawsuit or due to complaints from the rest of the community.

His Dark Materials trilogy is written by Philip Pullman, *Northern Lights (1995), The Subtle Knife (1997)* and *The Amber Spyglass (2001).* After college he started to teach at Oxford, where he wrote on the side, but went on to be a fulltime writer. Pullman has written many other works as well besides the trilogy, the one best known is *I was a Rat!(1999).* The trilogy won the Carnegie Medal for children's fiction in 1995. For *The Amber Spyglass* he won in 2001 the Whitbread Prize for best children's book and the Whitbread Book of the Year in 2002, the first children's book to win that award. With this prize it was a sign that writing for children could also be able to reach out other generations as well and that children's literature was to be taken seriously. Pullman has also won the Astrid Lindgren Memorial Award in 2005.

Pullman did not acquire the over night success that J.K. Rowling experienced. He had already written books for years before he published the trilogy and had received prizes for prior children's books. His inspiration for the trilogy was his fascination for Milton's *Paradise Lost*. What Pullman wanted to do was to write his version of the *Paradise Lost* for teenagers.

Pullman's way to fame and recognition was not instant, it developed slowly but steadily. *Northern Lights* were met with good reviews and they continued to come with the following two books. Quickly the trilogy was destined to become classics that would be loved by children and adults. And with the publication of the final book, Pullman's success was a fact. The trilogy had now reached out to the rest of the world and has been translated into numerous languages.

His Dark Materials found its way to other media as well. In The National Theatre in London the trilogy was a sell out for two seasons, from 2003 till 2005. BBC Radio aired a dramatisation of the trilogy in January 2003. Other adaptations were the film version of *Northern Lights,* or *The Golden Compass*, which was the title given in the USA, which was released in December 2007. The production company was New Line, the same that produced the extremely popular *Lord of the Rings* adaptations. Internationally the movie was a success, in the US; however, the movie was not as popular. Therefore it is uncertain if the trilogy will be completed on screen.

Even though the trilogy was seen as something new, and different on its way to become a classic, there were some voices who did not agree, nonetheless, negative feed back was quite few. The focus on sexuality, the sexual awakening of the two young protagonists has been one of the big controversies. Especially Lyra's growing feeling of something strange, which she realizes later, are feelings towards Will. These feelings are made understandable when Mary, one of the characters, tells a subtle story about her first sexual awakening; her first kiss and an encounter with a handsome man that made her decide to not go through with her plans of becoming a nun. In the US edition they made changes in passages that might have been describing Lyra's early sexuality. Even Lyra and Will only kiss, there are some questions on what they are actually doing. The moment Will touches Pantalaimon and Lyra touches Will's dæmon, making the dæmons settle, has been seen a sexual act between the two protagonists.

There has been some criticism from Christians, especially Catholics, not because of the witches and the small amount of spells they cast, but the criticism of religion. Pullman himself was surprised that the series did not experience that much of a hard time like J.K. Rowling did with Harry Potter. It seems as Harry Potter has taken much of the criticism and taking much of the heat from Pullman, nevertheless, the trilogy has caused some controversy. Whereas C.S. Lewis wrote a fantasy about how God or Christianity would have "looked" like in a different world, Pullman has written a fantasy were the whole picture of God is false, and were religion is the root to all evil. It is organized religion that is criticized by Pullman, not Christianity, but he used Christianity, because that is the religion he has knowledge about. Pullman's extreme negativity of organized religion has been the core of the trilogy. And with the strong elements of science and science fiction Pullman expresses his belief in evolutionary science rather that creationism.

For my secondary literature it was no problem in finding literature on Pullman's and Rowling's work. To find literature about *Coraline* was difficult. Not much has been written, most of the literature written was concerned with the better known books by Gaiman. Therefore I have relied on more general theories of fairy tales in my discussion.

During the late 1800 and early 1900 a new literary approach emerged. Till now many works were red and interpreted from the point of view of the author's life and experiences. This view was challenged by some who meant that literary studies should be focused on the text and its language, and not the author. This approach was called formalism. The influence of the formalists was brought on in structuralism. Structuralism is the approach were a narrative is analyzed by examining the structure.

Vladimir Propp was a Russian formalist who studied the narrative structure of fairy tales. He started as a linguist, but changed his field to folklore. Propp's starting point was the fairy tales and morphology, which means form or structure. Before, in the field of structuralism, the focus had been on the *motif,* it was the motif that was the force that drew the action forward. Propp on the other hand had focus on the *structure*, and it was this that he wanted to study. Yet, he also shows that the motif can be broken down into smaller units and that they are constant, e.g. there has to be a hero and a villain. In 1928 his *Morphology of the Folktale,* was published. But it took a while before the book reached the rest of the continent. Due to the lack of interest, the book was not published in English before 1967, 39 years later. The differences between the West and the Soviet-Union contributed to the publishing delay as well.

In Propp's work he wanted to pin point the basic pattern in fairy tales, the one thing that every fairy tale variety had in common. He found 31 functions that are to be found in fairy tales. Very few fairy tales consists of all the 31 functions. Most of the functions came in same order. The logic ones, e.g. victory have to take place before the battle, this always has to came in that order. Other functions on the other hand could take place in different places, e.g. the hero can receive a magic object either before leaving home or after leaving home. The functions also follow each other in a natural manner, e.g. when given an interdictions, logically the next function is interdiction is violated. Functions can be combined, making the functions much broader. This has been done by Algirdas J. Greimas who developed Propp's work in 1966 and Norwegian folklorist Gudleiv Bø who argued that in the case of Norwegian fairy tales the numbers of functions could be reduced to 11.

The use of Propp has been very helpful when looking at the structures of the fantasy books I have used. Especially in connection with *Coraline*, where there has not been much written. I have had the possibility to link fairy tale to my texts, in order to find both the similarities and differences in fantasy and fairy tale, but also similarities and differences among the books.

Traditionally fairy tales were told by everyone, with no regard of age or social class. But as time went on fairy tales became children's literature. Not only were they entertaining, but could be educational as well, e.g. to learn about moral. This attracted not only literature scholars, but also scholars who studied children and their psychological development.

Bruno Bettelheim was an author inspired by Freud. He was concerned with how the fairy tale could be the key to a life with happiness and give life meaning for children. In 1975 he published *The Uses of Enchantment – the Meaning and Importance of Fairy Tales*. Bettelheim's starting point was that children needed meaning and happiness. Life could be confusing and the child needed help to understand and to cope with life's challenges. Fairy tales could provide the child with answers in a fun and entertaining way. In the first part of *The Uses of Enchantment* Bettelheim discusses psychological aspects in the fairy tales. He addresses such problem as how siblings can grow apart, and then find back to each other, how they rebel against their parents as a way of dealing with their Oedipus complexes. Bettelheim also comments on the step mother motif, which is the part that has been relevant for my study, due to the many varieties of this motif that are found in my books. In the rest of the work he looks closer at traditional European fairy tales and analyzes them in a psychological perspective.

Though Bettelheim has been an important figure in fairy tales studies and psychology, he has received criticism. One is his lack in to be critical towards the texts. The Grimm brothers re-wrote the fairy tales and changed them by adding or taking away different elements, so that with every edition they published there would be changes. E.g. *Hansel and Gretel* from 1812 did not have the motif with the white birds and a crossing of a water. In the 1857 edition one finds the white birds and the water crossing, which is the one Bettelheim used. This motif could then be seen as a religious aspect in the fairy tale, rather than a psychological aspect, so that perhaps this motif was added by the Grimms brother to strengthen the religious aspect. Bettelheim has been criticised for not considering the cultural differences in the fairy tales, making the European fairy tales too generic. He does not take into consideration that even though fairy tales are universal, there are cultural differences that have to be acknowledged; the psychological meaning is not the same everywhere.

As mentioned, literature on Harry Potter and His Dark Materials was easier to get hold of. On one hand there are quite a large number of literatures written on these books, especially Harry Potter. However, even though there is much literature on these books, few of these texts focus on the similarities between fairy tales. Very often it is only mentioned at the end of a sentence, and not taken further. This was also one of the reasons for my choice for writing this thesis. In an essay collection *Reading Harry Potter*, two articles emphasizes the connections between Harry Potter and fairy tales.

In Elaine Ostry's essay "Accepting Mudbloods: The Ambivalent Social Vision of J.K. Rowling's Fairy Tales", Ostry touches upon some of the fairy tale motifs and the common theme of battle between good and evil in the series when discussing the social agenda of J.K. Rowling, on two of our times evils, racism and materialism.

Ximena Gallarado-C and Jason Smith has in "Cinderfella: J.K. Rowlings' Wily Web of Gender", focused on the gender dynamics in the series, where their topic of discussion has been sexism, which has been one the many topics discussed and criticised in Harry Potter. The authors have made a connecting between Harry Potter and fairy tales by comparing Harry to Cinderella. Not the traditionally Cinderella story, but the version of the Grimms brothers, *Achenputtel*. These two essays have been relevant for the thesis by the way they connect their topics and discussion to fairy tale, providing me with a good starting point, and supplement for the character analysis.

His Dark Material was challenging as well in finding fairy tale related literature. One of the books used much was one by Claire Squires, *Philip Pullman Master Storyteller- A Guide to the Worlds of His Dark Materials.* The book guides one through the major characters, plot and themes, such as religion, science and beliefs, innocence, to mention some. The book also takes a closer look at story telling and other writings of Pullman. The most relevant chapter was the chapter about intertextuality, where fairy tale is briefly addressed. Other relevant and helpful chapters were on the major characters which gave new ideas that could be developed further.

2 Background

"There are no pure genres, and fantasy is no exception". Mathews (2002:5)

2.1 The Fantasy Genre

Fantasy is a difficult genre, scholars have been for years, and still are discussing definitions. The term has been the matter of constant critical speculation, there is no agreement on a precise definition. (Clute and Grant:1997) And that is quite understandable; fantasy has expanded through modern times, and is still evolving, where sub-genres are created and cross each other. I will here try to make the definitions clearer and to place fantasy in a bigger literary setting.

"Fantasy, as a literary genre, is composed of works in which non-rational phenomena play a significant part." (Boyer et.al 1979:3) This means that the events, in some cases places and beings, could not have taken place or could not exist according to our reality and does not apply to our natural laws. Fantasy is a genre that one places under one big umbrella called non-realistic literature, the other umbrella is realistic literature. In realistic literature the world is just like the one we live in, according to our natural laws.

The worlds past and presence is an exact copy of our reality. What we read in realistic literature could have been real; it would not break with our view of reality. Non- realistic literature has that break with our view of reality: something we know can not or will not happen. In this type of literature magic and mythical creatures are just as natural as Internet and horses are to us. The non-rational phenomenons are a natural part of the laws in non-realistic literature. Fairytales, fables, legends and myths are other sub genres of fantastic literature, and fantasy has borrowed many traits from the other genres, from structure, magic and strange beings.

Other genres that are related to fantasy are science fiction, magical realism, horror, to mention some. Here we also find the presence of non-rational phenomena's, but the difference is that the non-rational phenomena have a logical explanation. (Boyer et.al:1979) In dream visions the explanation can be the sleeping minds dreams, or the unconscious in work of someone in a coma. Science fiction is in many ways close to fantasy, but in this case the reality is something that can become reality. The realities and the worlds of science fiction can be possible in the future; they can be the result of research, discoveries and man made scientific inventions. (Boyer et al:1979)

However, there are some works that are exceptions, perhaps the best known example is, C.S. Lewis's *Alice in Wonderland.* This work is considered fantasy even though Alice might have dreamt the whole thing.

Alongside of the setting of fantasy literature the significance of the non-rational phenomena also plays an important part when the fantasy genre is divided into its two major classifications: high fantasy and low fantasy. It is important to emphasize that high and low are neutral definitions; it has nothing to do with the quality of the works. "These two criteria are interrelated, since the setting in fantasy refers to the type of world described, and non-rational phenomena are governed by the laws that prevail this world" (Boyer et al.1979:5) According to the *The Encyclopedia of Fantasy (1997)* the definition of low fantasy is fantasy where the setting takes place in the primary world, our world, and high fantasy where the setting takes place in a secondary world.

The world in high fantasy is a secondary world. Witches, dwarfs, trolls, ghosts etc, are natural habitants of these worlds, sometimes they even live side by side with humans. The use of magic is just as natural as us using the Internet.

The world in low fantasy on the other hand, is the primary world, there are no non-rational phenomena, and it excludes the supernatural and the magical. Mythical beings do not walk among us.

When something supernatural occurs, there is no explanation for it, because magic is not a natural element. In the secondary world of high fantasy a moving picture is explained by magic. (Boyer et al:1979) The setting is in the primary world; however there is an interference of something non-rational.

The Lord of the Rings is a classical example of high fantasy. It is set in a secondary world where the whole world is threatened by evil forces. Middle Earth is full of many different creatures, both good and evil ones; hobbits, elves, dwarfs, orks, ballrogs, to mention some. As for low fantasy *Dracula* or *Twilight* can be mentioned. In these works the setting is situated in our world, which is not threatened by any danger. However, there are these mythological beings, vampires, often hidden from us humans, which only a few handfuls knows about, that represents the fantastic that interfere and is in conflict with our nature and laws.

With these definitions, one might raise the question, what about the works where there is a connection between the primary and the secondary world? In order to find an answer to that, one have to take a closer look at high fantasy. According to Boyer et al (1979), the secondary worlds of high fantasy have been divided to three different kinds.

Firstly, as mentioned earlier, is the classical secondary world, the one that is not connected to the primary world. The primary world has simply been ignored; it does not exist physically or geographically.

In the second alternative, the primary world is not ignored. Here we find a relationship between the primary world and the secondary world. An important hallmark for this kind of high fantasy is the portals used to travel from one world to another. The most known portal is a closet made from a tree originated in a different world, Narnia. However, tornados, magical knives, rabbit holes and strange doors, can also function as portals to strange worlds.

The third variety is the world-within-the-world. Here there are no separate worlds or portals. The secondary worlds reside inside the primary world. Usually the secondary world has some sort of physical boundaries within the world. Within these boundaries events can happen which can not happened elsewhere.

Whether the primary world is out of the picture, or a portal functions as a bridge between the worlds, or the secondary placed in the primary, the secondary world gives us a new view of the primary world we live in.

The fantasy genre is a genre that is not static, it keeps on developing, and this might be the reason for why it is hard to make accurate definitions and the constant expanding of the jungle of sub genres and sub-sub genres in fantasy.

I would like to mention that when referring to fantasy in the background chapter, it is fantasy in general. When referring to fantasy in the main chapters 3,4 and 5, it is high fantasy, because the books used are high fantasy books.

2.2   Sources and history of fantasy

Modern fantasy is young, only two centuries old, however, its sources can be traced back to the ancient world. Some scholars like Jack Zipes traces the sources to fantasy to fairy tales, while Tolkien traces it even further back through the Norse mythology, Anglo Saxon tales and Arthurian myth (Armitt 2005:18). All of these elements have contributed to the forming of fantasy. Literature traced back from the ancient world, from *Gilgamesh* to the *Odessey,* is rooted in fantasy (Mathews 2002:5). The difference is that when read at the time, these works were looked upon as real. For the ancient people, magic and other supernatural phenomenon and creatures were seen upon as realistic. These early works had as a function to stimulate, educate, entertain, in some cases even influence, control and impress (Mathews 2005:6).

2.2.1   Ancient fantasy, the beginning

What have the ancient Greek and Rome novels, medieval romance, and early modern verse and prose in common? They all have some elements in common that we consider as the typical traits of fantasy: magical transformations, strange monsters, sorcerers, dragons and the existence of a supernatural world (Mendlesohn and James:2009).

The oldest know examples that could in our time be classified as fantasy is *The Tale of the Shipwrecked Sailor,* dated about 2000.B.C.E, found on papyrus from ancient Egypt. A story filled with a shipwrecked sailor on an enchanted island meets a genie, confronts a monstrous snake, and finally escapes. (Mathews 2005:6) "The earliest forms of written fiction that we have from the ancient world are works that we might understand as fantasy and which have influenced many modern fantasy writers: stories about gods and heroes." (Mendlesohn and James 2009:7)

Here we see the typical narrative elements of fantasy being shaped. The hero on a journey, faces danger in form of monsters, survives and becomes a wiser man. Other works worth mentioning is *The Epic of Gilgamesh* and Homer's *Odyssey*. In these works we find many elements that are a precursor for future fantasy (Mendleshon and James:2009).

One might also mention the works of the Far East that has contributed to fantasy. The classical Sanskrit epics of the ancient India contain works that deals with politics, history, philosophy and metaphysics. There are stories about love, cosmos, the meeting between gods and man and beast fables. In the fables animals are given human qualities and abilities. Through the tales about these talking animals we learn about our strength and weakness' and about morals and choices (Mathews 2005:9-10).

It is not only here we find talking animals. In the Western world the ancient fables of Aesop it the one best known. From the fables fantasy has borrowed the element of talking animals, morals and ethic.

Elements from these works have been put together to create a model of something that in time would be the final product, fantasy.

2.2.2 Modern fantasy

During the Victorian era science and technology were advancing. With this science the long lost secret of the ancient world's literature once again could be enjoyed by man. Europe was introduced to *The Arabian Nights.* Alexander Pope translated *The Iliad* and *The Odyssey* into English. In Germany the Grimm brothers published their popular fairy tale collections, introducing fairy tales to fantasy. Ancient Egypt was rediscovered by the discovery and most importantly the deciphering of the Rosetta stone. This paved the way for an easier translation of other works of the ancient Egypt. *Thousand and One Nights* were made accessible to the English by Richard Burton. In Persia *The Epic of Gilgamesh* was found. During this time the science of psychology emerged with Freud and Jung. Images and symbols found their way to fantasy. The conscious and unconscious mind became a part of the genre and an important tool for the authors to find a deeper truth (Mathews:2005). Once again the ancient writings could be read and with the translations many works could be enjoyed by "ordinary" people.

However it was not only these old writings that had an effect on the development of fantasy. One other important thing was the emergence of dark fantasy, a sub-genre of low fantasy, which is closely related to horror; other influences included gothic novel, occultism and other myths and superstition. Charles Dickens ventured into the world of ghosts and spirits in *A Christmas Carol* (1843) with great success. Edgar Allan Poe is a known name in the world of the dark writing, also Washington Irving's classics *The Legend of Sleepy Hollow* (1819-1820). The best representative for this fear fest is Bram Stoker's *Dracula* (1897), a book that has been the source of inspiration for over hundred years. As a new century is coming, fantasy has drawn the attention from the rest of the world. Even our own famous playwright Henrik Ibsen with his *Peer Gynt* (1867) contributed to the spread of fantasy (Mathews:2005). One might see this as the beginnings of low fantasy.

Till now fantasy was written for adults, however the two authors that had a mayor impact in the development of fantasy, L. Frank Baum and Edith Nesbit, were writing mostly for children (Mendlehson and James:2009). Nesbit was the first to introduce the supernatural to our world, without it being scary, like many of the dark fantasy works before. Baum on the other hand was the first to use an actual portal for transportation to a secondary world in a clear way. Portal fantasy was still very new when *The Wizard of Oz* (1900) was written. Oz was a secondary world that was mapped out, with a location, its own politic and inhabitants, earlier works had been quite vague on this, and the use of maps was never done before (Mendlehson and James:2009). During the next years there were written many fantasy books for children, *Peter Pan* (1911), *The Jungle Book* (1894), *Mary Poppins* (1934), to mention some. One of fantasies sub genres, sword and sorcery, was born. Most known is Robert E. Howards *Weird Tales* (1925) featuring Conan the Barbarian. Even not being strictly fantasy, but worth mentioning is the works of animal fables, e.g. *Winnie the Pooh* (1926), *The Tale of Peter Rabbit (1920)* and *Charlotte's Web (1942)* also experienced a boost during this period (Mendlehson and James:2009).

During this period the magazine marked is also experiencing a boost, which created a market for fantasy short stories. They contributed to the continuing of the English ghost stories in the spirit of Dicken's *A Christmas Carol* (1843) and attracted writers like Rudyard Kipling and Conan Doyle.

In the middle of the 1900's, two Oxford students, who had many things in common, would produce some works that would have an impact on the development of fantasy literature, the Inkling members J.R.R. Tolkien and C.S. Lewis.

With the publication of *The Hobbit* (1937), fantasy was on its way to become a serious and significant literary mode (Mathews:2002). With his Middle Earth mythology, Tolkien introduces us to a new being, the hobbit. By doing so he shifted the perspective in fantasy, it was no longer the great wizards and warriors that was in focus, but an ordinary little man (Mendlehson and James:2009). A very typical trait in children's fantasy, the child is in focus, the small one that nobody thinks will be able to manage their adult tasks and they have to sort out the consequences of the action of the great men, or adults. Tolkien had a huge impact on fantasy in the years to come. Many writers found inspiration in his works, and some even moulded their writing as criticisms of Tolkien.

At the end of the 1950's fantasy is overshadowed by science fiction, which experienced a boom (Mendlehson and James:2009). Things looked dark still for fantasy in the beginning of the 1960's. But it was hope, thanks to the possibility to buy *Lord of the Rings* in paperback, which made them cheaper, reaching out to those who could not afford hardback. The consequence of this was that several fantasy works were reprinted helping to establish fantasy as a genre. One of the significant writers in the period, Andre Norton, wrote a series, Witch World. In his work one find strong women characters, something that at that time was quite unusual. The books also responses to the political stress typical of the time, like intolerance.

Fantasy had been regarded as children's literature, but now adult fantasy started to emerge. While fantasy for adults was trying to make its way in the world, children's fantasy was going strong. One author that is worth mentioning is one who is considered to be one of the best fantasy authors, Roald Dahl. His works such as *Matilda* (1988)*, Whitches* (1983) and *Charlie and the Chocolate Factory* (1972), are extremely popular and is still today being read by children all over the world.

Science fiction and fantasy had been two separate genres. In the 1970's some science fiction writers crossed the borders to fantasy, one might see this as the beginning of the sub genre of science fantasy. The most known author representative for this is Ursula Le Guin and her *Earthsea* books. The secondary worlds are very often a far away planet, humans from a distant past who inhabits these planets, where science plays an important part. Further the use of the medieval setting changes. One of these works is Astrid Lindgren's *Brothers Lionheart* (1973)*,* two brothers die in the present time, and then find themselves in a medieval after life. Many political matters of the 1970's find their way into fantasy, such as feminism, sex, racial issues and homosexuality.

Sub genres of fantasy flourish during the 1970's and 1980's, and becomes more distinct, horror, animal fantasy, urban fantasy, magic realism, to mention some. When entering the 1990's fantasy has never been more diverse, older forms continued develop, but took in new width, and more sub genre were born. The genre continues to address things that concern us in society today, and continuing to be inspired by the old fantasies, myths and fairy tales, but at the same time also finds inspiration to make something new. As we speak horror fantasy, a sub genre of low fantasy has experienced a huge boost with success of the *Twilight* movies based on the books series with the same name. It is especially vampires that that are being quite famous and popular. Many television series, like *True Blood and Vampire dairies,* are the featuring vampires. The fantasy genre is still going strong and intends to continue with that in the future.

3 Coraline

The secondary worlds in fantasy are many and very different from each other. Some are far away planets in a different universe or galaxy; others are like Middle Earth and Narnia, lands that has been mapped out with many different kinds of beings inhabiting the worlds. However, this secondary world we are about to enter is very much different from the others. It is a parallel, alternate world, and consists only of a house and a backyard.

Coraline is a fantasy/horror novel by Neil Gaiman, published in 2002, and made into an animated movie in 2009. Horror fiction has as a purpose to scare the reader. One finds in horror great dark, demonic and evil forces, very much like the novels villain as I will look at later in the thesis. Two famous horror works are Mary Shelley's *Frankenstein* and Bram Stoker's *Dracula.*

For reasons not mentioned, Coraline, a 8—10 year old girl, moves with her parents to an old house that has been made into four flats. The parents are always busy and Coraline goes off exploring. In the drawing room there is a locked door, when opened by Coraline's mother the door is bricked up and she tells Coraline it has to be from when the house was in one piece and it most likely leads to the vacant apartment.

However, when Coraline steals the key and opens the door, it leads her to an apartment just like hers and a man and a woman almost identical to her parents, except that they have black buttons instead of eyes.

Fantasy has in many ways been influenced by fairy tales, and they share many different traits. Coraline is a novel with strong ties to fairy tales and where the similarities are very much there.

Since Coraline is the protagonist it would be natural to start with her and to take a closer look at how she fits in with Propp's functions.

3.1 Coraline

Coraline is the novel's heroine, the protagonist. Her favourite pass time is to go exploring, something she is quite good at. In no time she knows the ground as well as the back of her hand.

When shopping for new clothes for school with her mother Coraline sees some gloves she really wants.

Coraline saw some Day-Glo green gloves she liked a lot. Her mother refused to buy them for her, preferring instead to buy white socks, navy blue school underpants, four gray blouses, and a dark gray skirt.
"But Mum, *everybody* at school's got gray blouses and everything. *Nobody's* got green gloves. I could be the only one. (Gaiman 2006:23)

Here we see a girl who is not going to be like every one else. Even in school, where they have to wear uniforms, making all the pupils look alike, Coraline wants to show her independence, who she is, by adding some strong colour to the dark, boring colours. In a positive way Coraline wants to be an outsider, she does not want to be like everyone else. This is a girl who believes in individuality, and is not the type to do exactly like everyone else.

As many children her age Coraline is a curious child, something that can be seen in her love for exploring. One has to be curious in order to be a good explorer.

It is this curiosity together with boredom that gets the best of Coraline resulting in her opening the door that leads to the secondary world. The first time she and her mother open the door it turns out to be a quite ordinary and rather boring door.

> She said to her mother, "Where does that door go? "
> "Nowhere, dear"
> "It has to go somewhere."
> Her mother shook her head. "Look," she told Coraline.
> She reached up and took a string of keys from the top of the kitchen doorframe. She sorted through them carefully, and selected the oldest, biggest, blackest, rustiest key.
> They went into the drawing room. She unlocked the door with the key.
> Her mother was right. The door didn't go anywhere. It opened onto a brick wall. (Gaiman 2006:9)

Even though she sees only bricks, Coraline has to check the door one more time, and that with no concern for the warnings she had received earlier, I will return to these warnings later in the thesis. To have a protagonist that does the opposite of what other has told him/her, is the point Propp calls: "the interdiction is violated", one of the points he found in his study of fairy tales. We find the same motif in other fairytales: Snow White who talked to and accepted the apple from the witch, even though told to not speak to anyone, Red Riding Hood, who spoke to the wolf even though her mother told her not to, or the Norwegian fairytale "Kvitebjørn Kong Valemon", where the girl despite the bears warnings lights a candle and takes a look at the bear when he has his human shape.

After Coraline's visit with the other mother and declining the offer to make her one of them, by replacing her eyes with black buttons, so she will be like the others that lives in the secondary world, her real parents goes missing. It turns out that the other mother has kidnapped them. This is the function Propp calls, "the villain has caused harm or injury to member of the family." This harm or injury may not always be death or something physical, it can also be an abduction.

When Coraline discovers that her parents are taken by the other mother, she decides to go looking for them. " Right", said Coraline. "Then I suppose there is one thing left to do." (Gaimann 2006:54) Coraline is fulfilling the function of which the seeker/hero agrees to or decides upon counteraction. However, Coraline does not decide upon counteraction once, she actually does it three times. When being grounded by the Other Mother she encounters the souls of other children that have been captured by the Other Mother.

They tell her that she has hidden their souls and hearts, making them prisoners. With that information Coraline makes the other mother an offer she cannot refuse.

"You like games", she said. "That's what I've been told."
The other mother's black eyes flashed. "Everybody likes games", was all she said.
"Yes", said Coraline. She climbed down from the counter and sat at the table. The bacon was sizzling and spitting under the grill. It smelled wonderful.
"Wouldn't you be happier if you won me, fair and square?" asked Coraline.
"Possibly", said the other mother. She had a show of unconcernedness, but her fingers twitched and drummed and she licked her lips with her scarlet tongue. "What exactly are you offering?"
"Me", said Coraline, and she gripped her knees under the table, to stop them from shaking. "If I lose I'll stay here with you forever and I will let you love me. I'll be a most dutiful daughter. I'll eat your food and play Happy Families. And I'll let you sew your buttons into my eyes."
Her other mother stared at her, black buttons unblinking. "That sounds very fine", she said. "And if you do not lose?"
"Then you let me go. You let everyone go- my real father and mother, the dead children, everyone you've trapped here." (Gaiman 2006:91)

They agree on an exploring game, where the objects to be found are Coraline's real parents and the souls of the children. This is the second time Coraline decides to act.

The first time is when she decides to enter the secondary world to save her parents, but not knowing quite how to save them. The second time, she not only knows how to save them, but she is also willing to save the souls of the ghost children.

We see here that Coraline is using the thing she knows best and loves, exploring, to use against the other mother. Also she uses the other mother's weakness for games to make her agree upon this game.

This game can be seen as the hero and villain joining in direct combat. Because, according to Propp(1986) the combat is not always a fight, the combat can be a competition between the hero and villain. Just as Askeladden out smarted the troll in the porridge eating contest, Coraline has to use her brains in order to fool the other mother, so she can win the game.

And that she does. She defeats the other mother by using her cleverness, most importantly her braveness and with a bit of help from the black cat. The damage is repaired and the lost is found. Not only has Coraline saved her parents, she has also saved the souls of the three children, and they can now pass over to the after life. Coraline can now return home to her own world.

However, the story does not stop here, even though the other mother was defeated, one part of her managed to follow Coraline to the primary world.

> She knew what it was, and she knew what it was after. She had seen it too many times in the last few days, reaching and clutching and snatching and popping blackbeetles obediently into the other mother's mouth. Five-footed crimson-nailed, colour of bone. It was the other mother's right hand. It wanted the black key. (Gaiman 2006:147)

The other mother's hand has followed her so it can get the key, and return, so the other mother can continue her evil doings.

Again Coraline is facing a new task; previously she had a task where she had to save her parents. When she decided to also find and save the souls of the children, she accepted a second task. And at the end, when discovering the hand, she has to solve a third and final task. Once more Coraline steps up to the plate and resolves this task with brilliance too. She gets rid of both the hand and the key, saving her everyday life from threats of the other mother. Good has won over evil, the villain has been punished, the other mother lost not only Coraline and the souls she had in her possession, and she also lost her right hand and the chance to do more wickedness.

A common trademark between fantasy and fairy tales is that they both have the element of the "bildungsroman". The hero/heroine has to go through a journey, not only in the sense that they have to travel to get to their destination, but also a personal journey. They mature and become a wiser person. Like many of her fellow fantasy heroes, and fairy tale heroes, Coraline has to leave home and her safe surroundings to find her parents, but also to find and to learn new sides about her and to grow as a person. This can be seen in the way Coraline thinks about her father's cooking skills.

> Coraline's father stopped working and made them all dinner. Coraline was disgusted. "Daddy," she said, "you've made *a recipe* again."
> "It's leak and potato stew with a tarragon garnish and melted Gruyére cheese", he amitted.
> Coraline sighed. Then she went to the freezer and got out some microwave chips and a microwave minipizza. (Gaiman 2006:9-10)

Her father's cooking is not one of Coraline's favourites; she even calls them "a recipe", showing that she does not consider it being real food. A scenario both parents and children can very much relate to. To even taste the food is no

option for Coraline, like many other children, she would rather have chips and minipizza. Coraline is not so brave that she tastes her father's cooking. This will, however, change, as we will see during their first dinner after their adventures.

> Dinner that night was pizza, and even though it was homemade by her father (so the crust was alternately thick and doughy and raw, or too thin and burnt), and even though he had put slices of green pepper on it, along with little meatballs and, of all things, pineapple chunks, Coraline ate the entire slice she had been given.
> Well, she ate everything except for the pineapple chunks. (Gaiman 2006:141)

The night after Coraline's rescue of her parents we see a different girl. Even though Coraline left out one ingredient, she actually ate her father's cooking. She is no longer the girl that is afraid of trying new things; she is taking her first steps towards being a more mature child. Coraline is accepting her father's flaws, the crust not being perfect, and knows that his cooking is a way of showing his love for her and in turn she shows her love and appreciation by giving her father's recipes a chance.

Throughout her stay in the secondary world, Coraline is met with temptations. When she first arrived she eats the best chicken she ever had, perfect weather, lots of toys and attention from the other parents. For a child that misses all this and has dreamt about it, it would be very tempting to accept the black button eyes. The other mother tells Coraline it will not hurt at all. But as many children has experienced, "Coraline knew that when grown-ups told you something wouldn't hurt it almost always did."(Gaiman 2006:45) so she declines the offer. Even when she comes back, the other mother still tries to get Coraline to stay. When Coraline encounters the other Mr. Bobo, one of the neighbours, he promises her a perfect world.

> "Nothing's changed, little girl", he said, his voice sounding like the noise dry leaves make as they rustle across a pavement. "And what if you do everything you said you would?" What then? Nothings changed. You'll go home. You'll be bored. You'll be ignored. No one will listen to you, not really listen to you. You're too clever and too quiet for them to understand. They don't even get your name right. Stay here with us", said the voice from the figure at the end of the room. "We will listen to you and play with you and laugh with you. Your mother and father will build whole worlds for you to explore, and tear them down every night when you are done. Every day will be better and brighter than the one that went before. Remember the toy box? How much better would a world be built just like that, and all for you?"

"And will there be gray, wet days where you just don't know what to do and there's nothing to read or to watch and nowhere to go and the days drags on forever?", asked Coraline.

From the shadows, the man said, "Never."

"And will there be awful meals, with food made from recipes, with garlic and tarragon and broad beans in?" asked Coraline.

"Every meal will be a thing of joy", whispered the voice from under the old man's hat. "Nothing will pass your lips that does not entirely delight you."

"And could I have Day-Glo green gloves to wear and yellow Wellington boots in the shape of frogs?" asked Coraline.

"Frogs, ducks, rhinos, octopuses – whatever you desire. The world will be built new for you every morning. If you stay here, you can have whatever you want."

Coraline sighed. " You really don't understand, do you?" she said. "I don't *want* whatever I want. Nobody does. Not really. What kind of fun would that be? If I just got everything I ever wanted? Just like that, and it didn't *mean* anything. What then?" (Gaiman 2006:119-120)

The other Mr.Bobo emphasizes the negative and boring parts of Coraline's life, the lack of attention from her parents, never being taken seriously, not being heard and boredom. Imagine living the perfect life, the life one has always dreamt about, a scenario many children and probably many adults would very much like to have and would have said yes right away. Coraline, however, has understood something. Life is not perfect, there will always be rainy days, but they will pass, and the sunny days will follow. One has to face the less fun things in life as well; life is not only fun and games all the time. If we were given everything we wanted, then in time to would become quite boring. Then one would never try new things, being deprived of the new experiences that come with it.

If the other mother were to create new worlds for Coraline, it would be an action without any meaning behind it, at least when her father makes his recipes he does it with passion and love, which he shares with the one he loves, as for the other mother her actions would only be empty, selfish and fake. Instead of being in a childish world, Coraline chooses to keep on fighting, showing she is maturing. Unlike Peter Pan, Coraline shows that she is ready to grow up, and not wanting to stay in a place where she can get what ever she wants.

There is a saying that "you don't know what you've got till it's gone." Coraline certainly has experienced this the hard way. The first night without her parents, she cried herself to sleep in her parents' bed. She realized that they mean much to her, that without them she is lacking something important in her life. She loves them no matter what, despites their flaws, they only want what is best for her.

When returning home to the primary world Coraline is no longer a spoiled child that does not understand the meaning of recipes and wanting only sunny days. Now she is a more matured child, will the ability to reflect over things, as well as being an independent and brave girl.

Normally, on the night before the first day of term, Coraline was apprehensive and nervous. But she realized that there was nothing left about school that could scare her anymore. (Gaiman 2006:161)

The fears and negativities of this world are no longer as scary as they used to be and Coraline will be ready to face life's challenges with high spirit and braveness. Life's ups and downs will be met with understanding. There is nothing Coraline can not do; everything is possible as long as you set your mind on it.

3.2   Mr. and Mrs. Jones

Mr. and Mrs. Jones are Corline's parents. In many folktales and fantasy works, the heroes are in one way or another abandoned by their parents, or very often the child is an orphan, or the father has died and the child, very often a girl, has to live with her step mother. This is the first function in Propp's model. Propp(1986) also mentions that one of the most common absentation is for parents to go to work. Neither of Coralines parents is dead; however, one might look at the absence in a different way. "Both of her parents worked, doing things on the computer, which mean that they were home a lot of the time. Each of them had their own study." (Gaiman 2006:6) Even though they are working at home, they are so busy that they have no time to play with Coraline. One day it is raining and Coraline is bored being inside, she then turns to her parents to cure her boredom.

Read a book, said her mother. Watch a video. Play with your toys. Go and pester Miss Spink or Miss Forcible, or the crazy old man upstairs.
 No, said Coraline. I don't want to do those things. I want to explore.
I don't really mind what you do, said Coraline's mother, as long as you don't make a mess.

It was time to talk to her father. Hello Coraline, he said when she came in, without turning around.

Mmph, said Coraline. It's raining.

Yup, said her father. It's is bucketing down.

No, said Coraline. It's just raining. Can I go outside?

What does your mother say?

She says you're not going out in the weather like that, Coraline Jones.

Then, no.

But I want to carry on exploring.

Then explore the flat, suggested her father. Look here's a piece of paper and a pen. Count all the doors and windows. List everything blue. Mount an expedition to discover the hot water tank. And leave me alone. (Gaiman 2006:6-7)

It is clear that both her parents have no time to spend with their daughter. In this case we see that it is not the classical absence, the physical, but more of a mental one, the sense that even though they are present their minds are elsewhere. Her father does not even look up to look at his daughter and makes it clear that he needs to be left alone. Her mother just pushes her away in the sense that she does not have the time to spend some moments with her daughter, so by sending Coraline to the neighbours, she is giving them the responsibility of looking after her child. As the story progresses, Coraline's parents disappears, giving room for the physical absence.

As we have seen earlier, Mr. Jones is a hobby chef, not something Coraline enjoyed in the beginning. When Coraline refused to taste the food, telling her father that she don not like his recipes, he replayed: "If you tried it, maybe you'd like it." (Gaiman 2006:10) This is a sentence many children have heard before, and many parents have uttered to their children. Coraline and her parents do not understand each other; there is a lack of communication, creating frustration. However, this changes after their adventures in the secondary world.

Coraline walked down the hallway to her father's study. He had his back to her, but she knew, just on seeing him, that his eyes, when he turned around, would be her father's kind grey eyes, and she crept over and kissed him on the back of his balding head.

"Hullo, Coraline", he said. Then he looked around and smiled at her. "What was that for?"

"Nothing", said Coraline. "I just miss you sometimes. That's all"

"Oh good", he said. He put the computer to sleep, stood up, and then, for no reason at all he picked Coraline up, which he had not done for such a long time, not since he had started pointing out to her she was much too old to be carried, and he carried her into the kitchen. (Gaiman, 2006:141)

Now they are starting to communicate, both in a non-verbal way and verbal way. Action speaks louder than words, and here we see that father and daughter is telling each other that they mean much for each other. Coraline actually tells her dad, something that she probably has wanted to tell him for a long time, what is on her mind. Her father responds by carrying her, a parental action, where he holds her close to him. There is once a again a connection and understanding between Coraline and her parents. She has understood that they mean much to her, and even though Mr. and Mrs. Jones do not remember that they were kidnapped, somewhere in their consciousness they to have realized that they have to let their computers sleep once in a while and spend time together and be better at talking and listening to Coraline.

When Coraline now is trying her father's cooking, even though not every ingredient, they have come to a compromise. In a way it is not only Coraline that has gone through an internal journey, also her parents have changed to the better, so that in the future they will communicate better and be more understanding.

3.3   The helpers

Every hero needs a loyal sidekick. Coraline is no exception; her side kick is a black cat, which I will come back too later on. There are also three neighbours where Coraline lives, Miss Spink and Miss Forcible, two retired actresses; they share one flat with their dogs, and Mr. Bobo, who has a band of mice. Coraline has a good tone with her neighbours, there is only one thing that annoys Coraline, and that is that they always get her name wrong, they call her Caroline. No matter what Coraline says it is like they do not pay attention to her when she tries to correct them. In fact it seems like it is the mice of Mr. Bobo that has her name correct, though he tells Coraline that his mice got it all wrong. However this changes when Coraline again meets Mr. Bobo, at the end of the novel. When she corrects him, telling him it is Coraline, and not Caroline, he accepts. To have somebody always forgetting your name gives one the feeling of being overseen, that nobody cares. As a "reward" she is now being recognised by the neighbours.

The hero does not only need a loyal sidekick, but to be able to overcome some of the hurdles, a magical device might be helpful. Propp(1986) calls this the function for, "the hero acquires the use of a magical agent." For Coraline, the magic device is given by Miss Spink and Miss Forcible.

> She passed Coraline the stone with a hole in it
> "What's it for?" asked Coraline. The hole went all the way through the middle of the stone. She held it up to the window and looked through it.
> "It might help", said Miss Spink. "They're good for bad things, sometimes."

According to Propp(1986) the magic agents can be many different things, he has listed these as magic agents; "The following things are capable of serving as magical agents 1. Animals (a horse, an eagle, etc), 2. Objects out of which magical helpers appear (a flintstone containing a seed, a ring containing young men), 3. Objects possessing a magical property, such as cudgels, swords, guslas, balls, and many others" (Propp 1986:43) The stone belongs under category 3, since it is an object which possesses a magical property, when looking through it Coraline can identify the souls.

As seen, Propp has listed animals as magical agents, therefore, the black cat will a function as both a helper and a magic agent.

The two ladies have as a function of being one of Coraline's helpers. They do not only give Coraline her magical agent, but they also bring her a warning. When drinking tea with Miss Spink and Miss Forcible, they read her tea leaves.

> "The tea leaves, dear. I'll read your future."
> Coraline passed Miss Spink her cup. Miss Spink peered short-sightedly at the black tea leaves in the bottom. She pursed her lips.
> "You know, Caroline", she said, after a while, "you are in terrible danger."
> Miss Forcible snorted, and put down her knitting. "Don't be silly April. Stop scaring the girl. Your eyes are going. Pass me that cup, child."
> Coraline carried the cup over to Miss Forcible. Miss Forcible looked into it carefully, shook her head, and looked into it again.
> "Oh, dear she said. You were right, April. She *is* in danger." (Gaiman 2006:19-20)

This is a foreshadowing, that something bad is going to happen. Coraline does not find these warnings scary. It might be that they are too vague; not telling her what the danger is, though it says it has something to do with the locked door. The fact that it was told to her by adults she considers as weird, does not help the matter.

What it does instead is that the warnings triggers her curiosity and the whole thing seems rather exciting, than being something dangerous.

After this warning, Coraline is actually given an interdiction. Earlier that day Coraline encounters Mr. Bobo, which gives her a strange message from his mice.

The old man leaned down, so close that the bottoms of his mustache tickled Coraline's ear. "The mice have a message for you", he whispered.
Coraline didn't know what to say.
"The message is this. *Don't go through the door."* He paused. "Does that mean anything to you?"
"No", said Coraline. (Gaiman 2006:16)

Here he gives her a clear statement, given to her directly. The Norwegian folktale hero Espen Askeladden is often told by his mother to not to try go after his failed brothers, and many pretty girls has been told to not look at the beast/animal during night. They to, as Coraline, ignored what was told them, they were given an interdiction, and they violated it.

3.4   Other features shared with fairytales

3.4.1   Lucky number

Throughout history numbers have been given magic qualities. Some numbers are considered to be more powerful than others, such as 3, 7, 9 and 12. They are the numbers used in magic, and are looked upon as lucky numbers. All though they are supposed to bring luck, these numbers are not only for good magic, but can be used in dark magic as well, being just as powerful, therefore one has to be careful when using these numbers.

The use of magic numbers has its roots in folklore. In a world where magic is an important part, it is only natural that one will see the use of these specific numbers. Also folklore has its roots as being stories told and not written, therefore it also had as a function to help memorize the stories.

We can see that the number three has been used throughout the story. Coraline is given three tasks, she has three neighbours, there are three souls of three children that have to be saved and Coraline is given three warnings.

3.4.2 Talking animals

Propp, cited in Nikolajeva (1988), compares talking animals to totems found in many cultures, e.g. Native Americans. Totems were wood carving of animals. The purposes of these totems were to guide and protect when going through the rite of initiation. In a way Coraline is going through her own initiation, she on her path to growing up, and are being guided and protected by the black cat.

Further, Propp draws the lines to talismans made by the animal, e.g. claw, fur, giving the talking animal the same functions as the helper, the talking animal then also becomes a lucky charm for the hero.

As previously seen; Propp regards animals as magical agents and as being helpers, and are often domestic animals, animals that are close to us and mean something to us. Animals as magic helpers in fantasy have origins in myths and folklore. The talking animal also take into account the young reader's psychology, it makes the secondary world familiar and gives a safe feeling. The talking animal is usually an inhabitant of the secondary world; however the black that Coraline sees seems to be a part of the primary world.

There was a polite noise from behind her. She turned around. Standing on the wall next to her was a large black cat, identical to the large black cat she'd seen in the grounds at home.
"Good afternoon", said the cat.
Its voice sounded like the voice at the back of Coraline's head, the voice she thought words in, but a man's voice, not a girl's.
"Hello", said Coraline. "I saw a cat like you in the garden at home. You must be the other cat."
The cat shook its head. "No", it said. "I'm not the other anything, I'm me. (Gaiman 2006:35)

As Coraline is exploring the secondary world she just found, she meets a black cat that most likely is from the primary world, a cat that can move between worlds.

"Well, how did you get here"?
"Like you did. I walked", said the cat. "Like this."
Coraline watched as the cat walked slowly across the lawn. It walked behind a tree, but didn't come out the other side. Coraline went over to the tree and looked behind it. The cat was gone.
She walked back toward the house. There was another polite voice from behind her. It was the cat. (Gaiman 2006:38)

Here it is indicated that the cat is able to disappear, probably going back to the primary world, and to reappear again.

"He said that she's fixing all the gates and the doors", she told the cat, "to keep you out."
     "She may *try*, "said the cat unimpressed. "Oh yes. She may try." They were standing under a clump of trees now, beside the house. These trees looked much more likely. "There's ways in and out this places like this that even *she* doesn't know about." (Gaiman, 2006:75)

It is obvious that the cat can move between the primary and the secondary world without using a portal, which in this case is the corridor between the house and the other house. The cat uses the plural form when he refers to *places*, this may be an indication that there are several other worlds that exists, and that he has the abilities to walk between worlds.

Cats have since the ancient Egypt been an important part of mythology and superstition. In ancient Egypt cats were sacred animals, they were the guardians of the temples. Even in death they were so sacred that they too become mummified.

In the western world cats has not enjoyed the same status, especially the black cats have been looked at in a negative light. During the middle ages and the witch hunts, cats were also the subject of hunting, since they were considered to be in the league with the devil and the witches.

Black cats have been surrounded with many myths and superstition. Mostly they have been looked upon as a symbol of bad luck, dark magic and evil, most known is the very bad luck one get if seeing a black cat cross the road. However, in England the black cat viewed as something positive, it brings with it good luck. They have been welcomed on board ship as travel companion and as a mascot.

When considering the nationality of the author, Neil Gaiman, being English; it may not be a surprise that the cat is black. The cat functions as a lucky charm to Coraline. He is her animal totem. The black cat guides her through the secondary world and giving her a bit of good luck.

The black cat is being himself, not being the other cat, he is the only thing that is actually real in this world. He represents home to Coraline, a connection to the primary world. Having so such strong ties to magic it is therefore natural that the black cat has the ability to move on its own between the worlds. One of the qualities that cats have is that they are very independent beings.

This may be reflected in the fact that he can move around worlds. Also, as we will see later, the secondary world is a replica, and independence is something one can not duplicate.

3.4.3 The Other Mother

A woman stood in the kitchen with her back to Coraline. She looked a little like Coraline's mother. Only…
Only her skin was white as paper.
Only she was taller and thinner.
Only her fingers were too long, and they never stopped moving, and her dark red fingernails were curved and sharp.
"Coraline?" the woman said . "Is that you?"
And she turned around. Her eyes were big black buttons. (Gaiman 2006:28)

This is Coraline's first meeting with the other mother. In most fairy tales the villain is the evil step mother, a step mother that hates her step daughter, and has no love for her what so ever. The other mother on the other hand is a being that wants something to love, or was it something to eat?

The other mother is an evil being that wants a child, something to love. "Something that isn't her." (Gaiman 2006:65) The other mother does everything she can to make Coraline stay with her, tempting her with a perfect world and kidnapping Coraline's parents.

One of the functions found in Propp(1986), is the villain that attempts to deceive the victim in order to make possession of him or his belongings. The antagonist will try to deceive the hero. When Coraline first enters the strange secondary world, she is treated to the best meal she has had in her whole life.

It was the best chicken that Coraline had ever eaten. Her mother sometimes made chicken, but it was always out of packets or frozen, and was very dry, and it never tasted of anything. When Coraline's father cooked chicken he bought real chicken, but he did strange things to it, like stewing it in wine, or stuffing it with prunes, or baking it in pastry, and Coraline would always refuse to touch it on principle. (Gaiman 2006:29)

Like the fairy tale Hansel and Gretel, where the witch has built a gingerbread house decorated with candy as bait, so she can lure children, the Other Mother has created what seems to Coraline as a perfect world in order to lure Coraline.

There are toys and rats to play with; the Other Miss Spink and Other Miss Forcible are performing all the time for the talking dogs that are always eating chocolate. Everything seems perfect; it is everything Coraline can dream of, never a boring moment with adults that understand her. However, Coraline does not fall for the deceit. So when she refuses to stay, the Other Mother changes tactics.

When Coraline returns to look for her parents she is exposed to a new deceit. As she looks into a mirror she sees her parents. Her parents seem happy that she is gone, and thinks that she is better off with the Other Mother.

She hoped that what she had just seen was nor real, but she was not as certain as she sounded. There was a tiny doubt inside her like a maggot in an apple core. Then she looked up and saw the expression on her other mother's face: a flash of real anger, which crossed her face like summer lightning and Coraline was sure in her heart that what she had seen in the mirror was no more than an illusion (Gaiman 2006:63)

Even though there is a small part of her that was in doubt, by reading the expression of the Other Mother, she knows that it is all an attempt to deceive her.

Later, during her rescue of her parents and the children's souls Coraline meets the other Mr. Bobo. He tempts Coraline with new worlds made just for her, no more weird meals and only sunny days, no more boring days, and where everyone understands and takes her seriously.

In the case of Coraline the deceit is first and foremost the secondary world. It seems like the perfect world for Coraline, a magic place where she can have all her wishes fulfilled.

The second deceit is to manipulate Coraline into believing that her parents actually do not care about her anymore, and are happy that the Other Mother is the one taking care of her.

When kidnapping Mr. and Mrs. Jones, the other mother caused harm or injury to member of the family. According to Propp(1986)this injury might also be an abduction. The abduction will then lead to an absence, but this time an actual physical absence, Mr. and Mrs. Jones are now not only mentally absent, but also physical absent. Coraline is now lacking something important in her life, her parents.

There were more no regular clothes in the cupboard, though. They were more like dressing-up clothes or (she thought) the kind of clothes she would love to have hanging in her own wardrobe at home: there was a raggedy witch costume; a patched scarecrow costume; a future warrior costume with little digital lights in it that glittered and blinked; a slinky evening dress

all covered in feathers and mirrors. Finally, in a drawer, she found a pair of black jeans that seemed to be made velvet night, and a gray sweater the colour of thick smoke with faint and tiny stars in the fabric which twinkled. (Gaiman 2006:69)

When considering the clothes in the wardrobe, it seems like a wardrobe fit for a doll. There are not clothes to be worn and have a practical use, but costumes one uses when playing dress up with ones dolls. The costumes are something the other mother can play with and dress up. Throughout the novel the other mother always emphasizes that she loves Coraline and wants them all to be one happy family. According to the black cat the other mother wants some to love, something that is not her. The other mother does not love Coraline as a child, but more like a possession, a doll she can play with.

At the far end of the hall was the mirror. She could see herself walking toward the mirror, looking, reflected, a little braver than she actually felt. There was nothing else there in the mirror. Just her, in the corridor.
A hand touched her shoulder, and she looked up. The other mother stared down at Coraline with big black button eyes.
"Coraline, my darling", she said. "I thought we could play some games together this morning, now your're back from your walk. Hopscotch? Happy Families? Monoploy?"
"You weren't in the mirror", said Coraline.
The other mother smiled. " Mirrors", she said, "are never to be trusted. Now, what game shall we play?" (Gaiman 2006:77)

Coraline discovers that the other mother has no reflection. To have no reflection draw our minds to another mythical creature, who also have no reflection, the vampire. This brings us to the buttons the other mother and the others have instead of eyes.

There is a saying that the eyes are the mirror of ones soul. Vampires are soul-less beings, or demons. By giving the mother buttons for eyes may be a way of telling us that she too is a vampire-like being without a soul. Our eyes play an important part when showing emotions. We can spot a fake smile from a true and heartfelt smile by looking at the eyes. If we fake our emotions, it seems plastic; it does not feel like it is real. One almost gets the feeling that it is non human. That is exactly what the others are, they are not real. What they are is the product of the other mother. She has made them as her own puppets, one making puppets one replaces the eyes with buttons. One can not make emotions and feelings, one can try and most likely it will be unsuccessful. By giving the characters button eyes it gives the absolute horror feeling. Because to not be able to see someone's emotion is one of the creepiest things one can imagine. Humans need to be able to see and to read others by looking into their eyes, to confirm feelings.

When the Other Mother lacks a reflection in the mirror it is a symbol of lacking a soul. If there is no soul to be reflected in the eyes, then there is nothing to reflect. However, one can also look at the lack of reflection as a symbol of something that is not there, it does not exist. Nothing in that secondary world is real, it is all created. The other mother to does not exist, one does not know what she *really* is. As she gets angrier she reveals more of her tru self.

It was funny, Coraline thought. The other mother did not look anything like her own mother. She wondered how she had ever been deceived into imagining a resemblance. The other mother was huge – her head almost brushed the ceiling-and very pale, the colour of a spider's belly. Her hair writhed and twined about her head, and her teeth were sharp as knives.(Gaiman 2006:128)

The other mother has only impersonated Coraline's mother. In a sense the other mother does not exist, there are no other mother, Coraline have only one mother. She represents the fears, frustration and all the other negative feelings that are in Coraline, both the ones that can be seen and the ones that can not be seen.

When Coraline asks why the other mother wants her, the cat gives her this answer:

" She wants something to love, I think", said the cat. "Something that isn't her. She might want something to eat as well. It's hard to tell with creatures like that."(Gaima 2006:65)

In his own humorous way the cat gives a hint that the other mother might have some eating habits that are different, were Coraline can be a part of her diet. And Coraline does find out that children are on her menu. When grounded by the other mother Coraline meets three ghost children that tells her that they are the victim of the Other Mother's eating habits.
We are now sure that the other mother feeds on the life force of innocent children, very much like the witch in Hansel and Gretel. Though she does not boil them in a cauldron, instead she is more subtle, she sucks the life of the children gradually till they one day are nothing but a shell. When the ghost children tells Coraline how she killed them, she is like a spider that traps its victim and gradually feeds on it until it is just an empty shell left.

"She stole our hearts, and she stole our souls, and she took our lives away…"

"She kept us, and she fed on us, until now we've nothing left of ourselves, only snakeskins and spider husks."(Gaiman 2006:87)

The other mother has probably the same planed for Coraline when she is tired of playing with her. Coraline has to do one little thing if she wants to stay in the secondary world for ever. "On a china plate on the kitchen table was a spool of black cotton, and a long silver needle, and, beside them, two large black buttons." (Gaiman 2006:45) Indicating that in the end Coarline will loose her soul, and life, if she stays.

And her hand touched something that felt for all the world like somebody's cheek and lips, small and cold; and a voice whispered in her ear, "Hush! And shush! Say nothing, for the beldame might be listening!"

Coraline said nothing.

She felt a cold hand touch her face, fingers running over it like gentle beat of a moth's wings.

Another voice, hesitant and so faint Coraline wondered if she were imagining is said, Art thou- art thou *alive*?"

"Yes", said Coraline.

"Poor child", said the first voice.

"Who are you?", whispered Coraline

"Names, names, names", said the other voice, all faraway and lost. "The names are the first things to go, after the breath has gone and the beating of the heart. We keep our memories longer than our names. (Gaiman 2006:83)

This is Coraline's first meeting with the ghost children. They have been kept prisoner for many years by the other mother. Further they tell her how the other mother has deceived them, and then fed on them, stealing both their souls and hearts, and they can not escape because she has their hearts and souls. Their memory is slowly fading, and the first thing they lost was the memory of their names, the one thing that are so rooted into our identity. All what they are, care for, enjoy, their happiness has vanished. When they lost their soul and heart, they lost themselves, what made them the persons that they were. Without a soul and heart they are reduced to a kind of nothingness, hollow.

One of the ghost children is a bit different from the others. In a dream Coraline meets the ghost children again after returning to the primary world.

She was a pale child, dressed in something that seemed to be spider's web, with a circle of glittering silver set in her blond hair. Coraline could have sworn that the girl had two wings – like dusty silver butterfly wings, not birds wings- coming out of her back. (Gaiman 2006:142)

It is as if a fairy is being described. Maybe this is an indication of that the other mother has captured children from other worlds. Like her neighbours these children has a function as helpers, they are ones telling Coraline to "look through the stone"(Gaiman 2006:87), telling her how to use her magic agent.

3.5   The secondary world

The first impression one gets of the secondary world is that it Coralines perfect world. It is sunny, she eats the best chicken ever and is entertained by miss Forcible and miss Spink. As Coraline says; "It's much more interesting than at home." (Gaiman 2006:45) However, the illusion of a perfect world is soon shattered when they offer to sew buttons on Coraline.
When exploring the world Corline experiences how small the world is.

She kept walking. And then the mist began. It was not damp, like normal fog or mist. It was not child and it was not warm. It felt to Coraline like she was walking into nothing.
The world she was walking through was a pale nothingness, like a blank sheet of paper or an enormous empty white room, no smell, no texture, no taste.
But there was no ground beneath her feet, just a misty milky whiteness. (Gaiman 2006:73)

The description of the world gives one the feeling that this is something that is not solid. It describes something that does not exist. According to the black cat that is the part of the place the other mother did not bother to create. It is a small world, but small enough for her. The other mother only needs that small world, so she can use it as a bait to trick children to stay.
When Coraline looks through the stone she sees that the world is gray, it is like a pencil drawing. However, she sees a marble like thing which is scarlet and orange. Not only does the stone show where the souls are, but it also shows how the world *really* looks like.

The secondary world is not real; it is grey as a pencil drawing. Since the souls are the only real things in the secondary world they will be colourful against the grey fake world. When seeing the world through our own eyes, we are deceived, but with the help from the stone the secondary world shows its really self. The world is gradually becoming flat and shapeless as times passes and Coraline finds the missing souls. When Coraline encounters the other mother, while looking for the third soul, she notices something.

"Thank you, Coraline", said the other mother coldly, and her voice did not just come from her mouth. It came from the mist, and the fog, and the house, and the sky. (Gaiman 2006:106)

This may indicate that the world *is* the other mother; it is a part of her. She has played some kind of god and created a world from a picture in her mind. But as she gets frustrated and angry, she can not focus her thoughts and the result is that the world is returning to its original state, just a piece of paper with an idea of a world. It becomes so flat that even the passages the black cat uses to enter the world are gone.

Even the few inhabitants living there are moulded and created by the other mother. So perhaps she does not know how to create, just to transform and twist thing, making bad copies of reality.

4 Harry Potter and the Philosopher's Stone

This book series of seven, written by J.K. Rowling, has been a huge success since 1997, not only has the series contributed to the boost in fantasy, but has also created a phenomenon. In the series we follow the hero Harry Potter in his quest to stop the villain Voldemort from taking over the magical world, and the Muggle (non-magic) world, so he can spread and do evil. On top of this, Harry is also seeking to find out the truth about his parents death and learn about his past. But, perhaps the most difficult things in Harry's life, is to handle friendship, school, girls, all the "normal" tasks, kids and teenagers have to struggle with in their everyday life.

We first meet Harry, who for eleven years thinks he is an ordinary boy, even though some unordinary things have occurred in his life, living with his aunt and uncle. On his eleventh birthday, he encounters a friendly giant that tells him that he is a wizard. This is the beginning of a dangerous journey where Harry has to overcome many obstacles to fulfill his destiny, but also a journey where he finds answers about his past, parents, and growing up.

Each book is an academic year in Harry's life. He spends seven years, in Hogwarts, the school of witchcraft and wizardry, apart from the last book in which he does not return to school.

4.1 Two worlds side by side

What makes the wizarding world special in this case is that it is not a secondary world outside the primary world. In most fantasy the secondary world resides next to the primary world, they are apart, and in some cases there is a portal that connects them. But in the case of Harry Potter, the secondary world resides within the primary world. This view of a secondary world has been challenging many scholars who do not recognize the Muggle and the wizarding world as two different worlds.

Scholars like Deborah O'Keefe, claims that one can not say that there is a parallel world, or secondary world in the Harry Potter books.

"Rowling's books contain no parallel worlds, only overlapping, parallel societies ignoring or accepting or menacing each other…" (O'Keefe 2003:178)

Yes, the two worlds are parallel societies as well. Many things found in the Muggle world have its counterpart in the wizarding world. They have a minister of magic, like we have a prime minister. Instead of doctors, they have healers. We take our driver's licence, wizards and witches take their apparition test, the ability to move oneself from one place to another. This is quite different from the secondary world Coraline encounters. The secondary world Coraline enters is a created world with the purpose to trick children so the other mother can feast on their soul. The other mother is the only inhabitant, who has created a house and neighbours.

Later we will see a different kind of parallel society in *The Amber Spyglass.*

However, in the Harry Potter books, the wizards recognize the wizard world and Muggle world as two separate worlds existing side by side. Firstly one notices that Muggles are written as a proper noun, wizards and witches are not. In the English language nationalities are written as proper nouns, this may indicate to the reader that the wizard's view of Muggles is that they are one group of people belonging to a different world than them.

During his first meeting with Hagrid, the game keeper of Hogwarts, it is known to him that Harry knows nothing about his background.

"Do you mean ter tell me," he growled at the Dursley's, "that his boy – this boy!- knows nothin' abou'- about ANYTHING?"
Harry though this was going a bit far. He had been to school after all, and his marks weren't bad.
"I know *some* things", he said. "I can, you know do maths and stuff."
But Hagrid simply waved his hand and said, "About *our* world, I mean. *Your* world. *My* world. *Yer* parents' world."
"What world?" (Rowling 1997:59)

Here Hagrid really emphasizes that Harry, his parents and Hagrid belong to a separate world. They do not belong to the normal world, but in the supernatural world. The wizards themselves have made this divide, seeing that there are two worlds, one for the Muggles and one for the wizards, where only the wizard world is the only one where everyone knows about these two worlds. One might look at how the primary and secondary world has been viewed in the folklore/folktale tradition.

In folklore/folktales the setting takes part in the normal world and the supernatural world, it exists two parallel spaces or settings. This we see in the Harry Potter books as well, the line is drawn between those who know magic and "ordinary" people. (Solberg 2007:226) (My translation)

This divide between the normal world and the supernatural world, can be applied to the Harry Potter books. The normal world corresponds to our Muggle world and the supernatural world corresponds to the wizarding world, where people use magic.
This might be compared to the Norwegian folklore about the "hulder" people. The "hulder" people were human like being, but the female hulders had a cow tail.

The hulders was a part of the supernatural world. They lived parallel with the humans, and had their own society, just like the wizarding world. There was a divide between the normal human world and then there was the world of the supernatural, where we find trolls, hulders and other beings. People regarded these as two separate worlds, even though they shared the same planet. The difference is that in the folklore both worlds knew about each others existence. For when it comes to the worlds of Muggles and wizards, all the wizards knows there is a Muggle world, whereas only a handful of Muggles know about the wizarding world. The reason for this is that there are children born of Muggles that has magic abilities, muggle-born, or in some cases some wizards and witches marries a Muggle. So for the most Muggles they have no idea that a magical world exists.

In fantasy literature were there are a connection between the primary and the secondary world, a portal is used. This portal functions as a door between the primary world and the secondary world. One known portal is a closet that leads to the land of Narnia, other portals can be a rabbit hole, a tornado, or as we saw in "Coraline", simply a door. The portal leads away from our own world and into a secondary world. Portals are found in Harry Potter as well, they are just a bit harder to see.

Hagrid takes Harry shopping for his school equipment, to Harry's surprise; the place to buy magical things is London.

They passed book shops and music stores, hamburger bars and cinemas, but nowhere that looked as if it could sell you a magic wand. This was just an ordinary street full of ordinary people. Could there really be piles of wizard gold buried miles beneath them? Were there really shops that sold spell books and broomsticks?....."This is it", said Hagrid, coming to a halt, "the Leaky Cauldron. It's a famous place."
It was a tiny, grubby-looking pub. If Hagrid hadn't pointed it out, Harry wouldn't have noticed it was there. The people hurrying by didn't glance at it. Their eyes slid from the big book shop on one side to the record shop on the other as if they couldn't see the Leaky Cauldron at all. In fact, Harry had the most peculiar feeling that only he and Hagrid could see it. (Rowling 1997:78)

The Leaky Cauldron has with the help of magic been made as anonymous as possible, and is not invisible. Even Harry did not notice it if it had not been for Hagrid mentioning it. The Leaky Cauldron is there, but nobody sees it, or notices it. When someone draws ones attention to the pub, then suddenly one notices that the Leakey Cauldron is there.

If Hagrid had not told Harry where it was he would, as all the other people around, not seen the pub. The feeling Harry has of being the only one that could see the Leaky Cauldron is a quite accurate feeling, since no one has pointed out the pub; people just hurry past it, not noticing its existence.

As soon as Harry enters the pub, he also enters the passage to the portal that will bring them to the magical world.

Harry's head was swimming. Hagrid, meanwhile, was counting bricks in the wall above the dustbin.
"Three up…two across…", he muttered. "Right, stand back, Harry"
He tapped the wall three times with the point of his umbrella
The brick he had touched quivered – it wiggled – in the middle, a small holes appeared – it grew wider and wider- a second later they were facing an archway large enough even for Hagrid, an archway on to a cobbled street which twisted and turned out of sight.
"Welcome," said Hagrid, "to Diagon Alley." (Rowling 1997:81)

To tap on the wall in a certain way, diagonally, it opens up another world, the wizarding world. Here one can shop for every magical book, wand, broom, cloaks, and ingredients for potions, to mention some, and only witches and wizards knows how to enter. The brick wall at Leaky Cauldron has a function as a portal to wizarding world. For those who are Muggle-born, it is revealed that someone from Hogwarts will visit the parents, and guide them through the wizarding world.

On Harry's train ticket the number of the platform is 9 ¾, an odd number for a platform, and no platform has that number. The Dursley's of course thinks this is mad, so when at King's Cross, Uncle Vernon has to point out how on earth Harry is going to find platform 9 ¾.

"Well, there you are boy. Platform nine- platform ten. Your platform should be somewhere in the middle, but they don't seem to have built it yet do they?"
He was quite right, of course. There was a big plastic number nine over one platform and a big plastic ten over the next to it, and in the middle nothing at all. (Rowling 1997:102)

The situation is not like the one when they entered the Leaky Cauldron, clearly there is no un-noticeable platform there. The clock is ticking and Harry gets desperate.

Then suddenly he notices a family who also has owls and hears the word "Muggle", also it seems like the older boys just seems to disappear when walking towards the wall between platforms nine and ten. Harry decides to ask them for help.

"Excuse me", Harry said to the plump woman.
"Hullu, dear", she said. "First time at Hogwarts? Ron's new too."
She pointed at the last and youngest of her sons. He was tall, thin and gangling, with freckles, big hands and feet and a long nose.
"Yes", said Harry. "The thing is – the thing is, I don't know how to-"
"How to get on to the platform?", she said kindly, and Harry nodded.
"Not to worry", she said. " All you have to do is walk straight at the barrier between platforms nine and ten. Don't stop and don't be scared you'll crash into it, that's very important. Best do it with a bit of a run if you're nervous. Go on, go now before Ron."
" Er- OK", said Harry.
He pushed his trolley round and stared at the barrier. It looked very solid
He started to walk towards it. People jostled him on their way to platforms nine and ten. Harry walked more quickly. He was going to smash right into that ticket box and then he'd be in trouble- leaning forward on his trolley he broke into a heavy run- the barrier was coming nearer- he wouldn't be able to stop-the trolley was out of control- he was a foot away- he closed his eyes, ready for the crash-
It didn't come…he kept on running…he opened his eyes.
A scarlet steam engine was wasting next to a platform packed with people. A sign overhead said *Hogwarts Express, 11 o'clock*. Harry looked behind him and saw a wrought-iron archway where the ticket box and been, with the words *Platform Nine and Three-Quarters* on it. He had done it. (Rowling 1997:104,105)

The platform that belongs to the magical world is again not visible to the Muggle eyes. Whereas at the Leaky Cauldron someone had to draw Harry's attention to it and had to tap on a brick wall with a wand a certain way, here Harry almost has to believe that it is possible to walk through the barrier.

The wall between platforms nine and ten functions as another portal that allows one enter the magical world. However, these world boundaries may be diffuse. In the second Harry Potter book, *Chamber of Secrets,(*1998) there is an incident where a house elf named Dobby, uses his own magic to close the portal, so that Harry and Ron can not walk through the wall and on to platform 9 ¾. In order to get to Hogwarts the two boys takes the enchanted Ford Anglia, and flies to Hogwarts. During their flight they are able to follow the Hogwart Express on its journey. If there were clear boundaries between the Muggle world and the wizarding world, then it would be difficult for the boys to follow the train.

One could also spot Diagon Alley from the air. This has been the argument of many scholars that there can not exist two worlds, one primary and one secondary world.

> The fact that on this flight they are seen by Muggles, that they can find and follow the train and tracks of the Hogwarts Express, and that they can fly directly to Hogwarts just as a normal plane would, all constitute more evidence that everything in the Harry Potter universe is part of Earth's space-time continuum. (Silberstein 2004:188)

Here Silberstein's opinion is that since they can follow the Hogwart Express form the air, then the wizarding world is not a separate world, but a part of the primary world. Yet, both Ron and Harry had problems spotting the train right away, even though they took off just some meters from the train station. It took a while before they could see the train. Perhaps both the station and Diagon Ally is not visible from the air for both wizards and Muggles. The Hogwarts Express then is a means of transportation that will bring them from one magical location, platform 9 ¾, to another magical location, Hogwarts. So when the train stops at the end station, they are back in the magical world. The train was transported them from one part of the magical world to the other.

In the third book, *Harry Potter and the Prisoner of Azkaban* (1999), the readers are introduced to Hogwarts nearest neighbour, Hogsmead, the only village in Britain solely inhabited by wizards and witches. Since both the Leaky Couldron and platform 9 ¾ are situated in London, a Muggle city, Hogsmead might be the closest one comes a "pure" wizarding world. No one exactly knows where the Hogmead and Hogwarts are located. The only thing we know is that the Hogwart Express goes north, that is according to Solberg (2007), the cardinal point of magic, and "that the journey takes eight hours. Locating Hogwarts in Scotland…" (Fenske 2006:115) As in the fairy tales, where there are no exact location, e.g. "in a land far, far, away", we have some similarities here. The village of Hogsmead and Hogwarts being a castle as the villages nearest neighbor, it resembles a kingdom, or the "land far, far, away." We do not know exactly where to find Hogsmead and Hogwarts, the same way we do not know where to find that land far, far away.

Wizarding families live in small communities with three or four other wizarding families. They live on the outskirts of the village, and are usually isolated from the rest of the town or village. They signal that they do not consider themselves as a part of that town, and also they need their privacy so they can do magic. Instead they create their own world with the neighbouring wizarding families.

Silbertstein (2004) emphasizes that because all the magical places are part of the space- time continuum, a part of the Earth, then one can not say that the wizarding world are a separate world.

The world of Harry Potter is neither a faraway time in Earth's past or future, nor a distinct magical realm, but is Earth's present day. J.K. Rowling makes it clear that that the magical world of Harry Potter and the actual world are one and same.(Silbertstein 2004:186)

This observation limits the view on secondary worlds. A secondary world does not necessarily have to be far and separate from the primary world. Sometimes it can reside within the primary world. One can see the Muggle world and the wizarding world as two separate worlds, just as we have seen in "Coraline", and other works, such as "Narnia". Solberg (2004), as we have seen, uses the setting with the "normal" world and the supernatural world in folktale and fairy tale when he addresses the worlds in Harry Potter.

Boyer et al (1979) have broadened view of the secondary world. They claim that the secondary worlds in high fantasy can be regarded in three different ways. Two of these ways fits in with the Harry Potter world and this shows that there are two different worlds.

The first view is the secondary world where the writers "simply ignore the primary world" (Boyer et al. 1979:5). The second is where "there is some sort of more direct relationship between the primary and the secondary world"(Boyer et al. 1979:6), connected with a portal. The third one, which is interesting for the worlds of Harry Potter, is the one called a world-within-a-world. Just like in the fairy tales, where the supernatural world is located within the natural world

As seen, it there are portals in the case of Harry Potter. The Leaky Cauldron and the wall between platforms nine and ten at King's Cross, can function as portals, as one goes through a door or a closet, one goes through the pub and the wall in order to enter the closed, mysterious wizarding world. Therefore the wizarding world fits into this description of a secondary world.

However, wizarding world also fits in with the third description of a secondary world, the world-within-the-world. The definition of the world-within-the-world is as follows:

"…the secondary world is simply a particular location within the primary world. It is usually marked off by physical bounderies within which events transpire that do not occur elsewhere, that is, within, which a different events transpire set of laws pertains." (Boyer et al. 1979:6)

The secondary world that resides within the primary world has physical boundaries. It is inside those boundaries that the supernatural can happen; this view fits in with the two worlds in Harry Potter.

Being wizards and witches with the gift of knowing magic, of course, they could use magic where ever they are, they could wave their wand both in the Muggle world and the wizarding world. However, as Hagrids says it when Harry asks why he can not cast a spell on his cousin: " I'm not sayin' that's not a good idea, but yer not ter use magic in the Muggle world except in special circumstances." (Rowling 1997:91) The reason for not using magic is of course that the Muggles is not supposed to know anything. By having such a law that forbids magic in the Muggle world, the places they can fully do magic would be in places such as The Leaky Cauldron, Diagon Ally, Hogwarts, Hogmead, and in their own home, creating bounderies for where magic can happen.

Because magic is forbidden in the Muggle world, the magic, the supernatural can only occur within that particular location, e.g. Hogsmead. Of course exceptions do happen, like using magic to save life. Even evil wizards do not feel comfortable doing magic among Muggles, unless the goal is to torture and kill them.

Even though the secondary world resides within the primary world, it is still a secondary world like any other seen in other works. The Muggle world and the wizarding worlds in Harry Potter are just like the normal world and the supernatural world that we find in fairy tales and folklore. One world is the world for the "normal", non-magic people and the other is the world for those who posses magic, and as we will see later, magical and mythical beings.

The characters themselves recognize that there exist two worlds, which are separate from one another. The use of magic is restricted to the magical areas, which can be fitted into Boyer et al (1979) division of high fantasy, the-world-within-the-world. But can also be fitted in the second division, where there is a direct relationship between the primary and the secondary world; because of the portals have been used in order to enter the wizarding world. It clearly shows that there are two separate worlds, a primary world and a secondary world, in Harry Potter.

4.2 The Dursleys

In the Harry Potter books, the Muggle world is represented by the Dursleys, Harry's uncle Vernon, aunt Petunia, the sister of Harry's mother Lilly, and cousin Dudley. There are a few glimpses of Hermione's parents, who are Muggles and dentists. But they are barely, only in the background. The fairy tales has the evil step mother and step sister, in Harry Potter it is the Vernon, Petunia, and Dudley. As we are about to see "they represent the negative values."(Fenske 2006:236)

The opening lines of the Philosopher's stone start with a description of how the Dursleys see themselves.

> Mr and Mrs Dursley, of number four Privet Drive, where proud to say that they were perfectly normal, thank you very much. They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense. (Rowling 1997:7)

To be normal is the most important thing when it comes to this family. When reading further we are told their greatest fear is that someone would find out that Petunia has a sister, but they pretend that she and her husband does not exist, the reason for this is because they are un-Dursleyish, in other words they are not what Petunia and Vernon considers as normal.

When mentioning a dream with a flying motorbike, uncle Vernon goes mad. It turn out that there are some things one should not discuss with that man.

> If there was on thing the Dursleys hated more than his asking questions, it was his talking about anything acting in a way it shouldn't, no matter if it was a dream or even a cartoon – they seemed to think he might get dangerous ideas. (Rowling 1997:35)

Anything that does not fit the Dursleys normality or anything that they do not like is not allowed to mention. It shows that Vernon and Petunia are afraid of what is not considered as normal, they are afraid of the unknown. Most likely it is Vernon that is the most scared, he strikes one as a man who do not like changes, or anything that might be strange, and does not fit in with his view of the world.

Vernons scepticism also extends to the foreign, the non-British and their culture and way of life. Even though his dream destination is Mallorca, it "fits into their xenophobia, because Majorca is famous for its infrastructure for British tourists. There is probably nothing "foreign" left to be afraid of" (Fenske 2006:242) This shows us that it is not only wizards that they are sceptical about. As for Petunia, what reasons there is that makes her afraid of the wizarding world might be something that goes back in time and is much deeper, than fear for the unknown. When meeting Hagrid at the hut on the rock, where Vernon has taken the family in order to prevent the letters from Hogwarts from reaching Harry, Petunia reveals something about her and her sisters past.

> "Knew", shrieked Aunt Petunia suddenly . *"Knew!* Of course we knew! How could you not be, my dratted sister being what she was? Oh, she got a letter just like that and disappeared off to that- that *school-* and came home every holiday with her pockets full of frog-spawn, turning tea cups into rats. I was the only one who saw her for what she was- a freak! But for my mother and father , oh no, it was Lilly this, and Lilly that, they were proud of having a witch in the family!"
> She stopped to draw a deep breath and then went ranting on. It seemed she had been wanting to say all this for years.
> "Then she met that Potter at school and they left and got married and had you, and of course I knew you'd be just the same, just as strange, just as- as- abnormal- and then, if you please, she went on, and got herself blown up and we got landed with you!" (Rowling 1997:63)

Lilly received a letter telling her she was a witch, and disappeared out of Petunias life, only coming home on the holidays. Petunia on the other hand did not receive a letter, and maybe she got "forgotten" by her parents who was proud and had positive view of the supernatural abilities of their daughter. This might the beginning of Petunia's view of wizards and witches as something not normal.

> Based upon her adult deceptions about magic, young Petunia probably did not discuss the problem with their parents or friends, contemplate her own unique talents and accomplishments, question whether her self-worth ought to depend upon a favourable comparison to her sister, or face her feelings squarely by investigating their source and meaning. Instead young Petunia sought to end her discomfort quickly by wholly committing to normality and conventionality as absolute moral duties, as the only right way for a person to be. This commitment transferred the strangeness and wonder of magic into abnormality and freakishness in her mind- and twisted her feelings of jealousy and inferiority into hatred and contempt. (Hsieh 2004:32)

In the final Harry Potter book, we are told that the two girls actually sent Dumbledore a letter asking if Petunia can start at Hogwarts. So this must have been hard on both sisters, who seem to have been close. Petunia has turned the matter in a way that she regards her sister abilities as an abnormality, and cuts her out of her life. For Petunia it is jealousy from her childhood and the disappointment that she could not go to school with her sister. "The two girls are named after flowers: whereas the lily represents purity and virginity, the petunia is a poisonous plant without metaphoric meaning." (Fenske 2006:243) Even though the petunia is a flower with no meaning such as a rose or a lilly, it is a very appropriate name, since Petunia has been poisoned with jealousy and anger, making her the horrible person she is today. Jealousy is a common motif in fairy tales, but the fairy tales it is jealousy between step sisters. The ugly, mean sister that is jealous of the kind younger, pretty one. Here we see two sisters, where one envies her sisters abilities.

Dudley is Harry's spoiled cousin. He is a manipulative, greedy, little tyrant. But in Vernon and Petunias opinion "there was no finer boy anywhere" (Rowling 1997:7) His parents adore him and are completely blind for all his flaws. When celebrating his birthday, Dudley gets straight away and starts to count his presents.

> Dudley , meanwhile was counting his presents. His face fell.
> "Thirty-six", he said, looking up at his mother and father. "That's two less than last year."
> "Darling, you haven't counted Auntie Marge's present, see, it's there under this big one from mummy and daddy."
> All right, thirty-seven then", said Dudley, going red in the face. Harry, who, could see a huge Dudley tantrum coming on, began wolfing down his bacon as fast as possible in case Dudley turned the table over.
> Aunt Petunia obviously scented danger too, because she said quickly, "And we'll buy you another *two* presents while we're out today. How's that, popkin? *Two* more presents. Is that all right?"
> Dudley thought for a moment. It looked like hard work. Finally he said slowly, "So I'll have thirty…thirty…"
> "Thirty-nine, sweetums," said aunt Petunia. (Rowling 1997:28)

Not only is Dudley extremely spoilt, he is not that smart. We soon see that Vernon has a positive view of what most us would regard as something negative. Dudley is praised for his greed by Vernon. " Little tyke want's his money worth, just like his father. Atta boy!" (Rowling, 1997:28) Dudley is showered by gifts, but he does not treat his things well.

…and Dudley had already broken his new cine camera, crashed his remote-control aeroplane and, first time on his racing bike, knocked down old Mrs Figg as she crossed Privet Drive on her crutches. (Rowlin 1997:39)

In just a couple weeks young Dudley has turned his new things into broken items. He even has a second room that functions as a storage space for all his broken toys, and other things.

Nearly everything was broken. The month-old cine camera was lying on top of a small, working tank Dudley had once driven over next door's dog; in the corner was Dudley's first-ever television set, which he'd put his foot through when his favourite programme had been cancelled; there was a large bird-cage which had once held a parrot that Dudley had swapped at school for a real air-rifle, which was up on the shelf with the end all bent because Dudley had sat on it. Other shelves were full of books. They were the only things in the room that looked as though they'd never been touched. (Rowling 1997:45-46)

For Dudley it is the possessing of things that are important, rather than using them. Dudley stands for the modern society that is hallmarked by excess, greed and mass consumption. Also the way his second room is described says a lot about Dudley's character. "Dudley does not read (uneducated), runs the neighbour's dog over with his bike (cruel), exchanges a living animal for a weapon (no respect for nature) and in rage destroys his own TV set (irrational)" (Fenske 2006:240)

Harry's cousin resembles very much the characteristics of the evil step sister and Per and Pål, found in many fairy tales. Greedy step sisters who only want gold, that can be cruel to their new step sister, or mean as Askeladdens two older brothers, Per and Pål.

Privet Drive is name of the street where the Durleys live. In French private is written priveé, both words resembles Privet. The suburbs are often a place where secrets lies, therefore one sometimes has to look after ones privacy, making sure it is not invaded by strange things that are unfamiliar. The Dursley's biggest secret is Harry; they are petrified that someone will discover their secret. In a way Harry is a threat to their normality.

But the skepticism towards the wizarding world, so extremely showed in Petunia and Vernon, is also to certain degree found in the wizarding world as well.

Most wizards do to not pay much attention to Muggles, the Muggles are just there, and sometimes their roads cross. However, wizards are not always that open minded.

When Harry and Hagrid are on their way to London Hagrid have some comments on ordinary Muggle things like parking metres, "Se that Harry, Harry? Things these Muggles dream up, eh?" (Rowling 1997:75) It seems like Hagrid does not understand that Muggles needs these weird things, because we have no magic. Then there are the wizards that regard themselves as superior to Muggles, and even Muggle born wizards.

Ron's father is on the other side of the scale; he loves everything that has to do with Muggles. He even works in the department of the misuse of Muggles artifacts. We are also told that he only has a tiny office and an old wizard as his assistant. This shows us that it is clearly that working with such Muggle related things are not considered being high status within the department of Magic or the wizarding world in general.

We do not only encounter people with the ability to do magic, the wizarding world is also the home of creatures we often find in fairy tales and myths. The Gringott bank is run by Goblins, the three headed dog guarding the Philiosopher's Stone is "Kerbos, the dog of death in Greek mythology, who guards the entrance to the world of dead, Hades"(Solberg 2007:229-230) in the Forbidden Forrest Harry encounter centaurs, who does not like to mingle with humans and on Halloween a troll finds it way inside Hogwarts. Further in the series we can read about dragons, mere-people, house elves, pixies, werewolves and banshees to mention some, which are creatures found in English, Asian and European folklore.

4.3   The boy who lived

Harry Potter, a boy with an ordinary name, a boy who has lived a life similar to Cinderella. *The Philosopher's Stone* starts with Harry's past. We get a short glimpse of him as a baby and is placed in front of his uncle and aunt's door step, who is now his guardians, because his parents has been murdered by Voldemort, the series villain. Harry is the hero, the protagonist of the series.

Years pass, but there are no signs indicating that a second boy lives in Privet Drive.

Only the photographs on the mantelpiece really showed how much time had passed. Ten years ago, there had been lots of pictures of what looked like a large pink beach ball wearing different- coloured bobble hats- but Dudley Dursley was no longer a baby, and now

the photographs showed a large, blond boy riding his first bicycle, on a roundabout at the fair, playing a computer game with his father, being hugged and kissed by his mother…..Yet Harry Potter was still there, asleep at the moment, but not for long. His Aunt Petunia was awake and it was her shrill voice which made the first noise of the day.

     "Up! Get up! Now!"

     Harry woke with a start. His aunt rapped on the door again.

     "Up!" she shreeched. Harry heard her walking towards the kitchen and then the sound of the frying pan being out on the cooker……His aunt was back outside the door.

     "Are you up yet?" she demanded

     "Nearly", said Harry

     "Well, get a move on, I want you to look after the bacon. And don't you dare to burn it, I want everything perfect on Duddy's birthday." (Rowling 1997:25,26)

This is a scene that make one think of the same trials Cinderella had to go through when she has to wait on her step-sisters and step-mother hand on foot.

In the beginning Coraline too was ignored by her parents, because they were focusing more on their job rather on their daughter. Harry is very much being ignored as well. To ignore a child is one of the worst things one can do. The reason why Coraline was ignored was a mistake from her parents, the focus in work and lack of communication, but in the end they learned to "see" their daughter. But Harry is being ignored in a more cruel matter. The Dursleys have done a good job in pretending that Harry does not exist. Even when he is in the same room as the other, they act as if Harry is not there. Vernon will not even use Harry's name, he is either called "you" or "boy". They will not admit that their nephew lives under the same roof. They ignore him, by pretending he does not exist.

Worst of all is the way Harry is treated. He has to sleep in a cupboard under the stairs, has to wear hand-me-downs, Dudley's old clothes and is not treated as a member of the family, but rather as a maid, being enslaved. This is "in truth, most aspects of Harry's childhood, such as the identifying mark, the evil step-parents and the competition with favoured step-siblings, the virtual enslavement and emotional abuse, the recognition from without and magical assistance, all point to a long tradition of myths and fairy tales." (Gallardo and Smith 2003:194)

Harry has been abandoned by his parents, which is mentioned earlier, the first function in Propp's model. According to Propp(1986), the death of the protagonists parents is "an intensified form of absentiation" (Propp 1986:246) For unlike Coraline's parents who is alive and well, only being psychologically absent, Harry's parents have been murdered, he is all alone in the world.

The function where the protagonist leaves home is also found in Harry Potter. Whereas Coraline had to leave home to save her parents, a mission she found scary, yet necessary, Harry is quite happy that he can spend all that time away from the Dursleys. The reason for Harry's departure is that he is off to start at Hogwarts School of Witchcraft and Wizardry. Some may claim that the leave-home-function is not a true function, but that it has to do with the book series' element of the boarding school genre. However, both Coraline and Harry have to leave home in order to enter the secondary world. They have a mission, Coraline's mission is to save her parents, Harry's mission is still unclear, but in the course of the series, we are told that his mission is to defeat Voldemort. Also, Harry belongs to the secondary world, the wizarding world. It is there he will find his place and to learn about himself and his past. Most likely Harry will not have much contact with his uncle, aunt and cousin, his Muggle grandparents is dead, there is nothing connecting him to the Muggle world. His place and home is in the wizarding world.

Propp's function of home returning is in Harry Potter found in many different levels. When Coraline had rescued her parents and the ghost children's souls, her mission in the secondary world is over. The same thing goes for Harry. His main mission is eventually to face Voldemort once and for all in the last book. Though in every book Harry has to face a task, and this task is solved at the end of the school year, then Harry returns to Privet Drive. Even though Harry probably does not return to Privet Drive after the final battle, still we see the function of where the protagonist returns home. In the final book, *Harry Potter and the Deathly Hollws*(2007), Harry returns to the scene if crime, Godric's Hollow, the home and hiding place of his parents, and where they were killed and Harry surviving. This can be seen as the protagonists return home in a symbolic way, Harry has finally returned home, even though this happens before the final combat between the protagonist and the villain. The epilogue tells us that Harry marries and has children, finally Harry has a home with his own family, Harry has returned to his *new* home.

In Harry's case *the* battle against the protagonist and the villain, takes place in the last book. But it does not mean Harry goes through every school year not facing some kind of battle. Already in the Philosopher's Stone young Harry comes face to face with Voldemort, though not having a body of his own, he shares the body of professor Quirrell, the Defense against Dark arts teacher. During this fight Harry gets quite a lot of help, both the Mirror of Erised and the protection of his mother contributes to Harry staying alive.

Whereas Coraline used a game and her cleverness to defeat the Other Mother, Harry depends more on help from persons and objects in order to defeat Voldemort/Quirrell. Being as young as he is, it is natural that he will get some help, and Harry has only finished his first out of seven years in Wizarding school, he has still a lot of magic to learn. When his mother's protection is broken and as Harry gets older and more experienced, he has to use his mind and skills more, rather than depending on helpers when facing his battles, because in the end it will only be him and Voldemort.

Propp's two functions; "battle between protagonist and villain", and "protagonist defeats villain", can be seen in both each individual book and the series in whole. In almost each book the one he meets in the end is Voldemort , who does his best in trying to kill Harry, and Harry defeats Voldemorts attempts of killing him. When looking at the series as a whole, the final battle takes place in *The Deathly Hallows* (2007), where Harry and Voldemort meet each other with only their wands, with no help from anyone, and where Harry at last outs an end to Voldemorts threat. Both Coraline and Harry have won over evil.

Harry too has to go through an inner journey, like Coraline did. Harry starts his adventures at the age of eleven and is seventeen when the series is done, adding to the series the Bildungsroman. Therefore, one does not see a clearly change, since *The Philospher's Stone* is the first book of seven, whereas *Coraline* is only one book. Throughout the series Harry grows, changes and matures. Not only must he stay alive, handle his fame, learn about his past and dealing with his faith as "the Chosen One", he also has to go through the more typical teen challenges like homework, making friends, ranging hormones and talking to girls and asking the out. Nevertheless, at the end of *The Philosopher's Stone* (1997) a shift has happened.

> Behind him stood Aunt Petunia and Dudley, looking terrified at the sight of Harry.
> "You must be Harry's family!", said Mrs. Weasly.
> "In a manner of speaking", said Uncle Vernon
> "Hurry up, boy, we haven't got all day". He walked away.
> Harry hung back for a last word with Ron and Hermione.
> "See you over the summer then"
> "Hope you have – er – a good holiday", said Hermione, looking uncertainly at Uncle Vernon, shocked that anyone could be so unpleasant.
> "Oh, I will", said Harry, and they were surprised at the grin that was spreading over his face. "*They* don't know we're not allowed to use magic at home. I'm going to have a lot of fun with Dudley this summer…." (Rowling 1997:331,332)

His aunt and cousin are seeing Harry in a new light. Petunia know now, and from experiences with her sister, what Harry is capable of doing, so does her son, after Hagrid gave him a pig's tail. Most likely Vernon do to, but he is denying it, and think that magic can not do that much harm, making him either a brave or a stupid man. Harry knows this, and will of course take an advantage of the situation. They think that Harry will now be using magic, giving him the upper hand. Harry is no longer the boy they could boss around as much as they did before, the tables has turned. And as the years pass, the relationship between Harry and the Dursleys change. From being suppressed to being one that sticks up to himself and has the courage to let the Dursleys know what is on his mind. He is no longer afraid of them, but they are afraid of him, and the world he represents.

In Harry's life there have been many mother figures. As we have seen he lives with his aunt Petunia, "true to the wicked step mother stereotype, dotes on her selfish, spoiled malicious son Dudley, and mistreats her orphaned nephew Harry." (Gallardo&Smith 2003:192) However, as in many fairy tales Petunia has her opposite. Molly Weasley, the mother of seven, Ron's mother. She is a hard working, a stay at home mother and feared by her sons and husband, and who does anything for her beloved family. As seen earlier when Harry asks how to get to platform 9 ¾, she kindly explains him, and reassures him that everything will be fine, just like a loving mother.

During Harry's first Christmas at Hogwarts, Harry gets something he never has received before, presents.

"I think I know who that one's from", said Ron, going a bit pink and pointing to a very lumpy parcel. "My mum, I told her you didn't expect any presents and- oh, no", he groand, "she's made you a Weasley jumper."
Harry had torn open the parcel to find a thick, hand-knitted sweater in emerald green and a large box of home-made fudge.
"Every year she makes us a jumper", said Ron, unwrapping his own, "and mine is *always* maroon." (Rowling 1997:217)

And every Christmas Harry gets a Weasley sweater from Mrs. Weasley, this is her way of letting Harry into the Weasley family. Molly Weasley is the typical housewife, she represents the caring mother. The same way Lilly would, she looks after Harry during the summers they spend together, and tries to help and guide Harry, as much as she can, the same way she would with her own children. The Weasleys is everything the Dursleys are not, they are caring, understanding, generous, loving and open minded. "They represent compassion and innate goodness, justice and tolerance." (Fenske 2006:182)

And most important of all Molly Weasly has given Harry something stable in his is quest against Voldemort, a surrogate family.

Caring parents are quite rare or almost non existing in the fairy tale world. It is the evil step mother motif that is found through out many fairy tales around the world. However, the last mother I will take a closer look at, Harry's biological mother, Lilly Potter, the mother that is not there, but still plays an important part because her love gives Harry an effective protection against Voldemort, is also to be found in a fairy tale, Cinderella.

There are nearly 700 versions of the Cinderella story, and the one that is similar to Harry's story is the Grimm Brothers' version, "Aschenputtel". …"both Aschenputtel and Harry's mothers are dead, and yet their love represented as "magic", continues to protect and guide the children." (Gallando&Smith 2003:195) When Harry for the second time (the first time was of course when he was a baby) meets Voldemort, Voldemort shares the body of professor Quirrell, some weird happens when Quirrell tries to grab Harry.

"Harry sprang towards the flame door, but Voldemort screamed, "SEIZE HIM!"and next second Harry felt Quirrell's hand close on his wrist. At once, a needle-sharp pain seared across Harry's scar; his head felt as though it was about to split in two; he yelled, struggling with all his might, and to his surorise, Quirrell let go of hum. The pain in his head lessened-he looked wildly to see where Quirrell had gone and saw him hunched in pain, looking at his fingers- they were blistering before his eyes.
"Seize him! SEIZE HIM!" shrieked Voldemort again and Quirrell lunged, knocking Harry clean off his feet, landing on top of him, both hands around Harry's neck- Harry's scar was almost blinding him with pain, yet he could see Qurrell howling in agony.
"Master I cannot hold him- my hands- my hands!"
And Quirrell, though pinning Harry to the ground with his knees, let go of his neck and stared, bewildered, at his own palms- Harry could see they looked burnt, raw, red and shiny. (Rowling 1997:316-317)

It seems like Harry has turned himself into a flaming hot iron bar, making it impossible for Quirrell to touch Harry with his bare hands. When waking up in the hospital wing Harry asks Dumbledore if he knows the reason for this strange incident that might have saved his life.

"Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. He didn't realize that love as powerful as your mother's for you leaves its own mark. Not a scar, no visible sign…to have been lived so deeply, even though the person who loved us is gone, will give us sine protection for ever. It is in your very skin. Quirrell, full of hatred, greed and ambition, sharing his soul with Voldermort, could not touch you for this reason. It was agony to touch a person marked by something so good." (Rowling 1997:321-322)

54

What had happened that Halloween night when Harry was one year old, was that Voldemort was about to kill Harry, but Lilly threw herself in front of her child, and was killed by the Avada Kedavra curse, the killing curse. What she did, was that she scarified herself. Voldemort gave her a choice, step away or be killed. Lilly did not step away, and got killed. But at that split second, ancient magic was evoked, when Voldemort pointed his wand towards Harry and did the killing curse, it bounced back, and hit Voldemort instead, giving Harry his scar and making him the only one to ever survive the Avada Kedavra curse. The love of his mother, and her scarifying her life gave Harry protection against evil, a protection that runs through his veins. Voldemort has never been loved or is capable of loving, therefore he could not touch Harry that had been marked by the endless love of a mother. At the same time Voldemort fulfilled a function that is not found in *Coraline*, "the hero is branded" (Propp 1986:272) What makes this part special, is that this actually happens in Harry's past. According to Propp(1986), the branding is something that occurs during the battle between the hero and the villain, and further that brand helps recognize the hero when returning home. The scar is a mark that connects Harry to Voldemort. And also the lightning shaped scar marks Harry as "the boy who lived". From spending his whole life where his family rarely uses his name, to be transferred to place where everybody knows his name by just looking at his scar.

Let us go back to Aschenputtel, and her connection with Harry. In Grimm Brothers version of the fairy tale Aschenputtel is forced to "pick peas from the ash bin and making her sleep on a filthy hearth". (Gallando&Smith 2003:195) When her father asks his step daughter and daughter what to bring them after a trip, the step sisters wants jewelries, just as materialistic and spoilt as Dudley, Aschenputtel on the other hand wants "the first twig, father, that strikes against your hat". (Gallando&Smith 2003:195)
He returns with a branch from a hazel tree. Aschenputtel plants the branch on her mother's grave, and it grows to a tree. This tree grants Aschenputtel her wishes and gives her the dresses she need to attend the ball, where the prince falls in love with her. Her step sisters try to trick the prince when trying the shoe, and as punishment the magic tree sends some birds to pluck out the eyes of the step sisters.

Both Harry's and Aschenputtel's mothers are dead, yet, their love, manifested as magic, which "continues to protect and guide the children." (Gallando&Smith 2003:195) The love of a mother is something that goes beyond what we can see and feel.

Even though Harry's protection is broken, his parents still guides him and protects him. Aschenputtel is a very rare fairy tale protagonist, just like Harry, "she actually casts spell herself" (Gallando&Smith,2003,195) Though in later version the spell-casting and magic is replaced by a fairy godmother and talking and intelligent animals, who acts as helpers, giving us the Cinderella version that we know today.

Gallando&Smith (2003), also mention the connection between Harry's lightning shaped scar with Aschenputtel's shoe. The scar that identifies Harry, it is actually a famous scar, because when seeing it many in the wizarding world knows instantly who Harry is. When Aschenputtel puts on her shoe, and it fits, the prince knows who she is. Both the scar and the shoe identifies Harry and Aschenputtel.

Harry spends his school days in Hogwarts, a castle, situated near Hogsmead. The principal is Albus Dumbledore. What is interesting is that even though he is just a principal, Dumbledore is considered the most powerful wizard. He is the only one Voldemort ever feared and the one with powers that can match Voldermorts power. Because of his many fine qualities and his intelligence many would like to see him as the Minister of Magic. He even gives the minister of Magic a piece of advice when needed in difficult situations, though it is not always followed, and there has been times where he is considered a threat towards the Ministry of Magic, but that has been the work of Voldemorts minions in the Ministry. Dumbledore on the other hand do not want that kind of power, he is content being the principal of Hogwarts. Therefore, Dumbledore can function as a king, an unofficial king of the wizarding world.

Another detail that might have been borrowed from the fairy tale is the mirror. The mirror plays an important role in both Harry Potter and in the fairy tale "Snow White". It seems that the mirrors in the wizarding world are enchanted and can talk. *In The Chamber of the Secrets* (1998), the second book in the series, The Weasley's have a talking mirror over their kitchen mantelpiece. In *The Prisoner of Azkaban* (1999), the third book in the series, there is a talking mirror in the room where Harry stays in the Leaky Cuoldron, after Harry has run away from the Durlsleys. In *The Philosopher's Stone* (1997), Harry stumbles across a strange mirror when sneaking around the castle at night, while trying his father's invisible cloak.

But the room was empty. Breathing very fast, he turned slowly back to the mirror.

There he was, reflected in it, white and scared looking, and there reflected behind him, were at least ten others. Harry looked over his shoulder- but, still, no one was there. Or were they all invisible people and the mirror's trick was that it reflected them, insivisble, or not?

He looked at the mirror again. A woman standing right behind him was smiling at him and waving. He reached out a hand and felt the air behind him. If she was really there, he'd touch her, their reflections were so close together, but he felt only air- she and the others existed only in the mirror.

She was a very pretty woman. She had dark red hair and her eyes- her eyes are just like mine, Harry thought, edging a little closer to the glass. Bright green- exactly the same shape, but then he noticed that she was crying; smiling, but crying at the same time. The tall, thin, black-haired man standing next to her put his arm around her. He wore glasses, and his hair was very untidy. It stuck up at the back, just like Harry's did.

Harry was so close to the mirror now that his nose was nearly touching that of his reflection.

"Mum?", he whispered. "Dad?"

They just looked at him, smiling. And slowly, Harry looked into the faces of the other people in the mirror and saw other pairs of pairs of green eyes like his, other noses like his, even a little old man who looked as though he had Harry's knobbly knees- Harry was looking at his family, for the first time in his life. (Rowling 1997:225-226)

Around the top of the mirror an inscription is carved, whicg says: *Erieds stra ehru oyt ube cafru oyt on wohsi,* giving it its name, The Mirror of Erieds. One might think this is some kind of secret, ancient wizarding language, but it is actually the sentence, *I show not your face, but your heart's desire,* read backwards. Harry who has never seen his parents or other family members, will of course see them in the mirror. Ron on the other hand tells Harry that he sees himself as Head Boy and captain of the Quidditch team. Ron who is the youngest of the six boys has always felt being in shadow of his brother, so he will naturally see himself in a "higher" position than his brothers. Harry spends some time only looking at his family members in the reflection. However, one should not dwell with ones dreams; it is dangerous to forget reality. Therefore Dumbledore moves the mirror and Harry never sees the mirror until in the end of the book, when he is facing a weakened, yet, murderous Voldemort who is sharing body with Quirrell, and who wants the Philosopher's Stone so he can be immortal and with a new body.

"Now wait, Potter. I need to examine this interesting mirror."

It was only then Harry realized what was standing behind Quirrell. It was the Mirror of Erised.

"This mirror is the key to finding the Stone", Quirrell murmured, tapping his way around the frame. "Trust Dumbledore to come up with something like this…but he's in London…I'll be far away when he gets back…" (Rowling 1997:311-312)

Both Harry and Quirrell understand that the mirror can reveal the whereabouts of the Stone, but the question is how.

Quirrell cursed under his breath
" I don't understand….is the Stone *inside* the Mirror? Should I break it?"
What I want more than anything else in the world at the moment, he though, is to find the Mirror, I should see myself finding it- which means I'll see where it's hidden! But how can I look without Quirrell realizing what I'm up to?
He tried to edge to the left, to get in front of the ropes around his ankles were to tight: he tripped and fell over. Quirrell ignored him. He was still talking to himself.
"What does this mirror do? How does it work? Help me Master!"
And to Harry's horror, a voice answered, and the voice seemed to come from Quirrell himself.
"Use the boy…Use the boy…"
Quirrell rounded on Harry, "Yes-Potter-come here."
He clapped his hands once and the ropes binding Harry fell off. Harry got slowly to his feet.
"Come here", Quirrell repeated. "Look in the mirror and tell me what you see.
Harry walked towards him.
"I must lie," he thought desperately. "I must look and lie about what I see, that's all."
Quirrell moved close behind him. Harry breathed in the funny smell that seemedto come from Quirrell's turban. He closed his eyes, stepped in front of the Mirror and opened them again.
He saw his reflection, pale and scared-looking at first. But a moment later, the reflection smiled him. It put its hand into its pocket and pulled out a blood-red stone. It winked and put the Stone back in its pocket- and as it did so, Harry felst something incredibly heavy drop into his real pocket. Somehow- incredibly- *he'd got the Stone.*(Rowling 1997:313-314)

How this did happen was of course one of Harry's many question to his headmaster. And Dumbledore tells Harry when he visits him at the hospital wing after the ordeal:

"How did I get the Stone out of the Mirror?"
"Ah, now, I'm glad you asked me that. It was one of my brilliant ideas, and between you and me, that's saying something. You see, only one who wanted to *find* the Stone- find it, but not use it- would be able to get it, otherwise they'd just see themselves making gold, or drinking Elixir of Life. (Rowling 1997:232)

The thing that makes the Mirror of Erised different from the other mirrors is that this mirror does not tell you something you can see, but something that you long for. The mirror in Snow White resembles the other mirrors found in the wizarding world. They can talk and tell you something that is concrete. Snow White's evil step mother's mirror can answer any question one asks, in the wizarding world, they do not wait, they tell you directly. The evil step mother only asks one question, and that is of course who the fairest in the country. The mirror of Erised on the other hand, tells you something that resides inside you, your hearts most inner desire. It does not tell you, but shows you. With the other mirrors you can use the information, the evil step mother uses it to get rid of competition and to make sure she is the fairest; the mirror in the Leaky Cauldron obviously has given up in telling Harry that he should comb his hair. With the Mirror of Erised one cannot use the information given. Even when Harry gets hold of the Philosopher's Stone, which can be seen as information, he has no intention of *using* it. The evil step mother in Snow White wanted to hear about herself, that she was the fairest in the kingdom, showing her selfishness. As for Harry, who had no use for the stone, he did not want to use it, an unselfish act that was rewarded by him getting the stone.

One thing Harry is quite famous for is his tendency to break rules. Many might see this as a negative feature in the series, telling its readers that rules are made to be broken, to disobey teachers and other adults are not that serious, etc. However, sometimes Harry has to break the rules, there is an

….ambiguity surrounding rules and regulations. Breaking the rules is pervasive in Rowling's books, but within the context of the stories, it serves both literary and ethical purposes. Periodic escapes from rules and regulations are essential to the success of fantastical stories. They create both tension and excitement, and they allow characters to exercise freedom away from direct oversight and constraint. Yet, rules are important and provide safety and security. Insofar as they both ensure order and free individuals from being constantly on guard, they must be seen as both repressive and liberating. This is the essence of their ambiguity. (Kern 2003:95)

Sometimes Harry and his friend have to cross the line when teachers or the Ministry of Magic can not be trusted, or when great evil is on its way. During their first flying lesson they are told by their teacher to stay put while she takes Neville to the school nurse. Malfoy sees his chance to try and make fun of Harry, since Harry has never been on a broom. Shortly after both boys are in the air.

To Harry's amazement he knows exactly what to do and does some impressive moves with the broom in the air, but is spotted by McGonagall, one of the teachers. This results in two things. First, Harry becomes the youngest Seeker in the wizarding game, Quidditch. Second Malfoy's plan that Harry would be punished failed. So he challenges Harry to a duel, but does not show up himself. As a consequence they have to hide from the caretaker Mr. Filch since they are not following curfew. This is when they encounter a three headed dog that is guarding a trapdoor and Harry realises that the dog is guarding a big secret. After a detention in the Forbidden Forest, a centaur by the name of Firenze confirm Harry's suspicion that the Philosopher's Stone is hidden at Hogwarts, Harry also witness Voldemort killing and drinking the blood of a unicorn. How they got detention was of course because they broke their curfew. Harry's rule breaking with his friends can be related to the function "the interdiction in violated" (Propp 1986:27) Just like Coraline, Harry does not always do what he is told. Coraline received a direct interdiction when Mr. Bobo, on the behalf of his mice, told her to not open the door. Harry's interdictions come in forms of school rules and teachers telling him what he is not allowed to do. However, when your life's at stake then one has to bend the rules a bit.

The wizarding world is a complex and diverse world, which in many ways mirrors our own "normal" world, showing us that even wizards struggles with the same things as Muggles. It is a world that contains many of the well known fairy tales aspects. Making it almost like a fairy tale land. Harry holds many qualities that we find in the traditional fairy tale hero. He is brave, kind, good and understanding; he even shares many similarities with Aschputtel's. And with the help of his friends and his many qualities he is truly a modern fairy tale hero.

5 The Amber Spyglass

In the earlier works the secondary worlds have been concentrated to a small area. *The Amber Spyglass* is the third book in the trilogy, here the protagonists move between several worlds in different universes. We are introduced to parallel worlds and different planets, inhabited by humans and other conscious beings.

This fantasy work has many elements of science fiction in that it deals with far away planets and the theory of parallel worlds found in quantum physics.

However, there is a knife that has the power of cutting between the worlds; with it one can enter an almost indefinite numbers of worlds in different universes. In science fiction one would use some kind of technology that might in the far future be possible to invent, and this invention would aid us in travelling between worlds.

Lyra is the main protagonist; we meet her in the first book, *Northern Lights* (1995). She lives in Oxford, Brytain, but it is different Oxford, Lyra is from a parallel Earth. This idea is actually a part of quantum physics, where the theory is that there are different parallel Earths, but somewhere on the history differs. Some differences are that in Lyra's world Texas never became a part of the USA, and is separate country, even Svalbard is a country. They drink chocolatl, which is the Mayan word for chocolate. The most prominent difference is that in this world the peoples soul are external, they are shaped as animals, and are called dæmons.

One day Lyra learns about Dust, an elementary particle that is believed to the origin of the Original Sin. Dust does not attract children, this opens up for experimenting with children and their demons. Children are disappearing, kidnapped to be experimented on. One day Lyra is taken care of by Mrs. Coulter, who is one of the leaders of the experimenting of the children. The idea is to severe the tie between child and dæmon, so that Dust will not be attracted to the children. When Lyra finds out Mrs. Coulter is the leader, she runs away. On her way she gets help from panserbørnes, who inhabits Svalbard, Gyptians and witches. Her mission is to rescue her best friend Roger and the other kidnapped children. She succeeds, but her adventure does not stop here. Lyra learns she has to bring Lord Asriel, the one she believes is her uncle, something; she thinks it is the truth mesurer, the aletheiometer. Lord Asriel is being imprisoned by the panserbørne, because he has been doing some experimenting on his own. Little does Lyra know that it is Roger she has to bring. When cutting the tie between a child and its dæmon, enormous amounts of power is released, making it possible to make a bridge between worlds. Roger dies when he is separated from his dæmon. An opening to a different world appears; Lord Asriel enters, followed by Lyra and her dæmon.

In the second book, *The Subtle Knife*, we meet the "supporting" protagonist, Will. He is from our world, where he takes care of his mother who suffers from a mental illness. He has been followed by strange men, and kills one of them. On his flight, he stumbles over a "window" that leads him to different world, Cittágazze.

Here the specters roam free, as a consequence of uncontrolled use of technology. Here he comes across the Subtle Knife, and he meets Lyra. Faith makes sure Will meets his father, but he is killed, and Lyra kidnapped.

The final book, *The Amber Spyglass*, takes place in different worlds. Lyra has been kidnapped by her mother and Will has set out to save her. With the help of two angles he succeeds. Then the journey continues where he and Lyra set out to find the land of the dead, where she meets her best friend Roger, and Will meets his father. They have to endure pain and change the view of death.

At the same time a scientist, Mary Malone, has found her way to a world inhabited by conscious beings named Mulefas. She has to play the serpent, so a prophecy will be fulfilled, saving the life of every conscious being in every world and every universe in existence.

5.1 Different beings and worlds

Throughout the series we meet many different beings and worlds. A number of these beings are rooted in fairy tales and myths.

5.1.1 Dæmons

The first and foremost feature of the people in Lyra's world is the animal companion that follows them and that can talk to them, these are dæmons. They are the souls of human. In Lyra's world they are external, but in e.g. Will's world they are internal. They are on one hand independent, have their own opinions, on the other hand they are a part of a human, the dæmon is you, and you are the dæmon, you are one.

Dæmons are speaking, palpable, dialogical presences, perfect allies against loneliness; it is as though (drawing for a moment on Jungian theory), each person's *anima* or *animus* were an embodied presence , the perfect *alter ego* or soul mate. They may be viewed in the light of the Jungian "animus and animus", the opposite sexual energy in the male and female psyches, respectively. (Hunt and Lenz 2001:139)

Dæmons are most often of the opposite sex, though there are exceptions that are considered extremely rare. Many humans have experienced an internal dialogue when deciding on what to do or having a struggle between feelings. The same thing occurs for those with a dæmon, because even though they are one, there may be indifferences between a human and its dæmon. "Human and dæmon, although physically and emotionally linked, do not share consciousness, and it is the human who is the controlling party in the relationship." (Squires 2006:34) The dæmon cannot decide where to go or what to do. This is shown at the very beginning of *Northern Lights* where Lyra's dæmon, Pantalaimon, says to Lyra that they should not be in the Retiring Room, but in the end Lyra's word is the final one.

The bond between a dæmon and a human is sacred; one should never touch the dæmon of another human, even in a battle between warriors they do not touch the dæmon of their enemies. If that bond is literally stretched, if they move to far from each other it causes an immense physical and mental pain. If the dæmon is hurt the human will feel it and vice versa. When a human dies, the dæmon vanishes, or as we are told in *Amber Spyglass*, the dæmon dissolves into many atoms and becomes part of nature.

The dæmon of a child can change from one animal to another, it has not settled yet. When the child reaches puberty the dæmon settles, they become fixed "in shapes that represent their respective human's established soul states." (Hunt and Lenz 2001:139) They are "intimately connected to the process of character development, the journey form innocence to experience…"(Squires 2006:36)

Dæmons are not the only talking animals in this parallel world. Svalbard is inhabited by panserbørne. Polar bears are skilled in the craft of metal making. They wear an armour that according to the king, Iorek Byornson, is the equivalent to the human soul, it is their dæmon.

The use of talking animals has a long tradition in fairy tales and myths. As seen in previous chapter, Propp has made a connection between talking animals and totems, carved animals who serve as animal guides. "The dæmon is reminiscent of the animal guide in folklore, and like the animal guide the dæmon knows the way, instinctively, the right path for the character to travel" (Hunt and Lenz 2001:140) The same way the black cat guided Coraline and helped her, so Pantalaimon helps and guides Lyra.

5.1.2 Witches

A famous, well known character that Pullman has taken from folklore and fairy tales is the witch. In the parallel world of Lyra, witches exist. They are not, however, like the witches we find in Harry Potter. Yes, they do spells, live longer than ordinary people and fly, not on broomsticks, but on branches of cloud-pine, but the similarities stop here.

Witches are only females, if a witch has a son he can never be a wizard. They live in clans, and do not mingle much with humans. However, they may engage in a relationship with a man, but witches can live for centuries, so the love between a man and a witch is hallmarked by tragedy. They are still young, as if time has not affected them at all, and have to watch the love of their life and beloved sons grow old and die in front of them, which causes great mental pain. Like humans they are neither good nor evil characters, they can be both. They too have their imperfections and pride. John Parry was killed by a witch because he did not return her love, she was broken hearted. Witches are known to be vindictive when their love for a man is not returned.

They seem to not be harmed by cold, because they embrace the cold so they can feel other things others can like the tingling of the stars and the music of the Aurora.

In the world of Lyra they possess another remarkable feature, they can be apart from their dæmon, who is always a bird, this might reflect the love and how important flying is for the witches. Every witch has to enter a land where they can not bring with them their dæmon, a painful experience, but in the end the reward is to be able to this remarkable thing.

5.1.3 The land of the dead

One of the lands Will and Lyra visits is the land of the dead. The Authority, the first angel, who claimed to be God, created this world and sent all the ghost of all the beings from all the different universes to this dark and cold place. This waste land is situated underground, which "is traditionally the land of the dead" (Nikolajeva 1988:45) a motif taken from the many different mythologies, e.g. Norse and Greek. Will and Lyra enter a kind of suburbs of the dead which can be looked as the Limbo of Dantes Inferno. In order to get to the land of the dead they have to cross a river and are accompanied by a boatman who is the one that ferries them over.

This picture can be related to the way the underworld is portrayed in Greek mythology, where one finds the river Styx and the boatman Charon who guides the souls to the underworld.

5.1.4 Ghosts

The ghosts Lyra and Will meet, resemble the ghosts that Coraline meets when she is grounded by the Other Mother. The ghosts Coraline spoke to could tell her that they had forgotten their names and the way their living life used to be, vague memories were the only thing they had. Same thing has happened to the ghosts that reside in the land of the dead. Those from Lyra's world miss their dæmons so much, and are the thing they remember clearest. They too have only vague memories about the world they once lived in. At this point Coraline and Lyra's mission is actually quite similar. The two girls are set on freeing the souls of the ghosts. Coraline wants to free them from the captivity of the Other Mother, so they can move on. Lyra wants to free the ghosts from being cooped up in the land of the dead, where they in a way are being held captive. The difference is that Coraline only have three souls to save, and Lyra has the souls of thousands of thousands to save. Nevertheless, even though there is a difference in the scale, they are just as brave, and succeed with flying colours.

Death and ghosts are found in Harry Potter as well. Though the ghosts there are portrayed in a different way, they are more easy going, almost comical. The house ghost of Gryffindor is Nearly Headless Nick, a man who was not decapitated properly. Moaning Myrtle the girl who haunts one of the girls' lavatories and who seems to have quite the crush on Harry. These ghosts can be seen as being trapped, however, there are no means for them to be freed. A person becomes a ghost when they are afraid of death and dying. If that happens they have to spend eternity as ghosts in the world of the living, with no way in moving on.

5.1.5 Specters

The Other Mother was a being who fed on the souls of children, almost like a vampire. And this is how one of characters, Lee Scoresby describes Specters; he compares them with vampires, but they do not feed on blood, but on mans consciousness. These creatures are spirits that has escaped from the voids between worlds and universes. They feed on the souls of adults, because, as we have seen, in the worlds of Pullman, only adults have "matured" souls, children's souls have still not reached maturity. When feeding on a human, the human is left in a zombie like state, and will in time fade away and die. Using the vampire mythology to create new ghastly and terrifying soul sucking creatures or demons in fantasy is to be found in the third Harry Potter book, *Harry Potter and the Prisoner of Azkaban* and *The Subtle Knife*. In the first book we are presented to a creature called dementors. They are dark creatures that are known for their "dementors kiss". A gesture not of the good kind, this type of kiss is the worst punishment one can receive in the wizard world. Through ones mouth the dementor sucks the soul out of the victim, leaving him/her as a living dead, a fate worse than death.

5.2 Lyra "Silvertounge" Belaqua

Lyra is one of the protagonists in His *Dark Materials.* She has been told that her parents have been killed in an accident in the North, her uncle Lord Asriel, who is actually her father, places her in the custody of the Master and Scholars of the College. Here Lyra spends time playing on the roofs and in the cellars of the college and in the town with the other children. Later in the series Lyra is told that Lord Asriel and Mrs. Coulter are her parents. She is the result of an affair between those two, where Lord Asriel murdered Mr. Coulter.

Propp's function of absence is found here as well. At first we believe that Lyra is an orphan. However, this is not the case. She has been abandoned by parents who have no interest in her. At least Coraline and Harry's parents did love their children.

Her parents have been ignoring her and denying that she is their daughter. Both Lord Asriel and Mrs. Coulter, seems to have no feelings toward Lyra, and that they are not fitted for parenting.

When we meet Lyra in the beginning of *the Amber Spyglass* she is in a deep sleep, an artificial sleep caused by her mother, Mrs. Coulter. This scenario draws in mind two things. Firstly, Propp's function of "The villain attempts to deceive his victim in order to take possession of him or his belongings"(Propp 1986:29) This function is also seen in the previous books where Mrs. Coulter uses her charm and elegance so she can take possession of Lyra's althiometer. In *the Amber Spyglass,* Lyra is the one who Mrs. Coulter wants to possess. Mrs. Coulter says that the reason for drugging her daughter is that Lyra would most likely try to escape, and Mrs. Coulter is right. So in this case, the sub function "The villain proceeds to act by direct application of magical means. The stepmother gives a sleeping potion to her stepson." (Propp 1986:29) fits very well here. Mrs. Coulter acts as the evil stepmother or witch and brews her own sleeping potion to keep Lyra a sleep.

Second, one might draw the lines to Snow White. She too is under an enchanted, artificial sleep, caused by the evil stepmother, or according to Squires (2006), Sleeping Beauty, waiting for the prince to rescue her with a kiss. Both Snow White and Sleeping Beauty are eventually saved by their prince charming. Lyra must also await rescue by a young man, Will, the second protagonist, all though not with the help of a kiss. Will and a local village girl who has got hold a powder, that will break the spell, are the ones that bring Lyra back from her deep sleep.

Though being a girl, Lyra is very much portrayed as a tomboy in the beginning of the trilogy. She plays with boys, playing and running on top of the roof of Jordan College and exploring the basements as well with her best friend Roger. Little does she know that she is the chosen one, just like Harry Potter. In *The Order of the Phoenix,* Harry learns that there is a prophecy about him, making him the chosen one. Lyra to has a prophecy attached to her, it says that she will be the new Eve, and will be the one that will save the world. This is a typical folkloric motif, according to Hunt and Lenz (2001)

When we first meet Lyra, we are in her world. For the reader it is a secondary world that is strange, yet familiar, but for Lyra it is her primary world. Lyra's home all her life has been Jordan College in Oxford. Just like Coraline and Harry, Lyra has to leave home, which is one of Propp's most important functions. But Lyra does not leave her world at first. She first joins Mrs. Coulter to London. When she runs away the Gyptians, equivalent our world's gypsies, takes her in their care and so starts Lyra's journey to the North, Trollesund,

Bolvanger and finally Svalbard. It is not until the end of *Northern Lights* that Lyra follows her father Lord Asriel to an unknown world, and suddenly both the reader and Lyra are in a secondary world. So Lyra leaves her home, but does not immediately enter a secondary world.

One of Lyra's specialties is lying, or storytelling. Sometimes she does it when she is in danger or in doubt. Sometimes she gives herself a new identity: Lizzy when she was captured in Bolvanger, where the experiments took place, Alice when a she met a suspicious man at Mrs. Coulter's apartment the brief period Lyra lived with her. She lies in order to protect herself. Other times she does it just for the fun and amusement of it. This is shown when she tells a false story about her duke and duchess parents to the people in the "waiting room" of the land of the dead:

"I'll tell you all about it", said Lyra.
As she said that, she took charge, part of her felt a little stream of pleasure rising upwards in her breast like the bubbles in champagne. And she knew Will was watching, and she was happy that he could see her doing what she was best at, doing it for all of them. (Pullman 2000:276)

When telling her stories she is the star, all eyes are on her, Lyra loves the attention she gets when she tells people her stories. Her abilities as a good narrator is something she regards as one of her strong sides.

At first her storytelling talents has good consequences. She is renamed Silvertounge by her friend Iorek, an armoured panserbørne from Svalbard, who has lost his kingdom to another bear, Iofur. With Lyra's skills she sets a trap, where Iofur and Iorek battle against each other. Iorek defeats Iofur and regains his kingdom with the help of Lyra.

But when they enter the land of the dead, Lyra experiences the shock of her life. Here they encounter harpies. A creature formed by the cruelty and misery of thousands of years, a vulture with the face and breasts of a woman and trailing a drift of putrescent stink.

"What do you want with us?" said Lyra.
"What can you give me?"
"We could tell you where we've been, and maybe you'd be interested, I don't know. We saw all kinds of strange things on the way here."
"Oh, and you are offering to tell me a story?"
"If you'd like."
"Maybe I would. And what then?"

"You might let us go through that door and find the ghost we've come here to look for, I hope you would, anyway. If you could be so kind."

"Try, then," said No-Name

And even in her sickness and pain, Lyra felt that she'd just been dealt the ace of trumps.

"Oh, be careful," whispered Lady Salmakia, but Lyra's mind was already racing ahead through the story she'd told the night before, shaping and cutting and improving and adding: *parents dead; family treasure; shipwreck; escape….*

"Well," she said, settling into her story-telling frame of mind, "it began when Iwas a baby, really. My father and mother were the Duke and Duchess of Abingdon, you see, and they were rich as anything. My father was one of the king's advisers, and the king himself used to come and stay, oh, all the time. They'd go hunting in our forest. The house there, where I was born, it was the biggest house in the whole south of England. It was called…"

Without even a cry of warning the harpy launched herself at Lyra, claws outstretched…Liar!Liar!" the harpy was screaming. "Liar!"…..

And it sounded as if her voice was coming from everywhere, and the word echoed back from the great wall in the fog, muffled and changed, so that she seemed to be screaming Lyra's name, so that Lyra and liar were one and the same thing. (Pullman 2000:307,308)

Lyra has lost what she believed was her most effective weapon, her storytelling abilities. For the first time in her life Lyra's lies did not save her or put her in the spotlight. The harpies could see right through her. Lyra must learn to tell the truth, and so she does. When telling the ghosts that have been dead for thousands of years, things about the world they had forgotten, Lyra tells them about the world she knew. How she and Roger had played in Oxford, how they had explored the wine cellars, life in Oxford with its smells, sounds and tastes. When she is done Lyra sees to her amazement that it is not only in the ghosts she has as an audience, but also the harpies, their faces "gazing down at her solemn and spellbound". (Pullman 2000:331) When asked why they did not attack Lyra, No-Name gives this answer:

"Because it was true", said No-Name. "Because she spoke the truth. Because it was nourishing. Because it was feeding us. Because we couldn't help it. Because it was true. Because we had no idea there was anything but wickedness. Because it brought us news of the world and the sun and the wind and the rain. Because it was true." (Pullman 2000:332-333)

Lyra has to learn the value of truth. The *bildungsroman* is an important part of this story as well. She is on her way to adulthood, and has to learn that one can not always tell stories and lie ones heart out. Eventually one has to grow up, and enjoy ones life, take in the world with all ones senses. To be a good story teller does not mean one has a great imagination, and can make up grand stories in matters of seconds. One also has to be able to share ones experiences and to make the truth a part of the storytelling. At the end of *The Amber Spyglass,* Lyra has a request for two of the teachers at Jordan College.

"You have to promise to believe me," said Lyra seriously. "I know I haven't always told the truth, and I could only *survive* in some places by telling lies and making up stories. So I know that's what I've been like, and I know you know it, but my true story's too important for me to tell if you're only going to believe half of it." (Pullman 2000:542)

Lyra has realized that because of her love for lying, it can be that the adults in Jordan College might not believe her when she tells them of what she has gone through. Lying and respect does not go hand in hand, and Lyra can see this now.

She is no longer the girl who was playing all over the place, telling one story after another to amuse the other children and get all the attention, or the girl who showed little respect towards the elderly. One notices that Lyra has become respectful; she holds herself in a different manner. When Lyra is back at Oxford, she meets again one of the servants, Cousins, who works at the college and is so sure that he will be the same hostile person he was before she left.

"…Lyra had been ready to meet his hostility with defiance, for they had been enemies as long as she could remember. She was quite taken aback when he greeted her so warmly and shook her hand with both of his: was that affection in his voice? Well, he *had* changed." (Pullman 2001:542)

Perhaps Cousins has been like this all the time, but now that Lyra has grown, she is the one that has changed seeing things from a new perspective.

She and Pantalaimon has now a witch like separation, they can now be apart without them feeling any pain, earlier Lyra would show this off to the other children, but has now taught the value of silence and discretion. She is growing up, getting ready for a new chapter in her life.

5.3   Will Parry

Will is a boy from our Oxford, and even we do not meet him until the second book, *the Subtle Knife,* he is the trilogy's second or co-protagonist. With a father who went missing during an expedition in the Arctic and with a mother with a mental illness, Will's family situation is very similar to Coraline, Harry and Lyra, Will is a child that is lacking the care of a parent. Inside he is still a boy who longs comfort and, but the roles have changed. He is the one that has to be the care giver and the one who has to look after his sick mother. He even makes sure she is under the care of an elderly woman, before entering the window that will bring him to a secondary world. Will is very much abandoned physically, by his father and mentally, by his mother. He has his mother on his mind all the time, and is tempted to check on her. As for his father, he briefly meets him, and the very moment they realize that they are father and son, his father, John Parry dies. Fate gives them a second chance when Lyra and Will enter the land of the dead.

 It was sheer luck that Will noticed the window that leads him to the world of Cittàgazze: A black cat suddenly disappeared through the window, and that same cat helped Will and Lyra when they were about to steal back Lyra's althiometer. Will was helped by his own animal helper, a black cat, just like Coraline was guided by the black cat when fighting against the other mother.

In Cittàgazze Will faces his destiny; he becomes the bearer of the subtle knife. A knife which can split open the smallest particles of matter, making it possible to cut through to other worlds, a knife that has enormous powers and will be used in the "greatest war there ever was" (Pullman 1998:334) To become the bearer the one chosen is given a most painful mark, the loss of two fingers, made by the knife itself. Like Harry was branded by Voldemort, leaving him a lightning shaped scar, Will too is recognized as the bearer by the loss of his two fingers. This can be seen in connection with the function "the hero is branded" (Propp 1986:52)

Originally the branding happens during the battle between the hero and villain, and it is with this mark the hero becomes recognizable. In both Harry's and Will's cases, it was not during a battle, however, they are both marked so that they are recognizable and destined for something great.

After Will becomes the bearer of the subtle knife and has lost his two fingers, the wound seems to be hard to heal. He keeps on bleeding. The witches try several spells to heal the wound, but nothing seems to work. During their brief encounter in *The Subtle Knife,* John Parry uses his shaman knowledge, and has his own mixture he uses on the open flesh where Will's fingers once were. And it this mixture that finally stops the bleeding from Will's hand. With all their knowledge and magic, it was not the witches who cured Will's injury, but his *father.* Though John Parry was not dead the moment he helped his son, still, Will received help from his father, the same way Harry received help, protection, from his mother.

Will is a very different kind of child than Lyra. Whereas Lyra in the beginning was drawing much attention to herself with her story telling, Will is more of the silent type, not the type who likes being noticed. In *the Amber Spyglass* he shows how he has learned to master being unnoticed when wanting to lead attention away from himself after his first encounter with Iorek.

On shore, some of the people set about clearing up, but several more came crowding to see Will, curious about this boy and the power he had to command the bear. It was time for Will to become inconspicuous again, so he performed the magic that had deflected all kinds of curiosity away from his mother and kept them safe for years. Of, course, it wasn't magic, but simply a way of behaving. He made himself quiet and dull-eyed and slow, and in under a minute he became less interesting, less attractive to human attention. The people simply became bored with this dull child, and forgot him and turned away. (Pullman 2000:113)

Because he has constantly been hiding his mother's condition, and been caring for her, not wanting the authorities to know about their situation, Will has learnt the art of not being noticed, as he so brilliantly shows here.

According to Lenz and Hunt (2001), Will is more the warrior protagonist, rather than a hero protagonist. And Will is a real warrior. He is the bearer of the subtle knife, and according to the bearer before him, one can only possess the knife by winning a fight, making him a warrior.

Having a magic agent is as seen earlier an important element in fairy tales and fantasy, and is one of Propp's functions. Will's magic agent is the subtle knife, Lyra's is an aletheiometer. The alethiometer means "truth measurer". It answers any question one might have. One can only read it with the aid of books and by study, but Lyra is able to read it by only using her mind. To use the subtle knife one also has to use the mind, but that is when the side which can open other worlds is used. The other side is able to cut anything as if it was butter. It is a weapon, something every warrior possesses, not only does it open up worlds, the knife is also able to kill. Will shows his warrior skills in the beginning of *the Subtle Knife*, when he notices that Lyra is kidnapped by Mrs. Coulter. He takes command when he and two angles, Baruch and Balthamos, sets out to save Lyra.

Like many other fairy tale and fantasy heroes, Will and Lyra do not always do what they are told by the adults, which refers to Propp's function of an interdiction addressed to the hero. Whereas Coraline was told *not* to enter the door and Harry who was told not to break rules, Lyra and Will has not encountered any direct interdictions yet. However, when Will is left on his own when Lyra is kidnapped, they fulfil Propp's function of interdiction violated. Everyone has told Will to bring the subtle knife to Lord Asriel, the angles and even John Parry told Will to do so minutes before he died. But Will does not listen, and as he is derminded save his dear friend. After the rescue of Lyra, they are accompanied by two Gallvespian spies, Lord Tialys and Lady Salmaika, who also urges them to find their way to Lord Asriel. Again the children do not obey, Lyra has another plan and that is to go to the land of the dead in order to say good bye to her best friend Roger, and for Will to see his father.

The same time these two functions appear, two other appears at the same time. Coraline experienced that her parents were taken away from her, "the villain causes harm or injury to member of family", and decided to try and save them, "the seeker/hero agrees to or decides upon counteraction."

Will experience the same ting, Lyra is taken away by Mrs. Coulter from Will. Immediately Will decides to save Lyra from her captivator. In the first book, *Northern Lights,* Lyra looses her best friend Roger, he has been kidnapped by Mrs. Coulter, and after Lyra escaped from Mrs. Coulter, she makes up her mind to go North and save Roger and the other children that are captivated in Bolvanger.

Harry does not encounter this function in the first book, however, in the fifth book, *The Order of the Phoenix,* Voldemort fools Harry into believing that he has captured Sirius Black, Harry's godfather. Harry decides to rescue him, which has fatal consequences. The function where the hero decides upon counteraction is a function that makes the action move forward, just as the function of interdiction violated.

Will's character changes less than Lyra's during the trilogy. He is still the silent and discreet boy. This might be due to his childhood being different from the others. Whereas Coraline, Harry and Lyra had the freedom to be kids, Will has not. Coraline and Lyra have been exploring and playing. Harry has not been playing that much, but still he is a child, when entering the wizarding world he sees and explores it with amazement and with the curiosity of a child. Will on the other hand has spent most of his life looking after his mother. Making sure that the authorities did not find out, or else he might be out in foster care and his mother put into a hospital. Unlike the others Will never got the chance to be a child. He was the one who had to be the adult. Coraline, Harry and Lyra had begun their adventures as children, and at the end they matured. When Will embarked on his journey he was mature and in a way he was an adult.

But Will and Lyra have experienced love. It was their love for each other that saved all the universes and all the worlds. But tragically they have to face an agonizing choice. All the windows that lead to other worlds have to be closed, but one can stay open. Therefore Lyra and Will must decide; to be selfish and have one window open for them, because ones dæmon can only stay healthy in the world one was born, or to have one window open so that the ghosts can escape from the land of the dead. They choose the latter, which means that they have to stay apart for ever.

When growing up, one has to make choices, some are easy, some painful, it is part of life. Will has proved that he is a strong, determined, brave and loyal boy. His journey has thought him the importance of free will and freedom of choice, which can be seen during his encounter with the angel Xaphania.

"What work have I got to do then?"said Will, but went on at once, "No, on second thoughts, don't tell me. *I* shall decide what I do. If you say my work is fighting, or healing, or exploring, or whatever you might say, I'll always be thinking about it, and if I do end up doing that I'll be resentful because it'll feel as if I didn't have a choice, and if I don't do it, I'll feel guilty because I should. Whatever I do, I will choose it, no one else." (Pullmann 2000:524,525)

Will shows independence, he does not want anyone to tell him what to do, neither now or the future. He has realized that he himself has to make his own choices in life.

Our two protagonists has to return home to their own world, their primary world, taking all they experiences back with them, making them prepared to face life as adolescents, and eventually as adults.

5.4 Mrs. Coulter

We are told in the beginning of *Northern Lights* of the disappearances of children. It is in connection with the disappearing children we are introduced Mrs. Coulter. A boy is seduced by sweet words and promises of food by "a lady in a long yellow-red fox-fur coat, a beautiful young lady whose dark hair falls shining" she is "a beautiful young lady" who has a golden monkey as her dæmon. (Pullman 1995:42)

The way that she tempts the boy makes one think of the evil step mother of Snow White disguised as the witch tempting Snow White with the red apple, or the White Witch in *Narnia* who is tempting Edmund with Turkish delights. Mrs. Coulter is almost like a witch who casts a spell on everyone she meets in order to have her way. Even Will is under her spell when he encounters Mrs. Coulter in *The Amber Spyglass*.

When Mrs. Coulter arrives at Jordan, the college where Lyra lives, she takes Lyra with her as her assistant, promising her a trip to the North. To Lyra Mrs. Coulter is a new type of women that she has never seen before, Mrs. Coulter is full of charm, elegance and grace. Lyra is fascinated by this woman, though Pantalaimon, her dæmon is more uncertain. However, when Lyra finds out that Mrs. Coulter wants her hands on the altheiometer, the spell Mrs. Coulter has on Lyra is broken.

She uses her knowledge and experience of humans and their nature in order to lure people, especially men into doing her bidding; she plays on her own and on her victim's sexuality. Earlier she used her same skills and treacherous nature in obtaining information from a former lover, Lord Boreal, then kills him with cold blood in *the Subtle Knife*. Mrs. Coulter is "an archetype of a certain kind of dangerous yet glamorous femininity"(Squires 2006:47) a femme fatal.

With her mysterious, elegant and charming ways Mrs. Coulter is a seducer of both children and men; her character is established as enigmatic, exciting and appealing. She knows what she wants and how to get it, thus making her also dangerous.

Mrs. Coulter is the one in charge of the cruel experiments with cutting the bond between a child and its dæmon, "severing". For the humans in this world the bond between man and dæmon is sacred. To want to cut this bond is grotesque and evil, especially with children, due of the risk of killing them. Not only does she engage in this horrible experiment, but she also offers the children the possibility to write letters to their parents, and promises that she personally will make sure the letters are delivered, but what she does is to throw the letters away. Despite her cruel actions her exterior is quite charming. The kidnapped children think of her as a person of grace and is sweet as honey.

With her actions in mind, Mrs. Coulter would seem to be somebody who has no maternal instincts what so ever, not fit to be a mother at all.

When Lyra and Mrs. Coulter meet again, it is in the far North at the Experimental Station in Bolvanger where the terrifying experiments takes place. Suddenly she walks into a room and sees that Lyra is about to be cut from her dæmon, she reacts with horror and runs to save her daughter. This is the first time we see that she has some kind of genuine feelings for Lyra, and that Mrs. Coulter actually shows some kind of emotions, as readers we start to doubt the picture we have of this woman, is she actually capable of loving and of having maternal feelings?

Mrs. Coulter is a woman with power, and when she learns that there is a prophecy about Lyra being the next Eve, it seems as for the sake of power she is willing and ready to kill her own child to prevent the prophecy to happen. Yet, in the beginning of *The Amber Spyglass,* it seems as she has changed her mind. She has taken Lyra to a cave in the Himalayas, the Himalayas in their world, and Lyra is fast a sleep.

Mrs. Coulter dipped a flannel in a basin of cold water and mopped Lyra's face, and then unfastened the sleeping-bag and washed her arms and neck and shoulders, because Lyra was hot. Then her mother took a comb and gently teased out the tangles in Lyra's hair, smoothing it back from her forehead, parting it neatly. (Pullman 2000:7)

Lyra is being cared for by her mother, and Mrs. Coulter is being gentle and loving. Though in a strange and twisted way since Lyra is actually being drugged by her own mother. Mrs. Coulter seems as if motherhood is slowly awakening in her. When Will finds Lyra Mrs. Coulter explains why she did what she did.

"Because I love her", she said. "I'm her mother. She's in appalling danger and I won't let anything happen to her"…."I found out that my daughter is in danger from the very people I used to belong to – from the church. Frankly, I think they want to kill her. So I found myself in a dilemma, you see: obey the church, or save my daughter. (Pullman 2000:143)

But knowing her earlier merits Will doubts that she is telling the truth, because "she just loves lying too much to stop." (Pullman 2000:150) Through out the last book Mrs. Coulter actions makes the persons around her, and the readers wonder what her real intentions are.

After supposedly joining Lord Asriel's forces she justifies her changing sides from the Church to the forces of her former lover Lord Asriel.

"…they're going to kill my daughter. They daren't let her live. The moment I found out who she is- what she is- what the witches prophesy about her- I knew I had to leave the church; I knew I was their enemy and they were mine; I didn't know what *you* were, or what I was to you"…."I have been the worst mother in the world. I let my only child be taken from me when she was a tiny infant, because I didn't care about her; I was concerned only with my own advancement. I didn't think of her for years, and if I did it was only to regret the embarrassment of her birth. But then the church began to take interest in Dust and in children, and something inside me stirred in my heart, and I remembered that I was a mother and Lyra was…*my* child…."Oh, I felt such love, such a tenderness, such a deep, deep…My own child, the first time I had ever been able to do these things for her, my little…I washed her and fed her and kept her safe and warm, I made sure her body was nourished as she slept…I lay beside her at night, I cradled her in my arms, I wept into her hair, I kissed her sleeping eyes, my little one." (Pullman 2000:216-127-218)

It seems that Mrs.Coulter is going through an unexpected change towards motherhood. Something inside her has awakened. Her words seem convincing, that she is beginning to have maternal feelings towards her daughter, and that she might regret her earlier actions. Because she was one the Church' most devoted servants, and being quite high up, even though being a woman, her leaving the church can be seen as the ultimate sacrifice.

Still, even though her words can tell us about a changing Mrs. Coulter, the thoughts of her former lover, Lord Asriel and a Gallivespian, a being from a different world, makes the readers more uncertain.

"She was shameless. She spoke quietly; she didin't declaim or raise her voice; and when a sob shook her, it was muffled almost into a hiccup, as if she were stifling her emotions for the sake of courtesy. Which mad her barefaced lies all the more effective, Lord Asriel thought with disgust; she lied in the very marrow of her bones….In fact though, it wa the Gallivespian that she made the greatest impression. Lord Roke sensed in her a nature as close to that of a scorpion as he had ever encountered, and he was well aware of the power in the sting he could detect under her gentle tone. Better to keep scorpions where you could see them, he thought." (Pullmann 2000:218)

Lord Asriel, who has known Mrs. Coulter, sees her putting on a act to get what she wants. What she wants is to convince the others that she has turned against the Church and will let her in the plans of Lord Asriel, by manipulating the others she convinces them to let her stay and listen. Lord Asriel is not affected by her performance, but the Gallivespian on the other hand sees beyond her charm. He senses that underneath all the beauty and charm, there is something powerful that is capable of inflicting much pain. When Mrs. Coulter later on steals one of Lord Asriels flying devices and takes it to the Church, the confusion continues - what is really the agenda of Mrs. Coulter.

Once back with the men of the Church Mrs. Coulter learns that there is a plan to kill Lyra with a bomb. With all her might, she does everything she can to stop the bomb, with the help of the Gallivespian, Lord Roke. For the first time in her life, she does not act on her own, but have accepted help, and also, she does not act in her own interest. Her motivations seem clearer, and the reader wonders if one can start to trust her.

In the great battle, there are two forces fighting. One is the one of Metatron, an angel who is playing God, and who now wants power over every universe and every world. The other is Lord Asriel, who calls his force the Republic, with the aim to stop Metatron, and to restore the unbalance of Dust. During this battle, Mrs. Coulter once again uses her charm, sensuality and beauty to treacherously lead Metatron to Asriel. Metatron, who once was a man, falls for the lies, most of all "he was blinded by his twin obsessions: to destroy Lyra and to possess her mother." (Pullman, 2000:425)

Her years of lying and manipulation have for the first time resulted in something good. Metatron made verdict of Mrs. Coulter's life. He sees inside her

"…corruption and envy and lust for power. Cruelty and coldness. A vicious probing curiosity. Pure, poinsonous, toxic malice. You have never from you earliest years shown a shred of compassion or sympathy of 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 cess-pit of moral filth." (Pullman 2000:419)

This is the story of Mrs. Coulter's life. She wanted power, in order to get it she has lied, manipulated, killed and betrayed other people, all for her own good. Others had to suffer so that she could get to the top. Mrs. Coulter's is a selfish woman, all her actions has to benefit her, at any cost, making her almost non-human. For a person like that to be a mother, or to have any maternal feelings at all, seems impossible. At the end of *The Amber Spyglass*, just before her final betrayal of Metatron, she confesses her love for Lyra to Lord Asriel.

"I told him I was going to betray you, and betray Lyra, and he believed me because I was corrupt and full of wickedness; he looked so deep I felt sure he'd see the truth. But I lied too well. I was lying with every nerve and fiber and everything I'd ever done…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. All I could hope was that my crimes were so monstrous that the love was no bigger than a mustard-seed in the shadow of them, and I wished I'd committed even greatest ones to hide it more deeply still…But the mustard-seed had taken root and was growing, and the little green shoot was splitting my heart wide open, and I was so afraid he'd see…" (Pullman 2000:426-427)

For once in her life, Mrs. Coulter has lied, manipulated and betrayed, not for her own good, but for the good of her daughter. Her qualities that once have been used in the purpose of evil, she has now been using in order to save Lyra's life. The reason behind her wickedness this time is not for her to achieve power, but to hide the growing love, the growing maternal feelings she has inside of her. Mrs. Coulter has slowly transformed herself into a mother. According to Squires(2006), it is not these words that are the ultimate vindication of Mrs. Coulter's new self, but it is in her final action in the battle she and Lord Asriel have with Metatron.

As Lord Asriel calls to her when being slowly lifted by the angel, she makes the ultimate sacrifice:

> "The cry was torn from Lord Asriel, and with the snow leopard beside her, with a roaring in her ears, Lyra's mother stood and found her footing and leapt with all her heart, to hurl herself against the angel and her dæmon and her dying lover, and seize those beating wings, and bear them all down together into the abyss." (Pullman 2000:430)

The ultimate sacrifice a mother can do is to give her life in order for her child to live and grow up. Here Mrs. Coulter's action is the most unselfish act a human being can make; to give ones life for the life of another. One notices that the text does not say "Mrs. Coulter, but "Lyra's mother". At that moment when she hurls herself against the angel, forcing them all down into the abyss, she is not Mrs. Coulter, member of the church, but she is first and foremost a mother, Lyra's mother, whose first priority is to secure the life and future of her daughter.

Mrs. Coulter is very much representative of the fairy tale's step-mother motif. According to Bettelheim (1977:66), the fairy tales splits the mother into a good mother, who is usually dead, and an evil step-mother. When the parent in a fairy tale is split like this it represents "the opposite feelings of loving and regretting", (Bettelheim 1977:70) The reason for this is that the child will split his/her view of the mother. Bettelheim gives an example of a child who is told off by her mother. The girl then becomes convinced that the person telling her off was not her mother, but a Martian, who had taken the form of her mother. For years the girl was sure this was the case, until she got older and begun to understand that it had been her mother all along. A mother can be looked as two separate beings, one that is loving and one that is threatening, because "although Mother is most often the all-giving protector, she can change into the cruel stepmother if she is so evil as to deny the youngster something he wants."(Bettelheim 1977:67)

When the divide occurs in the fairy tales, one gets a divide. Fairy tales are hallmarked by its white and black characters. The white character is the representative for pure good, and the black character is representative for pure evil. So the mother figure is divided into one white and black figure, the dead mother being the white, the stepmother being the black, and there are no doubt who the good one is and who the bad one is.

In the case of Pullman, he has not made this division, the loving and the threatening mother is represented in one person, Mrs. Coulter. At the beginning of the trilogy Mrs. Coulter acts as the intimidating mother, who seems capable of betraying and killing her own daughter. But inside her maternal feelings are starting to grow, and slowly she shows that she can be a tender, caring and affectionate mother, who in the end does the ultimate sacrifice.

All through the trilogy Mrs. Coulter shifts between the good and the bad mother, making her a grey figure. Her duality makes it difficult for the reader to trust her, is her actions love for Lyra, or is it just another trap, her truthfulness is doubted several times. Mrs. Coulter is a frightening and cold villain and the readers have problems in believing her, her motifs and if there is an ounce of good in her. But then there is this other side of her that shows a softer side, a maternal side that is loving, making her a woman who is complicated and captivating. In the beginning of *The Amber Spyglass,* when she is caring for Lyra in the cave we learn that her dæmon is discontent:

"He didn't like what she was doing here in the cave, and when he tried to express his concern she brushed him away. He turned his back, contempt in every line of his body as he flicked the scales from his pine-cone out into the dark. She took no notice, but worked steadly and skillfully to build up the fire and set the pan to heat some water for tea.
Nevertheless, his skepticism affected her, and as she crumbled the dark grey tea-brick into the water, she wondered what in the world she thought she was doing, and whether she had gone mad, and over and over again, what would happen when the church found out. The golden monkey was right. She wasn't only hiding Lyra: she was hiding her own eyes."
(Pullma 2000:7-8)

Dæmons, as I mentioned earlier in the chapter, is the manifestation of ones soul, it is a part of humans. Her dæmon seems to not approve of the whole situation; he is sceptic whether this is the right thing to do. Mrs. Coulter on the other side only ignores her dæmon, by doing so; she is also ignoring her feelings. There is a battle going on inside her. It is as if her selfish, narcissistic and cold feelings are battling her growing maternal, caring and protective feelings.

6 Conclusion

Fairy tales elements are an important part of fantasy. In a sense the fairy tale "heritage" makes fantasy, fantasy. My aim with this thesis was to take a closer look at the different fairy tales elements in *Coraline, Harry Potter and the Philosopher's Stone* and *The Amber Spyglass.*

This thesis has shown that there are two mayor common features found in all the books. The structure of fantasy resembles the structure found in fairy tales. Many of Propp's functions can be applied to the fantasy genre. Some functions were present in all the books. The function of abandonment, which is the first function, was one of the important functions. What were interesting were the different kinds of abandonment found in the books.

Harry represents the classical abandonment, the dead parents. Coraline's abandonment on the other hand, is more of a modern one. Her parents are so busy with their work, that they have no time to spend with their only daughter. Coraline has to spend quite a lot of time by herself. Will's mother is incapable of looking after her son due to her mental illness and his father is lost after an expedition. Lyra believes that she is an orphan, but she was an unwanted child, so her parents abandoned her after she was born. There is a blend of a physical abandonment, but there is as well a mental abandonment.

Our young heroes fulfil the function of leaving home. In fairy tales the protagonist leaves home and wanders into the woods or to a kingdom far away. In fantasy we have seen that the protagonist leaves not only their home, but they leave their world, and enter a secondary world where their adventures and battles await them.

Another thing the young protagonists have in common is that they do not always do as they are told. They are given an interdiction. Coraline is directly told not to enter the door. Harry has a tendency to break school rules and does not listen when he is told to forget about the Philosopher's Stone. Will and Lyra are told to bring the subtle knife to Lord Asriel, however, this shows that an interdiction may be a request. For the most important thing is the function that follows, that they violate the interdiction and these two functions are a paired element. This might be seen as a negative thing. However, these functions are important for the narrative.

If the children were to stay put, then there would be no story to tell. The other mother would continue her evil doings, Harry would probably be killed and Voldemort would kill and terrorize both wizards and Muggles and all the worlds and universes would collapse draining them of consciousness which would lead to the death of all conscious beings.

This does not only apply to fantasy but to the fairytales as well. What if Askeladden stayed at home, then he would never win the princess and half the kingdom. Or Hansel and Gretel, if they would just stay passive, they would die, instead of defeating the witch and get hold of her wealth.

The function of the hero acquires the use of a magical agent, has made sure that the young heroes has an agent that helps them during their journey and adventures, Coraline a magic stone to use when finding the souls, Harry has his wand, Will has the subtle knife and Lyra has the alethiometer.

The next functions are only common for two of the books, the hero and the villain join in direct combat, and the villain is defeated. These functions are some of the most important functions in fairy tales. They show us that the witch is beaten; the evil step mother is punished, showing us that there is justice and that evil can be defeated. Coraline defeats the other mother and in the first book Harry defeats Voldemort and Quirrel's attempt in killing him, and in the last book Voldemort himself. In *The Amber Spyglas* on the other hand, there are no battle, and no evil to defeat. If one is to look at Metatron as the evil one, then yes, he was defeated, but not by Will and Lyra, but by Lord Asriel and Mrs. Coulter. Interestingly, one of the criticisms against the trilogy was the lack of these functions. This shows how important these familiar features are in fantasy.

Another function that is only found in two of the books is the hero is branded. Will and Harry have both been branded. Harry with a lightening scar and Will lost two fingers. With these marks they are recognized. The function does not happen during a battle, which is usual. Instead it stands on it own. In fantasy the functions has more freedom. They do not have to follow the traditional rules.

When their adventures are over they have to return which is one of the final functions which are shared in all the books. After their journey the young heroes have matured, being less childish than when they embarked on their adventures. They left home, faced their fears and returned home, the circle is complete.

Coraline was the novel which had the most of the functions; over half of Propp's functions appeared in the book. As for the two other less than half was found, making *Coraline* the book which in structure the one that resembles a fairy tale the most.

Nevertheless, the most important ones were common for all three books. It was not a surprise that Propp's functions fitted quite well into the narrative and structure of these books, since they can be applied to other genres as well.

The most unforeseen discovery was that of the step mother motif could be found in all three books, and especially the view Bettelheim had on that motif, the division between the good and the bad mother. At first glance it seems like that the typical step mother motif is found in chapter 4. Harry lives with his aunt, uncle and cousin, because of his parents' death, who is not treated well by his step family. Petunia treats him as a maid, he sleeps under the stairs and only wear hand me downs. Dudley is as materialistic as the step sisters, and treats Harry as a punching ball. With his Cinderella-like life situation Harry is the one of the heroes that is closest to being a fairy tale hero. Petunia's opposite is of course her sister Lilly and Mrs. Weasly, who represents the loving, caring and nurturing mother.

If we take a closer look at chapter 3 we see that in the beginning Coraline's mother might seem as the evil step mother, ignoring her daughter, putting work first. The other mother seems like the perfect mother, who cooks, and cares for Coraline. However, soon Coraline realises that the other mother is just a soul sucking being who is not like her mother, and at the end of the day, her real mother is the one that loves her and cares about her.

In order to get a complete view of the step mother motif in chapter 5, one has to take a brief look at the two previous books in the trilogy. Mrs. Coulter is in the beginning portrayed as someone who puts her needs first and lacks any empathy and maternal feelings. She uses her own daughter in an attempt to get hold of Lyra's alethiometer. In *The Amber Spyglass*, she goes through a change. Gradually Mrs. Coulter starts to act like a mother, she becomes less selfish, and her maternal feelings and love for Lyra is getting stronger. Therefore, in the end she has to die, finally settling the battle inside her. When jumping to her death, she allows her loving and maternal feelings to exist at its fullest making her the mother who would do anything for her daughter. All these mothers, both the good one and the bad one, reflect the step mother motif that is so common in so many fairy tales. Bettelheims theory of the division of the good and the bad mother is obviously seen in chapters 3 and 4, where the division of the opposite mothers has been done, but also in chapter 5 where Mrs. Coulters represents both the good and the bad mother.

Other fairy tale elements that one comes across are talking animals that functions as helpers, showed in chapter 3 and 5. Coraline's helper is a talking cat, which is the classical way of portraying a talking animal.

In *The Amber Spyglass* the talking animal is a manifestation of the human soul. The use of talking animals are not a new feature, but rooted in folklore. Here one sees that both authors have used this element in different ways. Gaiman is the traditional one and Pullman has taken this old folklore aspect and made it to something new.

These fairy tale elements are an important part of the fantasy genre. They provide a familiarity to fantasy. When the heroes enter the strange and distant secondary world it does not feel so remote because of these recognizable elements. Also, the reader has an expectation on how fantasy should be. Interestingly, the criticism of Pullman's trilogy was the lack of a battle and villain being defeated. Metatron's death can symbolize a villain being defeated, but not in the traditional context. Fairy tale elements are so rooted in the fantasy genre that when taking away one common element, people react. The thesis has shown that the authors use the fairy tale elements in making it their own. In addition to Gaiman and Pullman's use of talking animals, just look at the way the three authors have dealt with the step mother motif.

The authors speak through the fairy tale characters when criticizing. Gaiman uses the step mother motif to illustrate how parents these days tend to focus too much on their work, forgetting to spend time with their children. Rowling uses not only the Voldemorts nazi-like ideology, but also the conflict between wizards and mythical beings to criticize racism and intolerance that is found in our world as well. Pullman uses witches and angles to criticize organized religion.

The fairy tale elements in fantasy are older than fantasy itself. What is interesting is that in fantasy these elements have been altered so that they can be fitted into the world created by the author. They have taken old, traditionally fairy tale elements and made them into their own, yet they have to keep the familiar basic, or else it breaks with the readers expectations. It will be fascinating in the years to come to see how fantasy authors will make use of the fairy tale elements, renewing then and combining the old with the new.

7 Bibliography

Armitt, L (2005), *Fantasy Fiction, An Introduction,* New York: Continuum

Bettelheim, B (1977), *The Uses of Enchantment- The Meaning and Importance of Fairy Tales,* New York: Vintage Books

Clute, J and Grant, J (1999), *The Encyclopedia of Fantasy,* New York: St Martin's Griffin

Dickerson, M & O'Hara, D (2006), *From Homer to Harry Potter,* Michigan,USA: Brazos Press

Fenske, C (2006), *Muggles, Monsters and Magicians- A Literary Analysis of the Harry Potter Series,* Franfurt: Peter Lang

Gaiman, N (2002), *Coraline,* New York: HarpersCollins Publishings

Gray, W (2009), *Fantasy, Myth and the Measure of Truth- Tales of Pullman, Lewis, Tolkien, MacDonald and Hoffmann,* London: Palgrave MacMillian

Hsieh, Mertz Diana (2004), "Dursley Duplicity. The Morality and Psychology of Self-Deception", *"Harry Potter and philosophy: If Aristotle ran Hogwarts",* eds Baggett, D and Klein, S, Chicago,USA: Open Court Publishing Company

Hunt, P and Lenz,M (2001), *Alternative Worlds in Fantasy Fiction,* London: Continuum

Mathews, R (2002), *Fantasy- The Liberation of Imagination,* London: Routledge

Matthews, Garret B (2004), "Finding Platform 9 ¾: The Idea of a Different Reality." *"Harry Potter and philosophy: If Aristotle ran Hogwarts",* eds Baggett, D and Klein, S, Chicago: Open Court Publishing Company

Nicolajeva, M. *The Magic Code: The Use of Magical Patterns in Fantasy for Children,* Ph.D dissertation, University of Stockholm, Gothenburg: Graphics Systems

O'Keefe, D (2003), *Readers in Wonderland- The Liberating Worlds of Fantasy Fiction-From Dorothy to Harry Potter,* New York: Continuum

Ostry, E, (2003), "Accepting Mudbloods: The Ambivalent Social Vision of J.K. Rowling's Fairy Tales, *Reading Harry Potter,* eds Anatol, G.L. USA: Praegers Publishers

Pullman, P (2001), *The Amber Spyglass,* Oxford: Point

Pullmann, P (1995), *Northern Lights,* Oxford: Point

Pullman, P (1997), *The Subtle Knife,* Oxford: Point

Propp, V(1986), *Morphology of the Folktale* (second edition), Texas: University of Texas Press

Rowling, J.K (1997), *Harry Potter and the Philosopher's stone,* London: Bloomsbury

Rowling, J.K (1998), *Harry Potter and the Chamber of Secrets*, London: Bloomsbury

Rowling, J.K (1999), *Harry Potter and the Prisoner of Azkaban,* London: Bloomsbury

Rowling, J.K (2001), *Harry Potter and the Goblet of Fire, London*: Bloomsbury

Rowling, J.K (2003), *Harry Potter and the Order of the Phoenix,* London: Bloomsbury

Rowling, J.K (2005), *Harry Potter and the Halfblood Prince* London: Bloomsbury

Rowling, J.K (2007), *Harry Potter and the Deathly Hallows* London: Bloomsbury

Silberstein, M (2004), "Space Time, and Magic", *"Harry Potter and philosophy: If Aristotle ran Hogwarts",* eds Baggett, D and Klein, S, Chicago: Open Court Publishing Company

Smith, K.P (2005), " Tradition, Transformation, and the Bold Emergence: Fantastic Legacy and Pullman's His Dark Materials", *His Dark Materials Illuminated- Critical Essays on Philip Pullman's Trilogy,* eds Lenz, M and Scott, C, Detroit: Wayne University State Press

Solberg, O (2007), *Inn i Eventyret- Norsk og europeisk forteljekunst,* Oslo: Cappelen

Squires, C (2006), *Philp Pullman, Master Storyteller- a Guide to the Worlds of His Dark Materials,* London:Continuum

Tymn, B.M, Zarhorski, J.K, Boyer, H.R (1979), *Fantasy Literature, A Core Collection and a Reference Guide,* New York: R.R. Bowker Company

Ximena Gallardo, C and Jason Smith, C, (2003), "Cinderfella: J.K. Rowling's Wily Web of Gender", *Reading Harry Potter*, eds Anatol, G.L USA: Praegers Publishers

Appendix I

Propp's 31 functions

I. One of the members of the family absents himself from home.
II. An interdiction is addressed to the hero.
III. The interdiction is violated.
IV. The villain makes an attempt at reconnaissance.
V. The villain receives information about his victim.
VI. The villain attempts to deceive his victim in order to take possession of him or of his belongings.
VII. The victim submits to deception and thereby unwittingly help his enemy
VIII. The villain causes harm or injury to a member of the family
VIIIa. One member of a family either lacks something or desires to have something
IX . Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched
X. The seeker agrees to or decides upon counteraction.
XI. The Hero Leaves home.
XII. The hero is tested, interrogated, attacked, etc, which prepares the way for his receiving either a magical agent or helper.
XIII. The hero reacts to the actions of the future donor.
XIV. The hero acquires the use of a magical agent.
XV. The hero is transferred, delivered, or led to the whereabouts of an object of search.
XVI. The hero and the villain join in direct combat.
XVII. The hero is branded.
XVIII. The villain is defeated.
XX. The hero returns.
XXI. The hero is pursued.
XXII. Rescue if the hero from pursuit.
XXIII. The hero, unrecognized, arrives home or in other country.
XXIV. A false hero presents unfounded.
XXV. A difficult task is proposed to the hero.
XXVI. The task is resolved.
XXVII. The hero is recognized.
XXVIII. The false hero or villain is exposed
XXIX. The hero is given a new appearance.
XXX. The villain is punished
XXXI. The hero is married and ascends the throne.

(Propp 1986:26-63)