Introduction: What is Fantasy?

To arrive at a definition of “fantasy” is not a very simple task. If we look randomly at a few definitions that critics have offered on fantasy we shall be able to appreciate the problematik of these definitions and also see how very inadequate the definitions are in the context of contemporary cognitive and linguistic theory. E.M. Foster, for example, encapsulates the ambiguity about fantasy and fantastic representations by referring to “another place” that they always presumably evoke in the narrative. He therefore defines fantasy as:

a ban of light that is intimately connected with the time, character, logic, or their derivatives in the novel at one place and patiently illumes all the problems, and another place shoots over and through them as if they did not exist. (my italics)

Forster’s metaphor of ‘another place’ makes the issue more complicated, but he does harp upon a few very pertaining issues. It is true that, as Forster shows, fantasy exists on two planes: first it creates a real world of sorts ‘intimately connected with…time, character, logic,’ and second, it creates a world which does not exist at all, where ‘another place shoots over. ‘Similarly, J.R.R. Tolkien calls fantasy “the most nearly pure form of art”2 and Northrop Frye adds “fantasy transcends the limits both of the naturally possible and morally acceptable” (my italics).3 ‘Transcendence’ is indeed a vague

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qualifier but the term ‘naturally possible’ is significant. Transcendence occurs of course but in a very strategic manner which I will elaborate. Fantasy is a very deliberate manipulation or distortion of realistic signifiers. Fantasy, it is, understandable will be very close to a child’s system as they ‘love to imagine beyond the ordinary’, the world which defies rational explanations but it appears to be paradigmatic in Forster, Tolkien and Frye that ‘transcendence’, ’another-world’, etc, get deconstructed by ‘natural’, ‘logic’ etc, contrary to Forster or Tolkien, therefore the real world is very much a part of the ‘fantasy-world’. This is a contention about fantasy which does not seem to have been noted in fantasy criticism. Even the ‘defamiliarisation’ suggested by Formalists have not taken care of the cognitive reality involved in the elaborate constructions of fantasy-the discussion could be thus extended to children’s literature of the contemporary era.

Carl Jung has suggested that fantasy in its psychological inception and its descent into artistic media is a “self justifying biological function”⁴ but also that it represents the “natural life of the psyche”⁵. S.C.Frederick suggests in this respect that fantasy must serve a “reality oriented function”⁶. There are different levels of fantasy and different ways in which they operate. The way in which the narrative of fantasy is carried forward is itself a very interesting proposition of study. Fantasy must titillate the sensations of the young reader who must find it conducive to his imaginative requirements but there should be an element of reality in it so that we do not feel deprived of reality ourselves. In fact it is this semblance of reality which makes the reading much more engaging and


⁵ Ibid,535

enthralling. The fantasy must work on the mind so that the mind wavers between the improbable and the real, and the real must seem improbable and more importantly the improbable must seem real. On this “reality function”, Bachelard Gaston observes

The demand of our reality function requires that we adapt to reality…it is perfectly evident that reverie bears witness to a normal, useful unreality fiction which keeps the human psyche on the fringe of thoughts about two disciplines which are certainly hard to reconcile.\(^7\)

The real and the improbable are perhaps treated erroneously as two vehicles by Gaston on which fantasy must ride. In fact, in order to successfully relate to readers the author must not divorce reality but represent a distorted version of it. Quotidian reality as in daily life finds representation in the secondary world. Gary Wolfe discusses this in his stimulating essay ‘The Encounter with Fantasy.’\(^8\) He rightly asserts that we do not need to learn about the design, history or function of the magic wardrobe in C.S. Lewis The Lion, the Witch and the Wardrobe (1950). It is a realm which needs to be explored with all its magic, awe and mystery. But Wolfe notwithstanding, one needs to take an empirical stance about this. The same holds good for Nargul, a locale in Tolkien’s Lord of the Rings. We do not need to the geographical intricacies of such locales or inquire into the biological aspects of reality but look into it with fear or marvel at it for its bitterness and its dangers. These are areas in which fantasy can sustain our interest, and can stimulate our sense of the abnormal, the unnatural, the supernatural and that which we know does not exist, but is made to exist in these worlds of make-believe, which the author creates by their excellent use of relevant tropes. It can give our minds an entry into a


world in which the author intentionally manipulates reality to create a world to which the child reader would readily adhere to. We need to show that fantasy is made up of not an out of the world ‘transcendent something’ but a very distinctive kind of narrative or language game as Wittgenstein would have suggested and that such game strategy contradicts, and to our minds rectifies erroneous perceptions of the major proponents of transcendent fantasy writers of the last century. Secondly, the narrative technique also leads us confront the cognitive problem of the child mind-one which does not conceive or learn from extraordinary perceptions but very real and plausible perceptions which typifies and helps in celebrating their world.

What constitutes the fantasy?

The magical world of popular children’s literature in the writings of C.S. Lewis, 1898-1963 (Narnia), J.R.R. Tolkein, 1892-1973 (Hobbit) and J.K.Rowling, 1965, (Harry Potter) is constructed by means of a narrative strategy of evoking the sense of the unexpected by a peculiar substitution of the conventional / traditional sense of reality which is rather narrowly or parochially administered through our lives. According to Todorov, “the fantastic lives a life full of danger and might evaporate at any moment.”

I wish to demonstrate that unlike the narratological mechanism of fantasy hypothesized by Todorov, where fantasy is constructed by discourse, fantasy is generated through a conscious narrative strategy of the narrator according to the following steps. The narrator

(1) acts as an accomplice of the reader— that is to say, projects the narrator’s self as being either notionally inferior, or less predictable or serious than the reader whom he / she addresses. For example, there is an entire list of books and details in the description of

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school uniform, in the beginning of the first book of Harry Potter which includes robes, gloves and other equipment all with their specific aspects. The narrator becomes a child’s accomplice; he looks at the world from the point of view of a child. The author uses signs and codes which a child can pick up not in the adult rational sense but in the non-rational non-logical fantastical sense, interpolated by these unique devices. The language perfectly suits the playful needs of a child reader -- it plays with the psychological requirements of a child reader, these requirements constitute the basic paradigm of the fantastic.

*e.g.*

*Three sets of plain work robes,*

*One plain pointed (black) for day wear*

*One pair of protective gloves (dragon hide or similar)*

*One winter cloak (black, silver fastening)*

*Note that all pupils’ clothes must carry name tags.*

Other Equipment

*I Wand*

*I Cauldron (pewter standard size 2)*

*I set glass or crystal phials*

*I telescope*

*I set brass scales (Harry Potter, Book I)*

(2) *manipulates* the child’s imagination and the notion of the real by

(a) either induction of tropes / imagery, & therefore also creating an effect of shock, horror, suddenness, mystery and wonder. For example the list regarding school uniform, the books and other equipment provided to Harry Potter by the Hogwarts school of Wizardry and Witchcraft at the beginning of the session tickles the imagination of any school-goer. The school-going reader identifies himself with, and can place himself in Harry’s shoes, but is able to meet something new or something that does not “normally” exist. The list of books easily arrests the
child’s attention as he can equate the list to the one given to him at the commencement of the session. The fantasy achieves its aim. Thus Rowling invents the following books.

- The Standard Books of Spells Grade. 24, Miranda Goshawk.
- Break with the Banshee by Gilderoy Lockhart
- Gadding with Ghouls by Gilderoy Lockhart
- Holiday with Hags by Gilderoy Lockhart
- Travels with Trolls by Gilderoy Lockhart
- Voyages with Vampires by Gilderoy Lockhart
- Wanderings with Werewolves by Gilderoy Lockhart
- Year with the Yeti by Gilderoy Lockhart (Harry Potter, Book II)

(b) evoking fantasy by manipulating the sense of reality by calculated strategies, which is peculiar to such texts; the normal world becomes alien and foreign. The narrator creates the magic with words terms terminology that are entirely unheard of in “normal” parlance. The world is the “other” world, one which we can call the ‘para-real’. The entire narrative is carried forward through the rules of the other world, with typical (even typological) substitution with which the characters look at the normal world, e.g.

The shire hobbits referred to those of the Bree, and to many others that lived beyond the barbers as outsiders and took very little interest in them, considering them dull and uncouth. (The Fellowship of the Ring 182)

Theories have been put forward in this aspect; a review of which will reveal that very little analytical research has been done on the language and narrative strategies employed in such tales or on the nature of fantasy and the narrative strategies that accompany. Language wizardry is not something unusual for writers of fantasy.
Going back to Frye’s definition about fantasy being a ‘transcendent other’, we once more see that transcendence is a vague qualifier: fantasy transcends only in the sense that it deviates from the normal. How does deviation work? It works by means of language. As we have just noted – the linguistic deviation can be understood by taking into account a series of examples from the texts of a wide cross-section of fantasy tales. I would like to prove that the deviation from normality occurs with the help of (a) manipulation or distortion of associations / referents, e.g.

Then the hobbit slipped on this ring, and warned by the echoes to take more than hobbits care to make no sound, he crept noiselessly down, but his little face was set and grim. Already he was a very different hobbit from the one that had run out without a pocket-handkerchief from Bag End long ago. He had not had a pocket-handkerchief for ages. He loosened his dagger in its sheath, tightened his belt and went in.” *(Hobbit 202)*

We can see how a pocket handkerchief characterizes a hobbit and not having one is a matter of discredit and shame in that worldview so realistically churned out for the child reader.

(b) Transference of epithets, e.g.,

“Then you do not pay tribute to Sauron ?” said Gilmi “We do not and we never have,” said Eomer with a flash of his eyes, though it comes to my ears that lie has been told. Some years ago the Lord of the Black Land wished to purchase horses of us at a great price, but we refused him, for he puts beasts to evil use. Then he sent plundering Orcs, and they carry off what they can, choosing always the black horses, few of these are now left. For that reason our feud with the orcs is bitter”.

*(The Two Towers 47)*

Here epithets which are used in such fantasy literature like ‘horses (of) great price’ and ‘plundering Orcs’ depicting the feud between the Good and the Evil is transferred to a world which does not exist but is created realistically.
(c) tropes. E.g.,

**“HOGWARTS SCHOOL OF WITCHCRAFT AND WIZARDRY**

*Headmaster: Albus Dumbledore*

*(Order of Merlin, First class, Grand Sorcerer Chief of Warlock Supreme Mugwump, International Confederation of Wizards.)*

Dear Mr. Potter,

We are pleased to inform you that you have a place at Hogwarts School of witchcrafts and wizardry. Please find enclosed a list of all necessary books and equipment.

Term begins on 1 September. We await your owl by no later than 31 July.

Yours sincerely,

Minerva Mc Gonagali,
Deputy Headmistress.

Many questions imploded inside Harry’s head like fireworks and he could not decide which to ask first. *(Harry Potter Book I 42)*

It is a fact that the child is used to getting such letters from school authorities at the beginning of each term and thus can identify itself with Harry. We also need to connect this to Piaget’s theories on child learning which will be taken up later.

Very relevant is the Bakhtinian concept of the carnivalesque. Bakhtin has increasingly become significant to understand children’s fantasy writings. John Stephens (1992)\(^\text{10}\) has applied Bakhtinian theory to the study of children’s literature and identified three types of carnivalesque texts: ‘time out’, ‘inverted ideology’ and ‘endemically subversive’. Community is another key element of carnival. Stephens states that carnivalesque texts take the world “less seriously leaving children with a distorted view of the events and this is precisely what enables them to

step outside and critically evaluate what is happening.”

Bakhtinian concept of the carnivalesque as we know is very significant. He defines, “the novel as subversive genre, carnival as permanent revolution, and culture as a battleground where marginal figures endlessly undermine all centers.”

Stephen devotes part of his study to “carnivalesque” texts that “interrogate the normal subject positions created for children within socially dominant ideological frames.”

We can identify some aspects of Bakhtinian propositions very central to the themes relevant to our scheme of things. First we must refer to the heteroglotic language and carnivalesque action which create polyphonic exchanges in which power relations between characters are negotiated. It is perhaps true that neither of these novels for children is dialogic to the degree that Bakhtin claims for Dostoevsky’s work; that is, all voices within the text do not bear equivalent ideological or narratological weight. The carnival pageantry of these novels at times seems to be reflected by the central figures of Aslan and Harry Potter for example. I would like to quote from a chapter in the first book Hobbit or There and Back Again (1937). Tolkien has this to say about the hobbits:

Hobbits are not quite like ordinary peoples and after all if their holes are nice cheery places and properly aired, quite different from the tunnels of the goblins, still they are more used to tunneling than we are, and they do not easily lose their sense of direction underground not when their heads have recovered from being bumped. Also they can move very quietly, and hide easily, and recover wonderfully from falls and bruises and

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11 Ibid, 45
they have a fund of wisdom and sayings that men have mostly never heard or have forgotten long ago.” (*Hobbit* 75)

In this description, Tolkien strategically gives to the hobbit world a location, a stature and certain features. He situates them in a locale and habitat exclusively their own. When he distinguishes between the ‘trolls’ and ‘goblins,’ he certainly attempts to give to his fantasy a very ‘real’ picture. This is what I would like to term as distortion of the real. In his pervasiveness he certainly develops a heteroglottic framework and prepares us for many polyphonic exchanges that can be envisaged in the framework in the Bakhtinian scheme of things. Children can relate to these descriptions as ‘real’ and engage in a reading in which polyphonic exchanges create a world of wonder and magic.

As it is, at certain moments in each book, the nature of the power struggle between ‘Good’ and ‘Evil’ helps to guide these texts in the direction of a more explicit polyphony and a more carnivalesque style of action. Bakhtin’s notion of carnival appears central to these novels. I will provide a few instances from *The Return of the King*. All such instances in the narrative help to create this fabulous world of the ‘para –real’, as Gimli chips in;

> There are countless things still to see in Middle Earth and great works to do. But of all the fair folk take to the Heavens, it will be a duller world for those who are doomed to stay. (*The Return of the King* 165).

Tolkien does not miss even a single opportunity to provide details whether it concerns the plot, some events or the characters. This comment on Sauron is a case point:

> Other evils there are that may come, for Sauron is himself but a servant or emissary. Yet it is not one part to do what is in us, for the succour of those years wherein we are yet uprooting the evil in the fields that we know, so that those who live after may have clean earth to till. What weather they shall have is not ours to rule. (*The Return of the King* 171)
Sauron emerges as a villain personified. The readers can visualize the entire scenario that is being depicted and try to guess what is in store and what other evil deeds that Sauron still has upon his sleeve. The details just do not stop cropping up. Every time Tolkien provides such details he manipulates the real for a distorted version of the real.

The adventure gets so intense that at times the persons involved lose count of days, as does Sam:

Somewhere between one day and the next, he supposed; but even of the days he had quite lost count. He was in a land of darkness where the days of the world seemed forgotten and where all who entered were forgotten too. (*The Return of the King* 191).

The narrative resembles ‘a real’ adventure. The details of a place, for example, are so intricately designed that the reader takes such elements of fantasy for real. All moods, ranging from disgust, weariness, fatigue to joy get coalesced as are the elements of ‘real’ problems as evident in this conversation:

“And the Ring is so heavy, Sam and I began to see it in my mind all the time, like a great wheel of fire” (*The Return of the King* 217),
or when the narrator intervenes;

It was perilous for the hobbits to use such a path, but they needed speed. (*The Return of the King* 219)

There is a sense of urgency. On all occasions the details are very factual and very distorted versions of the real. Page after page of gripping adventure lies in store;

Once more they started crawling from hollow to hollow, flitting behind such covers as they could find, but moving always in a slant towards the foothills of the northern range. (*The Return of the King* 235).

The narrative sums up the problems that encounter Frodo and Sam and the arduous task that lies ahead, once more creating exchanges and interactions which Bakhtin would have called
‘hetroglossia’. It is magic, but not outlandish or isolated from the real. The ‘accursed Ring’ must be disposed of. The evil powers would otherwise misuse it and to prevent that the fight has to put up. The inevitability of the triumph of ‘Good’ over ‘Evil’ is there, but there is no soul who would not sympathize with a bleeding Sam and the declaration of Gandalf, “The realm of Sauron ended. The Ring bearer has fulfilled his quest.” (*The Fellowship of the Ring*, 182)

For another, the interaction among these disparate characters often results in the suspension of hierarchical barriers and in what Bakhtin calls “carnivalistic mésalliances” that mingle “the sacred with the profane, the lofty with the low, the great with the insignificant, the wise with the stupid”\(^{14}\). As Bakhtin argues, all distance between people is suspended, and a special carnival category goes into effect: free and familiar contact among people. This is a very important aspect of a carnival sense of the world. People who in life are separated by impenetrable hierarchical barriers which enter into free familiar contact on the carnival square. Because carnival laughter is directed at exalted beings, power shifts occur in accordance with “the peculiar logic of the ‘inside out’ (à l'envers), of the ‘turnabout,’ of a continual shifting from ‘top to bottom, from front to rear’ In this context I would like to quote from *Harry Potter and the Philosopher’s Stone*, which I will hence forth refer to as *Harry Potter Book I*.

With Harry fall the hopes of all the readers, but they are relieved to know that Dumbledore had restored the stone and destroyed its powers tasking the help of Nicolas Flamel, and all ends well as Gryfindor House lifts the House Cup at the end of the year and after a lot of stiff contest, they edge out Slytherin and thus, "it was the best evening of Harry's life, better that winning at Quidditch or Christmas or knocking out moving trolls he would never, ever forget tonight" (*Harry Potter, Book I, 222*).

Harry Potter has just won a delightful game of Quidditch and in the process also helped his house to lift the House Cup and there is revelry all around. This fits in perfectly in the scheme of Bakhtin which I have analyzed just a few sentences back. It helps us to understand how the narrator uses such carnivalesque laughter to distort reality and create the fantasy. Harry’s triumph here can be easily compared to a victory that a boy studying in any real school could savour, the only difference that the narrator hears creates is a school for wizards. This is a world of magic very realistically constructed for the child reader.

In this context I would like to pass on to another significant premise which can help us to understand how children develop the idea of fantasy is that of Jean Piaget. First I would refer to Jean Piaget’s chart titled, Cognitive Developmental Levels:15 Piaget sees a person's intellectual or mental development occurring in steps, each building on the previous one. He divides intellectual development into four major periods some of which are divided into stages.

<table>
<thead>
<tr>
<th>Sensorimotor Period</th>
<th>Birth-2 years</th>
<th>Children incapable of establishing object permanence and are entirely egocentric</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preoperational Period</td>
<td>2-7 years</td>
<td>Children establish object permanence; two stages: Preconceptual stage (subjective logic) and Intuitive Stage (Developing language skills, awareness of world around them).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Developmental Stage</th>
<th>Age Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concrete Operations</td>
<td>3.7-11 years</td>
<td>Children use rudimentary logic and problem solving. Begin to understand time and spatial relationships.</td>
</tr>
<tr>
<td>Formal Operations</td>
<td>11-15 (?) years</td>
<td>Young people capable of formal logic, exchange of ideas, comprehending viewpoint of others, understanding social relationships which require human interaction. No longer bound by concrete problems, have the ability to deal with abstractions and consideration of hypothetical questions.</td>
</tr>
</tbody>
</table>

Now, I would like to quote some relevant portions from theories regarding child learning that Piaget posits and elucidate how these are significant in the scheme of this thesis.

> The abstract quality of the adolescent’s thought at the formal operational level is evident in the adolescent’s verbal problem solving ability. The logical quality of the adolescent’s thought is when children are more likely to solve problems in a trial-and-error fashion.\(^{16}\)

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Much of Piaget's thinking about the child's cognitive development is based on four kinds of operations.\textsuperscript{17} So when a child can enter into the stories, playing the roles of story characters the child reader can relate to these. I will now provide an example from \textit{Harry Potter Book I}.

\begin{quote}
\textit{Three sets of plain work robes,} \\
\textit{One plain pointed (black) for day wear} \\
\textit{One pair of protective gloves (dragon hide or similar)} \\
\textit{One winter cloak (black, silver fastening)} \\
\textit{Note that all pupils' clothes must carry name tags.} \\
\textit{Other Equipment} \\
\textit{I Wand} \\
\textit{I Cauldron (pewter standard size 2)} \\
\textit{I set glass or crystal phials} \\
\textit{I telescope} \\
\textit{I set brass scales( Harry Potter,Book I)}
\end{quote}

A school goer can thus readily relate to this list and automatically is engaged in the narrative so much so that he is transported to this world of fantasy with immediate effect. Children love fantasy and they enjoy fantasy without always worrying about whether or not a story is "real."

\textsuperscript{17} They are ‘assimilation and accommodation’ and ‘conservation, and reversibility’. The first two are closely related, for Piaget's stance is that the child develops units of knowledge about the world, called ‘schemata’. As the child takes note of new information about the environment, that information is assimilated into his or her thinking (schemata) and the thinking and behavior are accommodated (changed) to reflect those new perceptions. In assimilation the child adapts the environment to its own use, though that is limited by its ability to consolidate the new experiences with previous experience. Accommodation, the reverse of assimilation, occurs when the individual modifies existing thought structures so as to incorporate the new experiences. Assimilation occurs when humans are faced with new or unfamiliar information and refer to previously learned information in order to make sense of it. Accommodation, unlike assimilation is the process of taking one's environment and new information, and altering one's pre-existing schemas in order to fit in the new information.
Such a procedure calls upon aspects of both conservation and reversibility, as Piaget’s cognitive theoretical stance demonstrates. There are other aspects of Piaget’s theories of child learning which would consider use of later in this thesis.

The fantasy of Lewis, Tolkien and Rowling also involves readers in situations in which conventional wisdom is questioned. An examination of rules and what happens when rules and adult authority are rejected might be a logical topic for discussion about literature with children who are moving toward the upper range of this concrete operational stage. Both Lewis and Rowling have protagonists who actually fit into this age group. Thus the child distorts the adult sense of the real just as the narrators of these texts try to do. They do not represent outer worlds but reality itself in a distorted manner which situates the author as an accomplice if the child. Towards the beginning of the Chamber of Secrets, Harry cracks a prank on his uncle. A little, later there is a letter addressed to Harry warning him about the consequence of performing magic spell outside the school and any further violation would lead to expulsion. Even the exact law is mentioned and that too in brackets to make it very specific. The child can immediately relate to the consequence of breaking rules in its own school.(Decree for the Reasonable Restriction of Underage sorcery, 1875, Paragraph.
(Harry Potter,Book II)

In the course of the dissertation I would like to use the theory of aggrandizement and miniaturization which Tirtha Prasad Mukppadhyay highlights in his thesis relating to icons. He writes “iconic art miniaturizes (or aggrandizes) visual features; it replaces reality with artifice, familiarity with strangeness.”18 In the category of children’s fantasy literature that we are presently discussing we can find the author; the ‘accomplice narrator’ who consciously tweaks

our imagination by distorting the traditional norms of reality and standard sizes as they might represent in reality. In *Hobbit* for example we find Tolkein describing the Hobbits;

“...The hobbits “are (or were) “little people, about half our height and smaller than the bearded dwarves” (*Hobbit* 15).

This is what Dr. Mukopadhyay would call miniaturization. Such examples abound in the texts.

Magic is the key aspect in most fantasy texts and it is magic which lies at the heart of narratives that are built upon as Propp shows, a series of opposites. Vladimir Propp lists certain functions, these functions are to be found in heroes and villains, the two chief ingredients of fantasy tales. First I will draw the chart of polarities in Propp’s function and then apply the chart to Harry Potter texts as far as feasible. Propp of course draws out these polarities with reference to folk tales in his famous *Morphology of the Folk Tale.* Propp’s morphology is a developer of the motifs on Veselovsky, who too identified some motifs. The polarities are drawn as under:

(I will simultaneously compare with Harry Potter)

<table>
<thead>
<tr>
<th>Hero (Harry Potter)</th>
<th>Villain (Voldemort)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seeks revenge</td>
<td>Hinders Harry</td>
</tr>
<tr>
<td>Suffers from villain’s acts</td>
<td>Punishes hero</td>
</tr>
<tr>
<td>Undergoes ordeal</td>
<td>makes hero undergo ordeals</td>
</tr>
<tr>
<td>Is dispatched</td>
<td>engages in reconnaissance</td>
</tr>
<tr>
<td>Gets helpers (his friends, Sirius Black)</td>
<td>has henchmen (evil figures like Tom Riddle)</td>
</tr>
<tr>
<td>heroines (Hermione, Cho Chong)</td>
<td>enchantresses (Nagini like figures)</td>
</tr>
<tr>
<td>Seeming villains (Sirius Black)</td>
<td>false heroes (Tom Riddle)</td>
</tr>
<tr>
<td>Love (Not fully developed)</td>
<td>lust (Not fully developed)</td>
</tr>
</tbody>
</table>

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19 Vladimir Propp, *The Morphology of the Folk tale, Narrative in popular Culture, Media in Everyday use* Arthur Asa Berger, California; Sage Publications, 1997; p43
Young                                                                 old
Handsome                              ugly
Individualists                        collectiviists
Imagination, invention               technology, manpower
Finds donor figure                    hinders finding donor
Defeats villain                       loses to villain

Closely associated to this are two more charts which also help us in realizing how the narrative is constructed in the world of magic. The chart is titled, *Basic Action of Characters in Fairy Tales*. Here it must be stated that modern high fantasy tales are equivalences of fairy tales and can be called the modern fairy tales.

The Chart:

<table>
<thead>
<tr>
<th>cooperate</th>
<th>versus</th>
<th>compete</th>
</tr>
</thead>
<tbody>
<tr>
<td>help</td>
<td>versus</td>
<td>hinder</td>
</tr>
<tr>
<td>escape</td>
<td>versus</td>
<td>imprison</td>
</tr>
<tr>
<td>defend</td>
<td>versus</td>
<td>attack</td>
</tr>
<tr>
<td>initiate</td>
<td>versus</td>
<td>respond</td>
</tr>
<tr>
<td>disguise</td>
<td>versus</td>
<td>respond</td>
</tr>
<tr>
<td>pretend</td>
<td>versus</td>
<td>reveal</td>
</tr>
<tr>
<td>love</td>
<td>versus</td>
<td>hate</td>
</tr>
<tr>
<td>unravel</td>
<td>versus</td>
<td>mystify</td>
</tr>
<tr>
<td>pursue</td>
<td>versus</td>
<td>evade</td>
</tr>
<tr>
<td>search for</td>
<td>versus</td>
<td>evade</td>
</tr>
<tr>
<td>tell truth</td>
<td>versus</td>
<td>lie</td>
</tr>
<tr>
<td>allow</td>
<td>versus</td>
<td>prohibit</td>
</tr>
<tr>
<td>question</td>
<td>versus</td>
<td>answer</td>
</tr>
<tr>
<td>rescue</td>
<td>versus</td>
<td>endanger</td>
</tr>
<tr>
<td>protect</td>
<td>versus</td>
<td>threaten</td>
</tr>
<tr>
<td>suffer</td>
<td>versus</td>
<td>punish</td>
</tr>
<tr>
<td>dispatch</td>
<td>versus</td>
<td>summon</td>
</tr>
</tbody>
</table>
allow versus interdict
retain versus lose

Two more charts on the goals of heroes as opposed to those of villains in Fairy Tales which fit very much into the scheme of such stories in which the real is manipulated for a distorted version of the real.  

<table>
<thead>
<tr>
<th>Goals of heroes</th>
<th>Goals of villains</th>
</tr>
</thead>
<tbody>
<tr>
<td>overcome a hero</td>
<td>Overcome a villain</td>
</tr>
<tr>
<td>Succeed in a quest or task</td>
<td>prevent hero from succeeding</td>
</tr>
<tr>
<td>Make up for a lack</td>
<td>create a lack</td>
</tr>
<tr>
<td>Freedom</td>
<td>enslavement</td>
</tr>
</tbody>
</table>

The chart below is even more elucidating. The title of this chart reads, *Opposite Types Among Primary Characters found in Fairy Tales*. Now we can equate easily to Harry Potter:

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20 Ibid, p 45.
21 Ibid, p 46.
22 Ibid, p47.
Heroes (Harry Potter and his associates)  Villains (Voldemort and associates)
Helpers (Ron, Hermione)  henchmen (Tom Riddle)
Héroïnes (Not developed)  sirens (Not developed)
Good magicians (Harry Potter)  bad magicians (Voldemort)
Dispatchers of heroes (Sirius Black)  captors (Voldemort)
seekers (Harry Potter)  avoiders (Voldemort)
seeming villains (Sirius Black)  false heroes (Tom Riddle)

These charts help us to understand how the author of children’s fantasy tweaks the real and subvert it with a distorted version of it. The structures which Propp had developed for folk tales and fairy tales hold good for our purpose also. It is obvious also that such pattern are also very identifiable in real life, so it does not become difficult for the reader, children or adults alike to identify and relate.

On the basis of the propositions that I have initiated and the tools that I have tried to use to aid my thesis I intend to develop my dissertation.