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Bakalářská práce

The Development of Characters in the Harry Potter Series

Charakterový vývoj postav v knižní sérii Harry Potter

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Ondřej Novák

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Anotace

Tato bakalářská práce se zabývá charakterovým vývojem postav v knižní sérii Harry Potter od současné britské autorky Joanne K. Rowlingové, konkrétně vnitřní proměnou těch nejkompexnějších postav za dobu celé sedmidílné série. Teoretická část pojednává o charakteristice a vývoji postav v klasických pohádkových příbězích a románech obecně. Praktická část následně pracuje se samotnou kouzelnickou sérií a porovnává spleť a nejednoznačný vývoj vybraných postav s literární teorií.

Abstract

The bachelor thesis deals with the development of characters in the Harry Potter series by contemporary British author Joanne K. Rowling, specifically with the inner transformation of the most complex characters in the course of the seven-part series. The theoretical part engages in the characteristics and development of characters in classic fairy-tale stories and novels in general. Subsequently, the practical part works with the wizarding series itself and compares the tangled and ambiguous development of selected characters with the literary theory.

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1. Introduction

In my paper, I would like to explore the development of characters in the Harry Potter series, the well-known franchise that swiftly conquered the world with its magic, uniqueness and heartiness. Since the publication of the first book in 1997, the series has strongly impacted the society and keeps doing so till this day as it is appealing to new and upcoming generations. Bringing children and adolescents back to reading, the books have helped to increase the popularity of literature. According to recent psychological studies, people that grew up reading the wizarding series are believed to be more accepting, kind and open-minded with less tendency of making prejudices in comparison to those who did not read the series.

The reason for choosing the Harry Potter series was its vastness expressed in thousands of pages and the time during which the story takes place. The seven books alone without the 2016's play describing Harry's adulthood represent seven consecutive years and enable the reader to be an eyewitness of the characters' development. Because of meeting the characters a year older with every book, the progress is guaranteed, which is something rather rare in comparison to other series as it is not very common to deal with ageing.

The theoretical part of the thesis looks at the contemporary Anglo-American fiction to which the Harry Potter books belong, introduces J.K. Rowling, the famous author of the series, and maps the history and evolution of the immensely popular fantasy genre. Finally, the following pages focus on characters in terms of literary theory, particularly defining the fictional character, looking onto authors' approaches of treating them, presenting existing types of characters and describing character archetypes associated with the Potter series.

The main aim of the practical part is to comment on the development of several Harry Potter series' characters in order to learn the extent of their growth which will be summarized in the conclusion of the thesis. I chose nine important characters that appeared (or, in case of Voldemort, were at least mentioned) in every book and are complex enough to analyse their way through the story. The knowledge regarding types of characters and character archetypes from the theoretical part of the thesis are applied in the analytical part.

2. Brief Insight into the Contemporary Anglo-American Fiction

It has always been in the man's nature to put things into categories according to what they are, what place they belong to or what they bring to the table. It is not any different with literature. While it is not difficult to characterize classical literary movements and periods such as Romanticism, Naturalism, or The Lost Generation thanks to the time that has already passed since then, the same cannot be said about the present-day fiction. Therefore, a question about the meaning of contemporaneity, moreover in literature, arises to one's mind. (Benson, 2008)

The very same matter emerged to Stephen Benson from the University of East Anglia. According to his study, the word 'contemporary' expresses togetherness with time, but in literature the term gains a much deeper meaning. The contemporaneity serves there *'as a set of characteristics, attitudes, or ways of being: a set of markers in relation to which one can choose or be required to establish varying degrees of proximity'*. (Benson, 2008, p. 1) However, there is no official definition of the contemporary novel and due to that many people may perceive it quite differently. Despite possible divergences, the original idea behind it stays always the same. (Benson, 2008)

Contemporary literature began forming its shape decades after the Second World War. Before that happened, book fiction was believed to be in the state of decay, particularly because of the arrival of the new technology in the form of radio or television. In both England and America, the readership slowly declined and deaths of several literary personalities (e.g. Hemingway, Faulkner, etc.) hinted at the possible end of 'golden age' of fiction. Luckily enough, contemporary fiction managed to undergo a renaissance over the following years and re-established its position by the turn of the twenty-first century. (Morrison, 2003)

The resurrection of fiction was mainly attributed to new developments in the literary form, transformation of the mainstream and demolishing existing barriers. The revival of interest was set in motion by Toni Morrison, Alice Walker, Angela Carter, Salman Rushdie and many others by pushing the narrative representation of gender or defying the novel's traditional relation to identity and nationality. At the beginning, the recognition of the importance of new African American literature in the United States or brisk perspectives in

general were not accepted, sometimes even unwelcomed. After a period of time, the scene changed immensely with questions of ethnicity, gender, and sexuality being brought to the academic surroundings in the United States and Britain as well. (Morrison, 2003)

Contemporary fiction is attractive especially for its ability to locate itself in the spaces between national genders, cultures and histories. But, most importantly, in its core, it is a product full of the cultural conditions from which it emerges. The last century has been a period of significant shifts and huge cultural changes in various aspects, e.g. sexual or racial identity. (Morrison, 2003) In addition, the current literary form is also being affected by the modern horrors and horrific actions caused to the mankind by the human race itself. Both World Wars, the Holocaust, the Cold War, 9/11, even the current terrorism threat all over the world, leave marks on nearly every literary work, whether in signs or at a full blast by addressing modernity's destruction through combinations of theme, plot, or character. (Eshel, 2013)

According to Benson, there is a relationship between the contemporary English-language fiction and the fairy tale genre. Several recent authors, labelled together as a 'fairy-tale generation', are believed to be closely tied to tales and tale-telling in their works. The imaginary leader of the afore-mentioned movement is considered to be Angela Carter whose works were very influential in setting up a new approach to the tales in the late-twentieth century and the new millennium as well. She was soon followed by Robert Coover, A. S. Byatt, Margaret Atwood, or Salman Rushdie who responded to Carter's conception by sharing not only similarities but also differences in creating a set of creative and critical possibilities in the landscape of the tale. (Benson, 2008)

Benson suggests the fairy tale as a genre affects a number of significant fiction stories up to the present day. The mutual relationship between fiction and the magical tales helps people understand the contemporaneity of literature in general. From the abstract point of view, it is the combination of the story and the tale, of the present day and the past that uncovers the secrets behind the age the novel focuses on. The contemporaneity may be defined as a constantly shifting mixture of presents, elapsed pasts and forthcoming futures. (Benson, 2008)

The influence of fairy tales on recent prose fiction has grown due to the popularity of their unmistakable narrative form. Their uniqueness was emphasized for putting down their roots into the modern popular culture or referring to premodern cultures of storytelling. Therefore, it does not come as a surprise that it is the history that connects the children's tales and the contemporary fiction. Fairy tales are undeniably linked to the archaic times by repeating plotlines of the tales. Thanks to that, the history encounters the modern readers of all ages, irrespective of nationalism, class, or gender. Among other things, it is also the narrative imagination and fantastical imaginings that help to draw the attention to the real-world difficulties with a certain hope for a resolution. (Benson, 2008)

A. S. Byatt herself declared that *'the novel in the nineteenth and twentieth centuries has always incorporated forms of myths and fairy tales'*. (Byatt, 2001, p. 130) Indeed, popular fiction has been filled with fairy tales since the beginning, but there has been a significant shift in the admittance of the fairy tale by novelists in the last decades. The genre no longer just underlies the narration nor states its composition, it has become crucial to the work itself. Studying fairy tales as a whole to learn what is behind the everlasting success of such monotonous plots over human's imagination has become very popular not only in the literary environment but also in the growing film industry. (Smith, 2007)

It would undoubtedly be misleading to say that the fairy tale is in the dominant position of today's fiction. The current literature offers an infinite number of popular genres, from detective novels to romance, but it is actually the fairy tale motif that has been popping up the most from the shelves in bookstores lately. Not only the continuing symbiotic connection between folklore and literature but also the remaining popularity of literature of all kinds in today's world can be discussed; mainly thanks to popular authors such as Hans Christian Anderson, the Grimm Brothers, J.R.R. Tolkien, Charles Perrault, C.S. Lewis, or J.K. Rowling, and their influence on modern literature. (Zipes, 2002)

3. The Life and Work of Joanne Rowling

Joanne Rowling was born on 31st July 1965 in Yate in South Gloucestershire, England into a family of a Rolls-Royce chartered engineer and a lab technician. Two years later, her sister Diane was born with whom she has had a great relationship since their childhood. The girls were led to reading by their parents Anne and Peter Rowling who woke up their imagination and the sisters started sharing their invented stories with each other. In her biographical essay, Rowling recalls that she was only about five or six when she put down her first story about a rabbit named Rabbit. In that moment, Joanne's eternal love for storytelling was ignited. (Nel, 2001)

When Joanne was growing up, the family moved several times. Before the parents' wish to settle down in the countryside was fulfilled, they were living in Winterbourne for a while where she befriended siblings called Potters whose names served as an inspiration in a later time. When the family moved to the village of Tutshill, Joanne was not feeling very well in her new school, mainly because of an unpleasant and traumatising experience with one of her teachers who publicly marked her as a stupid schoolchild and also contrived her unpopularity amongst others by taking those words back several months later but vilifying another student instead of her. (Fenske, 2008)

Not long afterwards, Joanne changed her school and started studying in Sedbury where she was lucky enough to meet Lucy Shephard, her English teacher, who taught her all about writing's pace and structure and encouraged her to keep on writing her stories. But her happiness was not meant to stay for long as her mother was diagnosed with an aggressive form of multiple sclerosis and the rest of the family had to witness the declining state of Anne's health. (Fenske, 2008) Another disappointment did not take very long, this time concerning her education. Because of Joanne's great results at Wyedean Comprehensive, she was recommended to apply for admission to Oxford University which was seen as a big compliment to her intelligence. Unfortunately, she was denied admission to Oxford, even though she passed the entrance exam more successfully than one other accepted student. Although nothing was ever stated officially regarding this matter, it is more than obvious that Joanne was not accepted because of her insufficient class status. (Kirk, 2003)

Joanne went to Exeter University to study French, following her parents' advice to become a bilingual secretary. Although she earned her French and Classics degree and gained valuable experience by teaching English in Paris for one year, Rowling considers this move a misstep in her life. (Rowling, 2007b) Four years after her graduation, the famous and fateful King's Cross train journey happened where she became suddenly inspired and very detailed ideas for the Harry Potter story occurred to her. Since that day, Joanne had been writing the first book and during the next five years she conscientiously outlined the plot of each book. (J.K. Rowling, 2017) Tragically, Joanne's mother lost the decade-long battle with her insidious disease half a year after the Potter idea came to her daughter's mind. She never managed to tell her about it and her death strongly influenced Joanne's following work and Joanne as a person. (Nel, 2001)

After her mother's death and several attempts to work as a secretary, Joanne decided to move to Portugal where she taught English as a foreign language but still managed to continue with her writing in her spare time. She married there and gave birth to her daughter Jessica. The marriage was not successful and a divorce followed after a year. (J.K. Rowling, 2017) Joanne returned back to England, becoming an unemployed single mother living on public assistance. She was determined to fully concentrate on writing as it was, together with her child, the only thing helping her through her depression and misery. After many ups and downs, the book was finally finished in 1995 and a year-long search for a publisher could begin. (Nel, 2001)

Looking for a publishing house proved to be more difficult than it originally seemed. After few rejections, Rowling sought out a list of agents and sent her manuscript of the first Harry Potter novel to a couple of representatives. Christopher Little, one of the agents, randomly picked Rowling's work out of a pile of other received manuscripts and was immediately enchanted. Recognizing the quality and book's potential, he agreed to represent Rowling that very same day. (Nel, 2001) More and more publishers kept refusing the novel, stating the text was too long, unsalable and showing no lucrative brand possibilities. It was not until late 1996 that a small publishing house specialising on children's literature called Bloomsbury stepped into the game and bought the rights for just a few hundreds of pounds. Rowling was somewhat ridiculously advised to hide her name behind her initials to hide the fact she is a woman author so the book could appeal

not only to girls but to boys as well. On top of that, there was a slight chance the initials could create a resemblance with another massively popular author of fantasy, J.R.R. Tolkien. (Fenske, 2008) For those reasons, Joanne borrowed her favourite grandmother's name Kathleen because of the absence of her own middle name. (J.K. Rowling, 2017)

Before the book could finally see the light of the day, Little organised an auction for the American publishing rights at the Bologna Book Fair in April 1997. (J.K. Rowling, 2017) The American publisher named Scholastic Press did not hesitate to pay more than 100,000 dollars, making it an unprecedented success in the history of children's literature, which had made the Harry book an event to remember before it was even published. (Fenske, 2008) Rowling, who was advised to keep her job even after the British publisher signed her on because no one ever expected it to be extensively successful, could finally give up her teaching job and fulfil her life's ambition to become a writer. (Rowling, 2007b)

Harry Potter and the Philosopher's Stone was finally published on 26th June 1997 with an initial print run of just several hundreds of copies, many of them going straight to the public libraries. A few months later, more than 150,000 of copies were sold only in the UK. While the first book was not available to American readers until 1998, the British audience was already enjoying the second part of Harry's story called *The Chamber of Secrets*. As the books slowly but surely started to conquer the world, American film company Warner Bros. Entertainment Inc. bought the film rights and the third book, *The Prisoner of Azkaban*, successfully launched in 1999. This was the time when Harry Potter became a massive worldwide phenomenon, making J.K. Rowling an official multi-millionaire and the "Order of the British Empire" awardee. (Fenske, 2008)

The new millennium brought *The Goblet of Fire* and the Potter saga continued with *The Order of the Phoenix* in 2003, *The Half-Blood Prince* in the middle of the decade and the last part of the blockbuster story called *The Deathly Hallows* in 2007. (J.K. Rowling, 2017) The books broke several records, including being the fastest-selling ones, and topped the charts for numerous weeks across the globe. To this day, the series has been published in nearly 80 languages, and more than 450 million copies have been sold all over the world, making it the best-selling series of all time. (Bloomsbury, 2017) Eight films were made, grossing 7,7 billion dollars just from cinemas with more money coming from television and

home distribution, video games, several themed parks at Universal Studios, or the studio tour in London. (Warner Bros., 2017)

After Rowling's astonishing success in both professional and personal life (starting a new family with her husband Neil Murray, daughter Jessica, newly born son David and daughter Mackenzie in Edinburgh, Scotland), she never neglected those in need by supporting and even co-founding charities. In 2001, she wrote two smaller books from the Potter universe called *Quidditch Through the Ages* and *Fantastic Beasts and Where to Find Them* in aid of Comic Relief charity. In 2008, she supported her own charity Lumos by publishing another Potter-connected book, *The Tales of Beedle the Bard*. (J.K. Rowling, 2017) Rowling has also received many awards and honours, e.g. France's Légion d'Honneur or the Hans Christian Andersen Award. (Bloomsbury, 2017)

The highly-anticipated first post-Potter book was a novel for adults called *The Casual Vacancy*, published in 2012 and adapted into a TV series by BBC years later. Since 2013, Rowling has been writing a crime novel series under the pseudonym Robert Galbraith, earning stunning reviews even before the unintended revelation of her identity. The series consists of *The Cuckoo's Calling*, *The Silkworm* and *The Career of Evil* with *Lethal White* being the next in the line. On top of that, a TV series is already in production at BBC. (J.K. Rowling, 2017)

Despite the fact that the last Potter book was published in 2007, Joanne never abandoned the wizarding world completely. In 2012, Pottermore, an official community website full of special additional content and features right from the author, was launched. In July 2016, a two-part Harry Potter play called *Harry Potter and the Cursed Child*, the eighth story in the series, opened in London's West End. Although Rowling helped to design the story together with Jack Thorne and John Tiffany, the script itself, which was also published in a book form, was written only by Thorne. (Pottermore, 2017)

Among Rowling's latest work belongs a screenplay for a film called *Fantastic Beasts and Where to Find Them* which is based on her charity book of the same name. The 2016's Potter spin-off started a new film franchise with four sequels already on its way, all being penned by the Harry Potter author again. (WarnerBros., 2017)

4. Touching the Magic: The Explosion of the Fantasy Genre

Though Rowling never publicly pointed to other authors' works for serving her as an inspiration behind the Harry Potter series, she did reveal the subtle influences she came under in her childhood. Apart from obvious biblical references, the books benefit from Elizabeth Goudge's *The Little White Horse* and its very detailed descriptions. C.S. Lewis's *Narnia* series also left its impact, as well as Paul Gallico's *Manxmouse* whose playful yet serious narrative voice affected Rowling's own. It is tens of other favourite children's books and her indirect borrowings from folklore and mythology that brings readers to the rich world of fantasy, a true home of the Boy Who Lived. (Nel, 2001)

There was a time when all stories, in both written and spoken form, were considered to be fantasy. In ancient times, people believed that the reason behind a bad corn crop or an unforeseen epidemic among the lambs was a God's punishment or sorcery casted by a demonic witch. However, the fantasy genre itself came into existence not until long ago. (Beagle, 2010)

Classifying fiction into genres such as romance novels, mystery stories, or horror tales emerged in the eighteenth century for the first time, with stories written specifically for children making their debut as well. (Beagle, 2010) It is hard to mark the turning point when the fantasy genre became generally accepted because until then fantasy was referred to as just a literature of unreality. Fantasy fiction has been a part of English literature since the first translations of fairy tales from French. The development of short stories in the late eighteenth and early nineteenth century brought the first tales with fantasy flavour into the world but they were still perceived only as children's literature. Fantasy for adults was considered unfashionable until the first half of the twentieth century when pulp magazines featuring novellas by fantasy and science fiction writers became massively popular. (Hartwell, 2010)

William Morris and George MacDonald, both British writers, are believed to be the original pioneers of the modern age of fantasy literature. By publishing their first fantasy stories in the middle of the nineteenth century, they established antirealistic modes in fiction and presented philosophical alternatives atypical to pure realism. Soon after that, Lewis Carroll's *Alice in Wonderland* got published, introducing a kind of children's book only

adults could fully appreciate. Christian Anderson's or Carlo Collodi's world-famous fairy-tales followed, shaping and influencing adult fantasy as well because the grown-ups were reading the stories to their children. Not only the parents fell in love with those tales themselves, but as their children were getting older, seeking similar stories in the future became nothing but natural to them. For that reason, many acclaimed fantasy authors did not hesitate to dedicate their lives to exploring the not-so-thin line between literature for children and adults. (Mathews, 2002)

The modern fantasy owes a lot to J.R.R. Tolkien and C.S. Lewis, the two men responsible for the immense popularity of the genre which they changed for ever. Being close friends, they helped to shape the fantasy literature as readers nowadays know it by standing at the origins of it, encouraging and criticising each other's work and strongly influencing future writers who are either imitating them or desperately trying to escape their influence. (James, 2012) Whether pre-Lewis or post-Tolkien, a fantasy work has *'a self-coherent narrative. When set in this world, it tells a story which is impossible in the world as we perceive it; when set in an otherworld, that otherworld will be impossible, though stories set there may be possible in its terms'*. (Clute and Grant, 1997, p. 338) In other words, no matter how surreal the settings or characters are, or if it takes place in this world, in a made-up one or even in both, the authors still tell a story, a crucial and dominant part of every fantasy tale. (Clute and Grant, 1997)

Tolkien's *The Lord of the Rings*, published in three volumes in 1954 and 1955, has changed the fantasy literature by setting several pillars no major fantasy tale can exist without. The sense of wrongness, the purpose of a quest, the character's own recognition or the happy end at the end of the story, those and many more characteristics have become a foundation stone to every other fantasy book following *The Lord of the Rings*. But Tolkien's main accomplishment lies in normalizing the idea of the existence of another world which was very unusual back then but is quite normal now. (James, 2012) After publishing the Middle-earth trilogy *'fantasy writers no longer had to explain away their worlds by framing them as dreams, or travellers' tales, or by providing them with any fictional link to our world at all'*. (James, 2012, p. 65)

Tolkien understood fantasy as a way of getting in touch with life's important things which would never be accomplished with an ordinary realistic novel. He also managed to

establish the medieval period as a default cultural model for fantasy. However, Lewis' take on the Middle Ages was quite different. While Tolkien was a faithful Catholic, his crucial work is surprisingly unreligious except for subtle references to Christianity. Lewis, on the other hand, implemented his religion to his books rather conspicuously as evidenced by the presence of Father Christmas, a Narnian version of Christ or several versions of Christian mythologies, e.g. the creation, death or resurrection. (James, 2012)

The fantasy revolution came in the mid-1960s with a massive commercial success of the paperback edition of *The Lord of the Rings* which was previously released only as a hardcover, being unaffordable for most of the readership. The success of fantasy was emphasized even more by Ballantine Books' *Adult Fantasy Series* which reissued several fantasy novels and attracted the interest of a wider audience. In the 1980s, the fantasy stories finally became a full-fledged genre, no longer associated with horror or being a subcategory of science fiction. (Williamson, 2015)

Whether it is because of Terry Pratchett's *Discworld* series, J.R.R. Tolkien's *The Hobbit*, George R.R. Martin's *A Song of Ice and Fire* series, C.S. Lewis' *The Chronicles of Narnia* or Ursula K. Le Guin's *Earthsea* novels, the colossal success of fantasy literature in the past decades has created a crossover phenomenon of immense power. Since the turn of the new millennium, fantasy genre has been perceived as an undeniable cultural phenomenon, mainly thanks to Philip Pullman's *His Dark Materials* trilogy and J.K. Rowling's *Harry Potter* books. The striking success of fantasy has not only awakened an interest in classical fairy-tales, probably because of the audience's genre confusion, (Zipes, 2015) but has also made Rowling the most widely-read author in her field. (Butler, 2012)

5. Characters in General

According to *The Routledge Dictionary of Literary Terms*, a character can be best described as a fictional representation of a person with possible changes in the critical attention or presence in literature, just as real people's character alters in society. The human individuality, the place of a person in the social order or people's sovereignty shift throughout the time. The characterization usually attaches to the personalizing dimension of literature which means that typical features or specific differences may appear in individual genres and literary styles, e.g. individual identity being an attribute of social interaction in plays and social dramas. (Childs and Fowler, 2006)

As the idea of character may differ in different phases of literature, the same thing happens to criticism of all kinds. Romantic criticism tends to humanize and isolate characters, neo-classical criticism sees them as representatives of general human types and roles, while modern criticism describes them as a kind of a humanized protrusion. (Childs and Fowler, 2006)

In general, a character is a part of a literary sequence that is involved in a plot. In some cases, the fictional figure can be a portrait of an existing person or a personalized experience of the author. But fiction, like many other things, is diverse, hence there are various types of characters. Some of them are the centre of a circle, others are only circumference. They can either be independent figures with their own motives and agendas or just minor figures adding some stereotypical aspects to the story. Some of them are credible, some are regarded only as a contextual society. (Childs and Fowler, 2006)

Among essential areas of exploration for fiction belong various levels of closeness or distance of aesthetic impersonality, complexes of role, mask, personalization of identity, moral attributes or dimension of the unconsciousness. Though the definition of a character in the fictional surroundings is rather difficult, the representation of human beings in literature is a concurrent process of their humanization and dehumanization. (Childs and Fowler, 2006)

A character does not have to necessarily be described by words because it is his or her actions that create the vision of oneself. The most irresistible form of characterization is

what readers simply see them do on the pages. The majority of actions does not need any form of explanation because the reader is able to understand the background of the particular situation and can make up his mind about the qualities and characteristics of the figure. On the other hand, it is often the author's intention to deliberately confuse the reader by much misinformation, therefore it would not be wise to blindly rely on given facts. (Card, 1988)

An important aspect of every story is motive which gives a moral value to the character. Nothing is ever morally absolute; what seems to be a murder could have been self-defence or madness. While people do not understand other people's motives in real life, characters in novels can be clear and transparent, which is a thing that depends on the author. In fact, that is what makes fiction attractive for readers. Characters' actions are important, but the fact that characters are also defined by their intentions should not be overlooked. (Card, 1988)

Characters are also defined by their past or reputation. In the former case, telling something from the fictional figure's history can help the reader understand who the character is at the time of the story. Speaking of reputation, stories are being told about every person on the planet, whether just by relatives in your neighbourhood or journalists in the press. What they have in common is that they shape the public judgement of the person. Reputation can be both fulfilled or violated. If the storyteller chooses the negative way, it is important to show the reader what the character did for earning such a bad repute so the story would not fall apart. (Card, 1988)

The reader may also have a tendency to compare the character to himself or to social groups the fictional figure belongs to. The process of stereotyping causes that the reader blindly attaches all the attributes of a certain group to the character who is believed to belong to that particular group. If a character seems familiar and predictable readers tend to have overall positive feelings for him. Opposing to that is an unknown stranger who may make the readers curious or frightened, which draws them to the story even more. This is something the writer relies on in order to make the reader swallow the bait so he can be surprised with the direction the character takes as the story goes on. Jobs, sex, age, family role, racial or physical type, religion, and many others belong among typical prejudices.

Some of them might change or be more emphasized, as needs and fears change over the time in real life. (Card, 1988)

Habits and patterns are another important thing to consider. Not only do they make the characters realistic and believable, but the reader can count on the fact that the person's behaviour will always be the same in similar situations. A change in pattern is possible but it often reflects an important change in a character's life, therefore it is a writer's tool to push the figure forward in the story. (Card, 1988)

While talents and abilities are also an essential part of every character's arc for making the reader feel he knows the character quite well (in most cases when people think of a character, one of the first things to come to their minds is an ability of his that stands out), the indispensable aspect of every character is also his appearance. The look can give many hints but it is the thing that is not visible at the first sight that matters the most. If a character is mentally ill or handicapped he is very likely to behave differently throughout the story than other characters which offers many attractive possibilities to the storyteller and is very telling for the reader. (Card, 1988)

5.1. The Way of Leading Characters Through the Story

Both characters and events are equally important for a story the author tells, especially the relationship between the two aspects. None of them is wholly individual or original, they fall into patterns. Typically, a romantic story has people who fall in love, a horror story contains scary and frightening creatures. The genres hint the roles of characters and their functions. (Hogan, 2010)

Universally, three narrative patterns occur frequently in fiction as such: romantic, heroic, and sacrificial. The love story involves a pair in love whose relationship is forbidden by a social order, most of the time by their relatives. This pattern contains a physical separation, in some cases even a death suggestion, but in the end the lovers usually end up together. The heroic plot comprises a threat against society or loved ones by an unknown and dangerous force. The hero who is unjustly replaced by someone else throughout the story restores himself as a saviour by his actions against the alien menace. The sacrificial story describes a violation of rules followed by a social

destruction leading into sacrifice in the form of an innocent person's death. The thorny path mostly results into a restoration of normality. There are undisputedly other general patterns beyond these three fundamental schemes. (Hogan, 2010)

The writer often plays the game of a cat and mouse with the reader as he has everything already planned in his mind. He knows every detail of the events and characters and it depends solely on him whether he is going to reveal all the information at later time or whether he is going to keep it just to depict the background for himself so he could feel like the master of the story. Such things allow the storyteller to play with many development principles, for example, he can re-order the story events via manipulation to make the story unpredictable and clever-looking, for instance, if an emotionally significant outcome is placed before its casual explanation, the story gains its needed depth and interestingness. This method introduces so-called alteration principles and their main purpose is to alter the basic prototype of narration. (Hogan, 2010)

Other components of the story can be also manipulated with, not only the above-mentioned events. The culmination of the story in many cases lies in withholding an important piece of information about a character which often changes the whole meaning of events or, more dramatically, the point of the novel itself. If a fact that explains and contextualizes the character's actions is kept a secret until the end of the story, revealing it can be the striking and game-changing point of the story. (Hogan, 2010)

Multiplication or deletion of elements is another favourite principle among authors. The multiplication of events with little variations is probably most familiar from old oral tales or canonical literature. People are often exposed to a story which is divided into three parts with the first two being very similar and based on resembling principles while the final one is distinguishing and decisive. They simply see the same structure several times, only with different characters emphasizing the differences which often draw a lesson from their actions. The deletion of events, on the other hand, also called ellipsis, is a less common feature of storytelling causing disturbing feelings toward the reader for its absence of pivotal narrative information. Finally, the insertion of elements should be mentioned, representing an ultimate event (e.g. the suffering of

an important figure, a wedding or funeral) which joins formerly departed characters back together. (Hogan, 2010)

Generally, *'for a given set of character functions, one character may fulfil one or more than one function and one function may be fulfilled by one or more than one character'*. (Hogan, 2010, p. 141) This can be easily explained on the sacrificial plot which, of course, contains the sinner figure and the sacrificial victim. The sinner may stand for a single person (e.g. a group leader) or several people (e.g. classmates). The same principle can (but does not have to) be applied to the sacrificial victim as well, being a pursued individual character or the whole society. However, this is not something that would create the story on its own. To become important, the story prototypes need to operate on concrete details in order to be believable. For that reason, specification principles are considered to be absolutely necessary in the means of storytelling. (Hogan, 2010)

Event types, character functions and broad divisions of scenes should be specified in order to create a functioning story. The depiction, however, is not always equal in all three cases. Sometimes the author may write a story where the first chapters are based only on settings or a historic background with no information about a single protagonist. Though it is possible to start narrating the tale in this way, it is the characters that best describe the story which is set to follow. The most effective way of introducing a world the story takes place in is via portraying events to which the characters react. The reader finds himself in a better position to connect to the plot thanks to characters' behaviour, intentions, etc. But not only that, he is also able to create a bond to the main character from the start which is often a crucial part of every story because without it the reader does not care about the hero, therefore he does not care about the story which leads to the unpleasant fact he does not care about the book at all. (Hogan, 2010)

Character is believed to be the cornerstone of every story. The reader usually has no interest in the development of bare scenes like wars, fights, or relationships, he cares about the characters in such situations and the way they are dealing with their problems. But describing a character's feeling, motivations, or decisions is not enough. The writer has to be sure that the audience understands and evaluates the character,

otherwise the storyteller's effort comes to naught. While reading a book, people have a tendency to look at the portrayed people in two ways: either they draw conclusions about characters' experiences and feelings based on derived principles or they imagine themselves in the situation of given characters and judge their behaviour at the same time. There is no need to prioritize one way over the other: both processes interact and are frequently inseparable in practise. (Hogan, 2010)

The reader, in many cases, tends to automatically sympathize with the main character, projecting himself to the fictional hero. However, that does not apply to minor characters whose attitudes, experiences, and decisions are less likely to be simulated, readers simply understand their behaviour only mechanically. The same can be said about the social status of characters: people are more likely to empathize with characters who oppose to normality and social norms and they may not be interested in normative characters representing established social categories. But if the author decides to make a hero of a common man, readers are going to pay the most of their attention to him anyway, no matter the pattern. Simply put, if the author fails to create an eye-catching protagonist, the whole story may collapse with no chance of revival. (Hogan, 2010)

Many literary works also leave an impact on their readers. According to Hogan, the impact can be divided into two common types which are thematic and emotional. With the former one, the author wants to transfer a message to the audience, mostly concerning social or political issues. Not every work has this kind of ambition, many of them just want to amuse the reader. Not all authors even have a clear vision of what message they want to share, therefore they may try but the effort fails to result into anything deep. Apart from a commentary referring to the society, the latter impact deals with emotional force which explores people's own feelings towards the story. If the reader is moved by the plot, it is a clear win-win situation for the storyteller. (Hogan, 2010)

It comes as no surprise that the impact would not be possible without the presence of characters. Readers judge the actions but the actions are performed by characters with their specific manners, therefore moral values and emotions are inseparable from characters. As readers can relate to the real world through the other people in their

lives, the readers relate to the fictional stories through portrayed characters as well. Universally, *'our very understanding of what the relevant events are may be affected by our response to the characters involved'*. (Hogan, 2010, p. 150) At a certain point, one can evaluate a person on the basis of understanding a fact, but sometimes it can be done the other way around, evaluating a fact on the basis of understanding the person. All in all, the importance of characters in any story is simply undeniable. (Hogan, 2010)

5.2. Types of Characters

It is not possible for writers to give equal space to all characters in the story. The narrative naturally emphasizes some figures over others in order to tell the story in a needed way, constantly suggesting other characters' points of view, their motives, intentions, and their full lives. The narration is intertwined with such details giving the reader a digress from the main focus of attention which is necessary for understanding the complexity of the narrated story. This distribution of attention to different characters creates two superimposed patterns that rarely overlap and frequently diverge. Readers are given a single story that contains many different characters with both a unique experience and a perspective of the story, or they are given a finite story that itself arranges the individuals in a specific way. (Woloch, 2003)

A radical equality between all characters is something rather unfeasible, not only because there is not enough space for it, but the writer may employ on purpose a variety of minor characters to suggest a certain thought, background or just to create a tension. The experience is only deepened by the existence of a wide range of fiction figures so several universal types of characters and the parts they play in a story can be recognized. (Woloch, 2003) The following subchapters alphabetically interpret the division of roles in narrative according to American science fiction author J.P. Kelly.

5.2.1. The Antagonist

In simple terms, antagonist is the opponent of the main protagonist or central character. The action of the story usually originates from a conflict between the protagonist and the counterpart who seeks the hero figure to frustrate or

destroy him. The villain figure does not need to necessarily be a person, it may be an inanimate object, an animal, nature or world itself, e.g. an outer space. If the protagonist is represented as evil, the chances are that the role of the antagonist will be swapped as well, showing signs of morality and compassion. (Writing Science Fiction and Fantasy, 1991)

5.2.2. The Cardboard Character

A stereotype, monotonous and uninteresting figure that fits perfectly into the corresponding constancy and has no or very little originality inside. Writers usually use the cardboard cut-out character when they fail to put something from themselves into the characters. This type of characters is rather unmemorable and can be easily replaced, hence the cardboard marking. (Writing Science Fiction and Fantasy, 1991)

5.2.3. The Confidant

A character who is trusted by the main protagonist. The hero has great confidence towards this figure, revealing his true personality, intentions and thoughts to him or her. Problems and private matters are openly discussed which makes the trusted person usually the closest and most faithful friend. However, the confidence may be sometimes misused, which may serve as an example of a turning point in the narrated story. (Writing Science Fiction and Fantasy, 1991)

5.2.4. The Developing Character

A figure that changes in a certain way over the course of the story. It may or may not be the central character but it is crucial to have this development caused by actions in the story represented at least by several minor figures, otherwise there is no interesting story to tell. He or she may also be called the dynamic character and the term signifies an important inner change regarding his or her personality or attitude. (Writing Science Fiction and Fantasy, 1991)

5.2.5. The Flat Character

Flat character is an easily recognized character type who can be summed up in a single sentence. Flat figures usually do not change too much from the start of the novel to its end. A classic example of a flat character is Gollum from *The Lord of the Rings* trilogy who is strongly influenced by his obsession with the ring which he famously calls 'his precious'. Stories usually need flat characters to be flavoured with the essence of something obscure, unpredictable or simple. For instance, Dickens' *A Christmas Carol* relies primarily on flat characters. (Writing Science Fiction and Fantasy, 1991)

5.2.6. The Foil

A character labelled as foil has qualities which emphasize those of the central or another character by providing a strong contrast to them. A foil can differ greatly from the central character or be extremely resembling but with a key difference setting them apart. For example, if a person is submissive, the foil figure shows marks of rebelliousness. (Writing Science Fiction and Fantasy, 1991)

5.2.7. The Narrator

The fictional storyteller, an indispensable part of every novel. If the narrator is involved in the action of the story, he can be called the first person narrator but if the narrator stands outside the plot, the term a third person narrator is used and usually it is the implied author. Narrators are further divided into reliable and unreliable. When the storyteller seems to exaggerate, lie or be too ironical, he loses his credibility and thus the reader knows he cannot take seriously everything that is being told. The audience must rely on themselves alone and read between the lines to discover the true nature of events. The reliable narrator, on the other hand, says it all as it is, without any prettifying. The majority of stories told in the third narrative perspective are considered to be reliable, the unreliability in this case is rather exceptional but even here have been experiments made, for instance, one of the experiments is to try to emphasize the untrustworthiness in pursuit of higher truth. (Writing Science Fiction and Fantasy, 1991)

5.2.8. The Protagonist

The leading character standing in the centre of the story whose name usually comes to people's mind when the title of the book is mentioned. The central figure may not always be morally superior, therefore one should first think about calling him or her a hero/heroine because it is possible the character lacks admirable qualities which are required in the usual sense of heroism. While most of the stories concentrate on a single protagonist, it is not unusual to have more than one central character present in a story. (Writing Science Fiction and Fantasy, 1991)

5.2.9. The Round Character

A complex personality is typical for round characters. They can be described as the exact opposite of the above-mentioned flat characters. If a flat one can be summed up in a single sentence, a round figure would most likely need several paragraphs, perhaps even pages. E.M. Forster, who presented definitions of flat and round characters, claims a round character has to be both surprising and convincing. If the writer fails to create fictional figures with such features, the result is characters who are either simply flat or flat pretending to be round. (Writing Science Fiction and Fantasy, 1991)

5.2.10. The Static Character

A character without any sign of development or inner changes throughout the plotline. If there is a lack of evolution or transformation, it does not necessarily mean the reader should perceive such characters in negative sense nor consider this type of characters boring. It does not show the author's inability either. Static characters actually have a positive effect on the story, causing the reader is not distracted from the crucial changes depicted in the central character or sequences. Therefore, it is required for the most of minor figures to be rather static in order not to threaten intelligibility of the story. (Writing Science Fiction and Fantasy, 1991)

5.2.11. The Stock Character

Stock figure can be potentially labelled as a special type of a flat character for its easy recognition. Behaviour of these characters is ordinarily stereotypical and conventional which makes them one-dimensional parts of the narrated story. Stock characters are characterized by their repeated use in a wide range of books of all genres which makes their existence nothing less but cliché; a soldier is always courageous and tough; a businessman shows signs of ruthlessness and arrogance; a private eye is brimming with cynicism; a femme fatale looks beautiful, yet mysterious and dangerous; a sidekick's devotion always saves the day; etc. (Writing Science Fiction and Fantasy, 1991)

5.2.12. The Sympathetic Character

The person who is portrayed as sympathetic has clear motivations the audience can simply read and express feelings the readers can relate to. Sympathetic characters are the ones with whom the audience can identify. The protagonist usually shows signs of sympathy but that does not mean he or she is necessarily a good person. For instance, despite betraying someone, the character can still remain a sympathetic figure, depending on the context. (Writing Science Fiction and Fantasy, 1991)

5.2.13. The Unsympathetic Character

In contrast to sympathetic characters, the unsympathetic ones' motivations, feelings and behaviour make readers suspicious and uncomfortable. The question arises when a pitiless figure brings destruction on himself in the end which might make readers feel sorry for the otherwise mean character. Does it make the person suddenly sympathetic? According to Kelly, the borderline between sympathetic and unsympathetic characterization is rather inaccurate. (Writing Science Fiction and Fantasy, 1991)

5.2.14. The Viewpoint Character

A person through whom the story is experienced. Same as the narrator, a viewpoint character can also appear in the first or third person. While the narrator only depicts the events, he is being an intermediary between the audience and the fictional creatures, the viewpoint character lives through the events, removes the mediator and deepens the bond with the reader. Sometimes the third person viewpoint can be written so brilliantly that it appears as if the viewpoint character were the narrator himself. In fact, the writer does not have to include the viewpoint figure at all when he chooses to see through everyone's eyes. If that is not enough, the storyteller may tell not only what all the characters think but also what is on his imaginary audience's mind while reading the book, making the literary experience even more absurd. (Writing Science Fiction and Fantasy, 1991)

5.3. Character Archetypes

When archetypes are mentioned in a casual conversation, people usually think of them in a psychological way as a kind of mental imprints which reveal people's true personality. In literature, however, archetypes represent blueprints needed for building astonishing characters, no matter their role and given space in the story. (Schmidt, 2012)

Due to archetypal structures, both the reader and the writer are forced to delve deeper into the fictional figures which leads to perceiving the characters not only as stereotypes or bland persons but as diverse individuals responding to the sequences of the story in a very specific way. While many authors unintentionally project themselves into the majority of their characters, the use of archetypes helps to avoid this problem by preventing the blending with all the other characters. In fact, figures influenced by archetypes pop out of the pages, they are easy to detect for the audience, therefore the plot looks clear and is not drowned in intricacy. (Schmidt, 2012)

Many people confuse archetypes with stereotypes which is relatively a crucial mistake that would cause (assuming the writer would confuse the two terms as well) that the characters in the story would be everything but thrilling. While *'stereotypes*

are oversimplified generalizations about people usually stemming from one person's prejudice' (Schmidt, 2012 p. 6), archetypes are not based on the view of one particular person but on the experience of the entire human race accompanied by the lack of judgement or assumptions. Stereotypes often restrict characters' growth by the tendency to expect a typical behaviour or qualities. That is why people consider archetypes necessary because they deepen the fictional figures by telling the reader their secrets, fears or motivation. While stereotypes are used to depict an archetype at times, they are only small pieces of a bigger picture that should not be confused with a true purpose of archetype. (Schmidt, 2012)

5.3.1. The Hero

The nature of a hero figure and the central quest that is ahead of him are frequently linked together, predicting the predestined fate of the character which is simply meant to happen. (Hourihan, 1997) In other terms, the hero is someone through whom the fate of the world becomes reality. (Campbell, 2008) The actions which are triggered by the start of the hero's journey are seen as a result of his own will, activism, sanity and his view of the world. Once the protagonist sets out in the world, he is fiercely determined to reach his, often unattainable, goal. The leading character usually does not doubt the rightness of his own actions, however, that may change as the story continues, typically after a failure or a loss of someone which brings the character to constant insecurity. (Hourihan, 1997)

Dominance is another important factor which almost every hero abounds with. It has to be distinguished whether the character has a need to control the environment, his enemies, friends, love relationships, emotions, etc. because he considers himself a chief who wants to make important decisions and have a control of other people, or if he is forced to do so by circumstances against his own will. What does not need to be distinguished is dominating hero's own weakness, that applies to every leader of the story as inner conflicts are usually an essential part of the development of the plot. (Hourihan, 1997)

Hero is often seen as a symbol of the whole elite or the society. Back in oral stories, the main protagonist was mainly portrayed as a king, prince or a chief warrior who represented interests of his people but it was the fate of the title character that always remained crucial, not the nation's. The origin of heroes has changed over the time. Moving from upper-class protagonists, stories and tales slowly started to place people of different social class to the centre, e.g., gentlemen, working class, naive people and, finally, ordinary men. The importance of origin started to retreat and more important aspects, such as reflection of society, injustice or troubled fate of the poor, emerged, resulting into the creation of superheroes in the 1930s who have become a needed symbol of morality, order and freedom in an increasingly unfair world. (Hourihan, 1997)

Unsurprisingly, heroes had been almost exclusively male since the beginning with only a few exceptions in the form of Boadicea or Joan of Arc. The reason for it is not surprising as well: it all has to do with masculinity. The hero was always thought of as someone with courage, self-confidence, certainty, devotion or healthy aggression, all qualities which were not believed to be found in women. And even if someone found or imagined those qualities in female sex, normal feminine behaviour was considered inappropriate (in Lewis' *Narnia*, one of the main female characters had all the warrior skills at first but later while growing up, she developed an interest in proper girls' things which led to a ban on returning to Narnia ever again, implying the character is denied going to heaven after her death). Luckily, the time has changed over the past years, with comic book superheroes being a parody of masculinity and male heroes losing the godlike image (in 1977's *Star Wars*, the male characters are men of action thanks to their wit and personal charm, not strength or aggression – actually, it is *Star Wars* series again that broke down the boundary recently by making a female the main character in a big blockbuster film worth of billions). (Hourihan, 1997)

The heroic protagonist is rather young, often with no indication of his future after the end of the story. Avoiding love relationships is also quite common, partly because it would compromise his dedication to the quest lying ahead and partly because of fear of creating feelings for someone which could be an advantage for

the enemy of the story. (Hourihan, 1997) Throughout the story, the hero is sometimes becoming less and less admirable and it may seem that his personality is changing under the weight of circumstances and character's friends, even the reader, may stop sympathizing with the figure only to love the hero again after the tough time is overcome near the end of the plot. The writer's effort is to make the audience feel guilty for treating the main figure unjustly and to show that carrying the weight on one's shoulders is anything but easy. (Campbell, 2008)

Writers are not limited to create only the brave and noble heroes. They soon realized that just as one adds spice to their meal in order to make it far more delicious, the same can be done with hero characters. By giving them some flaws and elements of imperfection, the figures get more interesting. A kind of an anti-hero who is no longer perfect came into existence. Some protagonists even lead lives so defective that they result into a tragic fate. (Cowden, LaFever and Vidars, 2000)

There is no universal pattern for a heroic character. A classic hero simply does not exist. A story can have a dynamic leader whom other characters approach to get their answers, a tormented being with physical or emotional damage who has never adapted himself to the society, an adventurer who chooses flamboyant methods to achieve his goals, a charismatic chatterer who makes an impression on everyone around him and many other prototypes of a hero in the centre of a story. What matters is that the reader should be able to recognize and, most importantly, to understand the hero and his actions. (Cowden, LaFever and Vidars, 2000)

5.3.2. The Mentor

The advisory figure has a lot in common with the actual hero of the story. The mentor is always there to offer answers or advice and it almost seems it is his desire to be involved in problems of the protagonist. While it may be thought that he kindly offers his help just because of his everlasting wisdom and he wants the main character to simply do well, there is in most cases something behind it; the adviser knows he is going to need help in return from the hero in the near future. (Schmidt, 2012)

The mentor's presence in the story serves as a guidance for the hero on his quest about which he usually knows nothing. The experienced person usually sees himself or herself in the hero and by giving him guidance the person relives his or her past through the heroic character and often reaches the desired goal he or she was never able to achieve before in his or her life. However, the mentor may not always have fully positive intentions. Sometimes, mentors like the prestige of their status and the power over the learner. If both characters are of similar age, the relationship can turn into competitiveness. The professor may also sometimes purposefully limit the student because of being afraid the hero will outgrow him or her one day. No matter whether the mentor is rather positive, neutral, or negative, the protagonist may also have some flaws, e.g. he may judge the mentor or blame him or her for his own failure. (Schmidt, 2012)

Interestingly, the master can also create a conflict within the hero even if his or her intentions are nothing but good. Sometimes the mentor is determined to accomplish the hero's task himself because he believes he is more capable than his inexperienced student. In another case the hero may feel sympathy or gratitude for his teacher and allow him to join him on the quest just out of compassion. It is also possible that the mentor cannot stand the hero for an unknown reason and leaves him in the most needed moment and this way the hero is shown how much the mentor is important. (Schmidt, 2012)

Generally, the mentor is logical, faithful and relatively introverted. He takes his time and does not hurry any decisions. His intellect sets him apart from other people for most of the time, therefore his social skills do not have to be well-developed. The brilliance of his does not have to be appreciated by everyone, those who are unable to understand him tend to take him less seriously or discredit him right away. He may seem invincible but when he opens his heart he ends up painfully vulnerable. His childhood is also a very important aspect of his life, usually the mentor was unhappy, set apart from other children or even parents, which lead to a feeling of isolation that is present for the rest of his life. On that account, the mentor figure creates an aura of mystery around him and the character stays

secretive and does not reveal anything important unless there is a reason. (Cowden, LaFever and Vidars, 2000)

5.3.3. The Villain

Being the antagonist of the story, the villain connotes wickedness, fear, immorality, mischievousness, and the purest evil. Only an author-mastermind is capable of creating a villain that meets the requirements of a true enemy, many so-called evil characters tend to be more likely annoying or even laughable which does not help in constructing a thrilling story in any way. (Cowden, 2011)

There are many villainy archetypes, each of them being unique in their own way. The bastard, for instance, a dispossessed son with immature boyish behaviour, is full of hate and rage which he lashes out on people around him. The devil type of a villain uses his own personal charm to discover people's weaknesses after which he throws their lives into destruction. The outcast, on the other hand, is typically someone who is rejected by society and wants to belong somewhere. Living an unfair life, he seeks revenge while being unforgiving and unsympathetic. Another type of rogue shows signs of sadism, for instance, the character uses cruelty, violence and psychological brutality for his own pleasure. (Cowden, 2011)

The most frequent type of foe is a character termed as tyrant. Such figure craves power at any price, sacrifices even his most loyal followers if it comes in handy. He conquers all he sets his mind on and remorselessly destroys everyone that stands in his way. The main aim of his deeds is not to only maintain control over the hero but to dominate the world in general, to establish nothing but despotism. This cruel dictator is usually a leader of his sympathizers or even a chief of a constantly growing army which is ready to take control over the world. (Cowden, 2011)

The bullying despot is habitually driven by a secret fear that makes him anxious. Not only that, the figure that was led astray in the past has given himself up to the fear which controls him ever since. The villain secures his position by killing, spreading fear, raping, abusing, etc. What usually leads to his downfall is his

stubborn and egoistic demeanour that makes wrong decisions in the crucial moments of the plot. (Cowden, 2011)

5.3.4. The Traitor

The main purpose of a traitor in a story is to betray the ones who fully trust him and consider him a true friend. Often called a rat or a double agent, no one usually suspects his true intentions or learns about his twisted character. Despite having a villainy personality, he is not a true archenemy; by his actions he helps either just himself or, more likely, the true villain of the story whom he serves. The complex figure may seem all supportive and sympathetic but behind the curtain he plots the collapse of his friends' lives. (Cowden, 2011)

A betrayer's appearance or behaviour is not usually conspicuous in any way. Contrarily, he aims to look as ordinary as possible so he can create a 'Mr. or Mrs. Everyman' aura and no one would suspect him. Betrayers are always available, they listen, understand and care. Other characters have come to rely on them which is the greatest weapon a traitor needs. However, the fake friend may be too much self-confident not to realise that he is being confronted with the exposure of his true self. This exposure is usually done by the hero. The same can be said about him taking an action when things start going against his favour because, being rather used to letting the others to do things for him, he is quite inexperienced in this field. (Cowden, 2011)

Concerning a traitor's background, it is not usually so complicated compared to the villain's one. While he could also have had a tragic childhood, or been unaccepted by the world, the betrayer rather fits to the quiet majority than the other way around. The reason for letting his friends down might be seeing them doing well, doing better than him and deducing they could easily live their lives without him even if it is not true. (Cowden, 2011)

5.3.5. The Best Friend

A close friend is a person who is willing to help without any signs of hesitation but is not always capable of doing so simply because of lack of power or knowledge; this is the main difference between the confidant and the omniscient mentor. There are many sorts of friends but if the relationship between a character and the main hero is truly strong, reminding rather siblings than just ordinary friends, the friend would take a bullet for him if there were a situation that would require it. In a similar manner, good friends oftentimes take hero's problems into their own hands, trying to help and solve things by themselves. Although they are successful many times, sometimes they ruin things and complicate the matter much further even though they meant well. (Schmidt, 2012)

As everyone else, friends have conflicts too. The dispute may arise because of the above-mentioned situation where supporting characters take control over an issue behind the hero's back. Similarly, a bad piece of advice may be given without having realized it in time. The argument may also emerge if the friend is being jealous of the protagonist's achievements, wishing he could have the same heroic abilities that would earn him the desired recognition. Another example of a possible quarrel between friends is a change within the hero, no matter whether it is a positive or negative change. It is quite natural to prevent big transformations because of the sequence of events that is going to take off. It is selfish to obstruct the development of a character just because another figure is stuck to the old ways of life. But if bad forces are to be blamed for the hero's changeover and they are slowly causing hero's downfall with him being the only one who is not realizing it, the friend's duty is to steer the hero away from treacherous friends, difficult goals, or fatal decisions. (Schmidt, 2012)

In fiction, a friendship may exist since the time immemorial but it is more common to see the relationship being built right from the scratch thanks to the consequences of the story. The friend can seem as an improbable match for the main protagonist at first, but there is usually a common ground that joins the fates of those characters together. Even the essence of mystery can be the element

connecting people to each other; subsequently the mystery builds attractiveness and the sense of unpredictability. (Schmidt, 2012)

5.3.6. The Lover

In other words, the love interest of the story. It does not have to be always one and the same character, especially in series consisting of several parts. The affection may change throughout the plot or can be divided between two admirers, creating a love triangle. Some characters do not seem to be interested in love or literally escape it out of fear but even those characters are caught up by their feelings sooner or later because everyone desires to love someone and fit somewhere, even if one does not admit it right away. (Schmidt, 2012)

The lover represents home and safety. The hero either meets this character to discuss his doubts and fears or to talk about things that have nothing to do with his troubles, the meetings with the lover are like a shelter or a safe house where the hero can forget the sorrows of everyday life and experience happiness for a moment. However, there is often something that stands in the lovers' way: usually it is the society that judges the relationship between two races or classes, an extreme age difference, or attraction to the same sex. (Schmidt, 2012)

Not even lovers are immune to conflicts. The discrepancy may have its origins in giving the hero an ultimatum or, as with the friend archetype, in an unwanted help that causes even more problems. The most typical, almost clichéd usage of a lover figure lies in her imprisonment by the villain which immensely complicates the situation for the hero who considers dropping the goal for the rescue of the beloved character. (Schmidt, 2012)

5.3.7. The Bully

If a character uses fear to force someone into something once, it does not make him necessarily a bully. What makes person a bully, actually, is when the tendency of intimidating others becomes an essential part of their personality. The pattern controls their behaviour in a way that they have a strong need to dominate

the others and gain the power via fear and violence. They may use a physical force or emotional abuse. The reason for their disgraceful behaviour is, in fact, quite simple: they suppress the coward within themselves. (Campbell, 2015)

The bully usually focuses on vulnerable or defenceless people. Violent characters use yelling, threatening, name-calling, shaming, or physical assault but the more aggressive their behaviour is, the more out of control they actually are. Their acts have several effects on their victims, for instance, the victims may become quiet and retreat, join the oppressor out of fear, or stand for their rights and fight back. No matter how much bullying is wrong, the positivity of it for the tyrannized ones is hidden in learning how to become courageous. (Campbell, 2015)

If readers delve deeper into the perspective of the bully they may realize he is a victim himself and by his actions he only eases his own pain. Therefore, the bully could be thought of as an antihero or a lost soul type of a character, a tormented and wounded human being full of angst, insecurity, and possibly fear. If the bully shows such marks of complexity, there is usually a secret he keeps that would explain the reason behind his manners. He wants to be accepted or even set things right but is not willing to risk his position and make amends. He loves as much as he hates, remembering words of love for eternity. (Cowden, LaFever and Viders, 2000)

5.3.8. The Adoptive Family

In most hero tales, home represents an island-like safe place in an otherwise dangerous and wicked world, standing in contrast to the omnipresent wilderness. However, not every character has the luxury of having a loving family or a place to lay one's head. When a child is living on his own, staying at a strangers' or relatives' place, or tolerating a step-parent, the home is not a symbol of safety anymore. (Hourihan, 1997)

Not every adoptive family has good intentions (some families may be mainly interested in the benefits that are extra money and not in the child) nor is adoptive out of voluntariness, it is not completely necessary to distinguish the adoptive family from the stepfamily in terms of their qualities and approach to the foster

child. Of course, adoptive families are rather nice but the child usually does not accept the new parents out of grieve or resistance anyway so the difficult relationship is ordinarily present even there. (Hourihan, 1997)

The woman may be a motherly oppressor who adores her children as long as they follow her dictates. She manipulates them and controls their lives for their own good. Such mothers always favour their own children over the stepchild, showing the stepchild he does not belong to the family and forcing him out on the very edge. The man might be a bullying despot using mental or physical violence which may slip to sexual harassment or even rape. The orphan may expect similar treatment from step-parents' children who are always trusted and forgiven no matter the improbability of their version of events. (Cowden, 2011)

6. The Development of Characters in the Harry Potter Series

The Harry Potter series is a story of friendship, love and the mighty good that defeats the ultimate evil. Despite being a fantasy mainly directed at young audiences, the major theme of the series is death together with prejudice, bribery and social differences lurking behind. Thanks to the ambiguity of the genre that carries elements of fantasy, horror, romance, mystery, campus novel or a coming-of-age story, the plot never stops to thrill and surprise.

Set in a wizarding world, the story follows orphaned Harry Potter who discovers his parents did not die during a car accident but were killed by a dark wizard called Lord Voldemort. He tried to kill the boy as well but failed and nearly died as a consequence of his action. The reason for the massacre was a prophecy that predicted the fall of the Dark Lord caused by supposedly the Potter child. When Harry learns the truth, he is accepted to Hogwarts School of Witchcraft and Wizardry, a warm place that immediately becomes his real home full of friends and adventures. With Voldemort's return and Harry's newly gained powers and knowledge, the ultimate showdown is imminent with both the wizarding and the non-magic world at stake.

Within thousands of pages, Rowling has created an exceptional world that gives the impression of living on its own and having absolutely no limits. The unique experience would not be achieved if it was not for hundreds of characters appearing or being mentioned throughout the seven books. The following analysis chooses the most complex and interesting characters of the series, briefly depicts their journey through the intricate story and gives a thought to their development that is evident owing to many years the series takes place in. As a matter of interest, figures 1–6 enclosed in the thesis' appendix represent J.K. Rowling's rare illustrations of some of the analysed characters.

6.1. Harry Potter

After the loss of his parents, Harry James Potter grew up at his aunt and uncle's, the Dursley family, who strongly despised him. Being accepted to Hogwarts at the age of eleven and learning the truth about his true self and the fate of his parents, Harry's life changes dramatically in the spotlight. When Harry was a toddler, he defeated

Voldemort, which is an act Harry naturally does not remember and takes no credit for. Despite headmaster Dumbledore's protectiveness, the unwanted popularity results in jealousy and hatred among some classmates and teachers who are later followed by nearly everyone as Voldemort returns in full force with no one believing Harry; they accuse him of spreading a hoax and being hungry for attention. Harry's talent for being in the wrong place at the wrong time leads to many interesting findings about his own life and Voldemort's deadly intentions and proves that Harry is capable to take a stand against the evil and fight for the good that slowly fades away from the world.

Harry's journey started with preventing Voldemort to regain his strength via the Philosopher's Stone, then continued with saving a possessed friend from the Chamber of Secrets, and reversing the death penalty of his unjustly sentenced godfather. In his fourth year, he survived the trap in the form of the Triwizard Tournament, and made Voldemort's return undeniable. In the seventh year, he ultimately destroyed all Horcruxes, i.e., Voldemort's parts of soul hidden in various objects all around the world. Only then Harry could and, in fact, did defeat the Dark Lord. However, freeing the world from the evil did not guarantee him a carefree life as he later became a dissatisfied and overworked employee of Minister for Magic with a very complicated relationship with one of his sons.¹

Harry, the central protagonist of the story, is a hero tested by the life itself with a sense of tragedy surrounding him his whole life. Never knowing his parents and spending his childhood with despotic relatives, he had not experienced love or kindness until his arrival to Hogwarts where he met his best friends that helped to shape the person he then becomes. The wizarding school promptly gifted Harry two most important things life has kept denying him until then, specifically a true home in the form of a sumptuous castle and a family consisting of classmates, adult friends,

¹ *'Harry (finally losing his temper): You know what? I'm done with being made responsible for your unhappiness. At least you've got a dad. Because I didn't, okay?*

Albus: And you think that was unlucky? I don't.

Harry: You wish me dead?

Albus: No! I just wish you weren't my dad.

Harry (seeing red): Well, there are times I wish you weren't my son.' (Rowling, Tiffany and Thorne, 2016, p. 43–44)

professors, and even magical creatures. Unsurprisingly, both gifts became targets of the dark forces which resulted in killing of several Harry's close friends and the destruction of the castle.

Due to the fact that Harry was as a child always oppressed by his cousin, he developed a strong need to protect both his loved ones and defenceless people, unintentionally positioning himself into the hero role. Once he obtained the position, others looked up to him when the wizarding world seemed to fall apart and Harry helped to bring the darkness down. If the assault or vilification exclusively referred to him, he mostly did not care, not wasting his time on mean people or the ones who blindly believed gossips. This attitude beautifully emphasizes Harry's determination to protect the people he loves at all costs which is a proof of Harry's awareness of the value of friendship.

However, nobody is perfect, not even Harry Potter. Rowling managed to create an imperfect hero with a lot of flaws the audience still supports. Harry feels the constant pressure from others because of being the Chosen One, he is accused of lying, cheating or misusing his fame several times, he seems to be a dangerous weirdo due to his ability to speak to snakes and is even claimed to be mentally ill at one point. Because of all that, Harry suppresses rage with occasional bursts of anger. He feels alone, misunderstood, set aside, being the only one who knows the real weight of the burden he carries on his shoulders. Impudence and disrespect to authorities are also close to him. Due to being a mistakenly created Horcrux, and thus having a part of Voldemort's soul inside of him without anybody knowing it, Harry's behaviour is influenced by the dark wizard himself, bringing poor personality traits on the surface.

One of the most defining moments in Harry's life was the unexpected death of his beloved godfather Sirius Black, the only person with whom he had family connections and planned to live with. Facing the cruel reality of losing someone important he had just found recently, death started to surround Harry since then, at the moments when he lost his friends Fred Weasley, Alastor Moody, Dobby, his owl called Hedwig and, last but not least, his mentor Albus Dumbledore. Not only did Harry feel responsible for the loss of their lives but he was left all alone, not knowing what to do, where to go and, most importantly, how to defeat Voldemort, and his followers. The biggest test of

Harry's faith, however, came at the very end of the original series. He discovered that there was no way for him to survive the showdown between him and Voldemort if the Dark Lord was meant to be destroyed for good. As if that were not enough, Dumbledore knew about it all along.²

Potter's development is significant in many ways, mainly in creating a kind personality despite being raised by brainless and insensitive relatives who only made a tyrannized servant out of him. After learning the truth about his parents, he could have turned to self-pity for being emotionally damaged but he accepted the past and his predestined fate without being ridiculously heroic. Even though his personality can be described as adventurous he was not searching for Voldemort just out of foolishness. Instead, the evil itself was trying to reach him and destroy him and he was only defending himself. His story's main concern was not revenge, he only felt obliged to defeat the world-affecting evil out of personal reasons.

Harry was always self-sufficient, he never begged for help; in fact, dealing with the defeat of evil on his own after deaths of his closest ones is another admirable aspect of his transformation. He never blamed the ones who did not believe him nor he ever wished to be praised for stopping the ultimate evil. However, the development does not have to be always positive. One would think he would be the greatest father of them all after everything he had lived through but life seemingly does not work that way – he has a very complicated relationship with his son Albus Severus, once even telling him he wishes Albus were not his son.

Nevertheless, Harry was always humble and did not expect much from life, therefore the biggest development of his character comes with the acceptance of his fate in the form of sacrificing himself for the greater good by letting Voldemort kill him. However, Voldemort only killed the Horcrux inside of Harry, not Harry himself. The resurrection may be perceived as a symbolic reward for Harry's majestic sacrifice.

² *“Harry must not know, not until the last moment, not until it is necessary, otherwise how could he have the strength to do what must be done?”* (Rowling, 2007a, p. 685)

6.2. Hermione Granger

Hermione Jean Granger, representing the best friend archetype and the confidant type of character in the series, was an exceptional student with infinite knowledge, ingenuity and an immense talent. Despite being a daughter of two Muggles, meaning people who do not know magic, her intelligence and unrivalled skills always kept everyone who met her astonished. Her competency did not manifest during her lessons only, she successfully managed to use her knowledge gained in school while facing problems in real life. It was the brilliance of hers that saved her and her friends from many dangerous and life-striving situations countless times.

The shift in Hermione's character is more apparent than one might actually think. In the first book, Hermione positioned herself into slightly annoying, overbearing, know-it-all type of a girl whose only aspiration was success in school and sticking to set rules. Her personality started to change throughout the book when she discovered the value of friendship with Harry and Ron who saved her from a dangerous troll. In that moment, she did not hesitate to ruin her own highly-valued reputation by lying to teachers that it was her idea to haunt the troll and not boys'. From that point, Hermione's fighting spirit was ignited, she did not hesitate to secretly set fire to professor Snape's coat when she had suspicion he wanted to enchant Harry and she was not afraid to help her friends protecting the Philosopher's Stone from the evil.

Believed to be an obedient nerd who even needed to turn back time via the Time Turner to be able to attend all her lessons in the third year, Hermione did not blindly follow her teachers' instructions if she did not agree with them. While it was unimaginable for her in the first two books, in the following one she created a conflict with professor Trelawney and willingly dropped out of her lessons she considered useless. She showed her true mettle with deflecting Draco Malfoy's endless attacks of various kinds, for example, calling her a Mudblood which is a highly offensive term for a wizard whose parents are Muggles, or fending off gossipmonger Rita Skeeter's slanders in the press. She refused to be a passive figure and took several actions against those two, punching Malfoy in the face or sending Skeeter a critical letter. Her kindness

also became evident when defending rights of house-elves or whenever offering a helping hand to those in need.

The turning point of her transformation emerged in the fourth book where readers witnessed a genuine girl-to-woman transition thanks to the Yule Ball. All students of the same class began to show an interest in other sex and Hermione was no different. The prom boosted a girlish confidence in her with a first admirer getting in her way which resulted in Ron's jealousy. Awkwardly circling around each other for the whole series, they ultimately ended up together during the battle of Hogwarts, thus delivering the series' long-awaited and desired romantic conclusion which is usually expected from the main protagonist of the story.

Hermione has become a vigorous character throughout the story, from supporting Harry in creating Dumbledore's Army, a group of students rebelling against the cruel regime of ministry-appointed headmistress Dolores Umbridge, to setting out on the hopeless journey to find and destroy all Horcruxes and put Voldemort's tyranny to an end. While her vigorous work and profound courage has earned her a prestigious position of Minister for Magic in the future, the most admirable feature indicative of the development of her character was the ability to force herself to erase her beloved parents' memories and with this action causing they forgot they had ever had a daughter once, which she did in order to keep them safe from Voldemort and his army of Death Eaters.

6.3. Ron Weasley

Ronald Bilius Weasley, the last puzzle piece of the far-famed central friendship, embodies, just as Hermione, the confidant figure and the best friend archetype. Having six siblings and no relations to the Muggle world, Ron has developed a strong bound to his loving family and ancient traditions of the wizarding world. His red hair and family's well-known impoverishment were objects of constant ridicule from Draco Malfoy and other students of Slytherin House. Easily provoked and relatively hot-tempered Ron always bravely defended his origin, family members and friends showing no signs of fear and giving no chance to intimidation by those with more power.

Ron's courage prevented Voldemort from getting the Philosopher's Stone, helped to rescue his sister Ginny from the Chamber of Secrets, saved Harry from drowning in a frozen lake and successfully destroyed one of the Horcruxes. However, he would sometimes get jealous, angry or behave annoyingly. Among his notorious moments belong suspecting that Harry voluntarily entered the Triwizard Tournament for fame and glory, being jealous of Hermione and Viktor Krum's relationship, envying the attention Harry was getting from girls, his insensitive approach to Hermione caused by foolishly dating Lavender Brown and, ultimately, leaving Harry and Hermione when they needed him the most on their quest to find and destroy all Horcruxes after a fight caused by tension, suspicion and animosity amongst the group of friends arose. The departure, however, was caused by the negativity of one of the Horcruxes they were carrying with themselves, therefore his inglorious behaviour was strongly influenced by forces of the blackest magic which no one could manage.

No friend is ever perfect but what matters the most is to admit one's own mistakes and be there for others in their darkest hour which is something Ron successfully accomplished to do. His stubbornness would not allow him to humble himself and return with an apology earlier in the series as evidenced by making Hermione a mediator in his row with Harry due to his incompetence to settle the dispute in their fourth year, therefore the progress in his character should be considered fairly significant. Finally, admitting feelings to Hermione in the middle of the battle of Hogwarts indicates him overcoming shyness and gaining self-confidence.

6.4. Albus Dumbledore

Albus Percival Wulfric Brian Dumbledore, the headmaster of Hogwarts School of Witchcraft and Wizardry, functions as the mentor archetype and both round and confidant character in the story. Via Dumbledore's wisdom and knowledge, Rowling managed to create a sense of respect with certain signs of unapproachability for the character. The surrounded-by-mystery figure seems to be the most complex one in the whole series even though Harry himself knows almost nothing about him, and so does the reader, except that he is the most powerful wizard of his time and the only one Lord Voldemort has ever been afraid of.

The first six books provide the reader with only several dry facts, for example, his famous victory over the most dangerous dark wizard Gellert Grindelwald in a battle that is described as the greatest duel ever fought between wizards for which he was awarded the Order of Merlin. During his studies at Hogwarts, Harry perceived Dumbledore as a mighty professor with great authority whom he approached only in vitally important moments.

It was not until the return of Voldemort in full force at the end of the fourth book that the relationship between Harry and Dumbledore finally changed to some extent. The headmaster ordered Harry to take a defence course so the growing involuntary mind connection with Voldemort could be controlled but instead of teaching him the defence himself he avoided Harry out of fear Voldemort may have been able to get into Dumbledore's mind through the obvious connection with the boy. After Harry and Dumbledore's confrontation with Voldemort at the Ministry of Magic, the mentor decided to give the boy private lessons where he uncovered mysteries of Voldemort's psychology and past, revealing all helpful things he knew about him, including the existence of Horcruxes that needed to be found and destroyed. Within a few months, Dumbledore was murdered during Death Eaters' attack on the school.

The death was the defining moment that not only broke Dumbledore's secrets but also shattered his idealized image. His personal affairs sniffed out by tabloids and memories of his long-time friends made Harry realize he did not know his mentor at all. Dumbledore's complicated family relationships were suddenly revealed. His sister Ariana was left mentally and emotionally scarred after a group of Muggle boys attacked her, her father then took revenge on them for which he would end up in prison. Fearing that the unstable girl might be taken to a mental institute, the family hid her from the world and with this action they created an impression of imprisonment. Ariana's emotions were often out of control which later resulted in her mother's death. In that time, Albus was led astray by his friendship with Grindelwald as both powerful wizards desired to create a world where Muggles would be subordinated to the wizarding community. When Albus' brother Aberforth confronted them over the plans, a fight between the three men broke out and Ariana got accidentally killed with Albus blaming himself for her death.

The development of Dumbledore's character, in the true sense of the word, relates almost exclusively to his uncovered past, from the unhappy fate of his family to his friendship and subsequent enmity with Gellert Grindelwald. Although he was once longing for power, Dumbledore came to his senses and decided to stop his former friend Grindelwald from terrorizing the world. The exacting decision to stand up to Grindelwald took a great amount of courage, not only because of bringing the Arianna incident back to his mind but also because of having certain romantic feelings for Grindelwald. Before becoming the headmaster of Hogwarts, he was offered the position of Minister for Magic several times, but turned down the offer each time, being aware the desire for power was his weakness with fatal consequences in the past.

As indicated above, Dumbledore's approach to Harry has changed. When Harry was older and directly threatened by evil after Voldemort's return, he convinced Dumbledore that he had become strong enough to confront the dark wizard. Dumbledore's trust had grown so much he even agreed to take Harry on his quest to destroy a located Horcrux. However, the willingness to train him and to reveal some discoveries was rather fake as the mentor knew he got cursed and was going to die in the near future and consequently he was not able to destroy Voldemort himself.

6.5. Lord Voldemort

Before he became known as demonic Lord Voldemort, he was Tom Marvolo Riddle, an extremely smart but vicious man longing for power. In order to become immortal and invincible, he dived into the blackest magic and discovered how to split his own soul into multiple parts, hiding every piece into valuable artefacts. After creating and concealing seven Horcruxes, a demanding act which caused the loss of his human appearance, self-proclaimed Voldemort started building up an army of Death Eaters through which he would conquer the world, establish tyranny and obliterate Muggles together with Muggle-born wizards, i.e. wizards and witches born to Muggles.

Voldemort, whom no one dared to call otherwise than 'He-Who-Must-Not-Be-Named' or 'You-Know-Who' out of fear, started an open war within the wizarding

community. At the top of Voldemort's dominion, a prophecy³ predicting his fall was overheard by one of the Death Eaters and so its message was passed to the Dark Lord. However, only incomplete information was delivered and even though the prophecy did not address a particular person, Voldemort assumed it was referring to then unborn Harry Potter. When he found the Potter family and tried to kill Harry, he sealed his own fate; the killing curse rebounded and nearly destroyed Voldemort who lost his physical appearance and powers. Most importantly, a part of Voldemort's soul attached to Harry, an act responsible for the creation of the unintentional eighth Horcrux neither of them knew about.

When the Dark Lord was considered dead, the wizarding world regained its freedom as Voldemort, or rather what was left of him, was hiding and trying to find his way back. He eventually succeeded and managed to make his return a mere rumour everyone refused to believe. After seizing all the power again, he put the wizarding world back to the state of an open war and craved for Harry's death. Assuming he killed the boy during their last encounter, he only unknowingly destroyed the final Horcrux and became mortal again. Resurrected Harry then finally defeated Voldemort in the battle of Hogwarts and brought the world to coveted peace.

Voldemort's character has not changed at all. With him always wanting to seize control over the world and enslave Muggles since his student years, there is no significant progress in his decisions or deeds to detect. Instead of creating a cunning and unpredictable antagonist full of surprises that is responsible for unforeseen twists in the plot, Rowling purposefully made the villain archetype a flat character in order to emphasize evil's simplicity and hatred in contrast to good's kindness and humanity. For that reason, the Dark Lord managed to be perceived as a true enemy the story can rely on for the whole series. The majority of characters had motives for their actions, set goals in their lives, inner conflicts proving their humanity and someone they had feelings for. Not Voldemort, whose greatest weakness was the inability to love and

³ *"The one with the power to vanquish the Dark Lord approaches... Born to those who have thrice defied him, born as the seventh month dies... And the Dark Lord will mark him as his equal, but he will have power the Dark Lord knows not... And either must die at the hand of the other for neither can live while the other survives... The one with the power to vanquish the Dark Lord will be born as the seventh month dies..."* (Rowling, 2003, p. 841)

understand love in general. On that account, love turns out to be the main theme of the series.

During Harry and Dumbledore's final conversation, the old man said '*Do not pity the dead, Harry. Pity the living, and, above all, those who live without love*'. (Rowling, 2007a, p. 722) By that, Rowling not only highlighted Voldemort's miserable personality and bestiality one should feel sorry for but also expressed her strong belief that love always wins no matter the circumstances. Voldemort's flatness therefore serves as a reminder of true nature of evil which may seem complex but is actually very simple, predictable, and beatable at its core.

6.6. Severus Snape

Severus Snape, the most fascinating mystery of the whole series, was a spiteful professor at Hogwarts who despised Harry for supposedly no or unknown reasons. Always suspicious of Harry and his friends' actions, he often confronted them, complicating their plans and making their lives harder. He favoured Draco Malfoy and always pardoned his dishonest behaviour while supporting Malfoy's animosity towards the Potter boy. Dumbledore, to Harry's disbelief, always defended Snape and the two men seemed to have a relationship with elements of strong loyalty.

Throughout the years, Harry was only aware of Snape's deep hatred towards Harry's father. It was not until the fourth school year that Snape's secrets started to slowly uncover. Through Dumbledore's memories Harry found out that Snape was a Death Eater in the past who betrayed Voldemort and spied on him for Dumbledore. A year later, the reason for Harry's father and Snape's enmity was revealed as James Potter was an arrogant student who mocked young Severus and made a fool out of him in front of a girl Snape secretly loved. Harry's mistrust, however, turned out to be justified as Snape murdered Dumbledore during Death Eaters' attack on Hogwarts and joined the Dark Lord once again. When Snape was no longer needed, merciless Voldemort had him killed. In the last moments of his life, Snape managed to give his memories to Harry, who secretly witnessed the murder, to learn the truth behind Snape's actual life.

Similarly to Dumbledore, the development of Snape's character was not directly witnessed at the time as the revelation of his true self happened at the very end of the series via his private memories. Snape was indeed a Death Eater in the beginning and it was him who passed the overheard prophecy about Voldemort's defeater to the Dark Lord. When Voldemort concluded that the seer was referring to the son of the Potter family, horror-stricken Snape found Dumbledore, informed him about the dark wizard's plan and begged him to protect the family from extermination. The reason for Snape's behaviour was simple; he secretly loved Harry's mother Lily for years with his feelings remaining the same despite Lily's marriage with Snape's bully. In return of Dumbledore's help and secrecy regarding Severus' feelings, Snape promised to become a double agent and spy on Lord Voldemort and his army for the Hogwarts' headmaster. Regardless of Dumbledore's best efforts, Voldemort killed Lily and James Potter but failed at killing their son Harry.

Heartbroken Severus agreed to protect the child out of respect to Lily's memory. Living an immensely dangerous double life, Snape was keeping an eye on Harry but despised him for his striking resemblance to his father James. Meanwhile, Dumbledore got cursed on the quests to destroy Horcruxes. Snape's knowledge of dark arts managed to slow down the deadly curse, securing Dumbledore several more months of life. The headmaster was also aware of Draco Malfoy's task to kill him on Voldemort's command. Dumbledore ordered Snape to protect Draco and, to Snape's protests, to take over the boy's task and kill him himself for his death was because of the curse already inevitable. He also urged him to tell Harry, just moments before the final showdown, the truth about his fate the old man knew all along, meaning the fact that Harry's death is necessary for Voldemort's potential defeat.⁴

⁴ *"So the boy... the boy must die?" asked Snape quite calmly.*

"And Voldemort himself must do it, Severus. That is essential."

(...) Dumbledore opened his eyes. Snape looked horrified.

"You have kept him alive so that he can die at the right moment?"

"Don't be so shocked, Severus. (...)"

"I have spied for you and lied for you, put myself in mortal danger for you. Everything was supposed to be to keep Lily Potter's son safe. Now you tell me you have been raising him like a pig for slaughter –" (Rowling, 2007a, p. 686–687)

Snape turned out to be the bravest character of the series, risking his own life for unrequited love and the greater good. His development is probably the most significant one for not dismissing his feelings to a girl who chose his bully instead of him and for his awareness of Voldemort's wrongness which resulted in him switching the sides.

Occupying the position of a smaller villain at first with the traitor archetype following soon after, Snape was actually another hero of the story or, to be more precise, an anti-hero. In contrast to the real villain of the story, Snape found the good in him thanks to love that brought him back to the light. Voldemort, on the other hand, did not have a chance to reverse his doomed fate even if he wanted to as he was unfamiliar with the power of love for his whole life. Even Bellatrix Lestrange, a lunatic Death Eater revelling in cruelty of the worst kind, was capable of love as she foolishly loved Voldemort himself. Snape's courage and ability to protect a child who is obvious evidence of Lily's love to another man show not only the undeniable goodness of his character but also a strong dedication to his own strong beliefs.

6.7. Draco Malfoy

Draco Lucius Malfoy, another villainy figure of the series, underwent a relatively important inner change throughout the story. Being the spoilt and only child of a prominent and respected family with deep wizarding roots, he was aware of his family's power which he misused whenever possible. When Harry turned down the offer to become Draco's friend as he evinced nothing but arrogance, the Malfoy boy, not being used to meet with resistance, started to openly hate Potter. To Draco's father's disappointment, Draco failed to win Harry's favour. He never missed an opportunity to mock and intimidate Harry and his friends, he was always famously sneering at Harry's wretched fate, Ron's poverty and Hermione's impure blood.

The twist in Draco's character came at the start of the sixth school year as he suddenly stopped bullying other students which did not resemble his true character at all. Looking weary, emaciated and frustrated most of the time, it was clear that his priorities had changed. Because of the Malfoy family's connections to Voldemort, Draco was forced to become a Death Eater and was given a burdensome task to accomplish. He was supposed to kill one of the greatest wizards of all time, Albus Dumbledore.

Draco's life turned upside down as he started to live a life of a loner, abandoned his own friends and gave up the status of Slytherin House's favourite. His desperation led him to performing two unsuccessful assassination attempts, unintentionally hurting someone else instead. Running out of time as the school year was nearing its end, he managed to transport other Death Eaters to Hogwarts to execute Voldemort's order. Despite having an opportunity, Draco's conscience did not allow him to kill the headmaster.⁵ As previously agreed between the two men, Snape stepped into and killed the already dying wizard by which he regained Voldemort's and Death Eaters' trust.

After Voldemort's putsch, the Malfoy family discovered the true horror of the Dark Lord's reign with which they felt uncomfortable but were still forced to collaborate out of fear. When Harry and his friends, who were on the run after the coup d'etat, were caught by Voldemort's followers at one point, Draco, as the trio's classmate, was forced to confirm their identity as they managed to slightly change their looks before the capture to confuse their captors. Luckily, Draco's conscience emerged once again as he refused to give the young wizards away by hesitating to confirm their identity.

Although the Malfoys participated in the battle of Hogwarts on Voldemort's side, their actions were rather passive as they wished to survive and escape from the Dark Lord's influence. Thanks to their last-minute transition, Draco and his parents were not charged of treason and avoided imprisonment unlike the rest of the Death Eaters. Though it would be extremely naive to think of Harry and Draco as friends after the events, they showed immense respect for each other in the future as their sons became best friends during their studies at Hogwarts.

Draco undoubtedly resembles the bully archetype. However, as is typical of bullies, he is simply scared and his inappropriate behaviour is a result of his defence against the possibility of failure. For that reason, readers should think of him as a lost soul type of

⁵ *"I can help you, Draco."*

"No, you can't," said Malfoy, his wand hand shaking very badly indeed. "Nobody can. He told me to do it or he'll kill me. I've got no choice."

"(...) Come over to the right side, Draco... you are not a killer..."

"(...) Malfoy did not speak. His mouth was open, his wand hand still trembling. Harry thought he saw it drop by a fraction –" (Rowling, 2005, p. 591–592)

character who is forced to live a certain life and make unpleasant decisions against his own will. Because he had always been under the influence of his arrogant family, he had no chance to be any different in his childhood. Due to feeling the pressure, he was always giving vent to his anger and hurting others. Yet his suppressed humanity and vulnerability could be seen in the end when Harry caught him crying in the bathroom, when Draco was devastated and frustrated because of his monstrous task.

Similarly to Severus Snape, Draco was impelled to the evil side by circumstances that were not in his powers to reverse. Realizing the horror of his commanded mission, the good inside him started to prevail as evidenced by protecting Harry, Ron and Hermione's lives after their capture. The finale of the original series therefore makes the readers rethink Draco's character, which makes him another anti-hero of the story.

6.8. Ginny Weasley

The series did not provide Ginevra Molly Weasley, the only daughter of the large Weasley family, with much space in comparison to other analysed characters because she was a year younger than other central characters. Despite entering the storyline later, her presence was very important for the story as she happened to be Harry's love interest and eventually became his wife.

Ginny developed feelings for Harry right in the moment of their first encounter that happened at King's Cross Station's Platform 9¾ where she was accompanying her older brothers on their way to Hogwarts. Because she was nervous and shy in Harry's presence ever since the first moment, she took Hermione's advice and tried to be more relaxed around him. It was Harry's fifth school year when they started to get closer as Ginny felt more confident in herself and started to play Quidditch, the wizarding sport Harry excelled in. However, she was looking at Harry only as a friend and was dating other boys during her studies. A year later, their friendship seemed to be deepening with both of them being aware of the hints of the other one's feelings. After winning the Quidditch match near the end of the year, they spontaneously kissed but their love was not meant to last for long as Dumbledore died and Harry knew the showdown with Voldemort was inevitable, so Harry forbade himself to have a weakness in the form of Ginny.

Representing the lover archetype, Ginny demonstrated much more than feelings for the main character. Harry's future wife has developed from a little shy girl into a fearless and independent young woman. Thanks to growing up next to six older brothers, she evinced courage, bravery and a sense of humour. Actively protesting against Dolores Umbridge's despotism, fighting the Death Eaters' regime at Hogwarts and enthusiastically participating in the battle of Hogwarts, she always admirably lacked fear which is something one needs to stand alongside Harry Potter. She also successfully avoided typecasting herself into the mere love interest as she, being rather atypical of a woman, became a professional Quidditch player and continued her career as a sports journalist after her retirement from professional sports.

6.9. The Dursleys

The Dursley family served as a start point of every part of the series as Harry was forced to spend every summer with them since they were the only living relatives he had. After the murder of Harry's parents, Dumbledore left a year-old Harry at the doorstep of the Dursleys' house, explaining everything in a letter. Petunia Dursley, Lily Potter's sister, had a very complicated relationship with her sibling because of Lily's wizarding abilities, she was jealous of them and hurt over her parents' immense pride for Lily. For that reason, Petunia despised magic and continued to be an obstinate Muggle.

Petunia married Vernon Dursley and gave life to their only son Dudley. The whole family disdained Harry, mainly for reminding Petunia her freaky sister. They treated the orphan as a servant, let their son and his friends bully him and kept feelings of love or kindness away from him. Despite knowing the truth, they refused to tell Harry about the true events of his parents' loss nor they felt obliged to inform him about his wizarding skills. Famously inflating his aunt Marge or disrupting a party because of Dobby the House-elf through the years, Harry also saved his cousin's life when they were unexpectedly attacked by Dementors, the frightening wizarding creatures that suck out souls from people's bodies.

The Dursleys are clear prototypes of flat characters filled with nothing but hatred, simplicity and jealousy. However, even the Dursleys showed a development in a certain

way as Dudley shook Harry's hand and thanked him for saving his life when bidding him farewell. While Harry's uncle did not care about him at all, his aunt stopped to say something during their parting but changed her mind in the end and left without saying a single word.⁶ The little hesitation indicates she might have cared about her nephew but was strongly suppressing it because of fooling herself into thinking that normality and ordinariness were the best.

⁶ *"Good-bye," said Harry.*

She stopped and looked back. For a moment, Harry had the strangest feeling that she wanted to say something to him: She gave him an odd, tremulous look and seemed to teeter on the edge of speech, but then, with a little jerk of her head, she bustled out of the room after her husband and son.' (Rowling, 2007a, p. 42)

7. Conclusion

The main aim of this bachelor thesis was to discover the complexity of crucial characters that appear in the Harry Potter series. The key to select only a limited number of fictional figures in order to meet the thesis' length requirements was to choose characters that were (with one necessary exception) present in every book, were essential to the story and were thought to be attractive enough for the purpose of the intended analysis. In order to study the selected figures' evolution, it was necessary to explore the repetitive pattern of characters' importance and behaviour established in other literary works at first.

The task of the first half of the theoretical part was to contextualize the Harry Potter series as it is the subject matter of the thesis and provide the reader with relevant background knowledge. For that reason, the first chapter introduced the contemporary Anglo-American fiction where the Potter novels indisputably belong as they were published in the years 1997–2007. After depicting the history of the contemporary literature and revealing the mutual relationship between recent fiction and fairy tales, the thesis acquainted the reader with J.K. Rowling, the famous author of the series. The pages describing both her pre-Potter and post-Potter life as well as astonishing accomplishments of the series are followed by a final contextual chapter that engages with the development of fantasy, the genre that is being associated with the Potter series the most despite having elements of many other literary genres.

The rest of the theoretical part was devoted to the most important aspect of the thesis, i.e. characters occurring in fiction. Following definitions of fictional characters and discussing their key features and aspects, the thesis' most extensive chapter composed of three additional subchapters delved deep into authors' manners of handling their own creations while narrating the story they want to tell. Apart from expressing the importance of characters' impact on the course of the story and readers' approach to portrayed figures, the characters were typologically divided according to their role, function and recognition in the story. The closing part of the literary theory highlighted the significance of character archetypes and specifically mentioned the ones that can be found in the Harry Potter series. The subsequent analysis benefited from the knowledge gained in the process of composing the chapter.

The opening of the practical part of the thesis briefly introduced the Harry Potter series and emphasized again the importance of characters on which the Potter books strongly depend. After carefully considering all options, I chose Harry Potter, Hermione Granger, Ron Weasley, Albus Dumbledore, Lord Voldemort, Severus Snape, Draco Malfoy, Ginny Weasley and the Dursley family for the analysis. I found these characters essential for the series as all of them were central to the complex storyline and showcased some very interesting inner changes throughout the story.

Rowling used all mentioned character archetypes and majority of her characters proved to be round and developing, i.e. generating progress in their own development. According to my observance, Harry, Hermione and Ron's development showed significant progress but given the fact those characters were the main heroes pursuing the evil forces, the growth was fully expected, maybe even compulsory in a way. Ginny, on the other hand, did not have many opportunities to evolve as the story could not carry another heroic figure of a similar size. While even the Dursleys demonstrated a slight progress by displaying their feelings in the very end, Voldemort proved to be the only one out of the analysed characters showing no signs of development. Incapable of contemplating his own actions and decisions while chasing his dream of dominance, he doomed himself to downfall.

The development of the three remaining characters turned out to be the most surprising one. Dumbledore's uncovered past showed the unmistakable mentor in a completely different light while Draco's villainy proved to be a consequence of his family's commitment to the dark side which made him rather a lost soul type of a character. Snape was rightfully identified as the most complex figure of them all as he was living a double life without anyone noticing, only pretending loyalty to the darkness after he realised the terrifying nature of it. The thesis therefore confirmed Rowling's masterful skills of creating compelling and enchanting characters in her stories.

The contribution of this academic research lies in introducing types of characters and character archetypes in literature and exposing authors' treatment of their characters. The Harry Potter series was put into context in terms of literary background and its most important characters were analysed. My proposal on further exploration of series' characters is to anatomize specific crucial sequences and dialogues of the story or study minor yet equally important characters, e.g. Horace Slughorn or Sirius Black.

Resumé

Hlavním cílem této bakalářské práce bylo prozkoumat spletitost klíčových postav objevujících se v knižní sérii Harry Potter. Klíčem k vybrání určitého počtu postav bylo zvolení takových postav, které se (až na jednu nutnou výjimku) objevily v každém díle, byly nepostradatelné pro hlavní zápletku a byly považovány za natolik zajímavé, aby mohly být později analyzovány. Tento výběr bylo nutné provést zejména z důvodu dodržení stanovené délky práce. Za účelem prozkoumání vývoje zvolených postav bylo potřeba nejprve prostudovat obecný vzorec chování a úlohy postav v literatuře jako takové.

Hlavním úkolem první poloviny teoretické části bylo zasadit potterovskou sérii jakožto hlavní téma této bakalářské práce do kontextu a poskytnout informace týkající se zasazení série do doby a žánru. První kapitola proto představila současnou angloamerickou beletrii, kam se knihy o Harry Potterovi vydané v letech 1997 až 2007 řadí. Poté, co práce nahlédla na současnou literaturu z historického hlediska a poukázala na vztah mezi nově vydávanou fikcí a klasickými pohádkami, seznámila čtenáře s J. K. Rowlingovou, slavnou autorkou série. Stránky popisující autorčin život před i po vydání Pottera, stejně tak ohromující úspěchy jejích knih, jsou následovány poslední kontextovou kapitolou, která se zabývá vývojem fantasy žánru. Právě ten je s potterovskými knihami spojován nejvíce, i když se série považuje za více žánrovou.

Zbytek teoretické části se věnoval nejdůležitějšímu aspektu práce, tedy postavám objevujícím se v beletrii. Po definování fiktivní postavy a zamyšlení se nad jejími důležitými rysy a aspekty následuje nejrozsáhlejší kapitola práce, jež se skládá ze tří podkapitol a zabývá se zejména chováním autora a jeho nakládáním s postavou při vyprávění svého příběhu. Kromě zdůraznění vlivu, který postavy na příběh mají, a popsání čtenářova přístupu k fiktivním figurám byly postavy typově rozděleny podle jejich rolí, úloh a rozpoznatelnosti v příběhu. Závěrečná část teoretické části vyzdvihla důležitost literárních archetypů a zmínila právě ty, které se v knihách o Harry Potterovi objevují. Následný rozbor postav využil znalosti teorie získané při sepisování této kapitoly.

Úvod praktické části stručně představil knižní sérii Harry Potter a opětovně zdůraznil důležitost literárních postav, o které se potterovská série silně opírá. Po pečlivém zvážení všech možností jsem pro rozbor postav vybral Harryho Pottera, Hermionu Grangerovou,

Rona Weasleyho, Albusa Brumbála, Lorda Voldemorta, Severuse Snapea, Draca Malfoye, Ginny Weasleyovou a rodinu Dursleyových. Z mého pohledu se jedná o ty nejzákladnější postavy, které byly zcela zásadní pro hlavní dějovou linii a během několikadílné série si prošly zajímavou vnitřní proměnou.

Rowlingová použila v sérii všechny prací zmíněné literární archetypy a většina jejich postav vykazala dynamičnost a rozvoj, tj. že v průběhu jejich vývoje došlo ke znatelnému pokroku. Na základě mého pozorování vývoj Harryho, Hermiony a Rona zaznamenal významný pokrok, ale vzhledem k tomu, že tyto postavy byly hlavními hrdiny, kteří pronásledovali zlo, byl jejich růst plně očekáván, ba dokonce považován za povinnost. Naopak Ginny nedostala mnoho příležitostí ke svému rozvoji, jelikož se příběh nemohl stejnou měrou soustředit na další hrdinnou postavu. Zatímco i Dursleyovi vykazali menší charakterní vývoj projevem svých citů na samém konci, Voldemort zůstal jedinou analyzovanou postavou, u které se neobjevily ani náznaky charakterního růstu. Neschopen nazírat na vlastní činy či rozhodnutí při honbě za svým snem o nadvládě, Voldemort odsoudil sám sebe ke zkáze.

Vývoj tří zbylých postav byl ze všech nejprekvapivější. Brumbálova odkrytá minulost ukázala neomylného ředitele a mentora v naprosto odlišném světle. Dracova zápornost byla projevem pouhé oddanosti jeho rodiny temným silám, což z něj dělalo spíše postavu typu ztracené duše. Za nejsložitější postavu byl oprávněně označen Snape, který žil bez povšimnutí dvojitý život, když pouze předstíral svou oddanost zlu, které prohlédl. Tato práce tak potvrdila mistrovské dovednosti J. K. Rowlingové ve tvoření přesvědčivých a okouzlujících postav, kterými obsazuje své příběhy.

Přínos této akademické práce tkví v představení typů postav a archetypů nacházejících se v literatuře a v odhalení způsobu vedení postav ze strany autora. Série o Harry Potterovi byla rovněž dána do literárního kontextu a její nejdůležitější postavy byly zanalyzovány. Postavy z této série by mohly být dále zkoumány užitím podrobné analýzy konkrétních pasáží a dialogů nebo rozebráním menších, přesto stejně důležitých postav jako je např. Horacio Křiklan nebo Sirius Black.

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Figure 1



Figure 1: Collective portrait of some of the main characters. Clockwise from the top: Rubeus Hagrid, Fawkes the Phoenix, Albus Dumbledore, Minerva McGonagall, Hermione Granger, the Sorting Hat, Harry Potter, Dobby the House-elf, Ron Weasley and Severus Snape (Source: Sotheby's, 2017)

Figure 2



Figure 2: Harry Potter at the Dursleys'. The framed photos above the fireplace show Vernon Dursley, Petunia Dursley and Dudley Dursley. (Source: Pottermore, 2017)

Figure 3



Figure 3: Taking Harry Potter to the Dursleys'. From left to right: Rubeus Hagrid, Harry Potter, Albus Dumbledore and Minerva McGonagall. (Source: Pottermore, 2017)

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Figure 4: Severus Snape during the Potions class. In the background from left to right: Harry Potter, Hermione Granger and Ron Weasley. (Source: Pottermore, 2017)

Figure 5



Figure 5: The Mirror of Erised. Harry Potter sees what he desires the most: his parents James and Lily Potter and other relatives. (Source: Pottermore, 2017)

Figure 6

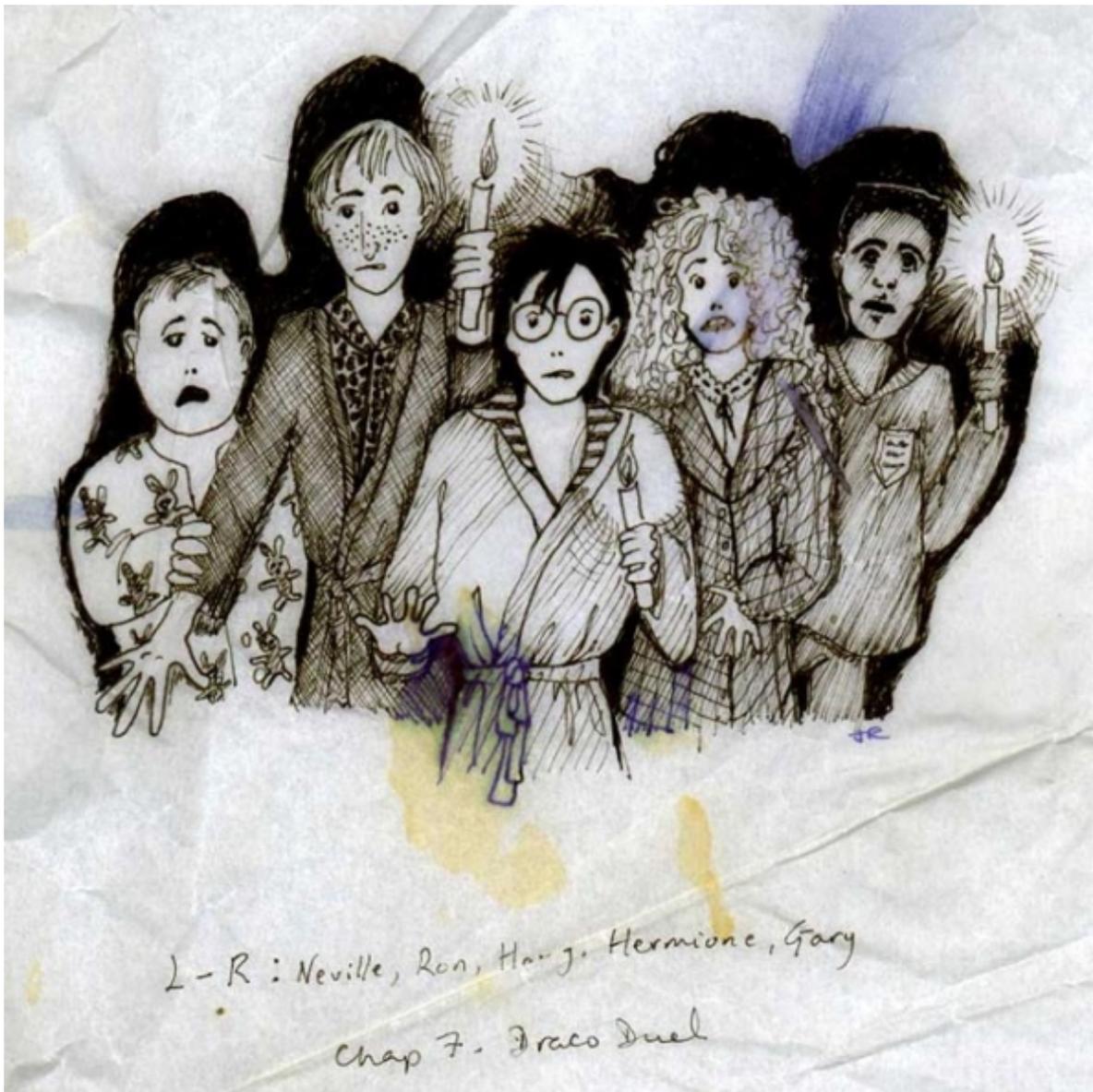


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