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# Liminality in Neil Gaiman's and J. K. Rowling's Fiction. Orphan Heroes and Their Rites of Passage

Liminalita v díle Neila Gaimana a J. K.  
Rowlingové. Osiřelí hrdinové a jejich  
přechodové rituály

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Podpis: .....

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## **Anotace**

Práce se v teoretické části zaměří na pojem liminalita v literárním žánru fantastické literatury, a to především s ohledem na literární a antropologickou kategorii přechodových rituálů. Dále se pokusí definovat pojem hranice/ práh jako prostorovou součást přechodových rituálů. Práce se v praktické části zaměří na analýzu přechodů hrdiny z reálného světa do světa fantazie a pokusí se zhodnotit tematicky častou přítomnost osiřelého dětského hrdiny v díle fantastické literatury pro mládež v souvislosti s rituálem přechodu hrdiny z reálného do fantazijního světa. Součástí práce budou kapitoly věnované životopisným faktům obou autorů (Gaiman, Rowlingová). Literární analýza se zaměří na osiřelost v příbězích *Harryho Pottera* a na osiřelé dětské hrdiny v díle Neila Gaimana *The Graveyard Book* a v jeho další fantazijní literatuře pro mládež.

**Klíčová slova:** liminalita, přechodové rituály, práh, portál, dětská literatura, sirotek, fantasy literatura pro mládež, literární analýza

## **Abstract**

The diploma thesis focuses on liminality in fantastic fiction, mainly on the literary and anthropological category of rites of passages. In terms of rites of passage, the concepts of threshold and boundary will be defined, and the types of rites will be given. In the practical part, the transition from the real world to the world of fantasy will be analysed. Further the frequent theme of the orphan in fantasy literature for youth will be mentioned as well as the orphans' passage from the real world to the fantasy world. Short chapters dedicated to both authors (J. K. Rowling and Neil Gaiman) will be included as well. The analysis will focus on *Harry Potter* stories and the child orphaned heroes in the works of Neil Gaiman, such as *The Graveyard Book* and his other fantasy stories for young readers.

**Key words:** liminality, rites of passage, threshold, portal, children's literature, an orphan, fantastic fiction for young adults, literary analysis

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# 1. Introduction

The diploma thesis focuses on liminality in fantastic fiction. For the thesis I have chosen two fantastic fiction authors and their work: J. K. Rowling and *Harry Potter series* and Neil Gaiman and *The Graveyard Book*, *Fortunately, the Milk* and *Coraline*. These literary works will serve to the analysis of the rites of passage, liminality and child orphaned heroes.

The first two chapters of the thesis focus on J. K. Rowling and Neil Gaiman's biographies. I will try to summarize their life so far, insomuch that it reflects significantly in their literary works. The main works of the authors so far will be included as well.

Subsequently, I will try to define the rites of passage as a whole, but the main focus will be paid to liminal rites. The perspectives and ideas of multiple authors will be taken into account and they will serve as a theoretical basis for the analysis of the literary works mentioned above.

The next chapter will be dedicated to the orphan characters in literary works. I will try to summarize the stereotypical characters of orphans in literature. The theoretical bases will be used for following interpretation.

In the core of my diploma thesis, I will analyse the above-mentioned literary works: *Harry Potter series*, *The Graveyard Book*, *Coraline* and *Fortunately, the Milk* in terms of Liminal rites. The way of transition between the real world and the supernatural world will be examined.

In the last chapter I will focus on orphan characters in literary works of Neil Gaiman and J. K. Rowling. Their attitude towards the works with orphan hero will be compared.

## 2. Biography of Neil Gaiman

### 2.1. Childhood

Neil Gaiman was the first child of David and Sheila Gaiman. He was born on 10th November 1960 in Portchester which is a small town in England. His mother worked as a pharmacist and his father owned the family grocery and later, he made money by trading the property. In 1965 his family moved to East Grinstead in West Sussex. When he was eight years old, he started going to Aston House from which he was almost expelled for saying inappropriate words.

Neil Gaiman was making up his stories even before he could write. He was telling them to his mother who wrote them down for him. “The first story he ever wrote was a series of short stories - and it was definitely a series, not just a one-off about an alien frog with a spaceship that looked like a football, his assistant the time-travelling professor, and their occasional companion Neil Gaiman.”<sup>1</sup> When he changed school, teachers told him that these stories are very silly and Neil realized he have to leave his old characters behind. By that time, he become a fan of fantastic fiction. Neil was always more interested in books than in watching TV. One of the reasons was, that his parents let him watch only a puppet show, which he did not even like, 15 minutes a day. However, a change occurred when he stayed at his grandparents where he could watch whatever he liked. He completely fell in love with Batman shows and later with comic *Smash!*. At his seventh birthday, his parents bought him a set of Narnia books. Gaiman remembers that this was the first time he was going crazy about book. Gaiman also remembers going to the library even during the holiday. His parents dropped him on their way to work. *“I would read until the library closed at 6:30 and they would throw me out and I would walk home. They had old-style card catalogues with subject, which were so great because I could look up “magic” and just go through and find everything with magic in. Then there came a point where I’d finished the kids’ books and I had to figure out how to read an adult library because there weren’t subject cards. So, I just had to go’. ‘Okay, I’ll start at A, I guess’”*<sup>2</sup>. Gaiman read many new authors every

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<sup>1</sup> CAMPBELL, Hayley – NIFFENEGGER Audrey. The Art of Neil Gaiman, 23

<sup>2</sup> CAMPBELL – NIFFENEGGER, 29



week and he admitted that his mind was changed by these books and without reading them he would be a completely different person.

## **2.2. Punk Era and First Novels**

During his last year at Croydon's Whitgift School Neil appeared in the geographical centre of the punk era. He started a band and even though, he was not very successful musician this punk era enriched him with a new way of thinking. Gaiman admitted that without this stage of his life he would have probably ended up as a comparative theologian. During his punk era he started a magazine *Metro*. Punk influenced everything Gaiman did even after his band. "Instead of going to university – considering the four years he would spend there a just a four-year delay before he could start becoming the writer he wanted to be – Gaiman just picked up a pen and started writing"<sup>3</sup> He learnt how to use typewriter very late, namely when he was writing his first novel *My Great Aunt Ermintrude* which is a children book. However instead of publishing it, he hid it in the attic, because he thought that everybody should put the first novel in the box and forget about it. Nevertheless, after a huge success with his book *Coraline*, he read it to his seven-years-old daughter Maddy. Gaiman realized that he should not be ashamed of mistakes he made in the past when he actually did not have any idea how to write. He realized that his first novel lacked his specific voice. All his pre-Maddy, pre-Coraline stories were stored in the attic as well. "Gaiman says that when he reads those stories now it's clear they weren't really good enough; he didn't know how to end a story, or begin it, and he didn't really sound like him yet, although he didn't think it at the time"<sup>4</sup>

## **2.3. Journalism Career**

Gaiman came up with the idea of becoming a journalist to be able to figure out how the world of books works. He was able to write his own stories and with all that he worked as a freelance journalist who learnt how to write economically, sharply and on deadline. He

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<sup>3</sup> CAMPBELL– NIFFENEGGER, 34

<sup>4</sup> CAMPBELL– NIFFENEGGER, 36

made several interviews for *Penthouse*, but later when he wanted to do an interview with John Cooper Clarke, *Penthouse* turned him down. John Cooper Clarke was a punk poet and his usual topic was sex. However, Gaiman did his research, and he offered the article to magazine called *Knave*, which was a soft-core pornography magazine. After some time, the owner Russel Gay unexpectedly sold the company to his printers. “At its peak, *Knave* had a circulation of 50,000, but its sister title, *Fiesta*, was nearer 600,000, so the printer, who feared losing the biggest job they had, bought the lot. Suddenly they found themselves with a publishing empire, and they had no idea what to do with it.”<sup>5</sup> Unexpectedly it happened that Gaiman and the other editor of *Knive* were in charge of the magazine. He kept the naked ladies, but he set a rule, that everything else had to be interesting and funny. Neil Gaiman said he put into the magazine some good stuff, but he did not want to write about sex anymore, so after fourteen years he was allowed to do interviews with interesting people.

Gaiman was very successful in interviewing many writers, such as Ramsey Campbell, Arthur C. Clarke, Harry Harrison or other man such as Terry Jones or Richard O’Brian. With many of them he started lasting friendships and he made connections. He was not just a faceless writer. He finally found his own voice and he was very good in understanding those people and got them talking.

With Kim Newman and Eugene Byrne, he wrote funny articles and short fiction. He used pseudonyms so it made it look like they had more authors writing for the *Knive* magazine. With above mentioned authors, they started The Peace and Love Corporation, which existed only at the weekends. They worked on book ideas. The Peace and Love Corporation existed for a year and half. Later, Gaiman got the book review column, where he wrote reviews not only for science fiction, but for every genre, although after some time he quit. He turned down a job offer from *Penthouse* and he decided to work as a freelance journalist. He had two book offers, even though he had never written anything longer than 3000-word article.

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<sup>5</sup> CAMPBELL– NIFFENEGGER, 41

## 2.4. Publishing His First Books

According to Gaiman, there is only one book he wrote in purpose to earn money and that is a bio-discography of a successful English pop group Duran Duran. He was young and when somebody offered him the opportunity to write book, he just took it. However, copy of his first published book is hidden in the black corner of his library.

Next book, he published was called *Don't Panic*. It is a *Hitchhiker's Guide to the Galaxy* companion. Gaiman was a huge fan of Douglas Adams and once he got the chance to interview him. "Adams was keen for the book to exist and would answer questions and explain the things dug up from the filing cabinet, and he always made sure Gaiman had a cup of tea on the go. [...] *Don't Panic* is not a biography of Adams, but more a biography of an idea – the five-book trilogy, the computer games, the towel, the television series – how they came into being, and how and where they fit in the world."<sup>6</sup>

In his late twenties he wrote the first five hundred pages of a story and he did not know how to end it. He invited Terry Pratchett who was another connection Gaiman had made when he worked as a journalist. Pratchett had already published several books at that time. Gaiman described that the cooperation was more likely like an apprenticeship and he also admitted that he likes more having written and going to write phases, but Pratchett loves writing. When they finished writing they spent three weeks with coming up with the right name for the book. At the end, Gaiman came up with the idea *Good Omens*. It took nine weeks to write the book and Gaiman admits that there are parts which are more like him and parts which are more like Pratchett. The book was published in 1990, when Gaiman was thirty and he and Pratchett were nominated for Locus and World Fantasy Awards the following year.

## 2.5. Comic Books

In 1977, *2000 AD* was introduced. It was originally supposed to be a weekly science-fiction comic for boys, but when Gaiman was writing the comic, an older audience approached. In *2000 AD* started many British creators such as Brian Bolland, Gave Gibbons

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<sup>6</sup> CAMPBELL– NIFFENEGGER, 62–63

or Alan Moore among them. “He started as every untested writer did: he wrote some *Future Shocks*. Six years later, Gaiman would follow suit. *Future Shock* are *2000 AD*’s short, self-contained, twist-ending pieces, four of which were written by Gaiman between 1986 and 1987.”<sup>7</sup>

Later he started a cooperation with Dave McKean, and they published comic *Violent Cases* which was about violence and about the unreliability of memory. According to Gaiman, this story could be only told through comics. The cooperation between Gaiman and McKean worked mostly because they were in frequent contact. *Violent Cases* were published in October 1987.

When DC Comics editors Dick Diorgano and Karen Berger flew to London to get more comics authors, Gaiman was able to set up a meeting for him and McKean. They persuaded editors to let them do a *Black Orchid* proposal. “*Black Orchid* was a character created in 1973 who had appeared only sporadically since her creation, languishing in backups and cameos in various DC titles. She was essentially only an idea, appearing so infrequently that she remained a character with no secret identity and no official original story. “<sup>8</sup> Gaiman managed to come up with the plot of *Black Orchid* on the train home. Instead of being a typical superhero, *Black Orchid* was a plant-hybrid with link the Green, used in Alan Moore’s *Swamp Thing*. Even though McKean was not keen on taking *Black Orchid* story Gaiman phoned him the plot. McKean agreed and he created six beautiful paintings of *Black Orchid*. DC Comics editors gave them the pitch which afterwards brought in other characters from DC Universe. The only problem was that no one ever heard of McKean and Gaiman. That is why editors gave to McKean a Batman script and he was supposed to do a book called *Arkham Asylum* and Gaiman got a monthly comic *The Sandman* to build them some reputation before releasing *Black Orchid*.

He wanted to do something really different from *Black Orchid* and he invented the idea that *The Sandman* would look differently for each person who would see him and that he would live in dreams. “Gaiman says that one of the seeds of the whole Sandman idea was that the word “dream” has more than one meaning: it can be the scenes that play

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<sup>7</sup> CAMPBELL– NIFFENEGGER, 72

<sup>8</sup> CAMPBELL– NIFFENEGGER, 93

in our sleeping heads, our hopes and aspirations, or the stories we tell ourselves to make sense of the world. [...] He floats the idea of there being three brothers (Sleep, Dream, and ?).”<sup>9</sup> *The Sandman* sold unexpectedly well and somewhere around Sandman’s eight issue Gaiman figured out that suddenly it was Neil Gaiman’s Sandman with its own rules and people. “One of the things that set *The Sandman* apart from every other comic on the shelf was the Dave McKean covers. While the artists and design on the inside changed frequently, the covers were always McKean, every month. [...] *The Sandman* was there on the shelves every month, more or less, from January 1989 to March 1996.”<sup>10</sup>

In 1989 Gaiman published *Signal to Noise* which was about middle-aged film director who has just been told he is going to die. The book was illustrated by Dave McKean. It was serialized in English magazine called *The Face* and later in 1992 it was collected into a book.

In 2001 Gaiman signed a contract with Marvel. They were not trying to mirror the Marvel Universe, they wanted to do something more fun. He published a comic set *Marvel 1602*. It sold well, although the criticism was mixed – some loved it and some hated it. The next piece published in Marvel was *Eternals*.

Another cooperation which influenced Gaiman’s work was the one with Michael Zulli. They met at the San Diego Comic-Con and their first collaboration started a year later. After some time, they considered the idea of historical comic book. According to Gaiman, it was becoming obvious that they are both interested in the Sondheim play *Sweeney Todd*. “The existence of an actual demon barber on London’s Fleet Street is strongly disputed. He and Mrs. Lovett and her pies turned up in a 1840s penny dreadful – a name for the kind of Victorian periodical that got you grim tales of blood and murder for a penny [...] Zuli and Gaiman used the idea of the penny dreadful as a way of introducing the world to *Sweeney Todd* before they began their own tale.”<sup>11</sup> In 1992 they wrote sixteen-page pamphlet where the entire history of *Sweeney* is described. *Sweeney Todd* is comic book which includes more stories about urban legends and legendary towns. After *Sweeney Todd*

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<sup>9</sup> CAMPBELL – NIFFENEGGER, 100

<sup>10</sup> CAMPBELL– NIFFENEGGER, 108–110

<sup>11</sup> CAMPBELL– NIFFENEGGER, 162

followed many comic books such as *The Books of Magic*, *Mr. Punch*, *Alice Cooper: The Last Temptation* or *Batman: Black and White*.

## 2.6. Short Stories

In 1984, Gaiman sold his first short story *Featherquest* which was printed in May issue of *Imagine Magazine*. It was long for magazine, therefore they made him to shorten his story only to 4000 words. He was not satisfied with his job and he got paid only 30 pounds. Later they bought from him another short story for the same amount of money. Nevertheless, Gaiman was happy, because he succeeded in selling fiction.

Following stories sold were for Knave and Ian Pemble who printed Gaiman's short stories such as *We Can Get Them for You Wholesale* or *The Case of Four and Twenty Blackbirds*. In 1985 he was offered to write a story to *Penthouse* twentieth anniversary. He wrote *Looking for the Girl* and it was the first short story which according to Gaiman finally sounded like him.

*The Truth Is a Cave in the Black Mountains* is short story which was published in 2010. "It's a story that melds Jacobean history with a sixteenth-century legend about the Isle of Skye [...]"<sup>12</sup> At the same time, Sydney Opera House was presenting a Graphic Festival which was a presentation of visual art and they asked Gaiman to perform. For the occasion he started collaboration with Eddie Campbell who painted thirty-five illustrations for *The Truth Is a Cave in the Black Mountains* which were projected behind Gaiman while he was reading the story. The performance sold out the Sydney Opera House concert stage and it was enormously successful.

## 2.7. Poetry

Ability to write poems goes further to Gaiman's childhood. He started almost at the age of three when his mother transcribed his first compositions. Gaiman remembers that at the age of eight or nine, he liked lying on the bed and writing poems about dragons or kings. At that time, he was highly influenced by Tolkien or C. S. Lewis whose books were

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<sup>12</sup> CAMPBELL– NIFFENEGGER, *The Art of Neil Gaiman*, 198

his favourite to read. Even though he envies real poets, he preferred everything he wrote to have a story line. So that is why he knew, he will not ever be a real poet.

## 2.8. Novels

In 1990s, Gaiman got an offer from the BBC to write a fantasy TV show. It was supposed to be about homeless people in London although he did not want to write about such a theme, he decided to make it a metaphore. He constructed place that does not exist – London Below. He wrote an outline which should serve as the opening. After that Gaiman wrote more scripts that eventually it became a story. “Gaiman’s first (published) novel *Good Omens* was a collaboration, and while his is the only name on the cover of *Neverwhere*, he still doesn’t regard it as his first solo novel.”<sup>13</sup> He perceives it as a collaboration with the man who did the scripts. In the end, he published a book which was immeasurably better than the original script.

After signing contract for *Black Orchid* and *Don’t Panic*, he and his wife could afford a holiday in Ireland. When he was driving somewhere around Bantry Bay he saw a wall that had a hole in it. He came up with the idea that on the other side could be an utterly different world – a fairyland. He wrote the first chapter and he put it aside because another contract for comix. Later he was inspired by fallen star and he used the idea and merged it with his chapter from Ireland. He started writing *Stardust* 1994 and illustrations were created by Charles Vess. It was published in four parts. He thinks that the way he wrote it was influenced by writing it with fountain pen instead of on the computer. In 2007 *Stardust* was translated to the big screen. “It was a very good film and got good reviews and two hours well spent, but the book was a bit better.”<sup>14</sup>

When *Stardust* was published, Gaiman had to start thinking what novel he would write next. Insomuch as his last novels were really English, he had to consider writing something outside the box, even though it was quite difficult because usually the publisher houses and publishers like their authors to keep the same track all the time. By publishing

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<sup>13</sup> CAMPBELL– NIFFENEGGER, 214

<sup>14</sup> CAMPBELL– NIFFENEGGER, 221

his fourth novel *American Gods*, Gaiman wanted to show, he does not want to be boxed. All he had was the beginning, but the rest of the idea come to him during his 24–hours stay in Iceland. *American Gods* was supposed to be the temporary name, it was “ a road-trip novel full of eerie Americana in which the old gods of immigrants are abandoned in favour of the secular gods of technology [...]”<sup>15</sup> In couple month they sent him a cover for the book and suddenly there was no room for changing the name, because everywhere stood *American Gods*. Gaiman remembers that it was his first book which was really lonely. He spent first six months of writing it alone in cabins of his friends, because he knew the book is going to be big. It was published in 2001 and ten years later “it was announced that *American Gods* was destined to be a television series, produced by Tom Hanks’s company, Playnote. Gaiman was going to write the pilot episode.”<sup>16</sup>

The next book *Coraline* was inspired by Victorian Gothic horror with elements of *Alice in Wonderland*. He wrote it for his own daughters. At the age of four Holly, his older daughter, was coming from kindergarten with many nightmares which were bothering her and Gaiman remembered his own when he was a little boy. He was not able to find any similar story in his bookshelves, therefore he decided to write one of his own. “The success of the resulting book suggests we’re all afraid of the very same thing. [...] He started it in 1990, when he was still living in a big old house called Littlemead, in East Sussex, and set the story there.”<sup>17</sup> *Coraline* was supposed to be a short story. It was written occasionally in short parts and it took him more than ten years to finish it. By the time he published the story, his daughter was nearly adult. Even though the story is really scary, children are never afraid while reading it, because the main protagonist is not. They perceive it as an adventurous story. However, adults feel differently. A movie version of *Coraline* was a collaboration of Gaiman and Henry Selick. “When Selick’s option on the film ran out Gaiman let him keep it for free even though Disney were sniffing around. He wanted this film to be made, and he wanted Selick to make it. Through Selick’s drafts, *Coraline* became a (slightly) less creepy version of the book, more of a Hansel and Gretel seduction

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<sup>15</sup> CAMPBELL– NIFFENEGGER, 225

<sup>16</sup> CAMPBELL– NIFFENEGGER, 227

<sup>17</sup> CAMPBELL– NIFFENEGGER, 229



scenario.”<sup>18</sup> The movie was finished after three years and 450 people worked on it, including many animators, modelers or designers. The movie had incredible cast and it was nominated for many awards, even Oscar for Best Animated Feature.

*Anansi Boys* is another project which started in mid-nineties although originally it was not supposed to be a novel at all. Firstly, it was about to be a horror movie. Gaiman wrote three scenes, but he did not feel it was not good enough, so he put it away for some time. The only satisfying character was Mr. Nancy, who he later borrowed to *American Gods*. In the meantime, he published *Coraline* and *Stardust*. When he rejected the idea of a movie, he intended to write *Anansi Boys* as a part of the three novellas book for Jennifer Brehl at HarperCollins, but after telling her, she gave him the feedback that it should definitely be a novel. The story was a funny and light with scary features. It was published in 2005 and it won a British Fantasy Society award.

In 2008 Gaiman published a book which was half of the size of *Coraline* with name *Odd and the Frost Giants*. It was written and published for World Book Day and Gaiman was inspired by old Norse mythology, where Odd meets three animals who are actually Loki, Odin, and Thor cast out from Asgard by the Frost Giants.

*Interworld* is a novel which was written as cooperation of Neil Gaiman and Michael Reaves and it was written in winter of 1998. They pitched it to Dreamworks and to other studios, however the book was turned down, so they decided to put it in the drawer. The book was published in 2007 after success with *Coraline*.

The inspiration for Gaiman’s next book was Rudyard Kipling’s *The Jungle Book*, Gaiman took the cues and change setting for a graveyard. There is an orphan Nobody, and in this story, he should not be afraid of dead people, but it is the living who want to hurt him. Gaiman had the idea for this book from the times where he was not famous at all, but he knew he had to wait for this idea to be successful, so he was postponing it every year, waiting for the time when he will be better writer. By about 2003 he finally started writing his idea down. When he wrote first two chapters, the rest of the book expanded from it. “What he ended up with was a book about the meaning and value of life populated by dead people who can’t change anything, who urge od to go and do what he can with his short life

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<sup>18</sup> CAMPBELL– NIFFENEGGER, 230–231

before coming back and joining them again one day. It won both the Newbery and Carnegie Medals, the Hugo Award, a Locus, and a World Fantasy Award, and it stayed on the *New York Time* Best Seller list for a year.”<sup>19</sup>

Even though Gaiman projected parts of himself into previous books, none of them was fully inspired by him. However, “the boy in *The Ocean at the End of the Lane* is as close to autobiography as Gaiman has got, and despite the main character being a seven-year-old boy, it is in no way a story for children.”<sup>20</sup> Originally, it was supposed to be a short story which spanned to novel. He wrote it for his second wife Amanda, to answer her questions what he was like when he was a boy. The novel published in 2013 was highly successful and before its releasing to bookstores, Playtone bought the rights to the film. It was also number one on the *New York Times* Best Seller list.

## 2.9. Picture Books

Neil Gaiman is not only the successful author of novels and shorts stories, but also the author of many picture books. Between his published ones are: *The Day I Swapped My Dad For Two Goldfish* – which was his first book written for children, *The Wolves in the Walls*, *Blueberry Girl*, *Crazy Hair* or *Fortunately, The Milk*.

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<sup>19</sup> CAMPBELL– NIFFENEGGER, 242

<sup>20</sup> CAMPBELL– NIFFENEGGER, 244

### 3. Biography of J. K. Rowling

#### 3.1. Early Life

Joanne Rowling is one of the two daughters of Pete and Anne Rowling. Her parents met incidentally on the train from King's Cross station in London to the east coast of Scotland. At that time Pete was in the navy and Anne was a Wren (Women's Royal Naval Service). "[T]hey were both travelling to a posting in Arbroath, just north of Dundee."<sup>21</sup> After Anne got pregnant, they decided that life near sea is not satisfactory for them and they moved to rural district of Bristol, specifically to Yate. Pete started his work as an apprentice on the production line in factory. When they got married on 14 March 1965, Anne was already five months pregnant. Joanne was born on 31 July 1965 in The Cottage Hospital in Yate. She has got one younger sister Dianne, who was born on 18 July 1967. Pete and Anne were not satisfied with the place where they lived, it was still too densely populated, and they longed for change. That is why they moved to Winterbourne, which was neither a village nor a town and it was not exactly what they imagined, but it was a step forward to it. Pete was getting more successful in his work and because of his long working hours Anne decided to give up her career to be a mother.

The first book which was read to Joanne by her father was *The Wind in the Willows*. He read her the story while she had measles. While spending a lot of time alone with her daughters, Anne started a friendship with Ruby Potter. She and her son Ian often visited the Rowlings. Ruby and Anne shared a passion for literature, especially for historical romances. Anne felt the importance of literature and she disseminated it to her daughters. Joanne relished notably books written by Richard Scarry, which were published in the late 1960. Scarry used many animal characters for his books and in almost every story was featuring the train. His stories were undeniable source of inspiration for young Joanne. At the age of six she tried to write her first story called 'Rabbit'. "The first person to hear Joanne's story was her sister and it has remained that way for thirty years. Di's enthusiasm for this creativity has been one of the great encouragements in the life of J. K. Rowling."<sup>22</sup> Joanne liked spending time with Ian, his sister and Dianne. They often pretended to be

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<sup>21</sup> FRASER, Lindsey. *Conversations with J. K. Rowling*, 14

<sup>22</sup> SMITH, Sean. *J.K. Rowling: A Biography*, 9

witches and wizards. Joanne was often in charge of the games, she was making up spells and sometimes they tried to make up potions.

Shortly after her fifth birthday Joanne started her education in St Michael's Church of England School. She enjoyed being at school from the very beginning. At the age of nine Joanne moved with her family to a village across the Severn Bridge, Tutshill. "Pete and Anne discovered the village when they travelled across the Severn Bridge and drove past the border town of Chepstow and up into the Forest of Dean. [...] When the Rowlings came across a quirky stone-built cottage for sale on the edge of the village they decided it was time to leave Winterbourne."<sup>23</sup> Tutshill is located between the river Wye and the Severn and it is on the border of England and Wales. In Tutshill, Joanne continued her education in Church of England School. Her new teacher was Mrs Morgan, who was well known as a disciplinarian of the old school and many children were terrified of her. "The first thing Mrs Morgan did with a new class of 35–40 boys and girls was to sort out the clever pupils from those who were less able. She did this with an arithmetic test that she called 'Daily Ten'. It required a degree of mental arithmetic and, on this particular first morning, some knowledge of fraction, which Joanne Rowling had not yet learnt."<sup>24</sup> The results of Joanne's 'Daily Ten' test assigned her seat between the less able, but eventually, at the end of the school year, she proved herself well above average ability.

At the age of nine Joanne experienced death of a close person for the first time. Her grandmother Kathleen died after a heart attack. Kathleen and her husband Ernie had owned a grocery shop and Joanne and her sister loved visiting them and pretending one was a shopkeeper and one a customer. As a personal tribute to her grandmother, Joanne adopted grandmother's name Kathleen. Therefore, J. K. stands for Joanne Kathleen. However, Joanne did not have such a warm relationship with her maternal grandmother, Frieda, who loved her motley collection of dogs. Frieda was probably used as an inspiration for character of horrendous Aunt Marge in Harry Potter. Even though Joanne did not have an ideal relationship with her maternal grandmother, she was close to both of her grandfathers, Stan

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<sup>23</sup> SMITH, Sean. *J.K. Rowling: A Biography*, 17

<sup>24</sup> SMITH, 21

and Ernie. “A tribute to her grandfathers can also be found in *The Prisoner of Azkaban* in which Stan and Ernie are the drivers of the Knight Bus that rescues Harry Potter.”<sup>25</sup>

The book, which greatly influenced J. K. Rowling during her childhood and probably even during writing of Harry Potter saga was *The Little White Horse* by Elizabeth Gouge. The book is full of characters with unusual names which presumably inspired Rowling during her writing. Another part of Rowling’s inspiration, which served for creating the house-elf Dobby was the dwarf who works in the kitchen and looks after the house.

### **3.2. J. K. Rowling as a Teenager**

During her teenage years Joanne changed from the quiet model student into a more popular, outgoing girl. In her last year, her classmates elected her as a head girl. She continued in her studies at Wyedean. As it could be expected, Joanne had outstanding results in literature classes and in creative writing classes. “Her school contemporaries still remember Joanne mostly as ‘quiet and shy’. In the company of her special friends she was more forthcoming and would still entrance them with her stories in which they featured as the heroines”<sup>26</sup> In her final year, Joanne filed an application to Oxford University. After her entrance test, she was put on a reserve list, however she was rejected.

Unfortunately, in Wyedean, Joanne had to cope with bullying and misery. Once Joanne was assailed by the girl from the same year, however she was not intimidated by her and Joanne fought back. Not only the bullying came from the students, but also from teachers. The bullying teachers in Wyedean were probably the inspiration for creating the character of professor Snape.

At the age of thirty-five Joanne’s mother Anne was diagnosed multiple sclerosis. However, the symptoms had occurred much earlier. Before she had been given the proper diagnosis, Anne came through many hospital tests of which none was able to name her condition. “Shortly after proper diagnosis she had to give up her job. [...] Anne had enormous will-power and it was hard to believe she would ever succumb to this terrible

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<sup>25</sup> SMITH, Sean. *J.K. Rowling: A Biography*, 26

<sup>26</sup> SMITH, 46

illness.”<sup>27</sup> Eventually, she had to cease her job, and in some time, her optimism and will-power faded.

### **3.3. The University and the First Employment**

After graduation from Wydean, Joanne continued in her studies at the University of Exeter, which is a university not far from Church Cottage. At first Joanne had difficulties with finding friend. Afterwards, she underwent a change and she was more interested in her social life, than in her education. The main issue was that she was studying French and Classics and these subjects did not fulfil her expectations. She longed to study English and to become a writer although she assumed, she could never achieve her dream.

During her studies she spent year in Paris as a part-time English teacher. Spending one academic year in France was a necessity for finishing her degree course. In Paris Joanne shared a flat with Italian man and Spanish girl. For her final year, Joanne returned back to Lafrowda. She spent a lot of time in the library though instead of reading books for French classes she preferred English literature. “One of the books she did read during her university days was *The Lord of the Rings*, the famous fantasy novel by the Oxford professor J. R. R. Tolkien. Joanne became a great admired of the saga and her 1 000-page volume containing the entire story became battered and worn over the years.”<sup>28</sup> She graduated in 1987.

After leaving Exeter, she moved to London. She worked as a secretary for a publisher and later “Joanne spent some time in London working for Amnesty International. She was excited at first but soon the lack of active involvement disappointed her aspirations. [...] She worked in the African department, helping with research into human rights abuse in French-speaking countries, but never really fitted in.”<sup>29</sup>

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<sup>27</sup> SMITH, Sean. *J.K. Rowling: A Biography*, 56

<sup>28</sup> SMITH, 76

<sup>29</sup> SMITH, 80

### **3.4. The First Idea of Harry Potter**

After some time of non-fulfilling job, Joanne decided to join her boyfriend in Manchester. Once when she was returning back to London from Manchester by train, where she was trying to find herself a satisfactory flat, she had a flash of inspiration about a boy who was travelling to boarding school for wizards. By the end of the journey, she thought of main characters. “At this early stage she did not have names for all her characters. They would come later using, among other sources, gazetteers and Brewer’s Dictionary of Phrase and Fable. [...] She imagined a Scottish setting because Scotland had been important to her parents and parts of it were wild and windy.”<sup>30</sup> Unfortunately, she did not have any paper, where to write her ideas, so she had to picture everything in her head. Later when she arrived in her room, she wrote everything she could remember about the story. Her story was far from finishing however, it kept her distracted from her unsatisfactory life in Manchester. She had decided, that there will be seven books, each one for one year in the wizarding school.

At the same year, her mother Anne passed away at the age of forty-five. After she returned from the funeral, her life in Manchester lacked any meaning. She and her boyfriend argued a lot. When their relationship ended, Joanne felt, she needed to move on, so after she found an advertisement for a teaching job in Porto, she immediately sent the application.

### **3.5. Her Life in Portugal**

Joanne was hired and she moved to Portugal. She shared a large flat with other two teachers. Maria Inês Aguiar, the assistant director of the Encounter English School, helped them with their Portuguese. Every Saturday morning was Joanne’s time to continue with writing of Harry Potter. After five months in Porto, Joanne met her first husband Jorge Arantes. They got married on 16 October 1992 and on 27 July 1993 Joanne gave birth to her daughter Jessica. Jorge and Joanne disputed repeatedly, and their relationship was very dramatic. In November the couple had another quarrel which resulted with Joanne thrown out of their house without her daughter Jessica. “On 17 November 1993 Joanne Rowling

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<sup>30</sup> SMITH, Sean. *J.K. Rowling: A Biography*, 82

was homeless, in a foreign city, with just the clothes she stood up in, and her four-month-old baby was in the same house as the man who had just thrown her out.”<sup>31</sup> After getting back her daughter, she decided to leave Porto as soon as possible.

### **3.6. A New Life in Scotland**

When Joanne returned back to the UK, she had very little money and nowhere to go. Her friends were no longer living in London, so Joanne decided to start a new life in Edinburgh, where lived her sister Dianne. She found herself an apartment, but unfortunately, she did not have any money. That is why she applied for housing benefit which helped her with paying for rent and food. Economically, Joanne was not doing well. She could not afford anything extra for her daughter and when someone offered her help or brought second-hand toys for Jessica, Joanne felt humiliated. In 1994 she finally filed for divorce with Jorge and she started to think about her plans for future. Her determination to finish the book about the wizarding boy was enormous. “She needed somewhere to go where she would not feel lonely or isolated but would be in the company of people leading their own lives who would leave her alone to pursue her own. Coffee houses had been a source of inspiration since her days working in London and later in Porto, but on her less than meagre budget she could not afford to spend afternoons drinking cup after cup of designer coffee.”<sup>32</sup> Fortunately, her sister’s husband owned a Nicolson’s café, where employees were treating Joanne well and where she could carry on with her work.

In 1994 Joanne started to make some extra money. She longed to work more nevertheless, it was onerous to find a childcare for Jessica. Joanne decided to return back to teaching, nevertheless it was impossible without obtaining a postgraduate certificate of education (PGCE). Joanne applied for it at Moray House with decision to study modern languages and she was accepted. “In the summer of 1995 Joanne was able to come off benefits for good. A friend she has never named gave her financial assistance with her childcare so that she could become a full-time student again and she also received a grand

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<sup>31</sup> SMITH, *J.K. Rowling: A Biography*, 100

<sup>32</sup> SMITH, Sean, 109



from the Scottish Office of Education and Industry.”<sup>33</sup> Joanne had to accomplish a teaching practice in St David’s Roman Catholic High School in Dalkeith. “She was assessed twice by a tutor from Moray House, Michael Lynch, who on the first occasion, on 19 February, gave her a D-grade, the minimum acceptable level, for her management of the class and planning lessons.”<sup>34</sup> Joanne knew she needed to ameliorate her performance. The second teaching practice lasted six weeks and Joanne got her placement at Leith Academy. Joanne improved herself from D-grade student to A-grade student. In July 1996 she graduated as a teacher and she was offered a job at Leith Academy.

### **3.7. Publishing of Harry Potter Books**

After some time, Joanne decided to send first three chapters to an agent, inasmuch as she knew there is much better chance to succeed with an agent. Unfortunately, her chapters were declined by the agent and sent back to her. Joanne did not give it up and sent the chapters to another one. His name was Christopher Little, and he cooperated with Joanne, even though children literature was not his main domain. Christopher had very few notes on the book and he offered her a standard, but secure contract, binding Joanne to them for five years. Joanne was probably one of the most impecunious clients what Christopher had. To spend the least amount of money possible, she retyped whole pages rather than play for photocopying. Christopher offered J. K. Rowling’s manuscript to twelve publishers. “In all some twelve publishers turned down the chance to publish J. K. Rowling until a manuscript was sent to the offices of Bloomsbury in Soho Square. [...] Bloomsbury had recently started up a children’s book division under Barry Cunningham. [...] Barry’s ambition was to publish books which ‘children would respond to and he instantly found that quality in *The Philosopher’s Stone*.”<sup>35</sup> Bloomsbury was able to make an offer within a month. Joanne was offered £1500 and after payment for the agent, she obtained about £1275. In the United Kingdom, *Harry Potter and The Philosopher’s Stone* was published in June 1997. After signing a contract with Bloomsbury, she was able to receive a bursary scheme for

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<sup>33</sup> SMITH, *J.K. Rowling: A Biography*, 113

<sup>34</sup> SMITH, 125

<sup>35</sup> SMITH, 120

authors run by the Scottish Art Council which would provide her the grant to help her while she wrote the second Harry Potter book. The Scottish Art Council had given her the highest possible bursary of £8000. The first book of Harry Potter became an immediate success. “Jo was voted the winner of the Smarties Book Prize by schoolchildren all over the United Kingdom.”<sup>36</sup>

In the US, the same book was bought in auction by Scholastic Books. Mr Levine offered \$100 000 and later he admitted that he had never offered so much money for a book before and that he was taking a great risk. The book was published year later under a changed name *Harry Potter and the Sorcerer’s Stone*.

“Two weeks after the publication of *Harry Potter and the Philosopher’s Stone* Joanne delivered the manuscript for the second volume of the boy wizard’s adventures to her publishers.”<sup>37</sup> In July 1998 came out the second book *Harry Potter and the Chamber of Secrets*. Not long after the publishing Joanne met her publisher Barry at the Cheltenham Literary Festival, where Joanne read the passage from the chapter ‘Dobby’s Warning’. Joanne was working hard to become a full-time writer. She continued writing the whole saga in note form. “She plans histories for all the characters and, although they may not be needed in the books, she files them away using her foolproof system, a shoebox.”<sup>38</sup> Finally, Joanne could afford a better housing and she bought an apartment in Hazelbank Terrace, where she moved in September 1998.

The third book, *Harry Potter and the Prisoner of Azkaban* was published in July 1999. By the summer 2000, “the first three Harry Potter books had earned approximately \$480 million in three years, with over 35 million copies in print in 35 languages.”<sup>39</sup> The following book, *Harry Potter and the Goblet of Fire* was published in July 2000 and it achieved an award for the fastest-selling book in 24 hours ever. However, before publishing Joanne had struggled with the story line. “Halfway through she noticed there was a flaw in the plot and had to begin again when she realized she had not set up the sequence

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<sup>36</sup> FRASER, Lindsey. *Conversations with J. K. Rowling*, 54

<sup>37</sup> SMITH, Sean. *J.K. Rowling: A Biography*, 138

<sup>38</sup> SMITH, 134

<sup>39</sup> Biography.com Editors. *J. K. Rowling Biography*

of events that would allow the conclusion she wanted.”<sup>40</sup> Joanne was getting more confident as an author. She was able to assert her ideas in front of publishers, mainly in the US. The fifth book *Harry Potter and the Order of the Phoenix* was issued with a delay in June 2003. The following *Harry Potter and the Half-Blood Prince* was released in July 2005. It was sold 6.9 million copies in the first 24 hours in the United States. “Prior to its July 2007, the seventh and final instalment in the Harry Potter series, *Harry Potter and the Deathly Hallows*, was the largest even pre-ordered book at Barnes & Borders bookstores and at Amazon.com.”<sup>41</sup>

### **3.8. The Movie Adaptations**

In 1999 the film deal was settled. Christopher Little enter into an agreement with David Heyman and with Warner Bros. “It was not the biggest ever film deal, reported to be a million dollars, but Joanne had not sold Harry Potter down the river for three bags of silver. She would retain some say in what happened, would have some input into the script and had a veto on certain types of merchandising, particularly in Britain.”<sup>42</sup> On the other hand Warner Bros achieved all control of Harry Potter as a brand. In March 2000 they finally found the suitable director and the deal was signed with Chris Columbus who worked on movies such as Home Alone, Gremlins or Young Sherlock Holmes. In August the director found the suitable actor for Harry, Daniel Radcliffe. It was a great risk for Warner Bros, because they needed to sign deal for two movies, even though they did not know if the first one is going to be successful. That’s because in book series one book represented one year of Harry’s life and for the actors it needed to be the same. The movie version of Hermione accepted Emma Watson and Ron was casted by Rupert Grint. “In 2001, the film adaptation of the first book

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<sup>40</sup> SMITH, J.K. *Rowling: A Biography*, 152

<sup>41</sup> SMITH, 134

<sup>41</sup> Biography.com Editors. *J. K. Rowling Biography*

<sup>42</sup> SMITH, 159

was released by Warner Bros., and was followed by six more book adaptations, concluding with the release of the eight film, *Harry Potter and the Deathly Hallows Part 2*, in 2011.”<sup>43</sup>

### **3.9. More Books from the Wizarding World**

J. K. Rowling has also written two small companion volumes, which appear as titles of Harry’s schoolbooks within the novels. *Fantastic Beasts and Where to Find Them and Quidditch Through the Ages* were published in March 2001.”<sup>44</sup> In 2008 she released *The Tales of Beedle the Bard* which is a collection of five fables. In 2017 was also published another book from the wizarding world, *Harry Potter: A History of Magic*. She also cowrote a story by which it was written the play *Harry Potter and the Cursed Child*.

### **3.10. Robert Galbraith**

In April 2013, Rowling tried a new genre, crime fiction, and she published a novel *Cuckoo Calling* under the pen name Robert Galbraith. The novel had decent sales, however after revelation of the true identity of the author, the sales remarkably increased. “Rowling published two more books under the pen name Robert Galbraith: *The Silkworm* and *Career of Evil*, both released in June 2014 and released *Lethal White* in September 2018.”<sup>45</sup>

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<sup>43</sup> J. K. Rowling website

<sup>44</sup> J. K. Rowling website

<sup>45</sup> Biography.com Editors. *J. K. Rowling Biography*

## 4. The Rites of Passage

According to Arnold van Gennep, rites of passage are rites which follow every change of place, state, social position and age. As it is known, there were always divisions into groups in larger societies. Nowadays, the only division which remains in the modern society is between secular and religious worlds. The relationship between these two groups has gone through many changes since Renaissance and crucial divergences between them have remained throughout the countries of Europe. On the other hand, there are other groups such as the nobility, the world of finance or the working classes. “These groups break down into still smaller societies or subgroups. We find distinctions between the higher nobility and the landed gentry.”<sup>46</sup> However, to pass from one group to another is not that difficult. For example, it is not onerous to become a peasant from an urban worker. Nevertheless, the transition between secular and religious worlds is not that simple. For example, for a layman to become a priest is complicated. To achieve a new position, the person needs to go through an intermediate stage.

As we move to less developed civilizations, the sacred enters almost every stage of human life. These less advanced societies have magico-religious foundations and the passage from one group to another takes on special procedures. “Transitions from group to group and from one social situation to the next are looked on as implicit in the very facts of existence, so that a man's life comes to be made up of a succession of stages with similar ends and beginnings: birth, social puberty, marriage, fatherhood advancement to a higher class, occupational specialization and death. For every one of these events there are ceremonies whose essential purpose is to enable the individual to pass from one defined position to another which is equally well defined.”<sup>47</sup> According to van Gennep the most prominent rites of passage are bound to times of birth, puberty, engagement, marriage, and death. However, Turner reminds that “[r]ites de passage are not confined to culturally defined life-crisis but may accompany any change from one state to another, as when a whole tribe goes to war [...]”<sup>48</sup>

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<sup>46</sup> GENNEP, Arnold van, *The Rites of Passage*, 1

<sup>47</sup> GENNEP, 3

<sup>48</sup> TURNER, Victor Witter. *The Forest of Symbols*, 95

It should not be forgotten that man's life resembles nature, because man's life cannot stand independently from nature. There is some kind of periodicity in nature, so we have to include rites such as changeover from month to month, from season to season, and from year to year. According to van Gennep, these rites which involve nature should be grouped together.

#### **4.1. The Classification of Rites**

The first classification distinguishes two kinds of rite, sympathetic and contagious. Van Gennep retained the term “sympathetic” rites from James George Frazer who divide sympathetic magic into the contagious and homeopathic. “Homeopathic magic is founded on the association of ideas by similarity: contagious magic is founded on the association of ideas by contiguity. Homeopathic magic commits the mistake of assuming that things which resemble each other are the same: contagious magic commits the mistake of assuming that things which have once been in contact with each other are always in contact.”<sup>49</sup> Van Gennep did not divide the sympathetic rites into contagious and homeopathic as Fraser did. He used term sympathetic for separate kind of rites and contagious for the other one. Sympathetic rites are based on the belief in mutual actions of similar to similar, opposite to opposite or the part to the whole. The contagious rites act immediately. “We should note that sympathetic rites are not necessarily animistic, nor contagious rites necessary dynamistic.”<sup>50</sup>

The second division is to direct and indirect rites. We assign for example a curse or a spell into category of the direct rites, because the results are seen immediately, without interference of any outside agent. A vow, prayer or a religious service are assigned to indirect rites. In indirect rites these actions are only a starting point after which some autonomous or personified power is set into motion.

The next division is between positive rites and negative rites which are now known as taboos, prohibitions and commands. The negative rites usually correspond to negative will and the positive rites with positive will. Van Gennep claims that there is a difference

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<sup>49</sup> FRAZER, James George. *The Golden Bough* 20

<sup>50</sup> GENNEP, Arnold van, *The Rites of Passage*, 7

between a negative rite and taboo. “Every negative rite if considered in isolation has its own individuality”<sup>51</sup> However, taboo is not autonomous, it exists only as a complement to a positive rite.

In accordance with these criteria, a single rite can fall simultaneously into four categories.

Animistic rites	Dynamistic rites
Sympathetic rites	Contagious rites
Positive rites	Negative rites
Direct rites	Indirect rites

A single rite can be interpreted in several ways. “Above all, it is difficult to determine whether a rite is essentially animistic or dynamistic - whether, for example a certain ceremony designed to transfer an illness has as its object transferring the illness as a quality, or exorcising demon or spirit who personified the illness.”<sup>52</sup> Once we establish a classification of ritual dynamics it is easy to understand the characteristic patterns of specific ceremonies. In agreement with van Gennep, all the ceremonial patterns can be subdivided into three categories: rites of separation (preliminal rites), rites of transition, margin (liminal rites) and rites of incorporation or reaggregation (postliminal rites). Later, Turner notices in his work *The Ritual Process* that van Gennep uses the first set: separation, margin and incorporation in connection with social status and the second set: preliminal, liminal and postliminal in connection with space and time.

“The first phase of separation comprises symbolic behaviour signifying the detachment of the individual or group either from an earlier fixed point in the social structure or a set of cultural conditions.”<sup>53</sup> During the rite of transition, the ritual subject (the “passenger”) is ambiguous. He has been separated from the original group or individual, but the change is accomplished in the third phase of aggregation. The ritual subject

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<sup>51</sup> GENNEP, Arnold van, *The Rites of Passage*, 9

<sup>52</sup> GENNEP, 9–10

<sup>53</sup> TURNER, Victor Witter. *The Forest of Symbols*, 94

accomplished the rite of transition and he is in a stable state once he has claims and commitments and, he knows and uses customary norms and ethical standards.

“Rites of separation are prominent in funeral ceremonies, rites of incorporation at marriages. Transition rites may play an important part, for instance, in pregnancy, betrothal, and initiation; or they may be reduced to a minimum in adoption, in the delivery of a second child, in remarriage.”<sup>54</sup> Even though he tries to set all ceremonies into above mentioned categories, the classification cannot be apprehended as a fixed, inasmuch as we are dealing with activities.

Van Gennep also explains why he uses the term magico-religious. He uses two parts: Theory (Religion) and Technique (Magic/Rites). The theory is subdivided to Dynamism which designates the impersonal theory of mana and Animism. Animism deals with the power which is personified: *Totemism, Spiritism, Polydemonism, Theism*. The theory and the practice are inseparable.

## **4.2. The Territorial Passage**

Nowadays, it is possible to pass almost freely from one country to another in the EU. There are no boundaries. The milestones are connected visibly only on the maps. Though, in the past the passage from one country to another was connected with various formalities which were mainly political, legal, economic, but some were magico-religious. “For example, Christians, Moslems and Buddhists were forbidden to enter and stay in portions of the globe which did not adhere to their respective faiths.”<sup>55</sup> In semi-civilized countries the boundary can be a sacred rock, tree, river or lake which cannot be crossed without the risk of supernatural penalties. These supernatural boundaries are quite rare, more often the frontier is marked by an object: *a stake, portal, upright rock*. These objects are usually put only on paths or crossroads. On the way from one territory to another, there was always a strip of neutral ground. In the past, these strips of neutral ground were very important and used mainly for markets or battlefields. The neutral zones are usually deserts, marshes and virgin forests. According to van Gennep, whoever in the neutral zone found himself

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<sup>54</sup> GENNEP, Arnold van, *The Rites of Passage*, 11

<sup>55</sup> GENNEP, 15



physically and magico-religiously in a special situation, he/she is between the two worlds/territories.

The passage from one social and magico-religious position or world to another is usually accompanied by ceremonies. For example, when going to war, the king made a sacrifice to gods and if the prognostications were good, they marched to war. “The procedures apply not only in reference to a country or territory but also in relation to a village, a town, a section of a town, a temple, or a house. The neutral zone shrinks progressively till it ceases to exist except as a simple stone, a beam, or a threshold. The portal which symbolizes a taboo against entering become the postern of the ramparts, the gate in the walls of the city quarter, the door of the house. The quality of sacredness is not localized in the threshold only; it encompasses the lintels and architrave as well.”<sup>56</sup> In Shintoism and Taoism the isolated portals were often used for ceremonies and over time they underwent an evolution from a magical object to simple monuments. In case mentioned above, the portal was directly used for ceremonies, but there is also a different usage of portals and that is when we see it as a seat of a particular deity. For example, when entering the portals in Egypt or in China they were not only taking the spatial passage but also the spiritual one. These two cases of portals mentioned above can occur independently, though the majority of cases is the combination of both. There can be a combination of direct and indirect rites or a combination of the dynamistic and animistic.

### **4.3. Individuals and Groups**

According to van Gennep a society can be likened to the house. If two societies are similar in form of civilization, the door of communication and the boundary is thinner. On the other hand, in semi-civilized societies, sections or parts are carefully divided and the way from one to another takes many formalities and ceremonies. “An individual or a group does not have an immediate right, by birth or through specially acquired attributes, to enter a particular house and to become established in one of its sections is in a state of isolation.”<sup>57</sup> This isolation can have two features. The person asking to enter the group might be weak

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<sup>56</sup> GENNEP, Arnold van, *The Rites of Passage*, 19–20

<sup>57</sup> GENNEP, 26

or strong. It is habitual that some people kill or mistreat a stranger without a proper ceremony or take magico-religious protective precautions. However, for many cultures a stranger is seen as a sacred person. Usually strangers must prove their intentions. At the preliminal stage there is mostly occurrence of gift exchange, offering of food or the provision of lodging. The ceremony ends with postliminal rites which includes a formal entrance or an exchange of handclasps. Indirect contact may be provided through a spokesman.

#### **4.4. Initiation Rites**

Initiation rites serve to acceptance of an initiate to a group or a society. They are often wrongly titled 'puberty rites'. A person who is taking the initiation ceremony is referred to as initiate. Initiation rites are often followed by coming-of-age rituals. "Ordeals or other tests of manhood and womanhood are also common. Some of these practices in preliterate societies seem incomprehensible or absurd. until their nature as evidence of qualification for the new social statuses is understood."<sup>58</sup> In semi-civilized countries initiation rites are connected with genital operations or body modifications, piercings, tattoos and others. Incivilized societies of the world, initiation rites are mostly secular. Graduation from school can be incorporated between the most prominent.

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<sup>58</sup> ALEXANDER, Bobby C. – NORBECK, Edward. *Rites of Passage*

## **5. Rites of Separation (Preliminal Rites)**

When starting the rite of passages process, there needs to be usually something that must come to an end. The ending can be perceived as positive change, instance starting a new job or getting married. On the contrary, the change can be also negative, such as losing a member of family or finishing some work project or concluding a life chapter. The ending does not have to be that dramatic, for instance, childhood is accompanied by many rites of separation. Those which involve cutting something, such as the first haircut, are seen as the usual ones. Therefore, the separation from something or the end of something is always accompanied with a feeling of loss. “Phase 1 is about leaving old and moving toward something else.”<sup>59</sup>

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<sup>59</sup> SIBBET, David – WENDLING, Gisela. Visual Consulting, 78

## 6. Rite of Transition (Liminal Rites)

Turner named the second phase liminal although in other publications terms such as marginal phase, transition rites are used. Term Liminal comes from comes from Latin word “limen” which means threshold or doorway. It is common that rites of passages tend to have well-developed liminal period. Those people or groups who are undergoing the Liminal phase are called ‘liminaries’ or according to Turner “neophytes”. ‘Liminarie’ can be a single person, a larger group or eventually a whole society. They “are betwixt-and-between established states of politico-jural structure. They evade ordinary cognitive classification, too, for they are neither-this-nor-that, here-nor-there, one-thing-not-the-other. Out of their mundane structural context, they are in a sense ‘dead’ to the world, and liminality has many symbols of death [...]”<sup>60</sup> Liminality is usable for space and time. Liminal as for matter of time does not have to be only moment, but also longer term or epoch. Liminal places are usually thresholds (a doorway in a house, a line between holy and sacred, objects) or areas (border areas, prisons, airports).

According to Turner, it is important to distinguish terms “ritual” and “ceremony”. “Ritual” tends to be more related to forms of religious behaviour associated with social transitions and it is transformative, on the other hand the term “ceremony” tends to be connected with religious behaviour associated with social states and it is confirmatory.

It is usual that during the liminal phase the sacred object may be shown, myths may be recited and the ‘liminaries’ may undergone some ordeals. There might come some questions about our belonging, identity, relationships or our purpose. During the liminal phase the ‘liminaries’ can feel vulnerable or they can feel very uncertain. “Liminality is the place of ambiguity and uncertainty, the place of unknown. This phase has no resemblance to the past or the future.”<sup>61</sup> On the other hand, for many ‘liminaries’ the liminal phase can be very exciting, because they feel more challenged, they experience something new and unexpected and they may feel more alive than ever.

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<sup>60</sup> TURNER, Victor Witter. Variations on a Theme of Liminality, 37

<sup>61</sup> SIBBET, David – WENDLING, Gisela. Visual Consulting, 82

## 6.1. Types of Liminal Experiences

According to Thomassen, Liminality is experienced by subjects who we may divide to individuals, groups and society. Using liminality for the matter of time there are also three subcategories: moment, period, epoch. By combining different times with different subjects, we achieve a variation of types of liminal experiences. Overview chart was created by Bjørn Thomassen in his work *The Uses and Meanings of Liminality*.

Time	Subject	Individual	Group	Society
<b>Moment</b>		Sudden event affecting one's life (death, divorce, illness) or individualized ritual passage (baptism, ritual passage to womanhood, as fx. among Ndembu)	Ritual passage to manhood (almost always in cohorts); graduation ceremonies, etc.	A whole society facing a sudden event (sudden invasion, natural disaster, a plague) where social distinctions and normal hierarchy disappear. Carnivals. Revolutions.
<b>Period</b>		Critical life-stages Puberty or teenage	Ritual passage to manhood, which may extend into weeks or months in some societies; Group travels.	Wars. Revolutionary periods.
<b>Epoch (or life-span duration)</b>		Individuals standing "outside society", by choice or designated. Monkhood. In some tribal societies, individuals remain "dangerous" because of a failed ritual passage.  Twins are permanently liminal in some societies	Religious Fraternities, Ethnic minorities, Social minorities, Transgender Immigrant groups betwixt and between old and new culture  Groups that live at the edge of "normal structures", often perceived as both dangerous and "holy"	Prolonged wars, enduring political instability, prolonged intellectual confusion; Incorporation and reproduction of liminality into "structures"  Modernity as "permanent liminality"?

Picture 1: Bjørn Thomassen, *The Uses and Meanings of Liminality*, 17

## **7. Rites of Incorporation (Postliminal Rites)**

During the childhood the rituals such as naming, nursing, growing of the first tooth or baptism the child should “introduce the child into the world”. They are perceived as rites of incorporation. According to van Gennep, the child is incorporated into the family by being named.

“He may be brought into the society at large, in which case there is a general celebration involving the whole village; this practice is most prevalent for a male child and is especially so if the boy is a son of the chief. Or he may be incorporated into a restricted group; such as the family in two ascending lines [...].”<sup>62</sup> Sometimes the child can be named after one of his ancestors.

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<sup>62</sup> GENNEP, Arnold van, *The Rites of Passage*, 62

## 8. Orphan Characters in Children's Literature

### 8.1. Definition of an Orphan

According to UNICEF an orphan is “a child who lost one or both parents”. However, the definition of an orphan can be different for some countries where both parents must be gone and only then the child is classified as an orphan. There are two types of orphans: single orphan (only one parent lost) and double orphan (both parents lost). In literature the occurrence of both types is usual. *Cinderella* or *Snow White* can be considered as single orphans. In these stories with the occurrence of the single orphan, the mother dies, and father remarries to evil stepmother. In case of double orphan characters, both parents are gone, and the child is left in custody with relatives, e.g. *Jane Eyre* or *Harry Potter*.

### 8.2. Orphan Characters in Literature

The story of orphan characters is somehow outlined from the folk tales. “The outcast main character; the secondary characters who affect the orphan for both good and evil; the task or quest that the orphan must perform; the usually happy resolution with the orphan finding success through marriage, wealth, and position; the punishment of those who mistreated the orphan.”<sup>63</sup>

Orphans have had a prominent role in literature for a long time. Their occurrence is frequent in Children's literature. In English and American literature, the orphan character was established in 19<sup>th</sup> century and they keep appearing even in contemporary fiction. However, they could be found much earlier in folk tales. Orphan characters symbolize the loneliness and isolation. “They do not belong to even the most basic of groups, the family unit, and in some cultures, this is enough to cut them off from society in large. In other cultures, orphans are regarded as special people who must be protected and cared for at all costs. In either case, orphans are clearly marked as being different from the rest of society.”<sup>64</sup>

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<sup>63</sup> KIMBALL, Melanie A. *From Folktales to Fiction*. 567

<sup>64</sup> KIMBALL, 559

Usually, they are not separated because of their actions, but because of their difference from the standard of our society.

A large proportion of orphans in folk tales or fiction are somehow mistreated. The mistreatment can have many variations from simple mocking and teasing to physical abuse and in the extreme cases the threat of death. In many stories the double orphans are mistreated by their relatives. In tales, orphans are exposed to extreme hardship from their stepmother, stepsister or stepbrother and the hardship is often connected with lack of food.

Not only in folktales, but also in Children's literature the orphan hero must accomplish a difficult task. They are done for many reasons such as finding employment, finding their place in the world or proving themselves in the community. During the accomplishment they clash with secondary characters often with supernatural powers, who can be on the one hand helpful to the orphan, or on the other hand, they can provide another obstacle for the hero. Though, the overcoming of obstacles and accomplishing of the task is not left without any reward. According to Kimball's study, many cases the orphan hero is rewarded by wealth, power or marriage. And to those who mistreated or endangered the orphan are punished, often by death.



## 9. The Transition from the Real World to the World of Fantasy in Harry Potter

### 9.1. The Leaky Cauldron

In nearly every one of the seven books of Harry Potter, The Leaky Cauldron appears as one of the neutral zones between the real world and the world of magic. It was probably the author's intention to create an uninteresting place nobody pays the attention to. That's why she had chosen the dull inn in London. The author does not mention if it is bewitched for 'muggles' or not, though according to Harry Potter's description it might be. By tapping on particular bricks in a courtyard, you can easily get to the Diagon Alley, which serves as a shopping center for wizarding world.

It was a tiny, grubby-looking pub. If Hagrid hadn't pointed it out, Harry wouldn't have noticed it was there. The people hurrying by didn't glance at it. [...] In fact, Harry had the most peculiar feeling that only he and Hagrid could see it.<sup>65</sup>

The Leaky Cauldron is used as a liminal zone and even the main hero and reader has doubts about its existence, until Hagrid drags the attention to it.

According to van Gennep, by staying in the neutral zone the hero is physically and magico-religiously between two territories. In *Harry Potter and the Prisoner of Azkaban*, Harry Potter stays at The Leaky Cauldron and we can observe, how narrow the neutral zone is. When Harry opens his window, he can hear voices from London, nevertheless he is also able to hear voices from the Diagon Alley. The main hero is betwixt-and-between.

Harry could hear the buses rolling by in the unseen Muggle street behind him, and the sound of the invisible crowd below in Diagon Alley.<sup>66</sup>

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<sup>65</sup> ROWLING, J. K. *Harry Potter and The Philosopher's Stone*, 73

<sup>66</sup> ROWLING, J. K. *Harry Potter and The Prisoner of Azkaban*, 58

Staying in liminal zone, Harry relies on other than visual images. In the transition zone he can hear the noises from the otherworld without seeing it yet.

## 9.2. Platform 9 ¾

J. K. Rowling uses Platform 9 ¾ as a neutral zone in each book at least once. This platform serves as a barrier between the real world and the wizarding world. The characters who have the ticket are able to pass through the barrier which is a portal between the two worlds. As described in *Harry Potter* series, it is invisible to non-wizarding people, nonetheless when passing through the barrier, you should not be seen by non-wizards.

There was a big plastic number nine over one platform and a big plastic number ten over the next to it, and in the middle, nothing at all. [...] He stopped a passing guard, but didn't dare mention platform nine and three quarters. The guard had never heard of Hogwarts [...].<sup>67</sup>

The tricky bit was getting onto platform nine and three quarters, which wasn't visible to the Muggle eye. What you had to do was walk through the solid barrier dividing platforms nine and ten. It didn't hurt, but it had to be done carefully so the none of the Muggles noticed you vanishing.<sup>68</sup>

To students passing through the barrier and taking the Hogwarts express, it is the usual way of getting to Hogwarts School of Witchcraft and Wizardry. As it is described later in following books, there are other possibilities, however for underage wizards and witches, it is the only legitimate way. It tends to be nicknamed as "The gateway to the Muggle world" by many wizards. As mentioned previously in the thesis, 'the liminaries' can feel on the one hand extremely uncertain and on the other hand excited. This condition is observable even with the main character. When entering the wizarding world through

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<sup>67</sup> ROWLING, J. K. *Harry Potter and The Philosopher's Stone*, 97

<sup>68</sup> ROWLING, J. K. *Harry Potter and The Chamber of Secrets*, 70

the barrier for the first time, Harry felt excited, but insecure. Nevertheless, the situation is repeated every year. The main character elaborates from insecurity and excitement during his firsts passing through the barrier to peace and enjoyment. To emphasize this thought, the two samples are compared. The first sample is from the from Harry Potter's first passing through the platform 9 ¾ and the next sample is taken from the fifth book.

He started to walk towards it. People jostled him on their way to platforms nine and ten. Harry walked more quickly. He was going to smash right into that ticket box and then he'd be in trouble – leaning forward on his trolley he broke into a heavy run – the barrier was coming nearer and nearer – he wouldn't be able to stop – the trolley was out of control – he was a foot away – he closed his eyes ready for the crash – It didn't come...he kept on running [...].<sup>69</sup>

Once inside the station they lingered casually beside the barrier between platforms nine and ten until the coast was clear, then each of them leaned against it in turn and fell easily through on to platform nine and three quarters, where the Hogwarts Express stood [...].<sup>70</sup>

*Harry Potter* series is coming-of-age story where the growing up of the main hero reflects his perception of the transition between the wizarding world and the real world. Thus Harry becomes more mature – in the context of the whole series, his mental development can be registered.

### 9.3. Flying in the Air

Flying is another method used for passing from the wizarding world to the real world. In *Harry Potter* series of books, there are many different objects used for flying purposes. The most common way to fly is by using the broom, however in *Harry Potter* books J. K.

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<sup>69</sup> ROWLING, J. K. *Harry Potter and The Philosopher's Stone*, 99–100

<sup>70</sup> ROWLING, J. K. *Harry Potter and the Order of the Phoenix*, 167

Rowling uses brooms mostly to transport wizards and witches within the wizarding world. Not only brooms are used for flying, but also bewitched cars.

And they marched off through the crowd of curious Muggles, out of the station and back into the side road where the old Ford Anglia was parked. [...] Ron pressed a tiny silver button on the dashboard. The car around them vanished – and so did they. [...] The ground and the dirty buildings on either side fell away, dropping out of sight as the car rose, in seconds, the whole of London lay, smoky and glittering below them.<sup>71</sup>

Another possibility used for flying are animals. In the books there occurred flying animals similar to horses, Thestrals. Thestrals are visible only to a wizard who witnessed the death of a person.

[T]he horses crouched slowly, then rocketed upwards so fast and so steeply that Harry had to clench his arms and legs tightly around the horse to avoid sliding backwards over its bony rump. [...] Harry did not think he had ever moved so fast: the Thestral streaked over the castle, its wide wings hardly beating [...].<sup>72</sup>

The last possibility used for flying occurring in the *Harry Potter* series is bewitched motorbike used by Hogwarts' Keeper of Keys and Grounds Rubeus Hagrid. The motorbike was originally owned by Harry Potter's godfather Sirius Black.

A low rumbling sound had broken the silence around them. It grew steadily louder as they looked up and down the street for some sign of headlight, it swelled to a roar as they both looked up at the sky – and a huge motorbike fell out of the air

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<sup>71</sup> ROWLING, J. K. *Harry Potter and the Chamber of Secrets*, 72–73

<sup>72</sup> ROWLING, J. K. *Harry Potter and the Order of the Phoenix*, 704

and landed on the road in front of them. If the motorbike was huge, it was nothing to the man sitting astride it,<sup>73</sup>

In comparison to passing the barrier at King Cross Station or to apparition, flying is not quick enough. When flying, ‘the liminaries’ are betwixt-and-between the world for a magnified period of time. Also, it becomes unclear where the real world ends and where the wizarding one starts. The author does not use the neutral zone in this case, or at least the neutral zone is very vague as it is in the example below. The Liminal period is uncertain.

There was a great roar from the motorbike and Harry felt the sidecar give a nasty lurch; he was rising through the air fast, his eyes watering slightly, hair whipped back off his face. Around him brooms were soaring upwards too; the long, black tail of a Thestral flicked past. [...] Higher and higher they climbed into the sky – And then, out of nowhere, out of nothing, they were surrounded. At least thirty hooded figures, suspended in mid-air, formed a vast circle in the midst of which the Order members had risen, oblivious – Screams, a blaze of green light<sup>74</sup> on every side: Hagrid gave a yell and the motorbike rolled over.<sup>75</sup>

In *Harry Potter* series the author uses for flying either classical methods such as broomsticks or beasts or modern devices such as bewitched motorbikes or cars.

#### **9.4. Floo Network**

Floo Network is another possibility of transition between the real world and the wizarding world. The fireplace serves as a threshold in the neutral zone. In comparison with flying, in this method it is clearly distinct where the one world ends and the other begins.

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<sup>73</sup> ROWLING, J. K. *Harry Potter and the Philosopher's Stone*, 15

<sup>74</sup> A green light appears only when the wizard or which utters the deathly curse.

<sup>75</sup> ROWLING, J. K. *Harry Potter and the Deathly Hallows*, 43

By standing in the fireplace, saying the address of destination and dropping the Floo powder, the hero is able to immediately transport himself to another place.

He stepped into the fire, looking over his shoulder as he said, 'The Burrow!'. [...] But the next moment Harry had begun to spin very fast and the Dursleys' living room was whipped out of sight in a rush of emerald green flames.<sup>76</sup>

The usage of Floo Network has two options similarly to flying. The book characters are able to use it to travel from place to place in the wizarding world, or it can be used for transport to the real world.

Loud bangings and scrapings were coming from behind the Dursleys' boarded-up fireplace, which had a fake coal fire plugged in front of it. [...] 'They – they've tried to get here y Floo powder', said Harry, fighting a mad desire to laugh. 'They can travel by fire – only you've blocked the fireplace – hang on –'<sup>77</sup>

As it is mentioned in the previous chapter, the platform 9 ¾ is the only official way for students to get to the Hogwarts school. However, if there is an authorization from the Ministry of Magic, the student can use different ways.

Later in the afternoon, a few days after New Year, Harry, Ron and Ginny lined up beside the kitchen fire to return to Hogwarts. The Ministry had arranged this one-off connection to the Floo Network to return students quickly and safely to school. [...] Harry stepped into emerald fire and shouted, 'Hogwarts!' He had one last fleeting view of the Weasleys' kitchen and Mrs Weasley's tearful face before

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<sup>76</sup> ROWLING, J. K. *Harry Potter and the Goblet of Fire*, 43

<sup>77</sup> ROWLING, J. K. *Harry Potter and the Goblet of Fire*, 37

the flames engulfed him; spinning very fast, he caught blurred glimpses of other wizarding room [...].<sup>78</sup>

The travelling by Floo Network is accompanied with turbulences and chaos. The author probably wanted to support or emphasize the energy of the transition. It is interesting that travelling by Floo Network is connected with green emerald fire, which another element used for transition between the real world and the wizarding world.

## 9.5. Portkey

The next possibility to overcome the liminal zone of the transition are portkeys. They are objects bewitched by witches and wizards which serve as a way of transport from one place to another. Portkey can be anything. The only requirement is that the non-wizarding society would not notice them. To prevent people to pick them up, litter is normally used. Portkeys can be placed anywhere, however the user has got limited time to use it for transporting. In this case the portkey is the magical object used for travelling between the wizarding and non-wizarding world. As van Gennep said, the neutral zone can be a piece of land, but also a little object as it is in the case of portkeys. The neutral zone is minimized, and the transition happens rapidly.

You just need to touch the Portkey, that's all, a finger will do – [...] ‘Three...’ muttered Mr Weasley, one eye still on his watch, ‘two ... one...’ It happened immediately: Harry felt as though a hook just behind his navel had been suddenly jerked irresistibly forwards. His feet had left the ground, he could feel Ron and Hermione on either side of him, their shoulders banging into his; they were all speeding forwards in a howl of wind and swirling colour; his forefinger was stuck

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<sup>78</sup> ROWLING, J. K. *Harry Potter and the Goblet of Fire*, 291–292

to the boot as though it was pulling him magnetically onwards and then – His feet slammed the ground [...]<sup>79</sup>

As the extract suggest, travelling by portkey is accompanied by the enormous amount of energy and the feeling during the travel is intensive.

The second extract is taken from the fifth book, where the headmaster creates the portkey to transport students from the school. As it was previously pointed out, anything can be bewitched to create portkey and the time of usage is again limited.

Dumbledore was now rummaging in a cupboard behind Harry and Ron. He emerged from it carrying a blackened old kettle, which he placed carefully on his desk. He raised his wand and murmured, ‘Portus!’ For a moment the kettle trembled, glowing with an odd blue light, then it quivered to rest, as solidly black as ever.<sup>80</sup>

J. K. Rowling inspired herself by French ‘porter’ meaning to carry and English ‘key’. The similar source of inspiration might serve to Neil Gaiman in his book *Neverwhere* where occurs characters Lord Portico and his daughter Door Portico.<sup>81</sup>

## 9.6. The Entrance to the Ministry of Magic

The following example of transition between the wizarding world and the non-wizarding world is the entrance to the Ministry of Magic, which is located somewhere in London streets in the red telephone box. The author used the same tactics as with portkeys,

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<sup>79</sup> ROWLING, J. K. *Harry Potter and the Goblet of Fire*, 63

<sup>80</sup> ROWLING, J. K. *Harry Potter and the Goblet of Fire*, 436

<sup>81</sup> Door Portico and her family possess an ability to open doors without a key or enter somewhere without a door being present.



the entrance is a standard object you can find in non-wizarding society, however it is visibly damaged and located in repulsive place.

‘Here we are,’ said Mr Weasley brightly, pointing at an old red telephone box, which was missing several panes of glass and stood before a heavily graffitied wall. [...] Harry stepped inside, wondering what on earth this was about. Mr Weasley folded himself in beside Harry and closed the door. It was a tight fit; Harry jammed against the telephone apparatus, which was hanging crookedly from the wall as though a vandal had tried to rip it off.<sup>82</sup>

By dialing the correct number, the person standing in the old telephone box is able to enter the Ministry. The entrance is guarded by a receptionist with whom you have to share your reason for the visit. According to theoretical basis given by van Gennep, the telephone box serves as a portal to the wizarding world. By entering the box, the characters find themselves in the neutral zone between the both worlds.

Mr Weasley reached past Harry for the receiver. [...] ‘Let's see ... six ...’ he dialed the number, ‘two ... four ... and another four ... and another two ...’ [...] ‘Welcome to the Ministry of Magic. Please state your name and business’ [...] The floor of the telephone box shuddered. They were sinking slowly into the ground. Harry watched apprehensively as the pavement seemed to rise up past the glass windows of the telephone box until darkness closed over their heads. [...] After about a minute, thought if felt much longer to Harry, a chink of golden light illuminated his feet and, widening, rose up his body, until it hit him in the face and he had to blink to stop his eyes watering. ‘The Ministry of Magic wishes you a pleasant day’, said to woman's voice.<sup>83</sup>

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<sup>82</sup> ROWLING, J. K. *Harry Potter and the Order of the Phoenix*, 115

<sup>83</sup> ROWLING, J. K. *Harry Potter and the Order of the Phoenix*, 115–116

Although it seems that the entrance is guided, later in the fifth book, the author shows that it is only a routine and no receptionist is guiding the entrance at night. The second entry to the Ministry of Magic feels like a mockery of authorities and their security system. The entering to the Ministry of Magic is again affiliated with a golden flash of light.

‘Welcome to the Ministry of Magic. Please state your name and business.’ ‘Harry Potter, Ron Weasley, Hermione Granger,’ Harry said very quickly, ‘Ginny Weasley, Neville Longbottom, Luna Lovegood ... we're here to save someone, unless your Ministry can do it first!’ ‘Thank you,’ said the cool female voice. ‘Visitors, please take the badges and attach them to the front of your robes.’ [...] Hermione scooped them up and handed them mutely to Harry over Ginny's head; he glanced at the topmost one, Harry Potter; Rescue Mission. [...] The floor of the telephone box shuddered and the pavement rose up past its glass windows; the scavenging Thestrals were sliding out of sight; blackness closed over their heads and with a dull grinding noise they sank down into the depths of the Ministry of Magic. A chink of soft golden light hit their feet and, widening, rose up their bodies.<sup>84</sup>

As it is clear from the previous demonstrations, there are two separate entrances: one for visitors, the other for the employees of the Ministry of Magic. It is mentioned in the books that usually the employees apparated to work, however with increased security system, they have to use the portal to the ministry, which is monitored by security detail. By flushing themselves to the toilet they enter the Ministry of Magic. The toilet itself seems to be the neutral zone between the worlds, because it is mentioned that it is bewitched.

He knew at once that he had done the right thing; though he appeared to be standing in water, his shoes, feet and robes remained quite dry. He reached up, pulled

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<sup>84</sup> ROWLING, J. K. *Harry Potter and the Order of the Phoenix*, 706–707

the chain, and next moment had zoomed down a short chute, emerging out of a fireplace into the Ministry of Magic<sup>85</sup>

J. K. Rowling works with irony and mockery to authorities when using toilet as a portal to the other world. The toilet serves as a liminal space between the real world and the wizarding world. Furthermore, after connecting the liminal process with the element of air and fire, she introduces another element – water as a component of the transition process.

### **9.7. The Entrance to St. Mungo Hospital**

The next possibility of transition between wizarding and non-wizarding world only proves that author's intention is to place the portals between the worlds to some places which repulse the society. The entrance to St. Mungo hospital is located in closed department store, where is a minimal chance that ordinary people would wander there.

They had arrived outside a large, old-fashioned, red-brick department store called Purge & Dowse Ltd. The place had a shabby, miserable air; the window displays consistent of a few chipped dummies with their wigs skew, standing at random and modelling fashions at least ten years out of date. Large signs on all the dusty doors read: Closed for Refurbishment.<sup>86</sup>

When entering, there is a similar procedure as with the previous possibility, the entrance to the Ministry of Magic. The characters have to ask the guard to let them in and they have to state the reason. In the case of the entrance to St. Mungo hospital, there is no receptionist, but an old dummy. In this case there is a barrier between the worlds in

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<sup>85</sup> ROWLING, J. K. *Harry Potter and the Deathly Hallows*, 195

<sup>86</sup> ROWLING, J. K. *Harry Potter and the Order of the Phoenix*, 446

the form of glass. Therefore, the neutral zone in the form of glass is reduced to a minimum. It is a similar usage as with platform 9 ¾, effective and rapid.

‘Wotcher’, she said, ‘we’re here to see Arthur Weasley.’ Harry thought how absurd it was for Tonks to expect the dummy to hear her talking so quietly through a sheet of glass, with buses rumbling along behind her and all the racket of a street full of shoppers. [...] Next second, his mouth opened in shock as the dummy gave a tiny nod and beckoned with its jointed finger, and Tonks had seized Ginny and Mrs Weasley by the elbows, stepped right through the glass and vanished. [...] ‘C’mon,’ growled Moody, giving Harry yet another poke in the back, and together they stepped forward through what felt like a sheet of cool water, emerging quite warm and dry on the other side.<sup>87</sup>

The entrance to another institution is accompanied with a ridiculous procedure – talking to a dummy. Further the author has chosen an unexpected way of entering the magical building. The liminal phase is also connected with another element – water. When entering through the portal Harry feels a cool water.

## **9.8. 12 Grimmauld Place**

The bewitched house, located on 12 Grimmauld Place where the Headquarters of the Order of the Phoenix is situated, is the subsequent way of transition between the wizarding and non-wizarding world. The house is invisible for non-wizarding society, though for wizards and witches, who know the exact location of the Headquarters of the Order of the Phoenix, it is clearly visible.

‘Think about what you’ve just memorized’, said Lupin quietly. Harry thought and no sooner had he reached the part about number twelve Grimmauld Place, than

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<sup>87</sup> ROWLING, J. K. *Harry Potter and the Order of the Phoenix*, 447

a battered door emerged out of nowhere between numbers eleven and thirteen, followed swiftly by dirty walls and grimy windows. It was as though an extra house had inflated, pushing those on either side out of its way. [...] Apparently the Muggles inside hadn't felt anything.<sup>88</sup>

Entering 12 Grimmauld Place is almost analogical to the entrance to Diagon Alley. As it is mentioned in the previous chapter about Diagon Alley, you need to tap the bricks to activate the entrance. The similar strategy is used in 12 Grimmauld Place as well. The neutral zone is again very narrow, insomuch it is only the threshold to the house.

Lupin pulled out his wand and tapped the door once. Harry heard many loud, metallic clicks and what sounded like the clatter of a chain. The door creaked open.<sup>89</sup>

## 9.9. Apparation

According to J. K. Rowling, Apparation is a method of relocation, which means disappearing from one place and reappearing almost instantly in another. To be able to Apparate, you have to reach a certain age and a test has to be passed. The author mentions this method for the first time in the fourth book, where friends and family of the main characters have passed their Apparation test. Since the sixth book, it is the most frequently used method of travelling, insomuch as the main characters have been preparing themselves for the final test.

The main character experiences Apparation for the first time when travelling with the headmaster of Hogwarts. From the description, first tries to Apparate are not pleasant and they are accompanied by nausea and extreme discomfort. To support this thought, two extracts have been chosen. The first extract is taken from the paragraph describing Harry's

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<sup>88</sup> ROWLING, J. K. *Harry Potter and the Order of the Phoenix*, 55

<sup>89</sup> ROWLING, J. K. *Harry Potter and the Order of the Phoenix*, 56

first experience with Apparation. The second is from the last book, where the heroes are fully accustomed to this way of travelling. This only supports the Turner's idea that during the Liminal phase, the 'liminaries' can feel uncertain and vulnerable. Nevertheless, the feelings of uncertainty and vulnerability fade away with the main character's age.

Harry felt Dumbledore's arm twist away from him and redoubled his grip; the next thing he knew, everything went black; he was being pressed very hard from all directions; he could not breathe, there were iron bands tightening around his chest; his eyeballs were being forced back into his head; his eardrums were being pushed deeper into his skull, and then –

He gulped great lungfuls of cold night air and opened his streaming eyes.<sup>90</sup>

Harry turned on the spot with Griphook on his shoulders, concentrating hard with all his might on the Leaky Cauldron, the inn that was the entrance to Diagon Alley. The goblin clung even tighter as they moved into the compressing darkness, and seconds later Harry's feet found pavement and he opened his eyes on Charing Cross road.<sup>91</sup>

The Liminal phase lasts only a fraction of a second. When travelling from one place to another, the neutral zone is diminished to the minimum and it is usually described as a feeling of compression and suffocation.

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<sup>90</sup> ROWLING, J. K. *Harry Potter and the Half-Blood Prince*, 49

<sup>91</sup> ROWLING, J. K. *Harry Potter and the Deathly Hallows*, 427

## 10. Liminality in Neil Gaiman's Children's Literature

### 10.1. Liminal Characters

#### 10.1.1. Nobody Owens

Nobody Owens is the main character of *The Graveyard Book*, Neil Gaiman's 2008 children's fantasy book which is set in the fantastic world occupied by the dead and supernatural characters. The main protagonist Nobody was given the Freedom of the Graveyard, which means that even though he is alive, he displays some abilities which only dead people display.

'You were given the Freedom of the Graveyard, after all,' Silas would tell him. 'So the graveyard is taking care of you. While you are here, you can see in the darkness. You can walk some of the ways the living should not travel. the eyes of the living will slip from you. I, too, was give the Freedom of the Graveyard, although in my case it comes with nothing but the right of abode.'<sup>92</sup>

The main hero is able to see the dead and to speak with them. In the space of the graveyards he is able to learn techniques, such as Fading or Slipping which usually only the dead people master. He is taught by a ghost-teacher. Nobody is able to communicate with living and with dead. The character is betwixt-and-between the two worlds. The following extract shows one of Bod's abilities – fading.

'The people in this place,' said Bod. 'Look. I brought you here to give you choice –' 'You didn't bring us here,' said Nick. 'You're here,' said Bod. 'I wanted you here. I came here. You followed me. Same thing.' Mo looked around nervously. 'You've got friends here?' she asked. [...] 'I gave you a chance,' said Bod. Nick swung a vicious fist at Bod, who was no longer there, and Nick's fist slammed into the side of the gravestone.

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<sup>92</sup> GAIMAN, Neil. *The Graveyard Book*, 32

The main character is in the real world, insomuch as he is speaking with his classmates, nevertheless he is also in the magical world and the graveyard gives him special powers. The graveyard serves as a liminal space.

### **10.1.2. Silas**

Silas is another important character from *The Graveyard book*. The dead people whose tomb and body are placed in the graveyard are not able to leave from there. Nevertheless, Silas is very special. He is able to leave whenever he wants to. He belongs to the Honour Guard, a guild that guards the borderlands between the living and death. Silas is neither living nor dead, he is presumably a vampire as suggests the following extract.

‘I know many things, Bod, for I have been walking this earth at night for a very long time, but I do not know what it is like to dance the Macabray. You must be alive or you must be dead to dance it – and I am neither’<sup>93</sup>

Gaiman has probably chosen this name with a reference to the Bible, where Silas “accompanied Paul during the greater part of his 2<sup>nd</sup> missionary journey.”<sup>94</sup> In *The Graveyard Book* Silas is introduced as a companion of Nobody. He educates him and protects him. It is a paradox, that although Silas’ name has got a biblical reference, it is associated with such a demonic and evil creature as a vampire.

### **10.1.3. Miss Lupescu**

Miss Lupescu is another liminal character appearing in *The Graveyard Book*. According to the author’s description she is a werewolf. Gaiman gives us a prompter in form of the character surname ‘Lupescu’ which is a surname of Romanian origin and it is derived from Latin word *lupus* (‘wolf’) and suffix -escu which is the usual suffix for Romanian

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<sup>93</sup> GAIMAN, Neil. *The Graveyard Book*, 139

<sup>94</sup> [www.biblestudytools.com](http://www.biblestudytools.com)



surnames.<sup>95</sup> The presence of an animal side of Miss Lupescu is obvious even from her behaviour as the following extract suggests.

Miss Lupescu was not pretty. Her face was pinched and her expression was disapproving. [...] ‘How do you do, Miss Lupescu?’ said Bod. Miss Lupescu said nothing. She sniffed. Then she looked at Silas and said, ‘So. This is the boy.’ She got up from her seat and walked all around Bod, nostrils flared, as if she were sniffing him.

The author used words, which usually appear when describing canine beast’s behaviour, such as sniffing or flared nostrils.

The short text, which Nobody finds in the graveyard shows the purpose of werewolves in the history, but also in the contemporary world. The werewolves are referred to as The Hound of Gods. Gaiman probably got inspired by the story about The Livonian Werewolf, Thiess of Katenbrun.<sup>96</sup>

#### The Hound of God

Those that men call Werewolves or Lycanthropes call themselves the Hounds of God, as they claim their transformation is a gift from their creator, and they repay the gift with their tenacity, for they will pursue an evil-doer to the very gates of Hell.<sup>97</sup>

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<sup>95</sup> [www.wordsense.eu](http://www.wordsense.eu)

<sup>96</sup> Thiess of Kaltenbrun was a Swedish man in his eighties who freely confessed to be a werewolf. He claimed that the werewolves are servants of God fighting the demons and the evil.

<sup>97</sup> GAIMAN, Neil. *The Graveyard Book*, 88

Miss Lupescu is betwixed and between the two worlds. She can freely move from one world to another. In the story the author also mentions, that Miss Lupescu travels her own roads into Hell and out of it, which only proves the thought that she is a liminal character.

## **10.2. Liminal Space**

### **10.2.1. The Graveyard**

Gaiman's work with a liminal space in his book is remarkable. It is interesting that in comparison with other authors, Gaiman keeps the magical world completely accessible to the people from the real world. The graveyard is often visited by ordinary people and the dead people are hiding to them using previously mentioned techniques such as Fading or Slipping. When Nobody was given the Freedom of the Graveyard, he obtained the possibility to use the same techniques, that is why he is not seen by normal people, unless he wants to be seen. The following extract suggests the idea.

After that initial meeting, Scarlett never saw Bod first. On days when it was not raining one of her parents would bring her to the graveyard. The parent would sit on the bench and read while Scarlett would wander off the path, a splash of fluorescent green or orange or pink, and explore. Then always sooner rather than later, she would see a small, grave face and grey eyes staring up at her from beneath a mop of mouse-coloured hair, and then Bod and she would play [...]. She had already been told firmly by her parents that Bod was imaginary and that there was nothing at all wrong with that.<sup>98</sup>

The extract demonstrates the possibilities the graveyard provides to Nobody. He is clearly visible to one real person, but not to the another one, even though they are in immediate proximity. The graveyard is not excluded from the real world, it works as a outskirts where the magical and the real world collide.

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<sup>98</sup> GAIMAN, Neil. *The Graveyard Book*, 36

### **10.2.2. Macabre dance**

In *the Graveyard Book* Macabre dance is a traditional event, which is held only when white blossoms grow in the graveyard. It is mentioned, that this is not the usual situation, insomuch as no one has seen the white blossoms grow in eighty years. Everyone who attends Macabre Dance gets a white flower and it does not matter if they are dead or alive. During this event, the barrier between the world of dead and of living has completely collapsed.

They walked down the hill in a slow procession, all stepping gravely, all in time, filling the road, five abreast. Bod knew them or knew most of them. In the first row he recognised Mother Slaughter and Josiah Worthington, and the old earl who had been wounded in the Crusades and came home to die, and Doctor Trefusis, all of them looking solemn and important.

There were gasps from the people in the square. Someone began to cry, saying, ‘Lord have mercy, it’s a judgement on us, that’s what it is!’ Most of the people simply stared, as unsurprised as they would have been if this had happened in a dream.<sup>99</sup>

As it is mentioned previously in the thesis, the dead people are not usually able to leave the graveyard, however during the Macabre they can. It is the only occasion where the people who are alive are able to see the dead people. The Macabre dance is a liminal experience, where the boundary is so tenuous, that the real world and the magical world are mingled.

## **10.3. A Threshold**

### **10.3.1. A Red Button**

A red button is a component of the time travelling machine which occurs in *Fortunately, the Milk*. By pressing it the main characters are able to travel in time.

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<sup>99</sup> GAIMAN, Neil. *The Graveyard Book*, 146–147

Unfortunately, the red button does not work how it should and that is why they travel to unwanted places.

‘Yes, I would love to take you home. Nothing would make me happier. No, I cannot take you home. In all honesty, I do not believe that I can take me home. My Time Machine is being temperamental.’ [...] ‘Can I press it?’ ‘If you wish.’ I pressed the button. The sun shot around. the sky, and the sky started to flicker in nights and in days, and the balloon began to rock and lurch and zoom around like an angry fly.<sup>100</sup>

When travelling in time, the main characters find themselves betwixed and between the worlds. The travels are usually connected with similar interjections such as *zoom*, *tworp*, or *thang*.

### **10.3.2. A Door**

In the Neil Gaiman’s book *Coraline* a door serves as a threshold between the real world and the other world. To be more accurate the corridor between the door and the other world serves as a liminal space, where Coraline is struggling with unpleasant feeling that she is being watched.

Coraline took a deep breath and stepped into the darkness, where strange voices whispered, and distant winds howled. She became certain that there was something in the dark behind her? something very old and very slow. Her heart bat so hard and so loudly she was scared it would burst out of her chest. She closed her eyes against the dark.<sup>101</sup>

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<sup>100</sup> GAIMAN, Neil. *Fortunately, the Milk*, 41–42

<sup>101</sup> GAIMAN, Neil. *Fortunately, the Milk* , 55

Gaiman uses the same form of visual appearance for the real world and for the magical world. When Coraline is travelling through the corridor she hears voices, though we do not know from where. She is trapped between the two worlds.

# 11. Orphan Characters in Fantastic Fiction

## 11.1. Orphan Characters in J. K. Rowling's work

### 11.1.1. Harry Potter

Harry Potter is the main character of the J.K. Rowling's book series *Harry Potter*. According to the definition given by UNICEF Harry Potter is a double orphan character, insomuch as he has lost both his parents. He is torn out from the wizarding world to be raised by his close relatives.

Even though the Dursley's family seems to have polished behavior at the first impression, in the household, Harry is considered an unwanted onus in a slavish position. While he is still small, he lives in the cupboard under the stairs and he is mistreated by his relatives. He was often threatened and every time he did something inappropriate according to the Dursley's he was left without food.

Just then, the doorbell rang – ‘Oh, Good Lord, they're here!’ said Aunt Petunia frantically – and a moment later, Dudley's best friend, Piers Polkiss, walked in with his mother. Piers was a scrawny boy with a face like a rat. He was usually the one who held people's arms behind their back while Dudley hit them. [...] Harry, who couldn't believe his luck, was sitting in the back of the Dursleys' car with Piers and Dudley, on the way to the zoo for the first time in his life. His aunt and uncle hadn't been able to think of anything else to do with him, but before they'd left, Uncle Vernon had taken Harry aside. ‘I'm warning you,’ he had said, putting his large purple face right up close to Harry's, ‘I'm warning you now, boy – any funny business, anything at all – and you'll be in that cupboard from now until Christmas.’<sup>102</sup>

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<sup>102</sup> ROWLING, J. K. *Harry Potter and the Philosopher's Stone*, 25

It is obvious that the perfection of the family is phony. Dudley Dursley is a bully and the household is full of threats towards Harry. When doing something ineligible according to Dursley's he is punished.

According to Kimball, the orphan character has to usually accomplish a difficult task. In the *Harry Potter* series, Harry accomplishes a task at the end of each book, and he is always rewarded. The example of reward is a sack of gold which Harry gets for winning the Triwizard Tournament which is a magical contest held between three largest wizarding schools. However, after the death of another contestant Harry decides that he does not want the reward at all.

The usual confusion and noise filled the corridors as the students began to disembark. Ron and Hermione struggled out past Malfoy, Crabbe and Goyle, carrying their trunks. Harry, however, stayed put. 'Fred – George – wait a moment.' The twins turned. Harry pulled open his trunk, and drew out his Triwizard winnings. 'Take it,' he said, and he thrust the sack into George's hands. 'What?' said Fred, looking flabbergasted. 'Take it,' Harry repeated firmly. 'I don't want it.' 'You're mental,' said George, trying to push it back at Harry. 'No, I'm not,' said Harry. 'You take it, and get investing. It's for the joke-shop.' [...] 'If you don't take it, I'm throwing it down the drain. I don't want it and I don't need it. But I could do with a few laughs [...].'<sup>103</sup>

J. K. Rowling questions Kimball's stereotypes of being rewarded. Even though, he merited the reward by overcoming the obstacles, he decides to donate it. This act is telling a lot about the main Harry's character.

Even though Harry accomplished a task in every book of the *Harry Potter* series, through all seven books he tended to fulfill the most complex task – killing Lord Voldemort. The following extract is taken from the end of the whole series, where Harry overpowers and kills Lord Voldemort.

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<sup>103</sup> ROWLING, J. K. *Harry Potter and the Goblet of Fire*, 616

‘Avada Kedavra!’ ‘Expelliarmus!’ The bang was like a cannon-blast and the golden flames that erupted between them, at the dead centre of the circle they had been treading, marked the point where the spells collided. Harry saw Voldemort’s green jet meet his own spell, saw the Elder Wand fly high, dark against the sunrise, spinning across the enchanted ceiling like the head of Nagini, spinning through the air towards the master it would not kill, who had come to take full possession of it at last. And Harry, with the unerring skill of the Seeker, caught the wand in his free hand as Voldemort fell backwards, arms splayed, the split pupils of the scarlet eyes rolling upwards. Tom Riddle hit the floor with a mundane finality, his body feeble and shrunken, the white hands empty, the snake-like face vacant and unknowing. Voldemort was dead, killed by his own rebounding curse, and Harry stood with two wands in his hand, staring down at his enemy’s shell.<sup>104</sup>

It is not only Harry who is rewarded for accomplishing the most difficult task, but the whole wizarding society. The life in the wizarding world returns to normal and wizards and witches do not have to live in fear anymore. By overpowering the evil, Harry obtains the Elder Wand, which is the most powerful wand in the world. Even this time the main character proves his modesty and he destroys the Elder Wand, insomuch as he does not want it to be a stimulus for another evil wizard in the future.

## **11.2. Orphan Characters in Neil Gaiman’s work**

### **11.2.1. Nobody Owens**

Nobody Owens is the main character appearing in *The Graveyard Book*. He is a double orphan and, as in case of Harry Potter, his parents were murdered. However, they became victims to a murderer from the real world, unlike Harry’s parents who died due to the Dark Lord’s supernatural powers.

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<sup>104</sup> ROWLING, J. K. *Harry Potter and the Deathly Hallows*, 608



Nobody is raised by the dead people living in the graveyard and by his guardian Silas. In comparison with Harry Potter Nobody is not mistreated by his adoptive family at all. He is given the best education what they can offer him, and he is loved.

The child had fallen asleep in Mrs Owens's arms. She rocked it gently, sang to it an old song, one her mother had sung to her when she was a baby herself, back in the days when men had first started to wear powdered wigs.<sup>105</sup>

The extract taken from *The Graveyard Book* proves that Gaiman does not work with stereotype of orphans in Children's literature to such an extent as J. K. Rowling does. Miss Owens takes a good care of her adoptive son and he is given all necessary care.

Nobody's task, which he has to accomplish, includes overpowering the man who killed his parents, but what more it includes overpowering all members of the Order Jack of All Trades. He is provided a help by his guardian Silas and Miss Lupescu, but at the end of the story he must deal with three Jacks on his own. According to Kimball, when accomplishing the task, the orphan can be helped by supernatural powers. Nobody Owens uses his supernatural power given to him by *The Freedom of the Graveyard* and he gets help by inhabitants of the graveyard.

'I didn't kill anyone.' 'Then where are they?' 'One of them's at the bottom of a deep grave, with a broken ankle. the other three are, well, they're a long way away.' 'You didn't kill them?' 'Of course not.' bod said, 'This is my home. Why would I want them hanging around here for the rest of time?' Then, 'Look, it's OK. I dealt with them.' Scarlett took a step away from him. she said, 'You aren't a person. People don't behave like you, you're as bad as he was. You're a monster. [...] Scarlett began to back away from Bod. She took one step and run madly, desperately away through the moonlit graveyard, when a tall man in black velvet put a hand on her arm, and said 'I am afraid you do Bod an injustice. But

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<sup>105</sup> GAIMAN, Neil. *The Graveyard Book*, 20

you will undoubtedly be happier if you remember none of this. So let us walk together, you and I, and discuss what has happened to you over the last few days, and what it might be wise for you to remember, and what it might be better for you to forget.<sup>106</sup>

As it is obvious from the previous extract, Nobody Owens managed to accomplish the difficult task, however he is given no reward, but his life. He loses a friend, Scarlett, who is failing to deal with what happened and she forced by supernatural powers to forget everything including Nobody. In the end of the book he has to leave his home and his family in order to start a normal life outside the graveyard walls.

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<sup>106</sup> GAIMAN, Neil. *The Graveyard Book*, 268

## 12. Conclusion

The aim of my diploma thesis was the literary analysis of J. K. Rowling's *Harry Potter* series and Neil Gaiman's *The Graveyard Book*, *Coraline* and *Fortunately, the Milk*. Before the analysis the theoretical basis was given. The first two chapters were dedicated to J. K. Rowling and Neil Gaiman's life. It turned out, that there is no reputable biography of J. K. Rowling published, therefore I had to use several sources and verify the truth of the facts. On the other hand, when processing the biography of Neil Gaiman I was working with one but relevant source in which Gaiman himself participated.

When writing the theoretical basis about the rites of passage I used Arnold van Gennep's *The Rites of Passage* for the significant part of the thesis. When I attempted to find the alternative approaches to the topic I detected, that the authors who later focused on the same topic used van Gennep's work as the major source of inspiration. The only author who contributed to the developing of the theme was Victor Turner. Therefore, the theoretical chapter about Liminal Rites turned out to be an extremely difficult task. Nevertheless, in this chapter the importance of neutral zones is emphasized. According to van Gennep and Turner, the thresholds and portals are most used types of neutral zones.

In the next chapter is dedicated to the definition of orphans and their position in Children's literature. The process of writing of this chapter was accompanied by many obstacles of which one was finding relevant sources to the topic.

The main part of the thesis starts with the analysis of liminality in J. K. Rowling's *Harry Potter* series. When describing the liminal process of the transition between the real world and the wizarding one, the author often emphasizes the moment of transition with light (a golden light during the entering to the Ministry of Magic, a green light when travelling by Floo network.) or the author uses feelings of compression, suffocation; blurred vision and black colour in cases of Portkeys or Apparation. The next significant motif connected with the transition is the usage of elements. J. K. Rowling uses the variety of elements such as fire (when travelling by Floo network), water (when passing the portal to St. Mungo Hospital) or air (when flying). To prevent the ordinary people from finding portals, J. K. Rowling uses repulsive things which no one would notice in the real world, such as litter, graffitied walls, ruined buildings). The real world and the wizarding world are strictly divided in most of the cases and the transition is marked clearly. The author uses

thresholds and portals for most of the time. On the other hand, Neil Gaiman works with the transition between the worlds absolutely differently. The liminality is not connected with any elements or unpleasant feelings. To emphasize the transition between the worlds he uses interjections such as *ZOOM*, *TWORP* or *THANG*, or he is not interested in emphasizing the liminal phase at all. Another difference between the approach of Neil Gaiman and J. K. Rowling can be found in distinctions between the supernatural and the real world. As I mentioned previously, J. K. Rowling strictly divides the wizarding world and the real world, nevertheless in Gaiman's books the worlds are not so strictly separated. Gaiman uses the graveyard as a liminal space which is marked by the graveyard wall. In *The Graveyard Book* he keeps the supernatural world (the graveyard) on the outskirts of the real world. The ordinary people are even able to visit it during the day, but at night the gates are closed, and the supernatural life is woken up in the graveyard, that is why the liminality is given by the setting itself.

There is a difference between the approach to the orphan characters as well. J. K. Rowling uses more stereotypes including mistreatment of the adoptive family or gaining reward for overcoming the obstacles. On the other hand, Gaiman's orphan in *The Graveyard Book* is not mistreated at all, he is given a proper care, and when overcoming the obstacles, the main hero does not obtain any reward, but he only rescues his own life.

## 13. Resumé

Cílem mé diplomové práce byla literární analýza série knih napsané J. K. Rowlingovou, *Harry Potter* a dále také literární analýza knih Neila Gaimana, konkrétně, *The Graveyard Book*, *Coraline* a *Fortunately, the Milk*. Hlavním cílem bylo analyzovat přechodové rituály v těchto dílech, stěžejní byla práce s pojmem liminalita. V práci jsem se pokusila zhodnotit a popsat, jakým způsobem výše uvedení autoři pracují s přechodem mezi reálným světem a světem nadpřirozena.

Součástí teoretické části práce jsou životopisné údaje obou autorů, neboť jejich život se v obou případech nějakým způsobem prolíná s jejich tvorbou. Ukázalo se, že pro zpracování životopisných údajů J. K. Rowlingové není na trhu jediná kniha, kterou by schválila sama autorka, což považuji za nevýhodu. Údaje podávané v dostupných životopisných knihách nemusí přímo odpovídat realitě. Naproti tomu biografie *The Art of Neil Gaiman* vychází z materiálu, které autorům poskytl sám Gaiman a vychází z rozhovorů, které jim poskytl, proto tento zdroj shledávám relevantnějším pro svou práci.

Nejdůležitější kapitolou celé teoretické části diplomové práce je pasáž o přechodových rituálech. Jako hlavní zdroj byla použita kniha Arnolda van Gennepa *The Rites of Passage*. Při hledání jiných autorů, kteří použili alternativní přístup k tématu jsem narazila na problém, neboť většina autorů věnujících se tématu přechodových rituálů akorát interpretuje van Gennepovu knihu. Jediný autor, který téma více rozvedl a přispěl k jeho rozvoji je Victor Turner, proto je jeho bibliografie dalším důležitým zdrojem použitým pro mou práci.

V další kapitole jsem definovala pojem sirotek a za použití vhodných pramenů odborné literatury také pozici sirotka v dětské literatuře. Proces psaní této kapitoly byl problematický, neboť nebylo k dispozici mnoho relevantních zdrojů, které by posloužily mé práci.

Stěžejní částí diplomové práce je praktická část, která se věnuje analýze liminality v sérii knih *Harry Potter* napsané J. K. Rowlingovou a dále v knihách *The Graveyard Book*, *Coraline* a *Fortunately, the Milk*. Při analýze série *Harry Potter* jsem zjistila, že autorka často k zdůraznění přechodu mezi reálným a nadpřirozeným světem používá záblesky světla. Ať už to je zlatý záblesk světla, který doprovází vstup na ministerstvo Kouzel nebo emeraldově zelené světlo, doprovázející cestování pomocí Letaxové sítě (v originále Floo

network). Přechody mezi světy jsou také často doprovázeny nepříjemnými pocity jako je komprese, dušení či rozmazaným viděním a černou barvou. Další důležitý způsob, který autorka používá při přechodech z reálného do nadpřirozeného světa jsou elementy, jako například oheň při cestování Letaxovou sítí (Floo network) či voda při vstupu do nemocnice St. Mungo nebo vzduch při létání. Aby autorka zabránila obyčejným lidem v nalezení nebo využití portálů, používá J. K. Rowlingová odpudivé věci jako odpadky, zničené budovy nebo posprejované zdi. Reálný svět a svět nadpřirozena jsou v knižní sérii *Harry Potter* striktně odděleny a ve většině případu je přechod jasně označený.

Na druhou stranu Neil Gaiman pracuje s přechody mezi světy naprosto rozdílně. Přechodový rituál a liminalita nejsou spojeny s žádnými elementy, nepříjemnými pocity ani se světlem. Aby zdůraznil přechod používá často citoslovce jako *ZOOM*, *TWORP* nebo *THANG* nebo ve většině nezdůrazňuje přechod vůbec. Dalším rozdílem mezi autory je přístup k rozlišení mezi reálným světem a nadpřirozeným světem. Jak jsem již zmínila, Rowlingová jasně rozděluje svět reálný a nadpřirozený a přechod je zřetelně označen, oproti tomu Gaiman často umísťuje nadpřirozený svět na periferii světa reálného (hřbitov), kdy např. v knize *The Graveyard Book* obyčejní lidé mohou během dne na hřbitov bez problému vstupovat, ale v noci je hřbitov zamčený a nadpřirozeno má možnost je projevit.

Dalším rozdílem mezi prací jednotlivých autorů je jejich přístup k sirotkovi. J. K. Rowlingová využívá více stereotypů, které sirotky v literatuře odprovázejí od nepaměti, jako špatné chování adoptivní rodiny k sirotkovi nebo přijmutí odměny při zvládnutí nějaké překážky. Na druhou stranu Gaiman pracuje se sirotkem rozdílně. V knize *The Graveyard Book* sirotek má sirotek Nobody milující rodinu, která se k němu chová hezky a dopravá mu vše, co je v jejích silách. Když Nobody překoná těžkou překážku, nečeká ho žádná odměna. Jedinou odměnou mu může být zachování vlastního života.

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