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**Magic Schools in J.K. Rowling's Harry Potter  
and Tharan Matharu's Novice**

**Diplomová práce**

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## **Anotace**

Diplomová práce se věnuje komparativní analýze dvou fantasy sérií současné britské literatury, *Harry Potter* J.K. Rowlingové a *Učedník* Tharana Matharu, se zaměřením na kouzelnické školy. Teoretická část má za úkol přiblížit tradici tohoto tématu v anglické literatuře, spolu s tématem internátní školy jako prostoru „jiného“ světa.

Hlavní náplní práce bude porovnání různých aspektů školy kouzelníků v *Harry Potterovi* a v *Učedníkovi* s ohledem na následující tematické okruhy: učitelé a žáci jako kladné a záporné postavy, prostředí a organizace školy, typy použité magie, poslání hrdinů. Dále se práce zabývá mytologickými prvky, symbolikou a významem čísel.

Klíčová slova: Rowling, Matharu, *Harry Potter*, *Učedník*, kouzelnická škola, internátní škola, učitelé, žáci, magie, mytologie

## **Abstract**

The diploma thesis focuses on a comparative analysis of two fantasy series in contemporary British literature, *Harry Potter* by J. K Rowling and *The Novice* by Tharan Matharu, with an emphasis on magical schools. The theoretical part aims to introduce the tradition of this theme in English literature, along with the theme of boarding schools as a theme of another world. The main content of the thesis will be the comparison of various aspects of the magical schools in *Harry Potter* and *The Novice*, concerning the following thematic areas: teachers and students as positive and negative characters, the environment and organization of the school, the types of magic used, and the heroes' missions. Furthermore, the thesis deals with mythological elements, symbolism, and the significance of numbers.

Key words: Rowling, Matharu, *Harry Potter*, *The Novice*, magical school, boarding school, teachers, students, magic, mythology

## **Poděkování**

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## 1 Introduction

Magical schools provide rich settings, where authors explore friendship growth and conflicts. The main protagonists undergo a series of challenges with extraordinary adventures, which lead to their understanding of a different world. Along their way to adolescence, many teachers act like advisors, who help with student's decisions. J. K. Rowling's *Harry Potter* series and Tharan Matharu's *The Novice* are two notable examples, which provide thorough depictions of the magical school education experience.

The roots of both works are examined in the theoretical section, which describes the major influence of British boarding schools. Each world has different aspects in terms of how the world functions. Although both series share the same topic, magical school, they uniquely present their ideas, and this thesis shall uncover the exclusive narrative techniques.

The primary aim of the thesis is to draw comparisons between the magical schools depicted in Rowling's and Matharu's works, with a particular focus on the positive and negative aspects of teachers and students. Moreover, it examines how the magical school settings and the organization of the school influence the main protagonist's mission in the series. Furthermore, there is a significant emphasis on exploring the mythological features at the end of the thesis, where I describe symbols and numbers in each series. Last, but not least, the thesis explores particular types of magic. By examining positive and negative characteristics, the analysis tries to uncover the fundamental themes employed in each series. In addition, the thesis addresses racial discrimination and how it influences the students' education at magic schools.

Does one of the authors get inspired by a real-world educational system? Do any characters from *The Novice* resemble those from Harry Potter in terms of their roles and characters' values? Do the schools share the same settings? I shall answer these questions by thoroughly examining these two works. I shall note that this thesis addresses Tharan Matharu's possible inspiration for J. K. Rowling's work.

Ultimately, my research should contribute to the broader understanding of how magical schools work and how important the influence of society is. Contemporary fantasy literature about the magic school environment doesn't only observe education but it also reflects social values. By carefully examining *The Novice* and *Harry Potter* series, we should gain deeper insights into magical schooling as a story and educational theory.

## 2 J.K. Rowling and Harry Potter

The famous British author J.K. Rowling was born in 1965 in Yate, which is near Bristol. Her childhood inspired her in many ways for her future literary career. An important motivation for writing the Harry Potter series comes from her own reading, for example, from *The Little White Horse*, written by Elizabeth Goudge. When Rowling was nine years old, her mom gave her this book, and Rowling claimed that it influenced her in writing the Harry Potter story the most. (Smith, 2001, p. 43)

Rowling's experience as a student at Exeter and her intense interest in literature shaped her imagination and creative process of writing the Harry Potter series. She used to read many realistic school stories, and she also admired Tolkien's work. (Smith, 2001, p. 121 and p. 76) Rowling was satisfied with her education at the University of Exeter and often refers to that place in the narrative. (Smith, 2001, p. 86)

J.K. Rowling became a teacher and taught English as a foreign language abroad. When she came back to the UK, she began to teach French language. Her experience as a teacher was applied in her first novel, *Harry Potter and the Philosopher's Stone*, which resembles a traditional English school novel.

Rowling was an enthusiastic teacher with an exceptional talent. Her imagination was applied not only in the series but also in her life and work as an educator. She used creative ideas and methods for teaching French, and students liked her original approach. (Smith, 2001, p.133) <sup>1</sup>

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<sup>1</sup> Rowling created a card game in which students draw a pair of cards with different pictures. They create French sentences out of the objects in the card. Student are allowed to keep the cards if they form the sentences correctly.

John Nettleship declares in Sean Smith's study that Rowling herself states that the readers can find what they want in her series. Smith claims that those who have completed their education in private boarding schools often draw similarities between their school system and Hogwarts. However, Rowling supports the idea of Hogwarts being a state institution rather than a private one. When Rowling was young, she did not desire to study at boarding school. Moreover, she was also sure she would never send her daughter to boarding school. (Smith, 2001, pp. 62-63) However, despite (or because of?) her resentful opinion about boarding schools, she develops this theme by transforming the realistic space of traditional school into a fantastic vision of the school of magic.

It can be said that Rowling's inspiration for Harry Potter comes from three primary sources, which shaped her writing style and even the world she created:

### **Liminal Fantasy**

According to Farah Mendlesohn, liminal fantasy explores the boundaries between two worlds, where the main protagonists find themselves on the edge of two dimensions. It denotes the thresholds between the natural world and the supernatural (Mendlesohn, 2008, p. 188).

Like J.R.R. Tolkien, Rowling created an extensive world with history, culture, and mythology. There is an emphasis on details and authenticity, which gives her fantasy stories the feeling of credibility. However, as Rowling claims, there is no Privet Drive or Dursley's family in *the Lord of the Rings* series, which makes the *Harry Potter* series different from Tolkien's world and closer to the reality of the reader (Smith, 2001, p. 86).

### **The Gothic Novel**

The Gothic novel influenced J.K. Rowling, who incorporated typical motifs of the genre. The Gothic novel focuses on the sinister atmosphere that evokes fear and foreboding, with haunting supernatural elements and frightening settings. It draws on ambiguous and mysterious characters with hidden secrets and agendas.

## Boarding School Stories

Boarding school literature sets stories in a residential school, where students live and study far away from their homes. It often incorporates a sense of community with competition and rituals. Moreover, it includes teachers, headteachers and prefects, who maintain rules within the school community. Rowling's exposure to boarding schools in England might have inspired her to write the *Harry Potter* series.

Rowling's work influenced many writers, who began to write about young sorcerers, educated at boarding schools; for example, *The Novice* by Tharan Matharu (2015). The topic of boarding school is closely related to British society as it has roots in their history.

### 3 Boarding Schools in British Literature

The earliest school stories did not pay attention to context; rather, background distinguished them. The first signs of the school motif appeared in Sarah Fielding's *The Governess, Or, the Little Female Academy*, published in 1749. Jill Grey (in Burdan, 1994, p. 8) delineated it as "the first novel for children." The characters are described as "taken from ordinary life and using ordinary everyday speech," typical of boarding schools. According to Burdan (1944, p. 8), Fielding's novel marks its quality as an "engaging tale of girlhood." (Watson, 2001, p. 630)

Only a few 18<sup>th</sup>-century stories concerning elementary education have survived. The first tales were *Goody Two Shoes* (1765) and *The Village School*, written by Dorothy Kilner. *The Village School* is about educating labourers' children in a village school. She wrote other school stories such as *First Going to School and The Story of Tom Brown and his Sisters*. (Watson, 2001, p. 630)

The first writer who began to write about schools for boys is Maria Edgeworth with her novel entitled *The Barringtons* (1796). Another writer, Harriet Martineau with *The Crofton Boys*, includes boys in her writing (1841). Her story is considered a significant work in terms

of the boarding-school theme in literature. According to Watson (2001, p. 630), *The Crofton Boys* started "heralding the genre's potential." Later, this genre started using themes like "cricket, prefects, fagging, beating, and a strict code of honour" (Watson, 2001, p. 630). However, this work was not meant to entertain. It focused more on instruction. Therefore, it was strictly based on didactic approach. (Watson, 2001, p. 630)

William Adams, who wrote *The Cherry Stones* (1851), set the school theme in motion. However, only a few writers were inspired by his work. On the other hand, the works of Thomas Hughes and *Tom Browns's Schooldays* (1857) and Frederick Farrar's *Eric or Little by Little* (1858) expanded the idea of school themes in literature. Despite their different approach, they both inspired other writers, particularly Ascott R. Hope with his *Oudendale* (1865), who based his work on Farrar. As Watson (2001, p. 630) claims, "by the 1880s, the boys' public schools in both fact and fiction was securely established."

According to Bloom (2000, no p.), the *Harry Potter* series is a copy of *Tom Brown's Schooldays*. The novel includes English public schools as well as rugby teams. It is based on the author's real-life experience. While Harry Potter is a fantasy book, Thomas Hughes wrote a realistic work. Bloom (2000, no p.) said: "Rowling has taken Tom Brown's School Days and re-seen it in the magical mirror of Tolkien." For example, Bloom compares Rowling's Dumbledore and claims he is the same as Gandalf. (Bloom, 2000, no p.)

There was an uprising of girls' boarding school stories. Sarah Doudney started this era by publishing *Monksbury College* in 1876. Most of her novels included young girls. She was influenced by the Victorian tradition, where writers wrote about girls and boys individually. This division occurred in *Girl's Own Paper* from the 1880s. Doudney studied at school for French girls. This idea of separated education was first explored in *Tom and Some Other Girls*, where the author points out the struggles with tuition. (Watson, 2001, p. 631)

Between the years 1840 and 1850, women's higher education began. There was no proper girl's tuition until then, and "educational endowments being used for boys only." (Sheavyn, 1922, p. 3) The movement started with several colleges built in the 19th century in London:

Queen's College, Bedford College, and the North London Collegiate School for Girls. Even after such an effort, the outside world was still dominated by men after women graduated from school. (Rat, 2015, no p.) There was a high demand for housing at universities. Nearly everyone requested a stay in their district.

The girls' school stories remained similar, exceptionally preserving the boarding school theme. Anne Digby wrote and published *the Trebizone* series in 1979. However, according to Watson (2001, p. 631), boys' school stories "were transformed by a series of anti-tradition novels" such as *Mike: A Public School Story*, where P.G. Wodehouse described a schoolboy as a ridiculous character. Fiction and boys' school stories could have improved at the beginning of the 20th century. The tales illustrated a plain world or an adventure that could not happen. (Watson, 2001, p. 631)

School tales did not develop in America and Canada because of the lack of boarding schools. Most school stories became realistic due to children's more complicated lives. Louise Fitzhugh depicted this actual situation in *Harriet The Spy* (1964) along with Judy Blume, who wrote *Blubber* (1974) and described a bully in a classroom. Virginia Hamilton took a different perspective, and as an African American writer, she wrote about the suffering of black teenagers in *The Planet of Junior Brown*, published in 1971. (Watson, 2001, p. 631-632)

Many writers started writing and including school themes in more recent literature. Another part of the school theme is introduced by Gene Kemp's *Turbulent Term of Tyke Tiler* (1977). He set an example of primary-school context. He described the life of an active girl, Tyke Tiler, without revealing the truth about the gender.

### **3.1 Why to Send Children to Boarding Schools**

During the first half of the 19th century, boarding schools were at their peak and experienced a period of prosperity. The Industrial Revolution was pivotal in establishing Britain as the leading producer and investor globally. The phrase "The little children should be seen but not heard" (Duffel, 2000, p. 89) provides an insight into how



children were treated in middle-class households then. This attitude ensured that children would be well-behaved and not interfere with or disrupt the adult's world, apart from "speaking when they are spoken to." (Duffel, 2000, p. 89) It is popular within British culture to send children away, which might relate to parents' desire to control their children. This behaviour is entrenched in British life. Parents have significant power over their children and tend to replicate what they have seen and experienced with their parents. Some of them sometimes need a break from their children and wish they were quieter, so they assign the task to someone else, such as "servants, wet-nurses or nannies." (Duffel, 2000, p. 90) That is when boarding schools appeared. Since then, children could be raised and educated by others so they could not be seen or heard once they were sent to boarding school. These institutions played a massive role in educating gentlemen prepared to lead the emerging superpower. Men had to be well-educated, but not so much so they would not question their assigned tasks. Schools took the responsibility of educating them to become such individuals. As Noel Annan (1990) puts it:

How was the gospel of the gentleman spread? The first seeds were sown in the family, but the prep schools and public schools, to which boys of the upper and middle classes were sent to board, introduced them to the customs and ideals of their social class in their simplest form (as cited in Duffel, 2000, p. 113).

### **3.2 Boarding School Education: What Boys Turn Out to Be**

There were high demands on children regarding education and what parents wanted from boarding school. For their money, they asked for specific requirements, as noted by Tom Brown's father: "If he'll only turn out to be brave, helpful, truth-telling Englishman, and a gentleman, and a Christian, that's all I want." (Hughes, 2010, p. 28) The challenging conditions children experience would not be tolerated by parents nowadays, as depicted in *Tom Brown's schooldays*. In addition, boarding schools used to be very market-oriented. (Duffel, 2000, p. 114)

Duffel stated that a boarding school graduate who is viewed as a typical gentleman is expected to possess certain qualities and attributes such as “modesty and courtesy, coupled with icy formality; kindness can co-exist with derisiveness, while a strange boyishness can go hand in hand with a patronising sneer.” Furthermore, as Duffel observes, “his qualities of fair play and modesty only lightly mask his repression, his fear of emotions, and his contempt of those who are different.” (2000, p. 115) Boarding schools were responsible for raising young men who later fought in the First World War. However, this was not as significant as the creation of “an enduring material.” (Duffel, 2000, p. 115)

#### **4 Gothic Elements**

The Gothic emerges from the era of romanticism. The first Gothic novel appeared in 1765. Horace Walpole founded this genre and wrote *The Castle of Otranto*. According to Stříbrný, the Gothic literature is characterized by exotic tales, which interfere with mysterious castles or ruins, underground mazes and supernatural monsters and horrors. According to Walpole’s model, other authors began incorporating Gothic features in their works, such as Ann Radcliffe with *The Mysteries of Udolpho* (1794) or Matthew Gregory Lewis with *The Monk* (1795). (Stříbrný, 1987, p. 347)

The settings of the *Harry Potter* series draw on the most prominent themes of Gothic literature. According to Fred Botting (1996, p. 5), Gothic examines “the ghosts, monsters, vampires, doubles and horrors.” In addition, the book series and the Gothic novels include secret passageways, dungeons, dark corridors, and, last but not least, the threat of death. Darkness, mystery, and supernatural events are connected with the figures of villains, who are often recognized for their actions or characteristics that break the usual rules or limits. By “violating established rules or norms,” Gothic is a “transgressive genre.” It can be seen as crossing boundaries, challenging social norms, or adding an element of rebellion. (Botting, 1996, p. 5-6)

Gothic storylines glorify unlawful deeds. The stories usually include cruel actions that are driven by selfish goals. Moreover, the Gothic castles support the frightening elements arising from the places themselves or the antagonists' sinister traits. Gothic fiction began to create different worlds, where heroes and heroines escape from monsters, "navigate themselves through dark and complex Gothic nightmares" like forests, underground mazes, or labyrinths, and, "along with the readers, they come back with a stronger sense of who they are and what their role in the real world is." According to Botting, this sense of identity is connected mainly with the idea of "justice, morality, and social order." (Botting, 1996, p.7)

Gothic fiction takes a closer look at "the boundaries set in the 18th century to tell the difference between good and evil, right and wrong." In the Gothic tales, these boundaries are ambiguous, and contrasting terms are used: "good depends on evil, light on dark, reason on irrationality." These opposites "remain crucial to the Gothic dynamic of limit and transgression." (Botting, 1996, p. 9). According to Botting, the interplay of "real and fantastic, sacred and profane, supernatural and natural, past and present, civilised and barbaric, rational and fanciful" is essential in transgression. Gothic tales embody "guilt, anxiety and despair" for those seeking an adventure in the realms of intense and unsettling emotions while challenging established norms and boundaries. (Botting, 1996, p. 9-10)

In the 19th century, Gothic fiction was somewhat hidden compared to other genres, and it became more connected with inner, psychological reality. As Botting puts it, the themes of family and the family past were at the centre of attention, and "the city, a gloomy forest or dark labyrinth" turned into a place where violence occurs (1996, p. 11). In addition, the family is threatened by the haunting reappearance of past mistakes. "Doubles, alter egos, mirrors and animated representations of the disturbing parts of human identity" became standard elements for Gothic literature. In the words of Botting, as an alternative to supernatural forces, psychological effects took place where "individuals could be sure neither of others nor themselves." (Botting, 1996, pp. 11-12)

## 4.1 Exploring the Uncanny

At the beginning of the *Harry Potter* series, the protagonist lives in the suburbs. However, he does not consider it his home as it is more of a shelter, where he tries to survive. On the other hand, the boarding school of Hogwarts is a dangerous place being hunted by ghosts together with the main villain, Voldemort. Despite his life being endangered by these creatures, Harry Potter considers such a place as his home. (Jackson, 2008, p. 157)

According to Jackson, "The school setting can also be understood in relation to the English word 'uncanny'." She compares the word 'uncanny' to the German 'unheimlich', which means "both unusual and unnatural – spooky, eerie, unsettling." (Jackson, 2008, p. 158) Accordingly, Nicholas Royle defines the uncanny as "the strange, weird and mysterious, with a flickering sense of something supernatural." (Royle, 2003, p. 1) The word casts doubt about the reality of "who one is and what is being experienced." In addition, it represents a disruption of what is considered normal or appropriate to oneself. The disturbance extends to "the very idea of personal or private property including the properness of proper names"; however, there are also other names, such as names of "places, institutions and events." (Royle, 2003, p. 1)

On the one hand, the uncanny can be something "gruesome and terrible," but on the other hand, it may be "something strangely beautiful." (Royle, 2003, p. 2). The uncanny can also be associated with an unexpected encounter that turns out to be revealed even though it should have been kept secret. Liminality is a related word to uncanny as it represents "a strangeness of framing and borders." (Royle, 2003, p. 2)

There is another point of view as to how we can look at the word 'uncanny'. Royle states that there is "a sense of repetition or 'coming back'" and that the return may cause "eternal recurrence of the same thing." (2003, p. 2) With the uncanny, we can experience a feeling of nostalgia, and it may drive us to "a desire to die." (Royle, 2003, p. 2)

## 4.2 Rituals: Standing on the Edge of Two Worlds

According to Milan Nakonečný, a ritual is not just like any other ceremony but focuses on the elements of Christianity or magic. I. Regardie, as quoted in Nakonečný, distinguishes between Eastern and Western magical initiation. The Eastern one is aimed at self-destruction. On the other hand, the Western one was founded in Egypt and focused on self-purification. (Nakonečný, 1993, p. 239)

A French author, Arnold Van Gennep, compares society to a house split into several different "rooms and corridors." When society is like our own, it can open more ways of contact between two worlds. However, if the society is only partly civilised, it limits transition and "sections are carefully isolated." According to Gennep, the hero must undergo "formalities and ceremonies which show extensive parallels to the rites of territorial passage." (1960, p. 26)

A person or a group of people who do not have access to a specific house even though they achieved certain aspects of society are considered "in a state of isolation." This separation has two different features. A person is either too fragile because of the separation from their society or is vital as they deal with their society. As a result, certain societies may end up in violence, such as "kill, strip, and mistreat a stranger without ceremony." (Gennep, 1960, p. 26)

Dining is considered as a ritual of "sacrament of communion." It includes "a rite of incorporation, of physical union." Nevertheless, this union prevails only throughout the dining. (Gennep, 1960, p. 29)

Gennep divides rites into "rites of separation, transition rites, and rites of incorporation." They can also be called "preliminal rites (rites of separation), liminal rites (rites of transition), and postliminal rites (rites of incorporation)." (Gennep, 1960, p. 11) The first rite constitutes the separation of an individual from the previous society. An individual's features are unclear in rites of transition because they do not possess any, either from earlier or oncoming society. Last, rites of incorporation end one's transition,

where a person or group find themselves in a somewhat stable society. An individual must follow set rules in a particular community once they become part of them. (Turner, 2004, pp. 95-96)

During a ceremony of initiation, a person can be depicted as someone who does not own any belongings. They can be hidden behind a monster, wear a piece of cloth, or be just naked. There is nothing that can determine which society the individual comes from. There is always a massive friendship between the novices. Because of their appearance, they cannot level themselves higher or lower than the rest of the group. (Turner, 2004, p. 96) Turner claims that a more elevated status only exists with a lower one. The one who has the higher power or position must have undergone humiliation. (Turner, 2004, p. 98)

### **4.3 Symbolism**

A symbol is an object or a picture that substitutes its features. Some things may be too difficult to explain so that we can hide the true meaning of objects. In the works of J.K Rowling and Tharan Matharu, we can come across multiple symbols that conceal their true meaning. In addition, numbers can also obscure their potential meaning, not just tangible objects. (Nakonečný, 1993, p. 272)

#### **4.3.1 Living Creatures as Symbols**

Basilisk represents a symbol of death, the devil, or sin. It's depicted as a combination of a snake and a cock.

Dragon embodies god's hostile forces, which must be defeated.

Phoenix can set itself on fire and be reborn; in that regard, it symbolizes Jesus Christ and immortality.

Giants embody nature's forces, and a fight with them is considered a confrontation of nature itself. (Nakonečný, 1993, pp. 274-276)

### **4.3.2 Objects**

Lightning is a symbol of god's power but also an embodiment of god's punishment.

Castle represents defence and certainty. In Christianity, it serves to connect man with God or faith.

Circle symbolizes infinity and the infinite repetition of life.

Triangle is related to the number three.

### **4.3.3 Numbers**

Number seven is a magical number that symbolizes completion and perfection.

The number three is the "number of heavens." The triad is a base for several systems, such as Christianity, Alchemy, the trinity of gods, or fulfilments regarding a man, a woman, and a child. It can be seen as a series of challenges the main character must overcome to achieve a goal. (Nakonečný, 1993, p.272)

## **5 Fantasy in *Harry Potter and The Novice***

According to Mendlesohn, there are 4 categories of fantasy: Portal/Quest fantasy, Immersive fantasy, Intrusive fantasy, and Liminal fantasy. (Mendlesohn as cited in Munro, 2019, no p.) J. K. Rowling's and Tharan Matharu's acclaimed series incorporate several types of fantasy, building immersive worlds, creating unique twists and inventive narrations.

In the Harry Potter series, liminality occurs right from the beginning, when Harry Potter finds himself at King's Cross Station. This is a liminal space, where the main protagonist stands in the mundane world, ready to board the train where the magical world awaits him. According to Mendlesohn, "by book 2 or 3 it should become an immersive fantasy where characters are completely familiar with their world." (Mendlesohn as cited in Munro, 2019, no p.)

In addition, it could be said that *Harry Potter* incorporates elements of Intrusive fantasy. For instance, when magicians celebrate, or Dementors step outside of their territory, crossing the borders of the magical world into the Muggle world.

In this respect, The Novice series can be considered a connection of the quest fantasy, an immersive fantasy, and a portal fantasy, as Fletcher enters at one point in the narrative to a different world through a portal.

## **5.1 Liminal Fantasy**

According to Mendlesohn, following the ideas of Tzvetan Todorov, liminality builds uncertainty or hesitation between the reader and the hero in a fantasy story. In other words, fantasy elements are ambiguous and offer a variety of interpretations. This term is distinguished from other types of fantasy because the boundaries between reality and imagination are not apparent. (Mendlesohn as cited in Munro, pp. 182-183) For example, a liminal person is non-existent. These protagonists find themselves in a situation where they do not belong anywhere. According to Turner, liminality is compared to death, staying in the womb, invisibility, darkness, bisexuality, wilderness or eclipse of the Sun or Moon. (2004, p. 96)



With regard to *Lud-in-the-Mist*, written by Hope Mirrlees, Mendlesohn talks about entering liminal space and describes it as a “tunnel between portal and portal, between world and world.” (Mendlesohn as cited in Munro, p. 188) The work emphasizes this exact situation consistently throughout the narrative. Some characters might find themselves in a situation which Mendlesohn describes as “the liminal moment between the mundane and the magical.” (Mendlesohn as cited in Munro, p. 188) The reader can genuinely identify with the character as the story does not allow us to become part of a different world. We must stand aside and only observe from a distance what is “supernatural and fantastical in this land.” (Mendlesohn as cited in Munro, p. 190) In some fantastic stories, heroes can recognise their role within the narrative but may not be explicitly aware of the fantastical elements. However, they need to distinguish “the significance of the doubled world, both mundane and simultaneously a fantasy.” (Mendlesohn as cited in Munro, p. 195)

### **5.1.1 Return to Reality in Children’s Fantasy Literature**

Towards the end of particular fantasy stories, writers shift back from the fantastical and imaginary setting to the real world. This technique emphasizes the contrasting themes and purposes such as “dramatic, psychological or figurative expressions.” (Gilead as cited in Hunt, 1992, p. 80) Gilead mentions three types of occurrences when returning to reality happens: “the adventurers return home, the dreamer awakens, or the magical beings depart.” (Gilead as cited in Hunt, 1992, p. 81) The story usually concludes by wrapping up the fantasy narrative and bringing back the fictional story introduced at the beginning.

According to Gilead, if the first part of a story sets up a fantasy or dream, it must effectively convince the audience, or it may cast doubt on the setup. This is because the return or resolution of the story will likely require a reinterpretation, which may “embody a metaliterary comment on the work’s cogency and purpose.” (Gilead as cited in Hunt, 1992, p. 81) The return raises more questions instead of answering them. The return also gives a needed break from structured reality, which sophisticatedly reinforces reality.

If a more straightforward interpretation exists, it often overlooks "the fantasy's rich and multiple meanings." (Gilead as cited in Hunt, 1992, p. 81)

The return to reality in children's fantasy literature can be categorized into three main types. In the first type, the return signifies the completion of a journey of "psychic growth." In this area, the fantasy narrative serves "as a salutary exposure of forbidden wishes and emotions." (Gilead as cited in Hunt, 1992, p. 82) Examples of such stories are *The Wizard of Oz* by L. Frank Baum or *Groosham Grange* by Anthony Horowitz (1988); both works are devoted to the theme of the magic school.

In the second type, the return "rejects or denies the fantasy by misreading it sentimentally." This type of return may appear to provide a closure like the first one, but it actually "disrupts rather than smoothly concludes a linear socialization plot." (Gilead as cited in Hunt, 1992, p. 82) According to Gilead, such works are *Alice's Adventures in Wonderland*, written by Lewis Carroll, and Edith Nesbit's *Enchanted Castle*.

The last type depicts a rejection of fantasy, revealing "the seductive force and the dangerous potentiality of fantasy." (Gilead as cited in Hunt, 1992, p. 82) Examples can be found in J.M. Barrie's *Peter Pan* or P.L. Travers's *Mary Poppins*.

### **5.1.2 Fairy Tale and Initiation Motifs in the Liminal Fantasy Series**

Jane Cummins states that fantasy genre reflects the influence of school stories, the Bildungsroman, high fantasy, epic, medieval legend and fairy tales (Jackson et al., 2008, p. 177). She mentions that the *Harry Potter* series resembles well-known stories like *Star Wars* or *Cinderella*. According to Alton (in Anna Jackson et al., 2008, p. 177-178), "the Gothic elements merge so smoothly into so many other genres within the *Harry Potter* series."

The fairy tale exists somewhere between myth and novel, creating a magical or enchanted story. A medieval fairy tale set in a forest landscape with a castle might incorporate pagan elements, such as monsters. Nevertheless, the presence of a castle within the wild

landscape often symbolizes Christian themes or influences. In a myth and a fairy tale, the main hero must go through an underground palace, cursed castle, or forbidden chamber, making the hero suffer a symbolic death. (Hodrová, 2014, p. 42) To journey to the Underdark or the divine light, one must go from the external realm to the internal space of our soul. According to Hodrová, it happens during three initiative phases. Symbolic death is experienced when the hero wanders through the forest. Crossing the river purifies his character and brings about rebirth. Finally, the symbolic rebirth occurs as a form of change, initiation, and transformation. (Hodrová, 2014, pp. 42-44)

The castle and the forest go hand in hand with the novel of initiation. Many enemies occupy the forest. The woodland from the medieval ages represents the outside world, where the main heroes expose themselves to many dangers, they wander around and lose their mind. To reach the castle of initiation, they must go through such events. In other words, the forest represents darkness, while the castle symbolizes light. Alternatively, both can be viewed as obstacles and goals. (Hodrová, 2014, p. 69)

## **5.2 Immersive Fantasy**

Mendlesohn claims that immersive fantasy focuses on a world “known to the characters who inhabit and act in it.” The reader is not fully part of the world. They “[sit] just outside the story, but within a sphere where the fantastic events must be accepted as credible and normal.” Mendlesohn also describes characters in the stories as “being ordinary” in such worlds. (Mendlesohn as cited in Munro, 2019, no p.)

Mendlesohn compares immersive fantasy with the work of Joshia Bancroft called *Senlin Ascends*, where the author focuses on “history and politics”, which “have more of a feel of an immersive fantasy.” Mendlesohn emphasizes the word “thinning.” She describes it as a well-established world whose “system and its society” falls apart. Mendlesohn describes her view of immersive fantasy in the following way: “they rarely tell of building because the building is a venture into the unknown. Instead, they start with what is and watch it crumble.” (Mendlesohn as cited in Munro, 2019, no. p)

### 5.3 Portal/Quest Fantasy

According to Mendlesohn, in the portal or quest fantasies, “characters leave a familiar home and journey into a new land.” The land is unknown to the characters and asks for “description and explanation.” Mendlesohn compares characters to “tourists” who do not know the land they find themselves in. Mendlesohn claims the unknown land is “the primary character in the portal fantasy.” For example, Mendlesohn characterizes the land in *Kings of the Wyld* as the main character even though part of the world has already been explored. In this case, Mendlesohn calls such fantasy a “bracelet” fantasy, where a series of events “chain” together “featuring almost as a character in its own right.” (Mendlesohn as cited in Munro, 2019, no. p)

## 6 Gothic Aspects in the Harry Potter Series

Even though the series is about a boy, many things concerning girls happen in the background. The bathroom is one of them. As mentioned earlier, Moaning Myrtle embodies Gothic elements: "tears, sighs, pimples, suicidal tendencies." Her peculiar connection to "sinks, pipes and toilets" is noted by Cummins, who points out that Myrtle's attributes symbolize "a parody of a teenage girl." (Cummins, 2008, p. 179).

The bathroom part follows the traditional Gothic pattern, where a woman faces danger from a man. It is usually in a castle or a similar ancient dwelling and, in the end, a man saves the woman; according to Heiland, a standard Gothic heroine is characterized by being "fairly passive, finding her way out of one disastrous situation after another only because someone comes along to rescue her" (2004, pp. 28-29). Moaning Myrtle lacks her body as she is a ghost, and her visibility is a form of death. In this aspect, she lingers on the brink of existence. According to Judith Wilt, the existence of a ghost who lives in a spectral state is fundamentally Gothic. (Cummins, 2008, pp. 187-188)

Moaning Myrtle is not the only Gothic character. Voldemort, Dumbledore and Snape can be classified as Gothic, together with many other protagonists, including Harry. Both Dumbledore and Snape have a mysterious background, which makes the reader constantly question their actions.

In terms of settings in the *Harry Potter* series, many places can be categorized as Gothic. The Forbidden Forest is one of them, as it evokes gloomy and mysterious feelings. Dungeons and dark corridors of Hogwarts also belong to the Gothic elements. Many haunted places occur throughout the series, such as hidden rooms and secret passages. For example, the Chamber of Secrets, the Room of Requirement, and the Shrieking Shack are places full of mystery and potentially haunted by ghosts or other monsters. Supernatural elements create an enormous part of the *Harry Potter* series, including ghosts, poltergeists, magical creatures, and dark magic. These elements enhance the sense of uncanny and contribute to the Gothic atmosphere of the story.

## Practical Part

### **7 The Magical World and the School Environment in Harry Potter and The Novice**

Both series show different aspects of the magical environments in which the schools are located. It makes a different narrative, and there is also a different view of students of magical abilities and their place within their respective societies.

#### **7.1 The Magical World of Harry Potter**

The Harry Potter series depicts a clear division between individuals with magical abilities, known as wizards, and those without magical powers, referred to as Muggles. The Muggles live in the non-magical world, utterly unaware of the possibility of magic hidden in the realm of witchcraft.

Students often return home after each school year or for holidays like Halloween or Christmas, bridging the gap between the two worlds and perceiving it as uncanny (in the words of Royle). This occasional return to home marks a typical boarding school life, where students live and study under the same roof while maintaining ties to their families and the non-magical world.

Wizards often interfere with the Muggles and their world. For example, during celebrating the villain's sudden disappearance right at the beginning of the series, one of the characters claims: "You'd think they'd be a bit more careful, but no – even the Muggles have noticed something's going on. It was on their news." (PS, p. 16) There is an apparent intersection of two worlds, where the wizards are careless and do not hide themselves from the non-magical people. Another occasion of this intersection is the moment when the wizards celebrate the Quidditch World Cup on the land of non-magical people, where sorcerers show off their tents with "chimneys, or bell-pulls, or weather-vanes." They also built tents with "three floors and several turrets," or "a tent which had a front garden attached, complete with birdbath, sundial and fountain." (GoF, p. 90,)

The most typical way of communication between wizards is to send an owl, who carries a letter. The owls can travel through the two different realms, ensuring a communication channel for wizards.

As the magical world has to be preserved and hidden, there is a place called The Leaky Cauldron, a wizarding pub and inn that serves as a gateway between the two realms. It includes an entrance to the Diagon Alley, a shopping area for wizards, where they can buy supplies that cannot be purchased in the non-wizarding world. Another gateway could be the platform at the King's Cross Station, where platform Nine and Three-Quarters is located, providing a discreet passage for students to board the Hogwarts Express without attracting any attention from Muggles. There is only one village in Great Britain free of Muggles: Hogsmeade, a picturesque and magical settlement near Hogwarts Castle that students in their third year and above could visit.

Wizards reach the full age of 17; until then, they cannot use magic outside Hogwarts. When Harry uses spells at home, a letter comes from the Ministry of Magic, saying: "As you know, underage wizards are not permitted to perform spells outside school, and further spellwork on your party may lead to expulsion from said school." (CoS, p. 27)

The house of Muggles is quite distinct from the house of wizards. When Harry finds himself in the wizarding house, he sees a clock without numbers, only words like “Time to make tea, Time to feed the chickens, You’re late.” There are cooking books, such as “*Charm Your Own Cheese, Enchantment in Baking and One Minute Feasts – It’s Magic!*” (CoS, p. 41) They have different chores around the house. For instance, they are responsible for de-gnoming the garden using *Gilderoy Lockhart’s Guide to Household Pests*, which provides instructions for removing gnomes.

The wizarding world has seemed to be only about Hogwarts until the realization of other magical schools in the fourth book series, such as Durmstrang from Bulgaria or Beauxbatons from France. Each country has its own Ministry of Magic, which is responsible for upholding magical law. However, the Ministry of Magic carries considerable power, which can influence the outcome of various aspects of the wizarding world. The biggest flaw that Cornelius Fudge, Minister of Magic, has ever committed is his resentment when he does not believe Harry Potter's claim that Lord Voldemort has returned. Fudge suspects the headmaster of treason against the Ministry of Magic because Dumbledore supports Harry Potter. Fudge compromises the safety of the wizarding world by refusing to accept the truth, which influences the education at Hogwarts. The Ministry of Magic appoints Professor Umbridge as the Defence Against the Dark Arts teacher, embodying a ban on teaching the subject to prevent students from turning against Fudge. This act makes him a paranoid leader who prioritizes his political agenda over the welfare and education of young wizards.

## **7.2 Hogwarts School of Witchcraft and Wizardry**

The school of Hogwarts is standing on top of a high hill. There is a vast lake in front of the gigantic castle with many turrets and windows. The castle is bewitched, and whoever that is not of a wizarding nature and tries to cross Hogwarts would only see a sign saying: “DANGER, DO NOT ENTER, UNSAFE,” which makes the school hidden from Muggles. (GoF, p. 185) Various spells fortify the wizarding citadel, as Hermione claims: “The castle’s protected by more than walls,” and “you can’t just Apparate in” the castle because of all



the protective enchantments. (PoA, p. 178) As Hodrová explains, the initiation process begins in the forest; in Harry Potter's case, it is the Forbidden Forest, a dark place crawling with many enemies, located on the lands of Hogwarts. Then there is the Castle, which, according to Hodrová, represents light and serves as a safe place. The forest contains dangerous creatures like Acromantulas and non-harmful animals like unicorns, thestrals or centaurs.

The school "was founded over a thousand years ago." (CoS, p. 164) There is no precise date for the foundation. However, it is known who the creators were: "Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw and Salazar Slytherin" (CoS, p. 164), renowned and powerful wizards of their time. Each surname represents a house, forming four different houses, one of which is very distinctive from the others. Slytherin has always been considered the supporter of pure-blood wizards because Salazar Slytherin "believed that magical learning should be kept within all-magic families" and he "disliked taking students of Muggle parentage, believing them to be untrustworthy." (CoS, p. 165)

The school sets a mysterious tone to the book series as it includes many still unknown places, such as the Chamber of Secrets, which is unknown to anyone until the second book. The school is vast, and despite the main protagonists spending two years there, they still struggle to recall the castle's layout, constantly stumbling upon new hidden corners and passageways. The Headmaster of Hogwarts claims about Hogwarts that he "would never dream of assuming" to be knowledgeable of all the secrets held within the institution. (GoF, p. 456)

The school has all different kinds of magical stairs, but all in all "there were a hundred and forty-two staircases at Hogwarts: wide, sweeping ones; narrow, rickety ones, some that led somewhere different on a Friday; some with a vanishing step halfway up that you had to remember to jump." (PS, p.144) It is impossible to remember where everything is because not everything remains in the same place as before. Pictures are known to move in the wizarding world, and Hogwarts has many of them. The characters inside these pictures can move from one image to another, visiting each other.

The school has various unconventional methods of entering rooms; some doors require to be “asked politely or tickled” to access classes, hidden chambers or secret passages. (PS, p. 144) Additionally, some doors are not doors but rather “solid walls just pretending” to be doors. (PS, p. 144)

The castle is filled with ghosts, who often appear unexpectedly, startling students as they pass through closed doors and walls. The most famous ghost is Nearly Headless Nick, who frequently advises lost students in the castle. Quite the opposite is Peeves, who delights in causing chaos and mischief. For example, he may “drop waste-paper baskets on your head, pull rugs from under your feet, pelt you with bits of chalk or sneak up behind you, invisible, grab your nose and screech, ‘GOT YOUR CONK!’” (PS, p. 145)

As with every school, Hogwarts employs a caretaker called Argus Filch, who is a squib, a person from wizarding family without any abilities. He maintains school rules and despises students for breaking them, often patrolling the halls with his beloved cat, Mrs Norris, who assists him. Filch would be happy if he could restore some of the old punishments as he says: “It’s just a pity they let the old punishments die out ... hang you by your wrists from the ceiling for a few day, I’ve got the chains still in my office, keep ‘em well oiled in case they’re ever needed.” (PS, pp. 268-269) It makes Filch authoritarian, who values the traditional methods of discipline and indulges himself in students’ pain and suffering. Prefects are chosen from each house to help enforce the rules around Hogwarts, one male and one female. They uphold discipline and serve as a role model for younger students. Prefects often help the first years to find where their dormitories are, to acclimate to the school life and the castle. Primus acts as a leader among the prefects, guiding younger students and prefects in upholding the traditions at Hogwarts.

Every student at Hogwarts must wear a uniform because, in the words of Turner, it removes outward signs of social status or background. *The Harry Potter* series supports this idea by portraying the uniformity of Hogwarts robes as a symbol of equality among students, which reflects the rite of incorporation and initiation. This emphasis on wearing uniforms strengthens the concept of clinging to the traditional rules and expectations within the

Hogwarts community. Both worlds despise wearing a particular uniform in a realm where it does not belong. When wizards are about to pick Harry up from his home, he is afraid of what they will look like, fearing they might show up “looking like their worst idea of wizards” (GoF, p. 48) On the other hand, when Harry shows up dressed like a Muggle, Snape immediately approaches him, takes off points of Gryffindor house for his lateness, and adds: “another twenty for your Muggle attire.” (HBP, pp. 153-154)

### **7.2.1 Academic Assessment and Evaluation: The Marking System and Examinations**

Hogwarts School of Witchcraft and Wizardry employs predominantly a summative form of assessment. Teachers usually assign homework in the form of parchment, which has to be either long enough (measurement in inches) or have several rolls on a designated subject. They call this task an essay, which the teacher assesses and gives feedback by marking the student’s work. The top grade you can get as a student is ‘O’, which stands for “Outstanding”. Then there is ‘E’, which goes for “Exceeds Expectations”, and after that ‘A’ comes with the connotation of “Acceptable”. Following ‘A’, there is ‘P’ for “Poor” and ‘D’ for “Dreadful”, representing the lowest possible grade.

Students have exams at the end of each year, during which the teachers examine the students' gained knowledge throughout the year. The so-called O.W.L. exam occurs in the student’s fifth year, an Ordinary Wizarding Level. Each student receives one O.W.L. from each subject, with the mark determining eligibility for further study in the subject for two years. However, every teacher has different requirements for their subject. For example, Professor Slughorn allows students with an ‘E’ and higher for his Potions subject. On the other hand, Snape allows only students with an ‘A’. After completing the five-year study at Hogwarts, students embark on a 2-year study program called N.E.W.T., which stands for Nastily Exhausting Wizarding Test. After completing this test, they can graduate from Hogwarts. Marks play a significant role in their future as they determine their career paths and opportunities.

### **7.2.2 The Spells and Sorcery**

The Harry Potter world magic is based on wielding a wand. Each sorcerer has a wand, which allows the individual to cast spells. To cast a spell, the wizard has to be educated in a particular discipline, which involves learning the proper incantations and wand movements. There are verbal and non-verbal ways of casting a charm. At the beginning of studies, pupils conjure spells verbally, reciting the prescribed magical formula while performing the corresponding wand movement. Later, they learn to use non-verbal charms, a more challenging way of casting a spell, making it difficult for students to learn. However, it gives an advantage in a fight, where the opponent you stand against does not know what kind of spell you are casting.

We could categorize charms into two different groups. The first group involves an environmental change, where spells are cast to change the surroundings and manipulate objects or elements, such as creating light, unlocking doors or making objects fly. The second group harms other wizards and creatures. They are made to cause damage and inflict pain, involving spells such as hexes, stunning spells and jinxes. In this category, there are three so-called unforgivable, illegal curses. Anyone who uses them must face severe consequences. It includes the Imperius Curse, which controls the victim's action by the caster's mind; the Cruciatus Curse, which causes an unbearable pain used to torture people; and lastly, the Killing Curse, which causes instant death and is unstoppable. The Imperius and Cruciatus Curses can be broken by strength of will.

A particular category of enchantments does not belong to any of the groups stated above. This group would be called "the magical effects," which produce extraordinary outcomes. These effects are often rare and go beyond environmental changes or direct harm to others. The most apparent spell effect is *Priori Incantatem*, which happens when two wands with the same core connect, resulting in "the reverse spell effect." (DH, p. 755) Another example of such a spell is *Fidelius Charm*, which prevents an individual from revealing a secret, for example, from divulging the Potter family's whereabouts. Later in the series, an *Unbreakable Vow* is used, a commitment between two parties that causes death if broken. In this instance, Severus Snape promises to help Draco Malfoy kill Dumbledore.

The magical world also has limitations, and certain things cannot be done. These limitations are depicted in the *Gamp's Law of Elemental Transfiguration*, which states what can be conjured and what cannot. It generally means one cannot create something out of thin air. In *the Harry Potter* series, Hermione explains: "It's impossible to make good food out of nothing!" (DH, p. 241) She further clarifies: "you can Summon it if know where it is, you can transform it, you can increase quantity if you've already got some." (DH, p. 241)

Magical items are another method of producing magic. Unlike spells, which require being spoken with the correct wand movement, magical items can be activated simply by touching or interacting with them. Items imbued with magic perform a specific function according to what the creator intended with them. Various items are available to ordinary wizards, such as flying brooms, magical wands, *Remembralls*, and *Extendable Ears*, each designated for a specific purpose. They can be purchased at Diagon Alley from particular shops. However, there are rare and unavailable magical items, which can influence the wizarding world and are under the strict control of the Ministry of Magic. These include *Time-Turners*, which allow users to manipulate time. If misused, they could trigger chaos in wizards, as the users go back in time and appear twice in that particular time period. In *The Tales of Beedle the Bard*, the last category features three powerful items considered a fairy tale. Nevertheless, these items are genuine, and the main protagonist encounters two in the first book of the series. One is the philosopher's stone, which can be used to create an elixir, ensuring an immortal life; the other is an invisible cloak that can make its

wearer invisible. The last one is the Elder Wand, the most powerful wand in the entire realm of wizards. Together, they create Deathly Hallows, making the owner of all of them the Master of the Dead.

### **7.2.3 Subjects**

The wizarding realm encompasses more than just wand-waving and casting spells; magical education involves various subjects that provide a well-rounded foundation for future wizards.

#### **History of Magic**

The subject teaches students about the history of magic and how laws influence wizards in their actions. Additionally, they study different wars, one of which is mentioned in the series: "Giant Wars." Young wizards are expected to study the Battle of Hogwarts, ending the Harry Potter storyline. In one of the classes, the teacher speaks about "the International Warlock Convention of 1289" (CoS, p. 163). Hermione is the only one in the *Harry Potter* series who pays attention in history classes and often reminds Ron and Harry that "you can't Apparate or Disapparate inside Hogwarts" (OotF, p. 442). She also encourages them to read "Hogwarts: A History." It tells about the importance of knowing such information because it enhances one's understanding of the wizarding realm and provides valuable insights into how the world works.

## **The Charms**

This class teaches students spells that change the environment. The spells rely mostly on correct wrist movement, and the class significantly emphasizes precision and finesse in spell casting. More importantly, patience and proper pronunciation are crucial for success in casting these spells. One of the students' first charms is 'Wingardium Leviosa', which makes objects fly. Later, they learn a banishing charm that makes objects fly away from the caster or 'Accio', which makes items fly towards the caster. Students can control their environment and simplify their lives by mastering this subject.

## **Transfiguration**

According to the teacher, Professor McGonagall, "Transfiguration is some of the most complex and dangerous magic." (PS, p. 147)

The subject teaches students how to change a shape or completely transform an object into a different item. The physical characteristics change entirely, and it could also change an animal. Their first task in the Charms is transforming a match into a needle. The level of transfiguration changes year by year: for example, in the second year, the students have to change a beetle into a button. In the fifth year, they experience a complicated area of charms called Vanishing spells. However, these spells defeseare still more accessible than Conjuring spells, a topic for N.E.W.T exams. Transfiguration does not only focus on practical exercises but also on theoretical knowledge, such as Animagi, who are wizards who can transform into an animal. Professor McGonagall claims that it is impossible to pass her O.W.L. exam "without serious application, practise and study." (OotP, p. 232)

## **Defence Against the Dark Arts**

This subject teaches students how to defend themselves against various aspects of the Dark Arts and dangerous creatures. It involves many practical exercises and theoretical knowledge, such as knowing about pixies, werewolves, Dementors, and Boggarts. The students learn what to do if they encounter such creatures. In the fourth

year, they see harmful enchantments, which gives an authentic feeling to the subject and students can see what they can stand against in real life. Furthermore, practical training involves duelling, where students face each other, casting spells and defending themselves. Additionally, this subject consists of sending charms and defending oneself non-verbally. Defence Against the Dark Arts is classified as one of the most important subjects at Hogwarts because fully mastering this discipline is essential for the safety of witches and wizards.

### **Herbology**

Herbology incorporates theoretical and practical knowledge because one must know what to plant and what a particular magical crop or mushroom does. For example, in the second year, students learn about Mandrake, which is used to “return people who have been transfigured or cursed to their original state.” (CoS, p. 102) However, if an individual does not know what a Mandrake does, it could lead to a potentially dangerous situation because a grown Mandrake can cause death by its scream. The series also mentions Devil’s Snare, which can be deadly if improperly handled. Herbology focuses on theoretical knowledge and practical experience caring for and handling magical plants to ensure their safe and effective use.

### **Astronomy**

In astronomy classes, the students study “the night skies through their telescopes every Wednesday at midnight and learn the names of different stars and the movement of the planets” ( p. 146). Although this class provides students with helpful information about the universe, it does not give students any crucial knowledge about the magical realm. Centaur Firenze, who teaches Divination in the fifth year of Harry Potter’s studies, combines Divination with the movement of planets, which would be a perfect combination with Astronomy. The race of Centaurs in Harry Potter’s magical world is known for their profound understanding of the cosmos. Integrating both subjects into one would give students a more comprehensive perspective on the universe.



## **Care for Magical Creatures**

This subject introduces students to the various creatures inhabiting Harry Potter's world. Some animals are dangerous, while others are benign. This class provides hands-on experience with creatures like Thestrals, Hippogriffs, Nifflers or Blast-ended skrewts. Pupils learn about the natural places where such creatures live and then learn to handle them properly. This subject demands intense concentration from students, especially when working with potentially dangerous animals. The teacher carries an enormous responsibility for students, but the danger is rewarded by creating bonds with extraordinary creatures.

## **Potions**

The Potions introduces students to brewing magical potions using different ingredients and following precise instructions. One slight difference from a written recipe can end up in disastrous consequences. Throughout their studies, the pupils learn to understand the properties and effects of different potions. They learn to recognize potions by their looks and smell. There is an interdisciplinary aspect, as students must be educated in Herbology to identify the different plants and ingredients that go into the mixture. An intersection of practical and theoretical knowledge makes this subject substantially different from others and marginally tricky. The art of potions presents a vital discipline because some potions might save someone's life by mixing up an antidote against certain poisons.

## **Divination**

The divination subject shows students the many possibilities of predicting the future. Methods could include, for example, tea leaf reading, crystal ball gazing, palmistry or the meaning of dreams. Pupils learn to recognize all different patterns and symbols and what they might represent in real life. This subject and astronomy do not add anything useful to students' knowledge of the magic world. As mentioned earlier, it would be a perfect match for a combination of these two subjects.

## **Apparition**

Apparition is not a formal subject included in the school schedule. It is an advanced magical skill taught to older students. Pupils can take an Apparition exam at the age of seventeen, which is considered the age of majority. Apparition is a form of magical transport that wizards use to move from one place to another, resembling teleportation. Apparition requires a lot of concentration, and as the ministry teacher claims, students must remember "Destination, Determination, Deliberation." (HBP, p. 360) Learning this discipline comes with its own dangers. There is a risk of "splinting" in attempting to teleport, when a student may inadvertently leave a body part behind, which leads to an unpleasant situation. This discipline is akin to obtaining a driver's license, which involves training and testing. Both teleportation and driving have become the primary means of transportation for adults, and mastering these skills is crucial for preventing accidents and ensuring the safety of those around us, while contributing to a comfortable way of travel.

### **7.3 The Magical World of The Novice**

The Hominum Empire does not categorize non-magical people as *Harry Potter* does with Muggles. Instead, society lives together with people with magical abilities. The common folk are aware of these sorcerers and hold them in high regard, particularly as magical individuals, known as battlemages who defend The Hominum from a common enemy, the Orcs. The human race has many battlemages, but they are few in number, and each battlemage is considered invaluable to the world.

In contrast to the *Harry Potter* series, the *Novice* series features different races. In the world of Hominum, dwarves live among humans, and elves live in their territory, separated from ordinary people. There is a king who rules the Empire, called Harold. Nevertheless, the previous king, King Alfric, who abdicated, is still in charge of the Empire, and his son is stripped of some privileges because of three institutions set up by the old King. These institutions consist of the Inquisition, the Pinkertons, and the Magistrate Judges, all of which are described as "rotten to the core". (chapter 39)

### **7.3.1 The Elven Race**

There have always been wars between humans, dwarves, and elves. The Hominum Empire declared war against elves because elves did not want to pay taxes to protect against the Orcs. However, these fights resulted in only minor casualties and were more of a show of force, as their main enemy was Orcs. Unfortunately, the elven race does not possess any particular skill except the ability to live up to two hundred years. The view of elves, according to one of the soldiers, is: "The enemy of my enemy is vulnerable, let's stab them in the back whilst they're not looking." (chapter 6) The first ruler of Hominum, King Corwin, waged a war against the Orcs in the name of the elves in exchange for knowing how to summon a demon. This means the elven race could summon a creature long before the humans could. In the past, there was no need for demons in the elven ranks; however, there used to be an event called "dueling," in which the heirs of elven clan chieftains would participate, killing each other and eliminating the opportunity to inherit demons to descendants. As a result," the summoning of demons was banned for a brief period four centuries ago." (chapter 31)

### 7.3.2 The Dwarven Race

In contrast, the dwarven race is the only one with the knowledge to craft muskets, a formidable weapon highly valued on the battlefield. They mainly live in the city centre, Corcillum, as they are nowhere near the city's outskirts. The Dwarves do not possess the same rights as humans. They are limited in the number of children they can have. According to one of the dwarves, they “can only have as many children as the number of dwarves who died in the previous year.” (chapter 14) This means they can have only a “handful” of children due to their longer lifespan, which is twice as long as that of humans. Eighty years ago, there was an incident involving dwarves that led to a negative perception of the dwarven race as untrustworthy. However, Harold believes that if the dwarven race were to fight alongside humans, it could ease the tension between the two races. The tension has existed since humans invaded the dwarven territory two thousand years ago, stripping dwarves of their rights and claiming themselves as the dominant rulers. In addition, the dwarven race had never been battlemages, so their power has always been limited.

The dwarfs have a lot of traditions. Every young dwarf, when they reach the age of fifteen, receives a tomahawk to “protect them in their adulthood” and “all adult male dwarves must carry one at all times.” A female dwarf is given a torq, “a spiked bangle that is carried at all times on the wrist.” (chapter 26) In addition, female dwarves wear veils in front of other people because “dwarves marry for love and not out of lust.” Due to this cultural belief, their “spouses cannot see” them till the day they get married. (chapter 27)

Dwarven housing consists of tents with underground dwellings, indicating that dwarves may face inadequate living conditions due to their social status. One of the dwarves claims that “around thirty of us” live in one tent (chapter 27). In dwarven culture, wearing a hood and boots inside their houses is considered impolite. The tents in *The Novice* remind us of Harry Potter’s magical tents, where there is surprisingly more space inside than expected.

### **7.3.3 The Orcs**

The Orcs are described as a "savage, mindless race, dark creatures with merciless and sadistic intent," who live in the jungle. The Hominum Empire declared war against the Orcs because humans had started cutting down the forest due to the onset of the Industrial Revolution. (chapter 2). The Orcs had the ability to summon demons long before humans. Their prominent figure, grey colour, and strong muscles distinguish the Orcs race from the human race. Among the Orcs is a ruler named Khan, whose white skin sets him apart. Standing at two and a half meters tall, he is the main villain of the entire series. The Orcs have a tradition based on their belief in the old Gods. They think Gods live in the Pyramid and they are scared of them. As a result, they offer blood sacrifices by killing Orcs and cutting their throats in front of the Pyramid. Soon, it is revealed that the blood is just an organic material to enter a different part of Ether, a magical realm where various demon species live. This technique is sacred to the Orcs, and humans have been striving to find the truth. The Orcs follow mindlessly the prophecy engraved in the Pyramid, which states that once upon a time, there is one albino Orc that unites all Orcs' tribes and conquer the whole known world.

## 7.4 The Vocan Academy

The Vocan Academy was established by Ignatius, King Corwin's trusted lieutenant, who died a thousand years ago.

The shape of the school symbolizes the peaks of mountains, specifically those of Beartooth. Tharan Matharu depicts the castle in the Gothic manner, using phrases such as "murky shadow" or "a thick fog that hung in the air." In addition, the castle's walls are covered in "creeping ivy" and "lichen and moss." The castle is situated on a symbolic island, with "a deep moat of black murky water" adjoining the fortress, which resembles lake in Hogwarts. The only way to access the Vocan Academy is via the drawbridge. "A giant cube, made of blocks of marbled granite, with terraces and balconies layered into the sides," stands on the island. The cube is adorned by four circular turrets attached to each corner, soaring high into the sky. (chapter 16)

Unlike Hogwarts, Vocan Academy features engraved pictures of demons with gemstone eyes instead of moving images. However, the school walls also have paintings portraying long-gone battles and body armour and weapon displays. In addition, the decorations also include the Orcs' weapons and jars of liquid green water with demons inside, creating a mysterious atmosphere, like Snape's office. (chapter 16) The castle is enormous, and many rooms are empty or function as storage. The school contains a prison for individuals who flee from the battlefield, which serves as a form of punishment. Nevertheless, currently, they whip them and send them back to the front lines. Tharan Matharu sets an atmosphere in the castle, including an execution room for Orcs to cheer up the society, saying that they are not invincible and can be killed like anyone else.

The teachers at the Vocan Academy are all battlemages, who fight on the front lines against the Orcs and come to the school to teach students.

There is a considerable difference between the students' accommodation at Hogwarts and the Vocan Academy. At Hogwarts, students of all types, including Muggle-born, half-blood witches, or pure-blooded wizards, are housed in the same dormitories. On the other hand,

the Vocan Academy differentiates those of noble blood, and they are accommodated in a more pleasant and luxurious environment further from the commoners. However, both schools have dormitories that are distinguished by gender and also have a common room shared with others.

In the *Novice* series, the Vocan Academy has its caretaker, Jeffrey, who is similar to Filch from Hogwarts. He is friendly and welcoming towards the new novices. He wanted to be a battlemage, but due to his asthma, he could not start his education at Vocan Academy, similar to Filch, a squib. Later in the series, Jeffrey's character turns a dark turn and becomes strongly prejudiced against different races. He manipulates dwarves into turning against humans, escalating tensions and almost starting a war.

#### **7.4.1 Mana and Demons**

The entire spellcraft in the *Novice* depends on the summoner's demon and its level. Each wizard has a unique creature they can summon, and this demon serves as a source of mana, acting like fuel for the summoner's spells. The cost of each spell is determined by the amount of mana required, which varies depending on the specific spell. The quantity of mana and how fast it recharges is designated by "the species, experience and age" of the summoner's demon. (chapter 24)

Every summoner is born with a specific amount of demonic energy, which determines which level of demon they can own and summon. Demons are classified into different categories based on their level; this demonic energy is also called the fulfilment level. For instance, if a summoner has a fulfilment level of ten, they can possess a demon of level nine and another of level one, for a total of two demons in possession. The higher the fulfilment level is, the more demons or powerful demons the summoner can control. The demonic energy does not remain the same all life. It can go higher through the summoner's hard work by using spellcraft, entering a different world called the ether, where the demons live, and, occasionally, fighting other demons. Sometimes, the summoner's level stops at level five, whilst others reach level twenty. The highest

recorded fulfilment level is one hundred of King Alfric. If the summoner dies, the demon stays a few hours without its owner and then returns to its habitat, the ether, which means the bond between the demon and its summoner keeps them in the human world.

The level of fulfilment distinguishes between nobility and commoners. The initial level for nobility is eight, while for commoners it is around five. This is because nobility usually practised spellcraft long before non-noble people.

Every summoner uses four fundamental spells: the shield, the fire, the lightning, and the telekinesis. In contrast to the *Harry Potter* world, there are no environmental spells. Instead, summoners use only spells that cause harm to others, as their primary goal is to be on the battlefield fighting the Orcs. A summoner can cast a spell by drawing a symbol in the air whilst pushing mana through their finger. If wizards cast a shield spell, they can absorb the shield and regain the mana used for it.

The fighting system or the so-called dueling between two spellcasters differentiates in both series. Harry Potter's way of casting spells clings more towards the education and experience of what the wizard has gone through, making them a fearful enemy. On the other hand, The Novice's system is strictly based on the fulfilment level, which puts the nobility at an advantage. There is an example of bragging about the level of a demon by one of the students: "Salamanders are barely level five. And you thought you could take on a level-eight Hydra and level-seven Felid with only a Golem to help you! That's a two-level difference." (chapter 38) Not only does nobility get an advantage in their fulfilment level, but they also inherit demons from their parents, which means they have more powerful and rare ones. The social status dictates the strength and potential of a summoner.

#### **7.4.2 Ether**

Ether is a separate world that can be accessed through a portal. It looks like a barren planet. The ground is reddish, and the sky is orange. Some dry-out trees are occasionally placed in the scenery. If one enters the world, the portal always faces the middle of Ether. The realm



symbolizes a disc with nothing but death on the edges. There are usually no demons around the disc's perimeter, and they call this part Deadlands. In this area, weaker demons appear, and the stronger ones are drawn towards the centre of the disc, symbolizing the food chain. The Orcs know about entering different parts of Ether, making the summoner ranks more potent than humans.

#### **7.4.3 The Assessment and Titles**

The rating system is based on racial discrimination, as the Vocan Academy ranks officers according to how well the novices do in the final exams, which is influenced by their fulfilment level. However, due to the lack of battlemages on the front line, the education was reduced from four to only two years, and now it is down to only one year. The school system became more of a training camp than an appropriate school like Hogwarts.

Tharan Matharu breaks the rule Turner sets in his claims, where Novices are stripped of their own identity by wearing a uniform, making them befriend other newbie learners easily.

The new regulations set at Vocan Academy make the Novices compete against each other, fighting for better ranks so they do not end up with “dwarven and criminal battalions.” (chapter 23) In *Harry Potter* characters do not compete for better job opportunities, their marks are individual and tell them what they are good at, shaping their future job. In *the Novice* series, there is only one job: to become a battlemage. However, their position may vary, scaling from First Lieutenancy to higher. Then there is a lower rank called Second Lieutenancy, and a battlemage's highest possible rank is Captaincy. During the lessons, students are not assessed, and their progression is only mentioned verbally, so the teachers only provide feedback and guidance. The book series states that if a student from the second year does not beat a student from the first year, they will not get any rank. This is counterproductive, especially considering the power level of noble students compared to second-year commoner students. The fulfilment level of commoners can never be as high as those of noble blood, which means that the non-noble students are at a constant disadvantage.

#### **7.4.4 Subjects**

Unlike Hogwarts, The Vocan Academy does not incorporate history classes, which opens a massive gap in the student's education. They must self-learn the historical events through insight into the demon's memories or pursue individual study in the library. The Vocan Academy does not include as many subjects as Hogwarts because the Academy trains students to be soldiers. Their role is designated from the moment they enlist at Vocan Academy, and they have no choice in their future work, in contrast to the *Harry Potter* series.

## **The Demonology**

The Demonology subject teaches students about all types of demons known to the human race. Pupils learn to recognize and categorize different species based on their looks, abilities, characteristics, and origin. This subject is mainly based on theoretical knowledge, which is helpful when students encounter demons in the field. The pupils gain a more profound knowledge and understanding of these creatures and learn to interact with them safely and effectively in the unknown world.

## **Spellcasting / Incantation**

The art of spellcasting teaches students about their connection with their demons. Through the art of etching, the pupils learn to harness mana from their companions and use it for all the different spells they can cast. This subject requires a lot of concentration, as they have to focus on the mana flowing through their bodies. This subject includes learning all spells and does not distinguish them into different subjects as the *Harry Potter* series does.

## **The Art of Etherwork**

Students study a different world, which they can enter through a portal. This requires knowledge from various subjects, such as spellcasting, as the summoner needs to harness mana to open the portal and defend themselves in the other realm, and Demonology, so that the pupils know what they can expect from different demon species. Pupils learn to infuse their demons because the creatures get tired over time. A leather pentacle can summon a demon if the summoner pushes mana through it.

## **Fencing**

Students are taught effective weapon handling and techniques based on the type of weapon. If a summoner runs out of mana, they can only defend themselves by using a melee weapon, which requires proficiency. A battle mage has to be versatile and prepared for any occasion, hence this subject. It may remind us of real-life lessons in PE, where students learn physical skills and techniques to stay fit.

## **8 Exploring Mentorship: From Hogwarts to Vocans**

Teachers in magical schools play a significant role in shaping students' characters. They teach and raise students as their parents do and provide them with growth opportunities that contribute to their personal development. Teachers offer essential advice and wisdom concerning behaving in such institutions. Their main goal is to develop students' magical skills and abilities. Using a mentor's expertise and instruction, pupils learn and improve in various subjects the schools provide. By interacting with teachers, students learn important lessons about security and belonging. Teachers are their pillars regarding security, advice, encouragement, or guidance if danger comes. Tutors also serve as role models for young sorcerers, motivating them to take action in the future. In addition, professors also provide insight into a historical, cultural, and magical inheritance in their world. The qualities the teachers bear contribute to students' journey towards fulfilling their destinies.

## 8.1 Harry Potter's Positive Teachers

### 8.1.1 Professor Dumbledore

In the *Harry Potter* series, Dumbledore is depicted as a thin, tall, and very old adult. He wears long silvery hair and a beard reaching his waist. He has blue shining eyes and is well known for his half-moon glasses, sitting on his crooked nose.

Dumbledore is introduced as the headmaster of Hogwarts School of Witchcraft and Wizardry. He embodies wisdom, compassion, and enduring dedication to help. Dumbledore serves throughout the series as an advisor to Harry Potter, who gives him sage advice, moral guidance, and devoted support against the dark forces. Harry Potter feels safe and calm in the presence of Dumbledore.

The headmaster always highlights the importance of making the right choices. He says to Harry: "It is our choices, Harry, that show what we truly are, far more than our abilities." (CoS, p. 358) Dumbledore creates a comfortable environment for students, and his quote "help will always be given at Hogwarts to those who ask for it," shows how deeply he cares about his students. (CoS, p. 284)

The principal of Hogwarts does not directly support only Harry, but even other students are encouraged by him. In the first book, Neville Longbottom is awarded ten points for Gryffindor's house as Dumbledore says: "There are all kinds of courage. It takes a great deal of bravery to stand up to our enemies, but just as much to stand up to our friends." (PS, p. 329) In the same chapter, Dumbledore appreciates Hermione's intellect and calmness while solving puzzles. Finally, he refers to Ron's exceptional ability to play chess.

Even though he spends most of his time at school, his influence reaches far beyond the walls of Hogwarts. For example, the wizards at the Ministry of Magic fear his knowledge.

Dumbledore appreciates the values of love, compassion, and understanding. Throughout the series, much has been said about love. Dumbledore understands it the most and knows how significant it is, especially to Harry, as love protects him from evil. When Dumbledore

dies, he leaves a spark of his trace in Professor McGonagall, who says: "Dumbledore would have been happier than anybody to think that there was a little more love in the world." (HBP, p. 582)

Dumbledore used to strive for power. Together with Grindelwald, they seek the Deadly Hallows whilst neglecting his sister, Ariana. She requires full-time attention, as she suppressed her powers when she was six. It happened because some squibs could not believe what she could do as she was a witch, so they attacked her. Since then, her powers burst out uncontrollably, consequently killing her mother. The two future outstanding young leaders of the revolution, Dumbledore and Grindelwald, planned to subjugate and torture the squibs.

Dumbledore was blindsided by the power he could have. Ultimately, Ariana died during a conflict involving Aberforth, Dumbledore and Grindelwald. Dumbledore learnt his lesson, and he stopped striving for power, so when a position for Minister of Magic occurs, he refuses every time because he does not believe he should possess immense power. Ariana's death made Dumbledore sane; he no longer longed for power. However, he keeps the Elder Wand, one of the Deadly Hallows, but his attitude changes: "I was fit to own the Elder Wand, and not to boast of it, and not to kill with it. I was permitted to tame and to use it, because I took it, not for gain, but to save others from it." (DH, p. 576-577)

Dumbledore is a wise and big-hearted man, who can admit his mistakes. This quality earns him the respect and admiration of others around him. For example, Dumbledore acknowledges that he might have made a mistake when preparing spells for the age limit in the Goblet of Fire. Moreover, Dumbledore confesses to Sirius' death. As wise as he can be, he is never frank with Harry, which often leads to Harry's interference, such as infiltrating the Ministry of Magic in the fifth book of the series. Dumbledore knows his flaws and always admits every possible sidestep: "I make mistakes like the next man. In fact, being –forgive me—rather cleverer than most men, my mistakes tend to be correspondingly huger." (HBP, p. 187)

### **8.1.2 Professor McGonagall**

Professor McGonagall wears angular glasses and long dark hair that is tightly rolled. Her face expresses strictness with a solid, distinctive air of authority. In one of the scenes, Harry and Hermione are addressed by Professor McGonagall in the corridor, already expecting the worst. Harry always feels like he has done something when McGonagall addresses him. She plays a vital role in shaping young students' characters as the Deputy Headmistress and Transfiguration teacher. She is the leader of Gryffindor House.

She is known for her intelligence and strong sense of duty. Her classes have strict standards, and she has high expectations of her students. However, she deeply cares about pupils' well-being and protects them at all costs. For example, in the second book, Snape wants to expel Harry and Ron from school; however, they do not belong to Slytherin House, so it is up to Professor McGonagall to decide their fate. Despite their breaking the significant rules of Hogwarts, they are not expelled as they were afraid of.

Professor McGonagall interacts with students throughout the series and shares frank opinions. For example, in the third book, she explains how inaccurate the art of Divination is. She sticks to the principle of not criticizing other teachers; however, she considers Divination a complete waste of time and implies that Professor Trelawney might not be a true fortune-teller.

She is a trusted adviser to Albus Dumbledore, and even in the face of danger, she is willing to put her life at risk to save Hogwarts. She supports other teachers. An example is the moment when Professor Trelawney is expelled from Hogwarts, and Professor McGonagall shows compassion for her.

### 8.1.3 Hagrid

Rubeus Hagrid's appearance is very different from that of other teachers. His towering stature and rugged figure make him an imposing character. He is double the size of an average human and at least five times wider. His distinctive figure is even more striking than his long dark hair and beard. He is a half-giant, who lost his father before starting school and was abandoned by his mother at the age of three.

As the Keeper of Keys and Grounds at Hogwarts, Hagrid contributes to the development of characters, especially Harry, Ron, and Hermione. Later in the series, he becomes a teacher and is as dedicated to educating Hogwarts students as he is passionate about magical creatures.

His class, the Care of Magical Creatures, provides the students with the practical experience of creatures living in their world and helps the students appreciate the magical world around them. His work is appreciated among other creatures, such as Firenze, a centaur who earned Hagrid's respect for how he treats him.

Hagrid also teaches the connection between the magical world and the real world. In the third book of the series, Hagrid presents Harry's class with a Hippogriff. This creature must be treated very carefully when it comes to introducing oneself. As a teacher, Hagrid gives all the crucial information before interacting with Hippogriff; however, Malfoy does not care about Hagrid's class. He knows how to show respect by bowing in front of the Hippogriff. Nevertheless, Malfoy lacks the basics of decent behaviour and offends Hippogriff by saying: "you ugly great brute"; consequently, the creature strikes. (PoA, p. 130) The class serves as a reminder of the consequences of cockiness, which applies in the real world by saying: "Do unto others as you would have them do unto you." (Matthew, 7:12) In addition, Hagrid's class shows how important it is to be respectful to other animals in both the magical and natural worlds. A hippogriff is a dangerous creature that can be friendly if treated well, which is the purpose of Hagrid's class. By executing the animal, all the values Hagrid holds dear would disappear along with the principles of school education.



Hagrid's presence at Hogwarts brings comfort and reassurance as he interacts politely with students and always finds solutions for problems. His heart is in the right place as he advises Harry, Ron, and Hermione throughout the series. One example can be described when Harry and Ron disagree with Hermione's opinion about Firebolt and Ron's behaviour towards Crookshanks. Hagrid points out that Harry and Ron care more about broom and mouse rather than about their friend.

#### **8.1.4 Professor Flitwick**

Filius Flitwick teaches the Charms class at Hogwarts, and he is the leader of Ravenclaw House. He is an encouraging and supportive teacher, who wants the best for his students. In one of the typical scenes in the *Harry Potter* series, Flitwick practically teaches the levitation charm. Flitwick presents the charm with a practical example of how not to do it by saying: "Never forget Wizard Baruffio, who said 's' instead of 'f' and found himself on the floor with a buffalo on his chest." (PS, p. 186). This quote demonstrates his dedication to educating his students. He treats all the students equally regardless of their background: when Hermione uses the levitation charm correctly, he says: "Oh, well done," and enthusiastically applauds "everyone see here, Miss Granger's done it," encouraging others to keep trying. (PS, p. 187) Professor Flitwick appreciates Fred and George's little joke when they create a swamp. Even though he should not support such jokes, whilst removing the swamp, "he leaves one small corner of it, as he says it was a really good bit of magic." (OotP, p. 747)

#### **8.1.5 Professor Sprout**

Professor Pomona Sprout teaches Herbology classes at Hogwarts and is the leader of Hufflepuff house. She gives lessons in a greenhouse, which provides students with an authentic environment. Professor Sprout goes hand in hand with her domain; she wears a torn and patched hat, and her clothes are covered in dirt for her classes. She is described as a small, chunky witch with messy hair.

One of her crucial teaching methods is based on experimental learning. Students are not passive recipients of knowledge during her classes, but Professor Sprout asks questions, such as “Who can tell me the properties of the Mandrake?” (book 2, page 102), and she allows students to deeply engage in each topic, which supports their studying process. She is an encouraging teacher who appreciates talent and diligent students. Neville Longbottom never excelled in any subjects. However, Herbology classes belong to his favourites. Professor Sprout sees his talent and encourages him. In chapter fourteen, Neville says: “Apparently, Professor Sprout told Professor Moody I’m really good at Herbology.” (GoF, p. 242)

She is also a hardworking teacher. When some students are petrified in *the Chamber of Secrets*, Professor Sprout spends the whole year preparing antidotes. Professor Sprouts represents Hufflepuff very conveniently. She is a powerful witch, who is not afraid to fight. Even though her character is portrayed as a teacher of Herbology, she can use her skills to stop the evil from Hogwarts: “Tentacula. Devil’s Snare. And Snargaluff pods ... yes, I’d like to see the Death Eaters fighting those.” (DH, p.483)

#### **8.1.6 Professor Lupin**

Remus Lupin teaches the Defence Against the Dark Arts class in *the Prisoner of Azkaban* book. He is introduced in the series as a tired and worn man with patches on his robe and a damaged suitcase. Lupin shows different features from his previous Defence Against the Dark Arts teachers as he does not strive for power or attention. On the contrary, he listens to his students and offers wisdom and support. For example, when Harry needs additional practice with Boggart, Lupin provides personalized guidance, helping Harry confront his deepest fears. According to Professor Sprout, Lupin is someone who “knows his remedies” (3 book, p. 101). Throughout the series, Lupin serves Harry as a personal mentor and protects Harry at all costs.

Lupin’s teaching style incorporates theory, practical exercises, and real-world applications like fighting the Boggart. Lupin assigns the class to read about Boggarts and write a summary after practising on the creature. Later in the series, Boggart is present outside

of Hogwarts in the Order of the Phoenix, where Sirius says: “Well, Molly, I’m pretty sure this is a Boggart” (OotP, p. 96), which proves that Lupin teaches for practical application beyond the classroom.

### **8.1.7 Professor Slughorn**

Professor Horace Slughorn begins to teach Potions classes in the sixth year of Harry Potter’s time at Hogwarts. Unlike Severus Snape, his predecessor, Professor Horace Slughorn is open to his students, which makes him a more approachable and amiable teacher. Professor Slughorn interacts with his students, creating a safer and more pleasant environment.

He is known for his favouritism towards the students with prestigious or influential backgrounds. They are often part of ‘Slug Club’ meetings, where they form connections between each other. Professor Slughorn not only appreciates famous pupils but also gives a chance to talented students who may not come from prestigious backgrounds, such as Ginny Weasley, who was invited to Slughorn’s club when Slughorn saw her how she created a spectacular bat charm. His connections with his students make him very different from Professor Snape. Snape only shows favouritism to Slytherin students, whereas Slughorn demonstrates favouritism towards students from various houses.

The students consider Horace Slughorn, who used to be the head of Slytherin house, a good teacher. Notably, despite being a former head of Slytherin, he recognizes and values the importance of Muggle families from which wizards are born. Later in the series, Hermione Granger, a Muggle-born, becomes a part of Slughorn’s club.

The professor’s first class with Slytherin and Gryffindor shows a perfect example of how to teach potions, where the teacher provides examples of potions and discusses their effects with students in a controlled discussion. Moreover, the controlled discussion allows Slughorn to answer questions from curious students.

Professor Slughorn incorporates motivation into his teaching methods, which other teachers have yet to do. He awards a rare Felix Felicis, known as 'Liquid Luck', to the student who produces the best potion in class. The students can compete against each other in a healthy environment and strive to achieve their fullest potential.

## **8.2 Professor Snape**

Professor Snape's character is complex and challenging to interpret. Depending on how we view him as a teacher, he can be positive or negative.

Snape's character is uncanny because, as Royle states, the word raises uncertainty about one's identity and perception (Royle, 2003, p. 1). We are often uncertain of his actions, and his unpredictability makes it difficult for the reader or characters to fully understand Snape's motivations and loyalties. In addition, he teaches his subject in an underground place, with a shivering feeling of cold, where jars are filled with different creatures. He hides his true identity behind his behaviour. Some of his negative features are not true because he plays the role from which he cannot escape, portraying himself as a villain to protect his true allegiance. Professor Severus Snape shows his ambiguous character in-depth throughout the series. Despite his flaws and irregular harshness, he depicts a severe commitment to his role as a teacher.

### **8.2.1 Positive Aspects**

One reason Snape is an ambiguous character is his knowledge of Occlumency. He defends his mind from external intrusion, making him an asset to the Order of the Phoenix. In the *Goblet of Fire*, Snape explains this branch of magic to Harry. Snape teaches Harry Occlumency, despite their hostile relationship, to support him in the fight against Voldemort.

It's important to note that if we're looking for positive actions of Severus Snape, we must look towards the end of almost every book. Snape's purpose throughout the series is to keep Harry Potter alive at all costs, which can be discovered at the end of the seventh book.

However, the first positive action can be observed in the first book of the series, where Snape is trying to prevent Harry from falling off his broom during one of the matches in Quidditch against Slytherin. Nevertheless, this information is not revealed until the end of the book. Furthermore, his alleged intention of stealing the philosopher's stone has been disproven. In fact, he is appointed as a guardian of the stone.

In the third book, there is a moment where Severus Snape defends Harry Potter against Sirius Black, who is accused of being a murderer. However, Snape's deep-seated hatred for his old enemies results in his attempt to kill Sirius and Lupin instead of considering their explanation.

In *The Goblet of Fire*, when Umbridge interrogates Harry about the Order of the Phoenix's whereabouts, Snape gives her false Veritaserum, which prevents Harry from inadvertently revealing the Order's location. Moreover, Snape informs the Order about Sirius' alleged endangerment.

Snape's killing Dumbledore may not seem a positive act. Nevertheless, later in the series, it is revealed that he fulfils Dumbledore's request, which makes him maintain his cover among Death Eaters, and which ultimately leads to Voldemort's defeat.

Snape's mentorship, especially of Harry Potter, shows a vast determination considering who Harry Potter is. It could be said that Snape is regarded negatively by Harry because of his complicated relationship to Harry Potter's parents. He sees an enemy in Harry's father, who bullied him in his childhood, while he feels fondness for Harry's mother. He must cope with these contradictory feelings as he meets Harry daily at school.

Severus Snape is the opposite of Professor Dumbledore in his view of Harry, Ron, and Hermione. Despite Dumbledore's devoted trust towards Snape, the trio keeps accusing Snape until *the Goblet of the Fire*, where Hermione learns from her mistakes that they were always wrong about Snape's behaviour. However, Snape's actions remain ambiguous until the rest of the series.

Snape begins to teach the Defence Against the Dark Arts in *the Half-Blood Prince* book. He has been longing for this position for a long time. As a former Death Eater, Snape is relatively close to the dark magic. Sirius claims that Snape has always been drawn towards dark magic, even when he was young. As a little boy, Snape knew more incantations than his schoolmates. The question is why does he become a teacher of the Defence Against the Dark Arts so late? Dumbledore might have been afraid to entrust such a position to someone with a dark past. However, his knowledge and experience provide students with priceless information. According to Harry, Snape speaks about the Dark Magic with a loving tenderness.

His knowledge about the dark arts is used in the third book, where he substitutes one of Lupin's classes. Here, Snape does not teach them according to the school curriculum. He prepares students for a practical life. They are forced to study werewolves without realizing one is close to them and might endanger their life. In this chapter, we can see again Snape's ambiguity as he wants to reveal Lupin's identity and consequently get rid of him; on the other hand, he also prepares students to defend themselves against such a creature.

Professor Snape's teaching method is focused on experiential learning opportunities such as laboratory experiments and practical exercises. Snape frequently reinforces theoretical information by asking questions, which helps to solidify knowledge. Moreover, he puts a strong emphasis on active learning and student participation. He highlights practical application, which enables him to connect with the real world.

Finally, Snape helps Harry find the Sword of Godric Gryffindor with the help of Snape's patronus, a doe. Before Snape's death, he entrusts Harry with personal memories and his secret love for Lily.

### 8.2.2 Negative Aspects

When Severus Snape was young, he was bullied by James, Sirius, and Lupin. One significant incident involved Sirius luring Snape into a trap with a werewolf. However, when James discovers what Sirius has done, he risks his own life to save Snape.

In his classroom, Snape maintains strict discipline. If he sees someone not paying attention, they are often punished. His authoritarian and uncompromising management style puts students in constant fear and blocks their learning process.

Snape has high expectations of his students, and he anticipates that they will get an 'outstanding' grade on the OWL exam so they can continue studying Potions.

Teachers should be role models to students and they should not offend other pupils. However, Snape plays favourites, and he despises Harry's friends as much as he does not like Harry himself. For example, during a compliment between Slytherin and Gryffindor, Hermione's teeth start growing uncontrollably, and Goyle's face is full of sprouts. When Snape arrives, he sends Goyle to hospital but claims he cannot tell the difference in Hermione. Furthermore, Snape's hatred creates challenges during Harry's fifth year. Despite Harry's efforts, Snape refuses to acknowledge his work, consistently erasing his cauldron in every class and giving him extra homework instead. Snape often snaps at students, saying, for example: "Idiot boy." (PS, p. 152) At his first lesson, Snape expresses his hope that he won't have to teach "a bunch of dunderheads" that he, according to his words, usually has "to teach." (PS, p. 150)

Snape does not have a good relationship with his students, especially with Gryffindor pupils. He is not scared to tell the truth even if it is offensive: "That is the second time you have spoken out of turn, Miss Granger," says Snape in the third book of the series and continues with, "Five more points from Gryffindor for being an insufferable know-it-all." (PoA, pp. 186-187)

## **8.3 Harry Potter's Negative Teachers**

### **8.3.1 Professor Binns**

Professor Binns is not entirely positive due to his teaching methods, but neither is he negative. Professor Binns is strongly connected with his characters and what he teaches at Hogwarts. He is a ghost, who educates students about the History of Magic at Hogwarts. His knowledge comes from his long lifetime. However, it seems his education died with him because of using outdated pedagogical methods. His classes are described as monotonous, boring, and lacking engagement or enthusiasm. He fails to engage with his students and usually puts the whole class to sleep. His teaching method is based on reading from his notes, which leads to an ineffective transfer of knowledge and disengagement from the students.

### **8.3.2 Professor Lockheart**

Professor Gilderoy Lockheart is introduced at Hogwarts as the Defence Against the Dark Arts teacher in *The Chamber of Secrets*. He embodies the negative archetype of a Hogwarts instructor. He is an incompetent teacher, who lacks genuine concern for his students' education. His incompetence can be seen in his first class, when Lockheart chooses to teach students through practical demonstration. Lockheart could not handle the situation, and instead of facing the consequences, he hid under a table. It only shows his lack of skill and knowledge, leading to chaos and confusion among students. Instead, he prefers self-promotion and personal glory over transferring knowledge and skills to the students. The same goes for his dueling club. His ideas are based on practical actions, like Snape teaches Potions or the Dark Arts. However, Lockheart's execution always lacks the experience and knowledge he does not have. "Professor Dumbledore has granted me permission to start this little dueling club, to train you all up, in case you ever need to defend yourselves, as I myself have done on countless occasions. For full details, see my published works." (CoS, pp. 205-206) The fact that Dumbledore approves of such an idea means that the headmaster sees the potential growth of his students. Nevertheless, as



a role model for the pupils, Lockheart fails to impress the students after losing the fight with Snape, setting a poor example for others. In Lockheart's classes, he often promotes his life stories, which can be described as arrogant behaviour, evident in the quote provided. In addition, he sees himself as a competitor to Harry Potter due to their shared fame.

### **8.3.3 Professor Trelawney**

In the *Harry Potter* series, Professor Sybill Trelawney is a Divination teacher at Hogwarts. She has a slim body and often wears gigantic glasses, in which her eyes look twice as large. She also wears a lot of jewellery, such as necklaces, rings, chains, and bracelets. The classroom where she teaches Divination has a distinctive atmosphere. The room resembles something between an old house attic and a teahouse. The room emanates a prominent, sweet smell, and the warmth envelopes everyone who enters.

Professor Trelawney teaches a questionable subject: if you are not born with possession of the power to see the future, it is hard to participate in her classes as she teaches a lot of practical exercises and assignments. However, she could have used a different approach to teaching about divination, such as including theory, incorporating historical or cultural perspectives, or analyzing future-telling aspects.

Her teaching style is nothing like that of other teachers at Hogwarts. Professor Trelawney presents her subject as a challenging discipline and states that not everyone can master divination skills, which can be seen in her quote: "So you have chosen to study Divination, the most difficult of all magical arts. I must warn you at the outset that if you do not have the Sight, there is very little I will be able to teach you". (PoA, p. 114) This approach may not be the best as it may discourage students from actively engaging with the content of her classes. Her negative way of teaching Divination continues in one of her other classes where Trelawney states, "Crystal-gazing is a particularly refined art. I do not expect any of you to See when first you peer into the Orb's infinite depths." (PoA, p. 320) Her negative approach leads Hermione to leave her class as Trelawney says: "I am sorry to say that from

the moment you have arrived in this class, my dear, it has been apparent that you do not have what the noble art of Divination requires. Indeed, I don't remember ever meeting a student whose mind was so hopelessly Mundane." (PoA, p. 322)

There is zero support and encouragement from Professor Trelawney. Her teaching practices undermine students' engagement and confidence. In addition, she gives students a feeling of endangerment and influences students' well-being as Neville says: "She says the crystal ball's told her that, if I tell you, I'll have a horrible accident!" (PoA, p. 347) She also tells Harry: "My dear boy, it is an omen – the worst omen – of death!" (PoA, p.118)

However, Trelawney uses advanced teaching methods to pass the knowledge to her students. She mainly uses work in pairs and discussion methods in her classes.

Even though her skill is depicted as being a fraud, there are many occasions where Professor Trelawney stumbles upon genuine insights or prophecies, such as predicting Neville's clumsiness, consequently destroying Trelawney's cup or foreseeing Lavender Brown's distress over her pet rabbit, Binky, who is killed by a fox. In addition, one of the most significant prophecies she had ever made was the moment when she predicted Voldemort's most fearful enemy, subsequently starting the story of Harry Potter.

#### **8.3.4 Professor Moody**

Professor Alastor Moody teaches the Defence Against the Dark Arts in the fourth book of the series.

He is a retired Auror and one of the best Dark Wizard catchers. He misses his leg from the many battles he has been into, and a large chunk is missing from his nose. His magical eye distinguishes him from others. He can see invisible things with the eye and see through solid objects.

According to Botting, the alter ego is represented by a Gothic feature. Barty Crouch Jr. impersonates Professor Moody's character throughout the fourth book of series, making him seem like someone who he is not. The real Alastor Moody spent the whole year at the bottom of a magical trunk.

Alastor Moody teaches practical and real-world knowledge, incorporating forbidden curriculum for the fourth years. His intention with his students is visible when Alastor comes into his first class; he immediately says, "You can put those away", and elaborates with " , those books. You won't need them." (GoF, p. 231) He reveals his distinct teaching practice and sets a tone for his approach to education. He shows his disregard for regular teaching materials and methods. The situation in Professor Moody's classes drastically changes when he begins to use unforgivable curses on his students. This behaviour might be assumed to be immoral and unacceptable in any educational setting.

The initiative response from students about studying the Defence Against the Dark Arts was positive, as Ron's expression says: "Ron looking excited." (GoF, p. 231). However, students begin to suspect Professor Moody's view of educating them. Students are not as wise as they would have been with any other teacher because Alastor Moody is often called 'Mad Eye', which allows him to hide behind this nickname. The students think they might be attacked at any moment due to this behaviour.

Even though Professor Moody's approach is not tolerable, his insights and knowledge about Dark Arts contribute to the student's understanding of the dangers of the natural world and what they may face in the wizarding world. Moody's opinion about showing unforgivable curses is: "You've got to know, you've got to appreciate what the worst is. You don't want to find yourself in a situation where you're facing it." (GoF, p. 239)

### 8.3.5 Professor Umbridge

In the fifth book of the series, the Ministry of Magic sends Dolores Umbridge to Hogwarts to teach the Defence Against the Dark Arts at Hogwarts. She subsequently becomes a headmistress for a short period. She has a chunky figure with short, curly brown hair. She usually wears a pink robe with a bow tied up in her hair.

Professor Umbridge is under the strict control of the Ministry of Magic as Cornelius Fudge is afraid of Dumbledore. Fudge's behaviour leads Umbridge to adhere precisely to the Ministry-approved curriculum.

Professor Umbridge uses authoritative teaching methods and shows her oppressive teaching style. When teaching her first class, she instructs students to put away their wands, contrary to Professor Moody's request to keep their books hidden. The Defence Against the Dark Arts education goes hand in hand with practical exercises; however, Professor Umbridge chose the opposite way of teaching such a subject. Her bad example of teaching practices makes students create Dumbledore's Army, a secret club to study Defence Against the Dark Arts with Harry Potter. This indicates that Professor Umbridge affects students' well-being and undermines their education and sense of safety within Hogwarts.

She believes nothing can endanger students outside of Hogwarts, which is naïve thinking. Dolores Umbridge possesses a high power over her students and, later in the book, over teachers and everyone else at Hogwarts. She soon begins to abuse her power as a High Inquisitor. New decrees emerge, such as "Any student found in possession of the magazine the Quibbler will be expelled(OotF, p. 512). No Student Organization, Society, Team, Group, or Club may exist without the knowledge and approval of the High Inquisitor (OotP, p. 313)."

Effective teaching is essential for fostering the intellectual and emotional development of students. Nevertheless, Professor Umbridge does not know how to use such power, and she uses it destructively. Throughout the fifth book, she tries to get information from

Harry Potter using various methods, such as Veritaserum or the Cruciatus Curse: “The Cruciatus curse ought to loosen your tongue.” (OotP, p. 658) According to McGonagall, Professor Umbridge is not a qualified teacher as she says to Umbridge about Harry: “He has achieved high marks in all Defence Against the Dark Arts tests set by a competent teacher.” (OotP, p. 585)

Students are not allowed to share their thoughts as Umbridge imposes strict control over classroom discussions; her aim for each class is to read a chapter in the book which does not even include defensive spells.

## **8.4 The Novice’s Positive Teachers**

### **8.4.1 Arcturus**

Arcturus, also known as Arcturus Faversham, specializes in incantation. At the start of the series, he is portrayed as a tall man with a stern face and a scar resulting from numerous battles. He teaches spellcasting, which requires connecting with a demon and harnessing its power, mana. Arcturus becomes Fletcher’s mentor and sponsor because he reminds him of himself. Arcturus is a half-noble and thinks that Fletcher might be his half-brother. Arcturus is considered the first commoner ever to own a demon and started the era of introducing commoners into battlemage ranks.

Arcturus requires an order in his classes and does not tolerate tardiness. His classes are combined with noble students and students with no previous knowledge. In his first class, Arcturus teaches how to create wyrdlights. However, he wants to maintain equal participation and snaps at the noble students, saying, “I did not ask you to demonstrate.” He disapproves of the behaviour of nobility, and he lets them skip this class and assures novices: “They have not learned to control the movement of their wyrdlights. Next lesson, it is they who will be playing catch up.” (chapter 24) This shows Arcturus’ commitment to maintaining a fair and safe learning environment, as all students have the same learning opportunities, and he does not want to undermine novices’ capabilities or potential. Arcturus teaches the novices to connect with their demons while sitting, emphasising

the need for focus and creating a comfortable environment. He also assures them that there is nothing to fear: "Don't worry if you struggle to find it at first, the more you practise, the easier it will be" (chapter 24) and explains how to reach out to their demons.

Arcturus employs a practical teaching method with theoretical knowledge. He shows students many examples in his classes regarding the practical application, ensuring that students grasp the concepts thoroughly. However, he only emphasises teaching theoretical expertise by themselves. In one of his classes, Arcturus shows essential spells but leaves the rest to study independently: "You will need the others in the written exams, so you must learn them all!" (chapter 39)

Arcturus advises Fletcher throughout the series and provides valuable guidance, which significantly enhances Fletcher's self-confidence. In one of Arcturus's quotes, he advises Fletcher: "That's the difference between a good warrior and a great one. Rook fought hard, but he lost that battle, Don't fight hard. Fight smart." (Chapter 45)

During his first class at Vocans Academy, the novices are naturally curious. Arcturus is happy to engage in a controlled discussion, allowing students to ask questions and creating an open and interactive learning environment.

#### **8.4.2 Captain Lovette**

Captain Lovette teaches the art of etherwork at Vocans Academy. In the series, she is depicted as a strict teacher with piercing eyes and long, black hair like a raven's. Unlike Arcturus, Lovette does not allow the noble students to skip her classes as her motto is: "Practice makes perfect." (chapter 32) She is very strict when it comes to attendance, and she points out that: "you should be making use of every second under our tutelage." (chapter 32) Lovette insists on strict order in her classes and requires students to wear uniforms. She reminds them by saying, "Please note that in the future, I expect you to wear your uniform." (chapter 32)

Lovette is not afraid to mention that using a keyed pentacle “is grounds for immediate expulsion.” (chapter 34) She establishes her dominance by setting up her boundaries and expectations, which ensures discipline in her classes.

She uses students' background knowledge in her classes and employs it as a foundation for introducing new concepts: “Watch how she pushes the mana through her hands, into the leather and through to the pentacle. She will know when it is time to push the demon through once the pentacle is glowing steadily.” chapter 32)

Lovette teaches practical magic and does not incorporate any theoretical knowledge. In this way, she emphasizes practical magic in her teaching method and highlights hands-on experience. For example, she shows the ether or transfusing demons. She also allows students to ask questions, leading them to participate actively in the student learning process.

As Fletcher confirms, Lovette creates a safe environment for non-noble students: “Lovett had been fair and fearless, completely ambivalent to the differences in race and class of her students.” (chapter 39) She guides Fletcher throughout the series, providing invaluable support and mentorship.

Captain Lovette puts her life at risk when she tries to save one of her demons when it gets into trouble. She demonstrates a deep sense of responsibility and loyalty to her creatures, saying: “A demon is not an item to be tossed aside like an old shirt.” (chapter 35)

### **8.4.3 Sir Caulder**

Sir Caulder is the weapon master, who teaches fencing. In the series, he is portrayed as an older man with grey hair, who is missing his teeth and using a cane to keep his balance. He has lost a part of his right leg and the end of his right arm. Instead, he wears a prosthesis, a peg and a sharp hook. He used to work for a nobleman called Edmund Raleigh as a private guard. He has a lot of experience with fights against orcs.

Fencing poses many dangers as it requires student activity with a weapon. For the school measures, safety is ensured by fencing with wooden weapons. However, students occasionally sustain injuries such as bruises or skin fissures.

Sir Caulder is a very confident teacher as he tells Fletcher: "This staff here is twice as dangerous a weapon in my one hand than that khopesh is in both of yours." He points out that "with age comes experience." (chapter 20) These quotes show how capable the teacher is and highlight the authority the teacher possesses. He subsequently beats Fletcher in a fencing fight, where the teacher does not show mercy and knocks Fletcher out.

Sir Caulder prefers discipline and skill development in his students as he has high expectations of them. He uses a method of duels, where students fight each other while he gives advice. As a mentor, he fights against his students, which shows his commitment and gives students the feeling of facing formidable opponents. He provides personal attention to students, offering extra lessons and teaching specific techniques, such as Fletcher's khopesh.

#### **8.4.4 Major Goodwin**

Major Goodwin teaches Demonology lessons. He is portrayed as a chunky teacher with a goatee. He always has a red nose and golden glasses atop it.

Goodwin's classes are designed to provide students with a strong foundation in theoretical knowledge. Major Goodwin expresses his disappointment with Fletcher as he does not know an answer to his question: "I had hoped that someone fortunate enough to be gifted with a rare demon would take time to research this before their first lesson." (chapter 33)

He snaps at students if they do not know the correct answers, saying: "laughable answer" or "preposterous." (chapter 33) He requires discipline during his lessons, and in his first one, he shouts at students: "Well, why aren't you writing this down?" He shares his frank opinion even with a headmaster when he says about Fletcher: "He has been



a disappointment” (chapter 33). By behaving this way, Major Goodwin resembles Snape, as he asks impossible questions, just like Snape does with Harry Potter in their first Potions class. However, Major Goodwin has no reason to do so as he does not hide his true identity, nor does he have to prove his resentment against Fletcher, as there is no Dark Force for which he would work secretly. Major Goodwin uses pictures of demons to study their anatomy, behaviour, and characteristics. He also connects his knowledge with the real-life demons the students possess, making his lessons more authentic. In one of Goodwin’s classes, Fletcher successfully identifies Penelope and Malik’s demons, belonging to a different Canid category. This earns him Goodwin’s praise. Major Goodwin appreciates student’s efforts and activity, fostering a sense of encouragement and motivation.

## **8.5 The Novice’s Negative Teachers**

### **8.5.1 Rook**

Rook substitutes Captain Lovett’s class on the art of etherwork. He is introduced as a tall, thin man with a beard and black eyes. Rook is part of a group called ‘the Triumvirate’ whose goal is to preserve the supremacy of pure-blood summoners within the magical community, which explains his behaviour during his lessons at Vocan Academy.

He shows his ego when he introduces himself: “Scipio has decided to hire a more competent teacher this time around.” (chapter 38) He distinguishes different races in his first lesson: “Genevieve, Seraph, Atlas, as well as the dwarf and the elf, will stand in a line over there.” He appreciates noble students and shows his affection towards them: “Tarquin, Isadora, it is good to see you here.” (chapter 38) Rook exhibits a sense of favouritism and highlights his biases and discriminatory tendencies. The mentor’s attitude as an educational leader fails to provide support and he asserts: “It’s not like any of you will catch anything before the tournament anyway. Useless, the lot of you!” (chapter 45) He continues to discourage students from studying at Vocan Academy as he claims about commoner students: “No use capturing a demon you might not even be capable of controlling – not that you deserve anything better.” (chapter 38) Rook's prejudice

against non-noble students endangers Fletcher's crew in the ether in the third book of the series, as Rook refuses to teach the first year an essential skill of demon-catching. He endangers the students' safety and education within the magical realm.

Rook strictly follows the Vocan Academy rules, so when he discovers an illegitimate student is among them, he blames Arcturus for sending a scroll with a demon to Fletcher. He intends to expel Arcturus from the Academy and says: "No doubt you will have a new teacher soon, once I have got rid of him." (chapter 38)

During a tournament, Rook chooses two flying demons against his little demon, who cannot fly. Fletcher's demon is supposed to get to a point high up, so he has a disadvantage, and Rook knows that. Rook shows a cunning strategy to get Fletcher cornered, exploiting his demon's weakness.

## **9 Student's Positive and Negative Attributes**

In the magical world, each character embarks on a journey of education, friendships, effort to uncover mysterious events and shape their view of the mystical environment of Hogwarts School of Witchcraft and Wizardry and Vocan Academy. Students show different educational approaches, reflecting their diverse interests, aspirations and personal growth. Instruction at such institutions is essential for self-development as students find themselves in a world entirely unknown. In both series, pupils display positive attributes such as bravery, loyalty, or academic excellence. In contrast, some students display negative behaviour such as arrogance, prejudice, disruptive manners, and racial discrimination. These qualities can create a toxic atmosphere within the school community and undermine the learning experience for themselves and their peers.

## 9.1 Student's Positive Attributes in the *Harry Potter Series*

### 9.1.1 Harry Potter

Harry Potter is the main protagonist of the series, which bears his name. Throughout the series, Harry shows a spectrum of attributes that play a crucial role in developing his character and the narrative.

Harry Potter was born to his wizarding parents, Lily and James Potter. When the dark wizard Voldemort kills Harry's parents, he becomes an orphan at the age of one. His non-magical relatives, the Dursleys, raise him under a false belief that his parents died in a car accident, which hides Harry's identity as a wizard. His life has been a misery, complete mistreatment and neglect from his relatives until the arrival of his acceptance letter to Hogwarts School of Witchcraft and Wizardry at the age of eleven. Harry embodies love because of Lily's ultimate act of sacrifice when she shields Harry with her own body before her final moments.

Harry Potter shows bravery throughout the series, starting with his first encounter with Lord Voldemort as an infant in the first book and ending with his final confrontation with the dark lord in the Battle of Hogwarts. Amid peril, Harry consistently demonstrates courage while risking his life for his friends and, thereby, the wizarding world itself. In each book, Harry stands face-to-face with the dark forces threatening the wizarding realm, except for the third one, where, according to Dumbledore, Harry "helped uncover the truth" and consequently "saved an innocent man from a terrible fate." (PoA, p. 458) As a youngster, he manages to fight against creatures that would frighten anyone who encounters them, such as Basilisk, Dementors, Troll, Acromantula, Dragons and Boggart. Such challenges test his magical abilities as well as his courage. However, Harry shows humility and claims "I don't want to sound like I'm trying to be modest or anything, but ... I had a lot of help with all that stuff ..." (5<sup>th</sup> book, p. 306), indirectly mentioning Hermione, Ron and his mentors.

Harry displays loyalty to his friends, especially Hermione and Ron, with whom he undergoes all the unpleasant events. He stands by them at the cost of his life. Despite their occasional disagreements, such as Hermione's suspicious actions about the Firebolt that Harry gets from Sirius, or Ron's hatred towards Crookshanks, as well as his blaming Hermione's cat for bullying his rat, Scabbers, their friendship remains resilient and unbreakable.

Harry is not afraid to break the rules, and he shows his remarkable skill with a flying broom while defending Neville's honour during a flying lesson with Professor Hooch. Malfoy throws Neville's Remembrall away and Harry catches it, becoming a seeker of Gryffindor's Quidditch team. He is willing to stand up for what is right even though he might get expelled. He is not loyal only to his friends but also to Dumbledore as he accepts to fulfil Dumbledore's wish to remain silent about Harry's quest, which leads to the ultimate defeat of Voldemort. When Scrimgeour, the Minister of Magic himself, asks Harry "And what has Dumbledore told you, Harry?", Harry replies with a plain answer: "Sorry, but that's between us." (HBP, page 322)

Harry appreciates his connection with the Weasleys and considers them their own family. He is thoughtful and does not want to bother either his friends or the Weasley family about his scar hurting because he "didn't like the idea of the whole Weasley family knowing that he, Harry, was getting jumpy about a few moments' pain." (GoF, p. 29) He becomes the leader of Dumbledore's Army, as he has the most practical knowledge out of all the students at Hogwarts in the fifth book. He is a natural leader and excels in the Defence Against the Dark Arts as it is the only subject where he is always marked as 'outstanding'.

Harry Potter is very compassionate towards the students who have gone through similar painful events. For instance, Luna Lovegood witnessed her mother's death, which enabled her to see Thestrals. Similarly, Harry Potter saw Cedric Digory die, and after that experience, he was able to see Thestrals as well in the fifth book. This unfortunate event brings those two closer and initiates a friendship. Harry "was feeling sorry for Luna" (fifth book, p. 760) when other students hid her belongings. Harry further emphasizes: "There's no reason for them to take your things." (p. 760, fifth book) He shows compassion for Luna Lovegood even though others think that she is "a bit odd" and call her "Loony." (p. 760, fifth book)

### **9.1.2 Hermione Granger**

Hermione Granger undeniably embodies a positive character, especially regarding her view of education. She was born to her Muggle parents, who work as dentists, making her a unique student who overlaps the magical and natural worlds. Because of her non-magical lineage, she becomes a target for wizards who only support pure-blood supremacy, facing discrimination. When Hermione is introduced in the series, she is depicted as having a bossy appearance with bushy hair and peculiarly large front teeth.

Hermione Granger shows an entirely different side compared to Harry Potter. They were raised in a Muggle family; however, Hermione's interest in reading books and her thirst for knowledge set them apart. When they meet, Hermione knows about Harry Potter more than he does as she says: "I know all about you, of course – I got a few extra books for background reading, and you're in *Modern Magical History* and *The Rise and Fall of the Dark Arts* and *Great Wizarding Events of the Twentieth Century*." (PS, p. 117) This shows her commitment to be prepared for any situation. She values being accepted among wizards and does everything she can to fit in society, indicating her deep interest in the history of the magical world and the context itself.

Hermione stands out among her schoolmates and proves her knowledge in every class. Her intellect is evident from the beginning of the series when she enters Hogwarts and starts revising all the spells she's learnt before the sorting ceremony. Through her relentless studies, she inspires her peers, demonstrating how important education is. She proves that on several occasions throughout the series. For example, when Professor Sprout teaches them about Devil's Snare, Hermione remembers how to drive it away in the face of danger: "Devil's Snare, Devil's Snare ... What did Professor Sprout say? It likes the dark and the damp," and consequently figuring out what to do (PS, p. 299). Another example is the scene when Hermione spends a lot of time in the library trying to find out information about what petrifies students at Hogwarts in the second book of the series. However, Hermione claims that there are more significant attributes rather than books and "cleverness" as she points out "There are more important things – friendship and bravery." (PS, p. 308)

Hermione is a responsible student, and once she forgets to go to one of her classes, she feels terribly about it. Her greatest fear is Professor McGonagall telling her about her exam results when Hermione says: "I'd failed everything" (PoA, p. 344), which happens when she encounters Boggart.

From the beginning of the series, Hermione strictly follows the rules of Hogwarts. She is a model student who exhibits discipline and integrity. During one lesson, Hermione tells Harry: "Madam Hooch told us not to move – you'll get us all into trouble" (PoA, p. 162). After that, Hermione is angry with Harry when he makes it into the Gryffindor's Quidditch team: "so I suppose you think that's a reward for breaking rules?" (PoA, p. 181) Hermione's view of rules changes over time, and by the second book, Ron says about her: "I never thought I'd see the day when you'd be persuading us to break rules" (CoS, p. 181) Hermione upholds moral principles and disagrees with Harry when he uses unknown spells: "I just think it's very irresponsible to start performing spells when you don't even know what they're for." (HBP, p.227)

She remains steadfast in her pursuit of education despite the chaos and danger that Hogwarts encounters. In the third book, Hermione contradicts her previous behaviour when Ron says about her “First you hit Malfoy, then you walk out on Professor Trelawney,” (PoA, p. 352), confirming that Hermione’s attitude has changed. Hermione prefers friendship over rules in the fourth book by aiding Harry with the Triwizard Cup despite his cheating.

Hermione values her friendship with Ron and Harry and defends them at all costs, even when it threatens the group's harmony. For example, she thinks the Firebolt Harry gets as a gift is enchanted and informs Professors about it, knowing it would make Harry angry. In addition, she does not allow Harry to leave the castle, as Sirius Black causes potential danger to Harry, and she says: “Harry’s supposed to stay in school.” (PoA, p.158)

### **9.1.3 Ron Weasley**

Ron Weasley is the youngest son of the Weasley family and is raised by loving parents Arthur and Molly. He lives in a household struggling with finances. Ron is introduced as a tall, freckled boy.

Ron is nothing like his friends. He does not excel in any area of magic, nor does he possess a thirst for knowledge. However, his background as a pure-blood magician distinguishes him from his friends. He knows everything about the magical world and often provides valuable insights and expertise about wizarding customs and traditions, such as the Quidditch tournament or living in a magical household. He excels at playing board games, especially chess. His strategic thinking and planning are recognized when Harry, Ron and Hermione undergo a series of traps, where a life-size chess game is present.

Ron is a huge fan of Quidditch and aspires to be part of Gryffindor’s team. He sees himself in the mirror of Erised, which reflects one’s deepest desires, as a primus and a Quidditch team captain. Ron’s room contains posters of his favourite team, The Chudley Cannons.

Throughout the series, Ron remains loyal to his friends despite struggling with jealousy. He envies Harry's position in the centre of admiration, which Ron cannot stand, as he always strives to get some attention. In the third book, Ron receives an acknowledgement for his bravery against Sirius Black: "People were paying more attention to him than to Harry, and it was clear that Ron was rather enjoying the experience." (PoA, p. 293)

Another occurrence of Ron's envy appears when Harry is accepted in the Triwizard Cup, where Ron sees only money and popularity, which he does not get but Harry does, and he says to Harry: "I expect you'll need to be up early tomorrow for a photocall or something." During this argument, Ron also mentions: "A thousand Galleons prize, eh? And you don't have to do end-year tests either." (p. 315, 4<sup>th</sup> book) Ron's internal struggle to achieve popularity and money reflects on their relationship with Harry as he sees him as a competitor. It can be said that his family's position might influence Ron's behaviour as he is compared to his siblings, who have achieved significant accomplishments. He feels pressured and needs to prove himself in life. He does not like to be poor, and he says during Hagrid's class, "I don't blame Fred and George for trying to make some extra money." He mentions: "Wish I had a Niffler," a creature known for its ability to find and collect valuables, which might be his secret desire to reach financial security and end the rivalry between his siblings. (GoF, p. 593)

Ron is motivated to become popular, and to achieve this, he decides to join the Quidditch team. Although Ron manages to make it into the team, it is evident that he sees Harry as a role model and wants to be famous like him. However, Ron's pursuit of popularity through Quidditch does not develop as planned. Despite being terrible at the sport, Ron lacks the confidence to admit it and continues to play to be like Harry. It is worth noting that Harry was removed from the Quidditch team in the fifth book of the series due to Ron's reckless behaviour by joining the team.

Ron doesn't play a significant role in the trio, and the group doesn't benefit from his skills. However, Harry misses his friend when Ron does not talk to him because Ron embodies his natural friend role. In the second task of the Triwizard Cup, Ron is taken from Harry,



and Dobby claims: “The thing Harry Potter will miss most” is his friend. (GoF, p. 535) It suggests that Ron plays an irreplaceable friend that no one can represent, not even Hermione: “Harry liked Hermione very much, but she just wasn’t the same as Ron” (GoF, p.348)

Ron’s bravery is questionable as he faces dangers and his greatest fears with his friends; however, he would not have done that without them. For example, in the third book, Harry and Ron must follow spiders into the Forbidden Forest, where they encounter Acromantula and other spiders, Ron’s most significant fear. He must face such terror in Lupin’s class, when Boggart approaches Ron: “A giant spider, six feet tall and covered in hair, was advancing on Ron, clicking its pincers menacingly.” (PoA, p. 151)

Ron shows his fear of Voldemort the most, as he cannot say his name, unlike his friends. Harry never feared Voldemort’s name. In the fifth book, Hermione overcomes her fear: “Dumbledore wants to stop you having those dreams about Voldemort.” (OotP, page 461) In contrast, Ron keeps complaining about someone saying Voldemort’s name out loud: “Say *You-Know-Who*, will you?” (PoA, p. 233) In addition, even in the seventh book, Ron expresses his fear by refusing to say Voldemort’s name: “Don’t say the name!” and claims: “In case you hadn’t noticed, mate, calling *You-Know-Who* by his name didn’t do Dumbledore much good in the end.” He also states: “Just – just show *You-Know-Who* some respect, will you?” (DH, p. 225) Ron’s reluctance to say The Dark Lord’s name shows his rejection of confronting the terrifying reality. His claim that it did not benefit Dumbledore shows his belief in superstitions and his unpreparedness to engage in the threat posed by Voldemort.

#### **9.1.4 Neville Longbottom**

Neville Longbottom comes from a pure-blood family and his parents died to Bellatrix Lestrange, Voldemort's most loyal servant. Neville has lived with his grandma ever since.

Neville Longbottom represents a typical student who excels in a particular subject. He shows an exceptional talent for Herbology. He is portrayed as a character lacking

confidence and undergoes a remarkable transformation throughout the series. At the beginning, on the way to Hogwarts, Neville loses his toad, Trevor, showing his clumsiness. He is also forgetful; because of that, his grandmother sends him Remembrall, which shows his struggles with forgetfulness. In the third book, his flaws create a dangerous situation when Neville writes down passwords to enter his dormitory and consequently loses this piece of paper, which gets into Sirius Black's hands. In the fourth book, the narrator claims: "Neville almost always forgot to pack something" (GoF, p. 214)

During Snape's lesson in Neville's first year, he manages to spill his cauldron, and in the fourth book, he does not improve in Potions and is mentioned as "Neville melting his sixth cauldron in Potions." (GoF, p. 230) Neville does not struggle only with Potions but also with other subjects, such as Summoning Charms, where he is given extra homework.

Neville shows his courage at the end of the first book when he stands out to his friends, blocking the way so they cannot break the rules, demonstrating his commitment to regulations and defending his friend from getting expelled. Even though he is portrayed as clumsy, forgetful and lacking in confidence, his willingness to stand up for what is right makes him unique. It is straightforward to see his character development when, in the fourth book, he fights against Death Eaters. Moreover, in the last book of the series, he stands out to Voldemort, refusing to join his ranks ("I'll join you when hell freezes over," DH, p. 586) and subsequently killing Nagini, the last Horcrux, aiding Harry and the whole magical world, thereby confirming his transformation.

## 9.2 Students' Negative Attributes in the *Harry Potter Series*

### 9.2.1 Draco Malfoy

Draco Malfoy appears in *Harry Potter* as a character who is arrogant and cruel. He has a significant impact on Hogwarts and other students with his behaviour. His family supports pure-blood supremacy. Lucius, Draco's father, confirms his preference for pure-blood wizards when he responds to the words "Wizard blood is counting for less everywhere" with the statement "Not with me." Draco's family background influences him to adopt similar beliefs and attitudes. Lucius Malfoy belongs to the group of Death Eaters, who hold the same opinion about blood purity.

Draco Malfoy constantly shows his superiority and does not hide his pure-blood preference when he first meets Harry and claims that such students should not be accepted to Hogwarts: "They've never been brought up to know our ways. Some of them have never even heard of Hogwarts until they get the letter, imagine." Malfoy believes that attendance at Hogwarts should be limited to students from "the old wizarding families". (PS, p.89) Draco frequently uses insulting language against non-pure-blood, half-blood or even poor students such as Ron: "Hoping to be gamekeeper yourself when you leave Hogwarts, I suppose – that hut of Hagrid's must seem like a palace compared to what your family's used to." (PS, p.211-212) When Harry gets accepted to Gryffindor's Quidditch team in his first year, Malfoy is jealous of him and does not bother to hide his opinion about how Gryffindor chooses players for Quidditch: "It's people they feel sorry for. See, there's Potter, who's got no parents, then there's the Weasleys, who've got no money – you should be on the team, Longbottom, you've got no brains." (PS, p. 241)

Lucius Malfoy is Draco's inspiration and the role model he likes to follow. Mr Malfoy insults the Weasley family in a shop, saying: "What's the use of being a disgrace to the name of wizard if they don't even pay you well for it?" (CoS, p. 71)

In the second book, Draco is accepted into Slytherin's Quidditch team. He presents himself and his team with a new type of broom. Hermione claims: "At least no one on the Gryffindor team had to buy their way in." With that statement, she implies that Gryffindor players earned their place on the team through their skill and talent. Malfoy acknowledges the truth and defends himself: "No one asked your opinion, you filthy little Mudblood" (CoS, p. 123)

Draco Malfoy is mean, unpleasant and incredibly unfair to others. For starters, during the duel in the second book, Draco stands against Harry, does not wait until the end of the countdown, and even releases a spell before that. He cannot win unless he cheats. In the fourth book, Draco draws his wand against Harry when he stands with his back facing Draco. Rather than confronting Harry openly, Draco chooses to show his dishonest and cowardly nature. It can be said that, with his actions at Hogwarts, he can be considered a bully. He creates a harmful environment for Hogwarts students, breaking everything good the school holds. Together with his father, they complain about how Hogwarts teaches students. Most of all, they despise the Headmaster, Dumbledore, as Draco says: "Father's always said Dumbledore's the worst thing ever happened to this place." (CoS, p. 241)

Draco relates to the Dark Forces and ultimately accepts Voldemort's most extraordinary quest: killing Dumbledore. Although he does not directly cause Dumbledore's death, he plays a fundamental role as he manages to sneak Death Eaters into Hogwarts, which leads to his murder. Draco constantly causes harm to Hogwarts and the wizarding community itself, which makes him a character trying to destroy Hogwarts's integrity.

### **9.2.2 Crabbe and Goyle**

Crabbe and Goyle's fathers, who are members of the Death Eaters group, also influence them similarly to Draco's father. Crabbe and Goyle always follow Draco Malfoy, which boosts his confidence in engaging in bullying. They are portrayed as Draco's bodyguards, who support him in his every move. It creates fear in students, contributing to more toxic environment at Hogwarts. Though little is said about them in the series, their association with Draco Malfoy contributes to Hogwarts' hostile environment.

## **9.3 Student's Positive Attributes in *the Novice Series***

### **9.3.1 Fletcher Raleigh**

Fletcher, a fifteen-year-old, is the main protagonist of *The Novice* and is portrayed with distinctive cheekbones and dark, sunken eyes. He has messy black hair and pale skin. He comes from the Raleigh family, an old, pure-blood summoning family that makes him a nobleman. However, this information is initially unknown and becomes more apparent as the series progresses.

Fletcher travels around the world of Hominum to unravel his identity, and his family background plays a crucial role in this quest. He was born an orphan and is raised by Berdon, his stepfather, who is a blacksmith. Fletcher's introverted side makes him shy, and he often avoids social interactions. He reads a lot, is literate, and controls Berdon's finances. He is poor and cannot afford an expensive coat, which would aid him in hunting with his bow.

His magical abilities are discovered when Fletcher accidentally reads a parchment and summons a demon, creating fear in the locals. Fletcher is ultimately forced to leave Berdon and his home.

Fletcher does not distinguish different races and treats everyone the same. When Fletcher sees a dwarf, Othello, he does not think about him being of a different race compared to others, as they say: "Did you see the look he gave us? I think he wants to be left alone."

(chapter 19) Fletcher shows his friendliness by wanting Othello to join them at the table. His support for equal rights for races is visible when Uhtred, Othello's father, says about Fletcher: "It is people like you that give me hope for reconciliation between dwarves and men." (chapter 29, 1<sup>st</sup> book)

Fletcher does not judge people by their social status or background but values people for their character. An example of Fletcher's non-racial differentiation is when Fletcher, with Othello, saves Sylva, an elf who has been friends with noble students. Sylva was about to be executed publicly, which would have provoked a war with the elves. This would have increased demand for weapons, which was Forsyth's objective. They are the most influential political family in Hominum, trying to drive all the different races out of their world.

In the third book, Fletcher falls in love with Sylva. Unfortunately, Sylva cannot reciprocate his feelings since she believes she cannot have a relationship with a human. Despite this, Fletcher claims their quest is to unite all the different races, and he is determined to pursue it. At the end of the series, Fletcher builds a statue to honour all the dead fighting for Raleigh Shire's freedom. It depicts a human, an elf and a dwarf standing side by side. It highlights Fletcher's belief in unity and equality, and this way, he emphasizes the importance of solidarity and cooperation while preserving and celebrating his soldiers and friends for their bravery.

Fletcher shows how much he values cultural differences and demonstrates respect for a gremlin, who is like Dobby in the *Harry Potter series*, by kneeling when speaking to him.

Fletcher is a compassionate person, who cares about other people. He prefers the well-being of others, and he is willing to stand up for justice. When Captain Lovette gets injured, he wants to visit her in the hospital. Additionally, Fletcher plans to win the final tournament to prevent Tarkin from reaching the King's council. This means the seat would not be Forsyth's. Furthermore, Fletcher shows empathy towards Sylva's sorrow upon the death of her demon. At the beginning of the second book, Fletcher admits to his crimes in court

and saves Othello's life, showing his ultimate sacrifice for his friend. Fletcher's generosity provides land for people of all races to live in when he inherits Raleigh Shire, a countryside where his parents used to live.

Although he avoids people from the beginning, Fletcher enjoys the company of his new friends, which makes him more amiable. It can be said that he must be in a particular group of people who understand and appreciate his unique qualities.

Fletcher does not trust anyone, not even the Headmaster, Scipio. When Fletcher is asked to tell the truth about the origin of his demon, he does not reply precisely because he does not know what he is allowed to say.

Fletcher displays bravery by collapsing a tunnel separating his friends from Orcs, providing them extra time to live. Moreover, his fight over dwarf discrimination makes his life rough when he is accused of killing Pinkertons because of their planned attack on dwarfs. When his group find themselves in a different world, Ether, Fletcher uses his skills as a hunter to provide meat for his friends. Additionally, he applies the theoretical knowledge he gained from Lovette's and Rook's classes to practical survival skills, enabling him to better navigate and thrive in the new world. Through this, he solidifies and deepens his education. He shows his leadership qualities when he leads his army to war with this quote: "I am friend to both dwarf and elf. I am a summoner and a trained battlemage. A noble-born with the upbringing of a commoner and the record of a criminal." (3<sup>rd</sup> book) He inspires his soldiers in times of need and becomes an embodiment of a courageous, diplomatic leader.

Fletcher excels in theory knowledge throughout his studies but struggles with practical application, which is the opposite of Harry Potter, who is outstanding in practical magic.

Harry Potter is a celebrity from the beginning of the series; however, Fletcher's identity is unknown. Fletcher's parents lived in Raleigh shire, often raided by Orcs. One day, the place got overrun by them, killing Edmund, Fletcher's father, and Alice, his mother. Fletcher was abandoned outside the Pelt's wall, the village where he lives, much like Harry Potter was left at the front door of Dursley's doorstep.

This resembles Harry Potter's fate, as his parents were also murdered. Unlike in *the Harry Potter series*, where the main protagonist gets a letter to join a magical school, no one knows anything about Fletcher until he himself discovers his abilities. There is a connection between these two series, where Fletcher strives to get the coat for hunting but does not have money to afford it. The same happens in the *Harry Potter series*, where Harry wishes he had Fire Bolt, an expensive flying broom. Moreover, Fletcher saves a gremlin from slavery and calls him 'Blue' because of his skin, granting him freedom, much like Harry Potter emancipates Dobby. Similar to Harry Potter, Fletcher does not seek attention, and in this case, he wishes he was not of noble birth.

Fletcher's companion throughout the series becomes a salamander whom he calls Ignatius. As the series progresses, Ignatius evolves into a more extensive version called a Drake. Ignatius shares his abilities with the owner, which protects him against fire. Fletcher becomes the only one capable of fighting an albino Orc, Khan, the main villain of the series, who possesses the same demon as Fletcher.



### 9.3.2 Othello

Othello is depicted as having a stocky body with bushy eyebrows. Being a dwarf, he restrains himself from the beginning and does not want to converse with anyone. Unfortunately, dwarfs have a terrible reputation in the world of Hominum due to their history of wars against humans. The current political situation is tense and on the edge of a war with humans, which leads to the mistreatment of dwarfs in the streets of Curcillum as one of the Pinkertons says to Othello: "What have we told you dwarves about carrying weapons in public? Why can't you get it through your thick, dwarven skulls? Only humans have that privilege."

This shows how dwarves are subject to discrimination and unfair restrictions, and it highlights the disrespect toward a different race. Othello has to cope with such treatment his whole life, and together with Atilla, who is his twin brother, he has to face offensive language and physical violence. One of the Pinkertons "gave the dwarf a sharp kick in the side, making Othello cry out in pain." (chapter 26) Othello has been a prisoner many times because of just being a dwarf, and he wants to fight for dwarven rights as he claims: "The creation of the musket was the first step in the long journey to equality. Our joining the army is the second. I will finish what my father started." (chapter 26)

This passage depicts Othello's determination to challenge injustice as he fights for the liberation of his people. He achieves this by enrolling at Vocan Academy and eventually becoming a battlemage.

According to dwarven tradition, Othello wears a beard and says: "It's our belief that cutting hair is a sin to the Creator. We are made just as he wished us to be. If he gave us hair, then we must keep it." In the second book of the series, Othello's beard is trimmed by humans, and it is an act of humiliation. This event serves as a reminder to dwarves of the ongoing prejudice and discrimination they face.

Othello becomes Fletcher's best friend, contributing to Fletcher's team with his advanced knowledge of Ether. While most students spend only one year at the Vocan Academy, Othello stays for two years, making him more proficient in Ether than anyone else. He is a huge asset as he explains everything about demons, such as losing control of Lovette's demon, Lysander, and what happens when the connection between summoner and demon breaks.

Othello and his sister, Cress, are loyal to their race and want to defend their family in the face of a potential war between humans and dwarves. Due to the danger, Fletcher and Othello follow their fate. They meet again when Fletcher needs soldiers and dwarves to help with his battle. Due to Othello's and Fletcher's allegiance, they manage to bring humans and dwarves together to fight alongside each other, fulfilling Othello's wish for unity and solidarity.

### **9.3.3 Sylva**

Sylva, a distrusting elf with silver hair, blue eyes, and pale skin, never trusts anyone because her mother died from poisoning.

When Fletcher enters Sylva's room, she embodies defensive strategies right from the beginning of her studies at Vocan Academy. Her demon, Canid, called Sariel, jumps on top of Fletcher and falls as Fletcher loses balance. As an elf, she has to cope with racial discrimination and thinks that "peace talks" were not taken seriously because she is "put with the commoners in a room smaller and less comfortable than a jail cell." Sylva initially behaves like a noble student who despises those with fake blood. However, she soon realizes that she cannot trust nobility as they abandon her in the streets of Corcillum, leaving her to face execution alone. Saving Sylva from an inevitable death brings Fletcher, Othello, and Sylva together. This resembles the same situation in *the Harry Potter series*: Hermione is alone in the bathroom when a troll attacks her. Ron and Harry save Hermione the same way Fletcher and Othello save Sylva. Despite this event, as Sylva claims in the middle of the series, she prefers defending the interests of her people over friendship. Nevertheless, towards the end of the series, Sylva joins Fletcher and helps him

defeat Khan, even though she is not immune to fire, thus putting her life in danger. Sylva's friendship deepens over time, and she stands alongside those she cares about the most, proving her selfless and courageous character.

She intends to become friends with the nobility because her mission is to secure peace between humans and elves, and there is a higher chance of achieving that with Tarkin and Isadora than by befriending Fletcher or Othello. Sylva realizes the value of genuine friendship and loyalty in the same way as Hermione does at the end of the first book of the *Harry Potter* series.

The political situation of the elven race agreed to send soldiers to war alongside humans instead of paying taxes. According to Scipio, Sylva is "the first of many elves that we hope will be incorporated into our military over the next few years." This means that Sylva represents the elven race, and the truce between humans and elves depends on her.

#### **9.4 Student's Negative Attributes in *the Novice Series***

##### **9.4.1 Tarquin Forsyth**

Tarquin Forsyth is the first in line to inherit the Dukedom of Pollentia. He is also a nobleman, the son of Duke Zacharias Forsyth and the general of the Forsyth Furies. Tarquin has blond, curly hair, distinct cheekbones, and grey-blue eyes, which make up his physical appearance.

He takes advantage of his family background and shows off the power of his surname in front of the teachers when he does not behave accordingly. When Scipio gets angry at Tarquin, Scipio immediately realizes who he is talking to and says: "It is only out of respect for your father that I don't send you up to your room like a child." (chapter 23)

When Tarquin is introduced in the series, he wears a perfectly tailored, clean academic uniform and complains about the Vocan Academy: "I knew this place had gone to the dogs, but I didn't think it was going to be this bad." (chapter 22)

He disrespectfully does not value the opportunity to study at Vocan Academy, as he carries a sense of entitlement and elitism. He believes he is worthy of only the highest standards, and in this way, he resembles Draco Malfoy in the *Harry Potter* series, who constantly complains about Hogwarts and its Headmaster.

Tarquin does not empathize with others and only values his well-being. When Captain Lovette finds herself in life-threatening danger, fighting a wild demon called the Shrike, she passes out, and students are left to fight against a dangerous, uncontrollable animal. Tarkin blames Fletcher for saving other student's life as he says: "You idiot, Fletcher! The Shrike was going to be my next demon." Tarquin's unconsidered actions highlight his preference of personal gain over the safety of his peers. He likes to prove that he is better than anyone else. When Fletcher measures his demon's fulfilment level, Tarquin laughs at the salamander's lower level than his demon: "Hah! Salamanders are barely level five!" Tarquin offends Fletcher, showing dominance: "[...] you foolish pleb bastard." (chapter 38) He abuses his social status because his demon is higher than Fletcher's, as nobility inherit demons from parents to descendants.

Throughout the series, Tarquin disrespects non-nobility and despises them as much as Rook does: "I was hoping to fight with the half-man. Defeating subhumans in one day; wouldn't that have been a treat." Not only does Tarquin not respect his enemies, but he also demonstrates a profound disregard for their humanity. (chapter 52) In addition, he despises teachers and says to Arcturus, "And half-nobles? What happens to them? I mean, you are the man to ask about that ... or am I mistaken, Arcturus?" Tarquin does not treat teachers respectfully and undermines their authority within the academic hierarchy.

#### **9.4.2 Isadora Forsyth**

Isadora Forsyth is a sister of Tarquin Forsyth, and they resemble the trio Malfoy, Crabbe and Goyle in the *Harry Potter* series, as they walk around the Vocan Academy only together. Isadora serves as a bodyguard to Tarquin and she bullies students at the Academy. She has a profound vocabulary that offends other students, making life at the Academy hard to live

as she insults others and despises those she perceives as beneath her. She says: “Ugh! I’d rather have my head shaved than spend one second in the servants’ quarters.” She presents her sense of superiority, underscoring how much she values her status and privileges. She lacks compassion and does not consider her words’ impact on their peers. She says to Fletcher: “Why, you actually performed one of the most basic of abilities required of a battlemage. Your parents must be so proud. Oh ... wait.” (chapter 46) She sarcastically questions Fletcher’s abilities and indirectly mentions his lack of parenting support, making her comments insulting and highlighting her arrogance and lack of empathy.

## **10 Racial Discrimination in Harry Potter and The Novice**

Racial Discrimination plays a significant role in both series, shaping characters’ experience within their respective realms. The concept of nobility and commoners in *The Novice* series, as well as the idea of pure-blood status or being a Muggle in the Harry Potter series, are central themes that reflect racial discrimination. Other instances of discrimination, such as slavery, are depicted through the treatment of house-elves or gremlins. House elves represent cheap labour that pure-blooded wizards use for domestic tasks. Similarly, in *The Novice* series, gremlins serve the Orcs, who mistreat them like humans do. They are also forced to participate in gladiator-style battles to entertain soldiers. It serves as a form of fun on the battlefield, where soldiers exploit gremlins for entertainment. However, in both series, the main protagonists save one creature from slavery. Harry Potter saves Dobby, who serves the Malfoy family, by giving him a sock, and Fletcher saves Blue from the gladiator fight. Ultimately, both Dobby and Blue assist the main characters in their journeys and contribute to the fight against injustice.

When Hermione discovers the truth about who prepares food at Hogwarts, she decides not to eat any food because house elves prepare it through manual labour without getting any money. Hermione also establishes *The Society for the Promotion of Elfish Welfare* to fight against the elven injustice. However, the elves are so used to working that they cannot give up what they have. Hermione starts knitting hats for elves and placing them around the Gryffindor's dormitory. Ultimately, elves are deterred from cleaning Gryffindor's dormitory because they take it as an insult.

The wizarding community does not treat the elves right. For example, Mr Diggory calls one of the elves by their race, not by name. The biggest elven mistreatment can be seen in the fifth book, where Sirius dies because of Kreacher's information leakage. According to Dumbledore, Sirius "did not hate Kreacher." Sirius sees Kreacher as a "servant unworthy of much interest or notice. Indifference and neglect often do much more damage than outright dislike [...] we wizards have mistreated and abused our fellows for too long, and we are now reaping our reward." (OotP, p. 735) The truth about the nature of mistreatment and discrimination is applicable not only in the wizarding community but also in real life. As Dumbledore suggests, neglect is far worse than straightforward dislike. In the society we live in, some people are exploited by their race or gender. The consequences of such mistreatment can lead to tragic outcomes, as depicted in the *Harry Potter* series with Sirius.

In the *Harry Potter* series, blood purity influences the wizarding community within Hogwarts. For instance, Hermione's pursuit of her organization against the mistreatment of house elves often takes her focus away from regular student activities. Additionally, Malfoy's constant resentment against Muggle-borns creates a toxic environment for students that undermines the unity and inclusivity that Hogwarts should represent. Professor Umbridge discriminates against different races, targeting Hagrid, a half-giant. She threatens Hagrid's role as a Care of Magical Creatures professor with false notes.

In *The Novice* series, the concept of nobility is deeply rooted in society as it influences the students' education. In Rook's class, Etherwork, the teacher does not allow commoner

students to practise hunting in the ether as he says: “The charging stone will only have enough power to work with five students a week. So, until the tournament is over, the nobles shall be the only ones allowed to enter the ether. After that we shall see about allowing you commoners to use it.” (chapter 38) This decision creates agitation among commoner students. Limiting non-noble students’ access to knowledge and an opportunity to have a hands-on experience with a different realm shows inequality, and they are unfairly disadvantaged in their pursuit of magical education.

## **11 Mythological features**

This chapter aims to discover the underlying mythic motifs. The goal is to understand the deeper layers of narrative construction through the symbolic meaning of numbers and symbols.

### **11.1 Numbers**

#### **11.1.1 Number Seven**

The number seven symbolizes perfection and completion, which are significant in the *Harry Potter* series as this number has many occurrences.

#### **Seven Years at Hogwarts**

The students' magical journey begins at eleven and ends at seventeen, representing a circle of learning opportunities and growth into an adult wizard. Completing the seven-year education at Hogwarts highlights the theme of perfection and fulfilment of the student’s magical potential.

## **Seven *Harry Potter* Books**

Seven *Harry Potter* Books mark the end of the narrative, which signifies the completion of the story through the final confrontation of the main villain, Voldemort. Each book contributes to the overall development of the narrative, characters and themes.

## **Seven Horcruxes**

Voldemort splits his soul into six pieces, keeping the seventh part in his body to ensure immortality. Believing that seven represents perfection and finality, he becomes invulnerable. However, Voldemort breaks this rule by killing Harry Potter's parents, unintentionally creating an eighth Horcrux out of Harry Potter himself: Voldemort's pursuit of power at any cost leads to his ultimate defeat.

## **Seven Weasley Siblings**

The seven Weasley Siblings represent the completeness of the family despite their differences. They highlight unity, reflecting diverse and supportive nature of family relationships.

### **11.1.2 Number Three**

Number three represents fulfilment, sometimes regarded as several challenges the main protagonist has to overcome to reach the goal.

## **The Trio**

In *The Novice* and the *Harry Potter* series, number three is connected with unbreakable friendship. The relationships between Harry, Ron and Hermione, as well as Fletcher, Sylva, and Othello, create strong teamwork. Each character contributes to the group in some way. They face numerous challenges throughout the series, which ultimately lead to the fulfilment of their quest.



## **The Deathly Hallows**

The Deathly Hallows consist of three powerful objects, which, in this case, represent the fulfilment of the quest. Once all three objects are reached, the owner becomes the Master of the Dead. In the series, each object in possession brings the wielder closer to death, visible in the first book, where Harry takes possession of the second Deadly Hallow, the Philosopher's Stone, which attracts danger and the risk of death.

## **The Triwizard Tournament**

The tournament consists of three challenging quests. Each task represents an obstacle that the wizards have to overcome. It depicts the fulfilment of the quest, portraying the tournament winner as a skilled wizard.

## **Unforgivable Curses**

The three Unforgivable Curses represent the peak of evil and the ultimate test of courage and resilience. The curses could be viewed as challenges the main protagonists have to overcome.

## **11.2 Symbols**

### **11.2.1 Objects**

#### **Lightning**

Harry Potter's scar on his forehead represents the protection and power he wields against Voldemort. While he possesses this power, he is also burdened by the inevitable fate of having to encounter Voldemort at some point in his life, which can be viewed as a form of punishment.

## **Castle**

In both series, a castle symbolizes home for both main protagonists. As they are both orphans, they do not have a real family and they view the castle as their home, providing defence and safety assurance.

## **Circle**

The circle represents one of the Deathly Hallows objects, in particular, the Philosopher's Stone, whose power is to give an endless life.

## **Triangle**

A triangle is viewed like the number three and the Deathly Hallows.

### **11.2.2 Living creatures**

#### **Basilisk**

The second book of the *Harry Potter* series features a basilisk, which looks like a snake and represents death, making students petrified.

It is a symbol of death, the devil, or sin. It's depicted as a combination of a snake and a cock.

#### **Dragon**

In *The Novice* series, Fletcher's demon Ignatius, who belongs to the category of dragons, represents an allied force. However, the same dragon possesses Khan, an antagonistic creature that dominates the skies against the Hominum flying force.

#### **Phoenix**

The Phoenix, depicted in the *Harry Potter* series, Fawkes, can set himself on fire and be reborn. His tears have healing features, and he can carry a heavy load. He embodies immortality, which symbolizes the cyclical nature of life.

## **Giants**

In *Harry Potter*, Giants live in the mountain peaks, far from human civilization, embodied by the raw natural power of untamed wilderness. However, Hagrid, a half-giant, lives in the land of Hogwarts, between the Forbidden Forest and the castle. Symbolically, Hagrid is a bridge between the human and giant worlds, reflecting the potential for harmony between different cultures and species at Hogwarts.

## 12 Conclusion

At the beginning of this thesis, I described education in Britain and how schooling inspired J.K Rowling to create a thorough plot line. Not only does her inspiration come from British history, particularly the tradition of boarding school, but also from her journey as a teacher in real life. Tharan Matharu builds on the same concept of boarding schools as it has deep roots in British history.

Gothic themes play a significant role in the *Harry Potter* series as well as in *The Novice*. However, Tharan Matharu incorporates such features very slightly as he is more focused on creating a different world, where society is not separated from a magical realm. *Harry Potter* series leans more towards liminal fantasy as the main protagonist enters a magical world without previous knowledge and, by education, he gains the necessary information to live in such an environment. On the other hand, *The Novice's* characters understand the concepts of their world and align more closely within the framework of portal/quest fantasy, incorporating elements of immersive fantasy.

The main focus of the thesis is a vast comparison of characters, which reveals similarities between teachers and students. It's worth noting that Tharan Matharu may have been inspired by J. K. Rowling in various characters such as Professor Snape, Dobby or even Draco Malfoy. However, what Matharu differs from is his uniqueness in races such as elves, dwarves and Orcs, which Rowling does not include. There is a rivalry between different types of races similar to *Harry Potter's* blood purity. This raises the question, of whether offensive language including blood purity or racism belongs to children's literature and how such a theme affects young readers.

Moreover, the education in *The Novice* series is completely different as its main goal is to prepare students for a final tournament, which determines their role in society. On the other hand, the schooling in *Harry Potter* is more realistic, as their education decides their future careers and integration into the magical community. The subjects at magical schools differ mainly because of the different types of magic used in both series.

Rowling uses more mythological symbols and numbers, which adds to the reliability and credibility of her work, whereas Tharan Matharu almost entirely avoids using such aspects.

It can be said that *The Novice* series is aimed towards younger readers than the *Harry Potter series* even though they are both classified as children's literature. Rowling created a complex world that is well thought out. It uses rich mythological aspects and detailed magical lore. In contrast, Matharu's world is less complex while still being imaginative and engaging. This difference makes *The Novice* more accessible to younger audiences, while *Harry Potter* attracts a broader age. Ultimately, both series add their uniqueness to the genre of children's literature, offering meaningful insights and entertainment to their specific readers.

## Resumé

Tato diplomová práce se zabývá srovnávací analýzou dvou knižních sérií současné britské literatury. Konkrétně se jedná o díla J.K. Rowlingové a Tharana Matharu: *Harry Potter* a *Učedník*. Hlavním tématem je kouzelnická škola jako středobod příběhů, což ovlivňuje vývoj postav a celkovou dějovou linii. Práce se zaměřuje především na srovnání vybraných literárních prvků, jako jsou charakteristika kladných a záporných postav, prostředí a organizace školy, typy použité magie, poslání hrdinů. Dále se práce zabývá významem čísel a mytologickými prvky se zaměřením na symboliku. V neposlední řadě je zde zmíněná i rasová diskriminace a podobnost tohoto tématu u obou sérií.

Hlavní závěr této práce zahrnuje fakt, že Rowlingová čerpá inspiraci jak z britské historie, zejména z tradice internátních škol, tak i ze své vlastní zkušenosti učitelky. Zároveň i Tharan Matharu staví svůj příběh na konceptu internátních škol, i když se tomuto tématu vyhýbá v navazujících dílech své knižní série. Matharu se snaží budovat svět portálové/questové fantasy s prvky imersivní fantasy. Rowlingová se zaměřuje na téma liminální fantasy, i když její série zahrnuje i prvky dalších typů. Ačkoli *Harry Potter* obsahuje výrazné gotické prvky, *Učedník* této tradice využívá velice omezeně, protože se soustředí na vytvoření odlišného světa, kde nejsou jasně vymezené hranice mezi kouzelným a reálným světem. Takováto říše pak připomíná Tolkienovu Středozeď, kde se magické prvky prolínají s každodenním životem.

Práce se dále zaměřuje na srovnání postav v obou sériích a odhaluje podobnosti mezi učiteli a studenty. Můžeme říci, že Matharu mohl být inspirován postavami Rowlingové, avšak veliký rozdíl spočívá v podobě ras, jako jsou elfové, trpaslíci a orci, které Rowlingová do svého díla nezahrnuje. Ačkoli *Harry Potter* nevyužívá různé rasy jakožto náhradu za rasu lidskou, objevuje se zde otázka čistoty krve, která představuje výrazný motiv diskriminace a sociální nerovnosti v rámci kouzelnické komunity, podobně jako rivalita mezi rasami v sérii *Učedník*.

Téma kouzelnické školy se zaměřuje především na vzdělávání žáků v dané instituci. V sérii *Učedník* je vzdělávání soustředěno na závěrečný turnaj, který určuje budoucí roli žáků ve společnosti, zatímco v *Harry Potterovi* je vzdělávání blíže realitě a rozhoduje o budoucí kariéře a integraci do magické komunity. To, jaké předměty se vyučují, je především dáno odlišnými typy magie, používanými v obou knižních sériích.

Závěrem můžeme říci, že *Učedník* je zaměřen na mladší čtenáře než jsou čtenáři *Harry Pottera*, i když jsou obě série klasifikovány jako dětská literatura. Rowlingová vytvořila komplexní svět s bohatými literárními prvky, zatímco Matharův svět je méně složitý, avšak stále představuje poutavý děj. Série *Učedník* je tak více přístupná mladším čtenářům, zatímco *Harry Potter* přitahuje věkově širší škálu čtenářů díky svému složitějšímu světu.

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