

UNIVERSITY OF PARDUBICE

Faculty of Arts and Philosophy

**The Image of a Witch in British Literature and Culture**

Bachelor Thesis

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Kateřina Kuntová

Univerzita Pardubice  
Fakulta filozofická  
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# ZADÁNÍ BAKALÁŘSKÉ PRÁCE

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Jméno a příjmení: **Kateřina Kuntová**  
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## Zásady pro vypracování

Autorka se ve své práci zaměří na vývoje v zobrazování postavy čarodějnice ve vybraných dílech britské literatury od ranného novověku po současnost. V úvodním částech nastíní teorii výstavby a typologie literární postavy (např. formalismus a V. Propp). Jádrem práce bude analýza role čarodějnic ve vybraných dílech. Autorka se bude soustředit na změny ve funkci těchto postav v literatuře od 17. století (*Macbeth*), přes viktoriánskou prózu (např. *Alice's Adventures in Wonderland*), až do současnosti (např. *Harry Potter*). V závěru práce autorka svá dílčí zjištění shrne a vyvodí z nich obecnější závěry.

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Vedoucí bakalářské práce: **PhDr. Ladislav Vít, Ph.D.**  
Katedra anglistiky a amerikanistiky

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**doc. Mgr. Jiří Kubeš, Ph.D.**  
děkan

---

**Mgr. Olga Roebuck, Ph.D.**  
vedoucí katedry

## **Annotation**

This paper is concerned with the change of witch's image in British literature and culture. Witches have been present in literature for centuries which is why their role in a narrative has changed throughout the years. The theoretical chapters define witches as characters and describe different ways to analyze a narrative. Then, the analytical part captures the character's transformation in two phases: The Hag and The Idol. Along with the thesis, the reader follows witch's journey from Shakespeare's *Macbeth* to Neil Gaiman's *Ocean at the End of the Lane*.

### **Key Words**

Witch, British literature, magick, Macbeth, Harry Potter, Neil Gaiman, Wicca, character analysis.

## **Anotace**

Tato bakalářská práce se zabývá literární a kulturní změnou role čarodějnice v Britské literatuře. Čarodějnice se objevují v literatuře již po staletí, tudíž se jejich role neustále vyvíjí. Teoretická část definuje čarodějnice a popisuje různé způsoby analyzování příběhu. Poté, analytická část tuto proměnu zachycuje ve dvou fázích: Babizna a Idol. Spolu s bakalářskou prací, čtenář prochází cestu čarodějnice od Shakespearova *Macbetha* až k *Oceán na konci cesty* od Neila Gaimana.

### **Klíčová slova**

Čarodějnice, britská literatura, magick, Macbeth, Harry Potter, Neil Gaiman, Wicca, analýza postav.

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# INTRODUCTION

The supernatural brings ominous atmosphere between the story lines and evokes fear and amazement at the same time. A good narrative would not have its dramatic effect if it were not for the dark mysterious elements, which are presented in a form of a villain. And for centuries, authors chose witches as the instrument to manifest these feelings. They were present in fairy tales to scare children and in horror stories which were read during a stormy night. Even though each of these narratives has a different plot and various characters, the image of a witch tends to stay the same. The old women with beards, crooked noses with warts, and evil cackling is the exact image that comes to mind when one describes a "hag". Along with these stories, the society became just as obsessed with witches in real life. Prosecutions, also known as the witch hunts, are not only a big part of British history, but also a representation of these characters. Witchcraft has a rich history which is closely related to literature. However, it cannot be denied that culture has had an impact on literature just as much as literature has affected culture. These two aspects have evolved simultaneously.

However, it must be taken into consideration that witchcraft was present thousands of years prior to any of these stories. Pagan gods were used to explain natural phenomena, humans worshiped Mother Nature and spoke to the Universe. That is why it is important to remember that there are two different types of witchcraft which are going to be explained, along with other terminology, in the first chapter. One needs to think about these witches who learned everything a human being needs to know about the world we live in, which we now use in modern herbology, astronomy, and other areas that are also associated with witchcraft. Although one only thinks of a witch as a fictional character, they walk among us and enrich our culture every day. Just as believed in the Middle Ages, witchcraft can be even associated with religion. As previously mentioned, all of these points will be explained in chapter one "Identifying a witch" to set a unified description of witches and witchcraft in general which is going to be followed in this paper.

The overall aim of this bachelor thesis is to analyze the way the image of witches has changed throughout the British literature and culture. Although the stereotypical image of a witch is still present nowadays, there is no doubt that the image has its new variants and

authors have adapted to post witch-hunts' mentality and created a completely new genre for this character. The hag will change into the beloved witch in chapter "The Idol".

The paper is in two parts. The first chapter introduces different standpoints on witches, witchcraft, and magic in general. As a result, a unified image of a witch is stated. The second chapter gives theoretical background on different methods used to analyze literary works and the characters in them, for example structuralism, formalism, and typology. In the second part, chapter three "The Hag" analyzes books *Macbeth*, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, and *Alice in the Wonderland and Through the Looking Glass*. Lastly, chapter "The Idol" explores the moments readers stopped being afraid of magic through *Harry Potter and the Philosopher's Stone*, *Ocean at the End of the Lane*, and *Wicca*. All previously gathered information will be summarized in conclusion which will present a clear image of the witch's journey from the beginning of the 17th century up to the 21st century.

# 1. IDENTIFYING A WITCH

To analyze the image of a witch in British culture and literature a few terms must be clarified. The definition of a witch has definitely shifted throughout the time.<sup>1</sup> During witch hunts, people associated any form of witchcraft with satanism.<sup>2</sup> However, in the 21st century, satanism and witchcraft are two completely different communities. The main separating point is the one of worship. In the past, witches were believed to worship Satan and act by his command. With the coming of British witches, such as Gerald Brousseau Gardner and Margaret Murray, this misconception has been lifted. What is more, these practitioners encouraged paganism to grow on a larger scale.<sup>3</sup> Paganism is a spiritual tradition, philosophy, religion, and a way of life which blends elements of pre-Christian, Christian and non-Christian religions. While talking about Wicca, however, many practitioners prefer the term Neo-paganism, which was first used in the United States by Oberon Zell Ravenheart, a current headmaster of Grey School of Wizardry.<sup>4</sup>

Nevertheless, witchcraft is not inherently a religious belief, it is in fact more accurate to describe it as a practice.<sup>5</sup> There are not only different opinions on who can be called a witch, but also what selection of superpowers they possess. According to Harmony Nice, a witch is someone who practices witchcraft in any shape or form; for instance predictions, spells, and herbalism.<sup>6</sup> In *The Encyclopedia of Witches, Witchcraft and Wicca*, the author Rosemary Ellen Guiley adds even more superpowers witches have been believed to have, such as shape-shifting, invisibility, astral projection, and flying.<sup>7</sup> She also defines witchcraft as a "magical manipulation of supernormal forces through the casting of spells and the conjuring or invoking of spirits, for either good or bad purposes."<sup>8</sup> In the Encyclopedia, the author Guiley states that there is no universal definition of witchcraft since it is influenced by different cultures and it carried various meanings in different times in history.<sup>9</sup> Nonetheless, she shares that traditionally, witchcraft has been seen as a form of sorcery that

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<sup>1</sup> Rosemary Ellen Guiley, *The Encyclopedia of Witches, Witchcraft and Wicca* (New York: Visionary Living, 1999), 378.

<sup>2</sup> Montague Summers, *Witchcraft and Black Magic* (New York: Dover Publications, 2000), 19.

<sup>3</sup> Raymond Buckland, *Buckland's Complete Book of Witchcraft* (Woodbury: Llewellyn Publications, 1997), 7.

<sup>4</sup> Guiley, *The Encyclopedia*, 258.

<sup>5</sup> Harmony Nice, *Wicca* (London: Orion Publishing Co, 2018), 16.

<sup>6</sup> Nice, *Wicca*, 16.

<sup>7</sup> Guiley, *The Encyclopedia*, 378.

<sup>8</sup> Guiley, *The Encyclopedia*, 378.

<sup>9</sup> Guiley, *The Encyclopedia*, 378.

is practicing a magical art which has been passed down through families or were taught by adepts. In a very brief statement, witchcraft is concerned with spells and divination.<sup>10</sup> The witch community is open-minded and believes in good intentions and compassionate actions; therefore, a person of any race, ethnicity, age, social background, and even gender is welcomed. What is more, since witchcraft itself is not a religion, people from other theological systems, for instance Abrahamic religions, can freely perform witchcraft. However, we might not say the same about Wicca. In her book *Wicca*, Harmony Nice explains the difference between witches and Wiccans by saying that all Wiccans are witches, but not all witches are Wiccans.<sup>11</sup>

Wicca is a pagan, nature- and witchcraft-based organized religion with a set of beliefs, laws, tenets, ethics, holy days, and rituals.<sup>12</sup> Wiccans follow pagan beliefs and they worship Mother Nature just as they believe their ancestors did. The circle of life, moon phases, herbs' healing properties are all areas that most witches and Wiccans are interested in. It is important to note that the word "most" is important in the previous sentence. Wicca has only one apply to all rule which reads: an' it harm none, do what ye will. These eight words that fulfill the Wiccan rede translate into modern English as "as long as you are not hurting anybody, do as you wish." This rule is a fundamental concept in the community since it is what they believe is the crucial difference between not only them and other religions, but also non-religious witches. Even though kindness is the central point of Wicca, there are other official sets of rules that Wiccans can follow, for example the Wiccan Rede or the Three Fold Law. However, not everyone does so and no one is discriminated for not believing in these moral codes. Anyone who is kind to human beings, animals, and Mother Nature can freely enter the world of magick.

Although fictional witches and culture-born pagan witches both cast spells, read future, and brew potions, the magic is practiced and viewed differently. Wiccans did not want to be associated with the fairy tale kind of magic; therefore, the term "magick" emerged. In his book *Magick in Theory and Practice*, Aleister Crowley, who was one of the first witches who used this term, defines magick as a "Science and Art of causing change to

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<sup>10</sup> Guiley, *The Encyclopedia*, xi.

<sup>11</sup> Nice, *Wicca*, 16.

<sup>12</sup> Nice, *Wicca*, 14.

occur in conformity with Will."<sup>13</sup> Just as Gerald Brosseau Gardner, certain Aleister Crowley's views and opinions are opposed throughout the community. Even though he is an important figure in the history, his book *The Book of Law* was the main inspiration for the Kidwelly sex cult.<sup>14</sup> In light of these revelations one can undoubtedly say that he did not hold the Wiccan values. Even though Crowley might not be the right example of a Wiccan, he devoted his life to contributing to the community, which must be respected.

A key fact to remember is that intentions are an essential part of the Wiccan practice. Since witchcraft does not obey by the Wiccan rede, they might work with magick which harms others or takes away their free Will (e.g. love spells). Nonetheless, it is not correct to simply consider Wiccans as the good witches and condemn the rest. Overall, the main idea of magick is that the spells, potions and predictions do not supernaturally appear "out of thin air"; they are manifested through rituals, meditation, and other courses of actions which lead to the communication with the Universe. This is all part of paganism. Paganism is not centralized, structured or highly organized. What is more, there is no bureaucracy, dogma or orthodoxy. These children of Mother Nature design their own unique ways of experiencing and worshipping the divine.<sup>15</sup> It is important to note that it is possible to consider witches pagan, no matter their religious beliefs or lack thereof. Despite the fact that witches do not pray to a specific god or goddess, they still devote their practice to Mother Nature and the Universe. Furthermore, paganism is pre-eminently a way of thinking and living than a religion.

Wicca, as a Neo-pagan religion, establishes its values on balance, which is why it is a duo-theistic theological system whose two main deities are the Triple Goddess and the Horned God. In brevity, Triple Goddess, portrayed as the waxing crescent (maiden, birth), full moon (mother, fertility), waning crescent (crone, death), represents the circle of life. Her masculine counterpart is the Horned God who is associated with wilderness and hunting. Even though Wicca is widely categorized as duo-theistic, certain Wiccans also worship gods and goddesses from other cultures. As previously explained, Wiccans do not criticize other person's practice or the means they use to worship the divine.

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<sup>13</sup> Aleister Crowley, *Magick in Theory and Practice* (Paris: Lecram Press, 1929) XVI.

<sup>14</sup> "Sex Cult Leader 'Could Die in Jail'," *Crime, The Independent*, last modified March 11, 2011, <https://www.independent.co.uk/news/uk/crime/sex-cult-leader-could-die-in-jail-2239207.html>.

<sup>15</sup> Guiley, *The Encyclopedia*, 259.

With this in mind, it is easy to see the difference between witchcraft and satanism. First of all, Satan is a Christian-made god of evil who was invented to demonize enemies of the Church, one of which were pagans.<sup>16</sup> Satan is the personification of evil as he is the head of all demons.<sup>17</sup> Therefore, we might note that the Devil's values are the exact opposite as of those of the pagan folk. During the witch-huntings in Early Modern Period, the church followed series of anti-magic propaganda which targeted men and women who were, for example, wearing an amulet or those who found a hidden object.<sup>18</sup> Revisiting *The Encyclopedia of Witches, Witchcraft and Wicca*, Rosemary Ellen Guiley supports the claim that in contemporary witchcraft, and paganism in general, there is no belief of the Devil.<sup>19</sup> And yet, in the 15th century, people believed in the *Osculum infame*. Also called The Kiss of Shame, this ritual was supposed to be the ritual of initiation completed by kissing Satan's anus. People believed that witches willingly became Satan's slaves by paying homage to The Power of Evil.<sup>20</sup> Heinrich Kramer, the author of the infamous *Malleus Maleficarum*, also known as the Hammer of Witches, changed the way the whole Europe perceived witchcraft. It was this German inquisitor who not only truly convinced people that witches can fly, but he also promoted his notion that old women were more prone to practice witchcraft because their spirit was "inflamed with malice and rage."<sup>21</sup> According to Dorinda Neave, it was the Germany's demonologists, including Heinrich Kramer, who were responsible for shaping the European concept of witchcraft. Even though witch trials in Britain happened on a smaller scale than witch hunts in Germany, *Malleus Maleficarum* became such a powerful symbol, that it shaped the witch trials in Britain as well.

In conclusion, witchcraft is a non-religious practice that has been alive for thousands of years which indicates that its primary existence is not dependent on Christianity.<sup>22</sup> Witches engage in many forms of supernatural forces, either through magic or magick.

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<sup>16</sup> Susan R. Garrett, "The Origin of Satan by Elaine Pagels," *Journal of Biblical Literature* 116, No. 1 (Spring, 1997), 134.

<sup>17</sup> Rosemary Ellen Guiley, *The Encyclopedia Of Demons And Demonology* (New York: Checkmark Books, 2009), 222.

<sup>18</sup> Fabrizio Conti, "Notes on the Nature of Beliefs in Witchcraft: Folklore and Classical Culture in Fifteenth Century Mendicant Traditions," *Department of History and Humanities*, John Cabot University (October 2019), 21. <https://doi.org/10.3390/rel10100576>.

<sup>19</sup> Guiley, *The Encyclopedia*, 313.

<sup>20</sup> Summers, *Witchcraft*, 19.

<sup>21</sup> Dorinda Neave, "The Witch in Early 16th-Century German Art," *Woman's Art Journal* 9, no. 1 (1988): 4. <https://doi.org/10.2307/1358356>.

<sup>22</sup> Buckland, *Book of Witchcraft*, 1.

Witches using magic can be seen in books such as *Harry Potter* or *The Chronicles of Narnia*. On the other side stands magick, which is a non-fictional neo-pagan phenomena. The latter group studies the culture of their ancestors as they manifest their Will with a positive, neutral, or negative intention. Examples of the powers witches have been believed to have are spell-work, making potions, flying (with a besom or without), divination, astrology, shape-shifting, invisibility, and healing. Magick is accessible for all; however, the person has to be able to work with their Will. Witches also often form a coven with which they celebrate sabbaths and share rituals. People of all religions are welcomed to enter the witch community; however, there is only one religion which is truly connected to witchcraft: Wicca. Wicca is seen in communities as it is alive and breathing in our every day lives. That is not the case of witches using magic; however, their existence is just as tied to culture as to literature. Even though the image of witches in both literature and culture has evolved, authors, such as Raymond Buckland, still find history important. In *Complete Book of Witchcraft*, he stresses the importance of being aware of ones roots, especially of the persecutions, since we can learn great deal from the past.<sup>23</sup> Even as we celebrate the evolution and how literature progressed, it cannot be forgotten that it is all the result of mistakes and dreams of the past. All of these aspects will be considered while analyzing witches in the following books: *Macbeth*, *Alice's Adventures in Wonderland*, *Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, *Harry Potter and the Philosopher's Stone*, *The Ocean at the End of the Lane*, and *Wicca*.

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<sup>23</sup> Buckland, *Book of Witchcraft*, 1.

## 2. ANALYZING CHARACTERS

Structuralism and formalism are two ways to analyze a narrative. Structuralism implies that elements in culture must be understood by their relationship to a broader system. They were mostly written in slavic languages and even in 1970s there were not many english versions.<sup>24</sup> This method interprets things as language, literature, and society and attempts to show how they relate to the whole structure. Meanwhile, the formalists sought to make their critical discourse more objective and scientific than that of symbolist criticism. Even though the plain definitions might seem straightforward, there are scholars who disagree with each other, proving that there is much more to the theories than one might think at first. For example, an American literary critic and theorist Robert Scholes mentioned his colleague Fredric Jameson in his 1973 article "The Contributions of Formalism and Structuralism to the Theory of Fiction." Robert Scholes states that he sees Jameson's statements which are based on the assumption that formalism only attempts to substitute concern for form instead of concern for content, wrong in a number of ways. Scholes' also mentions Jameson's ideas about formalism being concerned with interpretations and ingenious readings of individual works, in Scholes' theory, he argues that formalism is more concerned with poetics and that interpretation focuses on producing useful generalization about "literariness".<sup>25</sup> Even through their differences, structuralism and formalism have a lot in common. Structuralism can be found in mathematics, logical science, biology, psychology, philosophy; therefore structuralism is seen as a science. On the other side there is formalism. Since American formalists worked closely together and read each other's work and influenced each other by developing one another's ideas. This turned formalism in a sort of a science of literature as well.

Many scholars were influenced by a Russian formalist Vladimir Propp who studied functions of Russian tales' *dramatis personae*. Propp wrote his critically acclaimed book *Morphology of the Folktale* in 1928, back then it received both positive and negative reactions.<sup>26</sup> According to Propp, the number of characters' functions is limited to the number

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<sup>24</sup> Robert Scholes, "The Contributions of Formalism and Structuralism to the Theory of Fiction," *NOVEL: A Forum of Fiction* 6, no. 2 (Winter 1973): 134. <https://www.jstor.org/stable/1345429>.

<sup>25</sup> Scholes, "The Contributions," 136.

<sup>26</sup> Vladimir Propp, "Study of the Folktale: Structure and History," *Dispositio* 1, no. 3 (Fall 1976): 277. <https://www.jstor.org/stable/41491090>.

31 since they repeat and are identical.<sup>27</sup> That is why he is accused of being overly formalistic.<sup>28</sup> However, after the World War II, the book was rediscovered and scholars assessed it from a new point of view. It is important to state that, even though Vladimir Propp insisted on his functions, he admitted that not every story contains all of them. Still, Propp believed that the law of sequence is unchangeable.<sup>29</sup> According to this Russian structuralist, the tale must be carried on strictly deductively; however, the presentation may have a reversed order, since it is easier to follow the development if the general bases are known to the reader beforehand.<sup>30</sup> Put in simple words, according to Propp's theory, functions tend to rely on each other; for example, if the hero gains a magical object, they must have fulfilled a certain test or a task first.

Even though one might expect a villain to be the most important character in the analysis of witches, it cannot be forgotten that one of the main goals of this paper is to prove that the witches' role in a narrative has shifted. Therefore, even though focusing on the villain alone in this analysis would not be sufficient. Vladimir Propp believed that even though fairy tales are diverse, in the end there are only 7 types of characters: hero, villain, sought-for person, helper, donor, false hero, and a dispatcher. The heroes are divided into two categories: seekers and victimized heroes. To explain it on an example one can imagine a situation where a child named Mary Jane is kidnapped. At this point, the child has the potential to become either the hero of the story, or a helpless sought-for person. In the first option another character emerges and they save Mary Jane. Even though she plays a crucial role in the story, she is not the hero since this function lands on her rescuer: the seeker hero. The sought-for person is most frequently a princess or a different "damsel in distress". Seeker heroes are conveyed by a dispatcher who may be, for instance, the king looking for his daughter. In the second circumstance, the seeker hero is absent, therefore, Mary Jane must save herself. Unlike the seeker, she did not choose to become the protagonist, her function was linked to her by fate. Propp calls this function a victimized hero.<sup>31</sup>

Donor is a character that provides the hero with a magical object crucial to the story. They first enter after the seeker hero leaves their home. They are usually encountered

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<sup>27</sup> Propp, *Morphology*, 21.

<sup>28</sup> Propp, "Study of the Folktale," 277. <https://www.jstor.org/stable/41491090>.

<sup>29</sup> Propp, *Morphology*, 22.

<sup>30</sup> Propp, *Morphology*, 23.

<sup>31</sup> Propp, *Morphology*, 22.

accidentally.<sup>32</sup> However, the donor does not provide the hero with a magical agent or with a helper immediately. In function XII, Vladimir Propp states that the donor tests the hero in a number of possible ways, for example interrogation, a prisoner begging for their freedom, or a hostile creature trying to destroy the hero.<sup>33</sup> There might be more than one donor present in the story and they are not necessarily a human being; for example, donors might come in a form of an animal. The gift also does not always come in a material form; sometimes the donor simply informs the hero of an incantation or they receive the right to a helper.<sup>34</sup> Helper is a character which is the closest to the hero on his quest. As the name suggests, they aid the protagonist on their journey. Again, the form of a helper can be anywhere between a human being and an animal in the forest.<sup>35</sup> According to Propp's theory, the helper may be obtained the same way as a magical object, which is through the previously described donor.<sup>36</sup> In *Morphology of the Folktale*, the author explains that while the donor appears after a certain preparation in the story, the helper often enters the scene with a minor groundwork.<sup>37</sup>

Villain enters the story in function IV after the interdiction was violated and the hero encounters danger. Villain's role is to disturb peace and bring misfortune.<sup>38</sup> Just as helper and donor can be represented as non-human characters, the same applies to this evil character. Villain might come in a form of a dragon, a devil, bandits, a stepmother, and most importantly: a witch.<sup>39</sup> Villain's journey is to find information about the victims, deceive the victim in order to harm or steal from the victim or their family, and finally, attack the hero. To defeat the antagonist, the hero must join in direct combat with the villain.<sup>40</sup> False hero may be seen as a different form of a villain. They are exposed at the end of the story, possibly along with a villain.<sup>41</sup> The false hero often takes credit for the hero's accomplishments; what is more, throughout the story, they might be seen as the hero, it is not until the end of the story that the reader finds out that their intentions were harmful.

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<sup>32</sup> Propp, *Morphology*, 24.

<sup>33</sup> Propp, *Morphology*, 25.

<sup>34</sup> Propp, *Morphology*, 27.

<sup>35</sup> Propp, *Morphology*, 28.

<sup>36</sup> Propp, *Morphology*, 28.

<sup>37</sup> Propp, *Morphology*, 30.

<sup>38</sup> Propp, *Morphology*, 15.

<sup>39</sup> Propp, *Morphology*, 15.

<sup>40</sup> Propp, *Morphology*, 15–33.

<sup>41</sup> Propp, *Morphology*, 42.

To seize desired magical object and attack the hero, the villain needs to go through a lengthy preparation. One of which is finding out the location of his victims. Sometimes the information of their location is given freely without asking. In another case, the delivery of information comes in a careless act (someone reveals the information by accident). All of these possibilities need to be taken into consideration when one is analyzing literary works. The villain truly enters the scene after function VI when they attempt to deceive the victim and later successfully take possession of their belongings.<sup>42</sup> Function VIII is a crucial event in the story since the actual movement of the tale is created. All previously mentioned functions were merely preparatory.<sup>43</sup> *Morphology of the Folktale*, mentions numerous scenarios of villainy, such as making a threat of cannibalism or taking away a magical agent.

Typologist David Fishelov analyzed characters from a different point of view. In "Types of Character, Characteristics of Types," he determines whether we perceive characters as a "type" or an "individual" by categorizing them in different typologies. The first one being the "round" and "flat" character which is a theory introduced by Edward Morgan Forster.<sup>44</sup> Shlomith Rimmon-Kenan, a Professor of English and Comparative Literature, explains flat character by comparing this type to something two-dimensional, lacking depth and life.<sup>45</sup> In comparison to other Professors, David Fishelov introduced the idea of a textual level and a construction level. He claims that a character can be flat on construction level and round on textual level, and vice versa.<sup>46</sup> Textual level considers the surface of the character, for instance the reader knows how the character looks, what are their hobbies and traits and if they are explicitly mentioned. Surface's main function is to create the impression of a life-like character.<sup>47</sup> With this theory, David Fishelov brings the idea to observe characters' façade, literary techniques, modes, and degrees of representation as a separate element. On the contrary, the constructed level goes beyond the linguistic elements as it concerns with complex constructions and integrating activities, especially those that involve readers' experience and knowledge of the world. This results in fictional

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<sup>42</sup> Propp, *Morphology*, 17.

<sup>43</sup> Propp, *Morphology*, ?.

<sup>44</sup> David Fishelov, "Types of Character, Characteristics of Types," *Style* 24, no. 1 (Fall 1997): 422. <https://www.jstor.org/stable/42945871>.

<sup>45</sup> Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (London: Methuen, 1983), 40–41.

<sup>46</sup> Fishelov, "Types of character," 425.

<sup>47</sup> Fishelov, "Types of character," 425.

world filled with various types of characters, however, some are more individualized than others.<sup>48</sup>

Nonetheless, David Fishelov's categories are even more complex. Since characters can be round on one level and flat on the other, the categories may be merged into four new types. The first one is called the "pure type" which is flat on both levels. They might represent a satirical type, and often enter the story for a few ages. The opposite is the "pure individual" who is round on both construction and textual level. In mixed categories, there is an "individual-like type" which is round on textual level but flat on construction level and "type-like individual" which is the exact opposite.<sup>49</sup> The individual-like type has a lot of representation in the story, however it can be summarized in a quite typical way.<sup>50</sup> Textually flat means a one-dimensional appearance of a character where the persona is only depicted from one perspective. On the contrary, textually round character is rich and elaborate; we know their name, their thoughts, many of their traits are told and we see them in various situations.<sup>51</sup>

There are various ways to analyze characters and there is an over-whelming list of professors who devoted their life to studying literary criticism. The number of different studies prove that characters are fascinating characters that are constructed carefully. Each one of them plays a significant role in the narrative, no matter how small their role is. The following chapters use multiple points of view and studies to complete the image of a witch.

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<sup>48</sup> Fishelov, "Types of Character," 425–426.

<sup>49</sup> Fishelov, "Types of Character," 426.

<sup>50</sup> Fishelov, "Types of Character," 429.

<sup>51</sup> Fishelov, "Types of Character," 426.

### 3. THE HAG

Scary old women living in the middle of a forest, chanting mysterious words at midnight — that is the original image of a hag that the reader knows. Witches have been present in literature for hundreds of years.<sup>52</sup> Even though it took centuries, the moment the symbol of a hag truly came to life with the coming of Christianity.<sup>53</sup> According to Raymond Buckland, a writer who specializes in the history of witchcraft, one can track pagans back to the Palaeolithic times.<sup>54</sup> Of course, the term "pagan" was not documented until the 14th century when it emerged with a clear negative connotation.<sup>55</sup> However, the importance of witches in British culture cannot be denied.

During the Anglo-Saxon period, the kings assembled a Witan; the Council of Wise Ones. Kings consulted the Witan on all important matters within the Kingdom; therefore these witches were expected to be exceptionally skilled in numerous areas, for example herbal lore and divination. At those times witches functioned as doctors and lawyers, as well as priests and magicians. The people saw Wiccans as plenipotentiaries between the people and the gods, and at times, like gods themselves.<sup>56</sup> Although sorceresses were healers who offered wisdom, the society soon turned against them.<sup>57</sup> Prosecutions known as "witch hunts" took place between 15th and 18th century all over Europe and America. Brian A. Pavlac defined witch hunts as "not unified initiative by a single authority, but rather a phenomenon that occurred sporadically and followed a similar pattern each time."<sup>58</sup> With the resumption of the previously mentioned *Malleus Maleficarum*, there were signs that a new outbreak of witch-hunting was about to surface.<sup>59</sup> According to Brian Levac, witch hunts in Britain peaked in 1640s.<sup>60</sup> However, Scotland dates massive prosecutions back to 1590 which were much more intense than in Britain.<sup>61</sup>

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<sup>52</sup> Ronald Hutton, "Witches and Cunning Folk in British Literature 1800–1940," *Preternature: Critical and Historical Studies on the Preternatural* 7, no. 1 (March 2018): 1. <https://doi.org/10.5325/preternature.7.1.0027>.

<sup>53</sup> Buckland, *Book of Witchcraft*, 3.

<sup>54</sup> Buckland, *Book of Witchcraft*, 1.

<sup>55</sup> "Pagan," Definition & Meaning, Collins English Dictionary, accessed January 11, 2022, <https://www.dictionary.com/browse/pagan>.

<sup>56</sup> Buckland, *Book of Witchcraft*, 3.

<sup>57</sup> Guiley, *The Encyclopedia*, xi.

<sup>58</sup> TED-Ed, "Ugly History: Witch Hunts - Brian A. Pavlac," posted June 11, 2019, YouTube video, 5:25, <https://www.youtube.com/watch?v=7x5KesH3dzM>.

<sup>59</sup> Brian. P. Levac, *The Witch-Hunt in Early Modern Europe* (London: Pearson Education Limited, 2006), 207.

<sup>60</sup> Levac, *The Witch-Hunt*, 218.

<sup>61</sup> Julian Goodare, "Women and the Witch-Hunt in Scotland," *Social History* 23, no. 3 (October 1998): 291. <http://www.jstor.org/stable/4286516>.

One of the biggest figures in a witch-hunt history was King James VI and I, King of Scotland and England. In 1597, he wrote a philosophical dissertation called *Daemonologie* which was used as an evidence of late 16th-century trials to confirm the reality of witchcraft.<sup>62</sup> However, his work was not only used for the prosecutions of witchcraft, it was also an inspiration for authors such as William Shakespeare.<sup>63</sup> Despite the fact that King James VI of Scotland was a significant influence, *Macbeth* was mostly based on two Scottish men: King Dubh and Macbeth.<sup>64</sup> Not being a historian, Shakespeare decided to change the personalities of some of the characters, as well as certain elements of the story, to create a drama tragedy.<sup>65</sup>

To bring back Vladimir Propp's 7 types of characters: hero, villain, sought-for person, helper, donor, false hero, and a dispatcher, we arrive at the question of what kind of hero Macbeth is. He comes across the Three Witches, also called The Weird Sisters, in the forrest where they give him a prophecy of him becoming a king.<sup>66</sup> Driven by the thirst for power, he makes an utmost effort to achieve it. At first, he might seem as an indisputable seeker hero, who is dispatched by the witches' prophecy. However, it cannot be told if the prophecy would fulfill itself if Macbeth did not act on it. Because if the full prophecy said that he will *seek* becoming a king and succeeding in it, then there is nothing he could have done, it was already linked to him by fate. After hearing the prophecy, Macbeth has similar thoughts and convinces himself that if it is linked to his fate, then he does not have to do anything.<sup>67</sup> However, for the rest of the story, he sees everyone as an obstacle and, in the end, decides to act.

In an article written by Marina Favila, the author uses a psychological theory to suggest that Macbeth was planning the regicide before meeting the women, The Three Witches solely gave him the courage.<sup>68</sup> Overall Macbeth was in a complete control of his own actions since he was able to consider the arguments for and against murdering Duncan. Therefore, the prophecy of the Witches seems to have deceived Macbeth into believing that

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<sup>62</sup> Levac, *Witch-Hunt*, 208.

<sup>63</sup> William Shakespeare, *Macbeth* (Brno: Atlantis, 2015), 20.

<sup>64</sup> Shakespeare, *Macbeth*, 14.

<sup>65</sup> Shakespeare, *Macbeth*, 15.

<sup>66</sup> Shakespeare, *Macbeth*, 70.

<sup>67</sup> Shakespeare, *Macbeth*, 78.

<sup>68</sup> Marina Favila, "'Mortal Thoughts' and Magical Thinking in *Macbeth*," *Modern Philology* 99, no. 1 (August 2001): 8. <https://www.jstor.org/stable/439153>.

he is being told his fate, when in fact he is in complete control of his own actions. This thought would also suggest that witches are not the villain of the story which is why this question is so important. What is more, even though Hecate prides that she is the creator of all evil, she states that Macbeth is just as evil as her:

And which is worse, all you have done  
Hath been but for a wayward son,  
Spiteful and wrathful who, as others do,  
Loves for his own ends, not for you.<sup>69</sup>

By scolding the witches, she admits that what they did was wrong; however, she never mentions that they cast the fate upon him. Despite the fact that the witches read the prophecy to him, they did not directly tell Macbeth to act on it. Therefore, it is yet another speculation if they would fit into Propp's "dispatcher". On one hand, they show him the quest; on the other hand, they did not tell him to execute any actions. During their first meeting, Macbeth repeatedly begs them to tell him more, undoubtedly craving the title.<sup>70</sup> Taking the second meeting into consideration, Macbeth assumed that The Weird Sisters are being his "donor" and he takes their prophecy seriously. However, the prophecy did not help the protagonist, on the contrary, it was his doom. There are professors who disagree with the argument that the witches are not the villain of the story. In relation to Shakespeare's *Macbeth*, Irving Ribner agrees with Dover Wilson's statement that the witches are the embodiment of evil.<sup>71</sup> They clearly spoke in riddles, bringing chaos to the story which makes them the onset of the tragedies that follow.

When the first half of the prophecy fulfills, the characters' reactions differ. Banquo, a Scottish lord, trusts the witches less than Macbeth. While the protagonist sees it as an evidence that the Weird Sisters' words can be trusted, Banquo protests that they are saying the truth to take advantage of them.<sup>72</sup> Shakespeare is clearly referencing the proverb "the devil sometimes speaks the truth." This brings back the connection of witches with the Devil. *Macbeth* first appeared on stage in 1606, approximately 9 years after King James VI's *Daemonologie*. The play often references to the beliefs held during King James' reign, such

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<sup>69</sup> Shakespeare, *Macbeth*, 172.

<sup>70</sup> Shakespeare, *Macbeth*, 70–72.

<sup>71</sup> Irving Ribner, "Macbeth: The Pattern of Idea and Action," *Shakespeare Quarterly* 10, no. 2 (Spring, 1959): 149. <https://www.jstor.org/stable/2866920>.

<sup>72</sup> Shakespeare, *Macbeth*, 76–78.

as witches sailing on sieves and abusing domesticated animals.<sup>73</sup> King James was even convinced that witches sabotaged his journey from Denmark, where he gathered inspiration for the previously mentioned essay, by manipulating the wind.<sup>74</sup>

Banquo's description of the Weird Sisters is the same as in other stereotypical narratives. He describes them as old withered creatures with choppy fingers and skinny lips. Despite the fact that he admits that they look like women, he is unable to connect beards to femininity.<sup>75</sup> In Elizabethan era, beards were a sign of power which is why he could not associate these three creatures with women.<sup>76</sup> What is more, he is not sure if they are human beings at all. Not only he says that they do not look like "th'inhabitants o'th' earth", but he also wonders if they can understand his speech.<sup>77</sup> However, Banquo is not the only character who is shocked; their appearance baffles Macbeth to such measures that he asks "what are you?" instead of "who are you?"<sup>78</sup> In contrast, a similar sentence is used by the White Witch who asked one of the heroes "what are you?"<sup>79</sup>

The White Queen herself is a descendant of Lilith which makes her part jinn, and yet, she insists on being a human being to justify her right to the throne.<sup>80</sup> Ironically, she fails to recognize Edmund as the Son of Adam and wonders what sort of "thing" he is. In contrast to *Macbeth*, it is the human who is seen as suspicious due to Narnia being a magical world. The White Witch Jadis, a self-declared Queen of Narnia, is described by one of the heroes as an unusually tall woman with a snow-white skin, long black hair, a red mouth, and a beautiful face.<sup>81</sup> Since the witch's 100 years long winter started, she is only seen wrapped in a white fur up to her throat. The appearance of the witch is almost the opposite of the Weird Sisters, and her personality as well. While the Three Witches seem as a chaotic evil, the White Witch is depicted as proud, cold, and stern.<sup>82</sup> She never travels alone, unlike The Weird Sisters, she is accompanied by her enslaved dwarf and wolves which she calls her

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<sup>73</sup> Shakespeare, *Macbeth*, 66–68.

<sup>74</sup> Shakespeare, *Macbeth*, 19, 69.

<sup>75</sup> Shakespeare, *Macbeth*, 70.

<sup>76</sup> London Johns, "The Weird Sisters' Beards," *The Hatch and Brood of Time* 5 (October 2020): 1. <https://www.yalehistoricalreview.org/hatchandbrood5/>.

<sup>77</sup> Shakespeare, *Macbeth*, 70.

<sup>78</sup> Shakespeare, *Macbeth*, 70.

<sup>79</sup> Clive S. Lewis, *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* (London: HarperCollins UK, 2001), 38.

<sup>80</sup> Lewis, *Narnia*, 90.

<sup>81</sup> Lewis, *Narnia*, 37.

<sup>82</sup> Lewis, *Narnia*, 37.

Secret police. Therefore, in the middle of the 20th century, one encounters a witch who hides her wickedness behind an attractive face, meaning that the true image of a hag is missing. However, Lewis embraced hags as a completely new character which was introduced in the first book *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. The hags are mentioned as one of the monsters in the White Witch's Army; however, they are not closely described. In *The Chronicles of Narnia: Prince Caspian*, the author describes Hags as old women with untidy grey hair, nose and chin "sticking out like a pair of nut-crackers."<sup>83</sup> Therefore, the image of a hag is preserved.

In the play, the three hags are also not described in detail; however, the main elements of the wicked witch are present. Despite the lack of description, it must be said that Shakespeare devotes more time to describe The Weird Sisters than most of the other characters. Nonetheless, we still do not know much about them. There is no mention of their names or any other characteristics which would make them stand out as realistic people. And the same way is their constructed personality, or rather the lack of. They only have a few lines in the play and they are there to solely confuse Macbeth with riddle and "be evil". Even though *Narnia's* White Witch evolved into a witch which is not the typical hag, she still lacks constructed personality or character development. However, she is described in more detail and appears on the pages frequently, therefore, she could be characterized as Fishelov's "individual-like type".

The White Queen's primary responsibility in the land of Narnia is to punish the traitors at the Stone Table. This power, known as Deep Magic, has been given to her by the Emperor. Deep Magic laws cannot be disobeyed without catastrophic consequences.<sup>84</sup> Although Hell is not directly connected to the Witch, punishing the bad could definitely be associated with the Devil. In *Macbeth*, there are numerous references to Hell. First of all, the Three Witches ask Macbeth if he wants to hear the prophecy from them or their master which could be a reference to the Devil as well.<sup>85</sup> Other than Hecate mentioning being the mistress of their charm, there is no passage which would explain the origin of the witches' powers.<sup>86</sup> Nonetheless, they mention higher master, who does not come in a form of a

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<sup>83</sup> Clive S. Lewis, *The Chronicles of Narnia: Prince Caspian* (London: Geoffrey Bles, 1964), 92. [http://www.samizdat.qc.ca/arts/lit/PDFs/PrinceCaspian\\_CSL.pdf](http://www.samizdat.qc.ca/arts/lit/PDFs/PrinceCaspian_CSL.pdf)

<sup>84</sup> Lewis, *Narnia*, 154.

<sup>85</sup> Shakespeare, *Macbeth*, 184.

<sup>86</sup> Shakespeare, *Macbeth*, 172.

character, which could be Shakespeare's way of inserting the *Malleus Maleficarum*. Hell is mentioned in other part of the play as well, most importantly when Lady Macbeth is talking to spirits, asking them to rid her of her femininity:

Come, you spirits  
That tend on mortal thoughts, unsex me here,  
And fill me from the crown to the toe, top-full  
Of direst cruelty. Make thick my blood,  
Stop up th'access and passage to remorse,  
That no cumpunctious visitings of nature  
Shake my fell purpose, nor keep peace between  
Th'effect and it. Come to my woman's breasts  
And take my milk for gall, you murd'ring ministers  
Wherever, in your slightless substances,  
You wait on nature's mischief. Come, thick night,  
And pall thee in the dunnest smoke of Hell,  
That my keen knife see not the wound it makes,  
Nor Heave peep through the blanket of the dark.<sup>87</sup>

Here, Lady Macbeth is summoning darks spirits which would help her commit the murders. In this instance, it could be argued that Lady Macbeth is a witch as well. However, she does not meet the qualification which were set in chapter "Identifying a witch". She is only communicating with the spirits and not performing magic herself, there is no evidence that she would actually connect with Hell.

However, giving rid of her feminine weakness, which she does by begging them to "unsex her", could also be pointing to the Three Witches who were unquestionably unwomanly.<sup>88</sup> What is more, her character is not a flat "pure type" as with The Weird Sisters. Even though we only know she is a Lady and Macbeth's wife, her character is not one-dimensional as she struggles with her consciousness and guilt. Wanting to commit murder, yet feeling unbearable guilt. This characteristic also shows that she is not the traditional witch which could be characterized by these methods, since it is more common for witches of the past literature to be the pure type.<sup>89</sup> Another element of this prayer is Lady Macbeth sacrificing bearing a child in return to the spirit's favor. Witches are often mentioned as childless, which could potentially add to their "unfeminine" nature. In *Narnia*, the White

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<sup>87</sup> Shakespeare, *Macbeth*, 188.

<sup>88</sup> Marion Gibson and Jo Ann Esra, *Shakespeare's Demonology: A Dictionary* (New York: Bloomsbury, 2014), 140.

<sup>89</sup> Fishelov, 432.

Witch also mentions that she has no heir which she uses as a bait for Edmund, showing that she does not truly want a child, she only uses it as a bargain.<sup>90</sup>

Obviously, the key element of *Macbeth* is divination. When The Weird Sisters say their first prophecy, there is no magical object needed, they rhyme a spell the second they hear Macbeth coming. They are described in the text dancing in a circle while repeating the number three to summon the prophecy.<sup>91</sup> However, during their second and final fore-telling, they fill a cauldron with wicked ingredients, such as a finger of birth-strangled babe or toads, which also references to the 16th century beliefs. Nonetheless, it is not the whole spell, Macbeth demands to speak to the witches' master which means they have to summon them separately. A prophecy is a key element in *Narnia* as well; however, the heroes Peter, Edmund, Susan and Lucy are not told directly from a witch or a wizard. It is Mr. Beaver who reveals the story which says that the reign of the White Witch will end once two Sons of Adam and two Daughters of Eve sit on the throne.<sup>92</sup> However, the prophecy's wording is still ambiguous. It promises the end of the Witch's life, however, her death is never mentioned. Glen GoodKnight describes the state of the witch at the end of the book as "a lingering, malicious spirit, deprived of its power and bodily form, seeking to regain its states."<sup>93</sup> There are many similarities to the prophecy told to Macbeth by the Weird Sisters. Not only they both predict the hero becoming a king, but they also do not mention what actions must be made to fulfill it. In *Chronicles of Narnia*, the rhyme promises the end of the villain, however, in *Macbeth*, the prophecy is what starts off tragedy. These two examples show that even though two genres of literature approximately two centuries apart are affected by the prophecy in a different manner, the phrasing and meaning is similar.

Shakespeare's *Macbeth* uses number three structurally, relationally, and magically.<sup>94</sup> Throughout the scenes containing The Three Witches, the number three keeps recurring in their speech in every scene, not to mention that there are three of them. The number 3 has been admired since the ancient times when people saw it as the number of whole: containing

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<sup>90</sup> Lewis, *Narnia*, 45.

<sup>91</sup> Shakespeare, *Macbeth*, 70.

<sup>92</sup> Lewis, *Narnia*, 92.

<sup>93</sup> Glen GoodKnight, "Lilith in Macbeth," *Mythcon Proceedings* 1, iss. 1, article 5 (January 1970): 18. <https://dc.swosu.edu/mythpro/vol1/iss1/5>.

<sup>94</sup> D. F. Rauber, "Macbeth, Macbeth, Macbeth," *Criticism* 11, No. 1 (Winter 1969): 59. <https://www.jstor.org/stable/23099051>.

beginning, middle, and the end.<sup>95</sup> Number three is also seen as important in Witchcraft and Wicca. The non-fictional witches do not only believe in the Triple Goddess who represents birth, maturity, and death, but also follow the Rule of Three, also known as the Threefold law. This proves that Shakespeare used number three as a reference to the ancient philosophers and witches he heard of outside of the fictional story lines. Number three is undeniably a well thought out symbol which must be mentioned.

Other than dancing, casting charms and making potions, the witches manifest another form of magic, which is a magical transport. According to Macbeth, the witches disappear into thin air.<sup>96</sup> Lewis' White Queen does not possess such powers. The witch's preferred sledge has jingle bells and is towed by snow-white reindeers; it is apparent that the witch's sledge is not magical from the scene where it gets stuck in a mud. However the Queen is not stopped by the lack of Sleigh's magical powers and continues her journey on-foot.<sup>97</sup> Nevertheless, the White Witch has powers more suited for luring a prey. For example, she uses a small magical bottle to conjure food which makes Edmund addicted to it to the extent, that he is willing to sacrifice his siblings.<sup>98</sup> It must be noted that the witch is only able to do magic through a magical object, such as her wand or the bottle. And still, the extent of her magical abilities that is shown to the reader in this book is limited. The White Queen's signature curse is turning her enemies into statues made of stone. What is more, it seems that she does not need much reason to do so as she transfigures innocent messengers of concerning news.<sup>99</sup>

It must be said that The Queen Jadis never speaks ambiguously. The Three Witches are known for their riddles that bring tragedies and Alice in *Alice's Adventures in Wonderland* finds herself not being able to say any poem she knows, without speaking in riddles.<sup>100</sup> However, *Alice in Wonderland* fits into the Victorian era when child characters were often seen as complex and problematic characters.<sup>101</sup> Even though she is the most recognized portrait of a female child of this era, Alice's idealized image is in reality much

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<sup>95</sup> Emory Bair Lease, "The Number Three, Mysterious, Mystic, Magic," *Classical Philology* 14, no. 1 (January 1919): 69. <https://www.jstor.org/stable/263620>.

<sup>96</sup> Shakespeare, *Macbeth*, 72.

<sup>97</sup> Lewis, *Narnia*, 129.

<sup>98</sup> Lewis, *Narnia*, 43.

<sup>99</sup> Lewis, *Narnia*, 127.

<sup>100</sup> Lewis Carroll, *Alice's Adventures in Wonderland And Through the Looking-Glass* (London: Pan Macmillan, 2013), 34.

<sup>101</sup> Carroll, *Alice*, 9.

darker.<sup>102</sup> Nonetheless, Alice is a naïve child, living by her instinctive thoughts and needs, one of which is her love for food. Once she discovered the magical bottle which would later shrink her, she drinks it without a worry.<sup>103</sup> The size-changing bottle and cake are wizardry objects which magically appeared in the room after she started struggling with a door. Therefore, it cannot be said if there was a donor or if the two objects appear to a person in need.

In comparison to the White Queen of Narnia, Wonderland's queen does not magically freeze her enemies, instead, she yells "Off with their heads!"<sup>104</sup> Despite the difference, they both show their cruelty through punishing their subordinates without a proper reason. Very important dissimilarity is the use of color white. In *Narnia*, the White Witch is named after the 100-years-long winter which she set upon the land of Narnia. Using the snow as reference supports the idea of the Witch being cold. On the other side, is the White Queen in Wonderland who represents the chess piece and is more connected to purity and innocence. Just as numbers, colors are also important way of distinguishing characters and their purpose.

Even though different authors choose different focal points, the overall image of a hag is the same. The appearance was set in accordance to the beliefs of the time period that the author lived in. Before the 18th century, authors were influenced by the prosecutions and anti-witch propaganda which came in a form of essays, laws, and text books. To highlight their wickedness and separate them from ordinary women, hags were portrayed in a way which made them seem as unfeminine as possible. To achieve this, the authors exaggerated their facial features, covered their faces with beards, and made them look old and filthy. At the time, womanhood was closely related to fertility which was also often taken away from them. However, along with time, the image has started to shift and authors invented new ways to highlight witches' wickedness and how to play with magic. The tragic history, however, did not stop witchcraft from evolving behind the closed doors. The result of these actions starts off in the other half of the 20th century where the image shifts into an idol.

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<sup>102</sup> Carroll, *Alice*, 10.

<sup>103</sup> Carroll, *Alice*, 28.

<sup>104</sup> Carroll, *Alice*, 94

## 4. THE IDOL

The second half of the 20th century brought drastic changes to the world of magic. The last laws against witchcraft were repealed in 1951, which opened doors for authors such as Gerald Brousseau Gardner.<sup>105</sup> However, it was thanks to Margaret Murray's *The Witch-Cult in Western Europe* that witchcraft began to be approached in an unbiased light. She was the first to introduce the Horned God and Triple Goddess as pagan deities and, in 1929, she was invited to provide the entry on Witchcraft for the Encyclopedia Britannica.<sup>106</sup> Her biggest supporter was Gerald Brousseau Gardner, also known as the “Father of modern witchcraft”. He was one of the first witches who practiced openly.<sup>107</sup> Even though society's views started to change, most witches decided to practice out of the public eye since witchcraft was still frowned upon. This is why Gardner was criticized by many for his thirst for fame.<sup>108</sup> Raymond Buckland raises an argument in Gardner's favor by saying that whatever our opinion on Gardner's attitude is, we must acknowledge that we owe him a great debt since without his courage we would not be able to practice openly today.<sup>109</sup>

However, some stereotypical views are still held. Since the release of the first book of the Harry Potter series, there have been many incidents of book-burnings<sup>110</sup> and an uncountable number of mothers arguing within the school boards.<sup>111</sup> In her article "Life (and) death in 'Harry Potter'," Andrea Stojilkov mentions that there were Christians who disparaged the story. These critics believed that Harry Potter supports occult practices and witchcraft. It escalated to the point of raising petitions against the books, wanting to censor them completely.<sup>112</sup> It shows that the even though the fear of witches was considered forgotten, these views were still held in certain religious communities. What is more, The American Library Association recorded Harry Potter as one of the most challenged books in the history. The ALA Office for Intellectual Freedom names the Harry Potter series as

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<sup>105</sup> Buckland, *Book of Witchcraft*, 6.

<sup>106</sup> "Wicca," Religion, Encyclopaedia Britannica, last modified January 12, 2022, <https://www.britannica.com/topic/Wicca#ref702156>.

<sup>107</sup> Buckland, *Book of Witchcraft*, 7.

<sup>108</sup> Buckland, *Book of Witchcraft*, 6.

<sup>109</sup> Buckland, *Book of Witchcraft*, 7.

<sup>110</sup> "Harry Potter Books Burned by Polish Priests Alarmed by Magic," News Europe, BBC, last modified April 1, 2019, <https://www.bbc.com/news/world-europe-47771706>.

<sup>111</sup> "Anti-Potter Events," Places of Censorships and Challenging, The Harry Potter Witch Hunt, <https://theharrypotterwitchhunt.weebly.com/places-of-censorship-and-challenging.html>.

<sup>112</sup> Andrea Stojilkov, "Life (and) death in 'Harry Potter': The Immortality of Love and Soul," *Mosaic: An Interdisciplinary Critical Journal* 48, no. 2 (June 2015): 134. <http://www.jstor.org/stable/44030425>.

number 1 most challenged books in 2001 and 2002, it stepped down to the second place in 2003 and did not come back until 2019 when it reached 9th place.<sup>113</sup> Nevertheless, the second half of the 20th century opened doors for a new way of thinking about wizards. Witches were no longer feared, in fact, people wished they were one. Presumably, that is why these books were seen as a threat: they demolished the long lasting image of a hag. Witchcraft is a big part of multiple religions and witnessing this sin being praised must have been shocking. This chapter examines this new image of a witch in literature and culture and how it came to be.

In her article "Why are we in love with witches?" Beth Wyatt shares not only the history of witch-hunts, but also her opinion on witches' popularity in current teen fiction. According to Wyatt, witches in literature are complex and mysterious characters which do not lack depth that the readers can explore. Another important point is that escapism plays an immense role, especially for young adults and teenagers.<sup>114</sup> Witches and wizards are special and seen as unique individuals which is one of the reasons why they are adored by young readers who are still discovering their own identity. Since sorceresses and warlocks became loved idols, authors started creating complex fictional universes, solely devoted to magic. Building such worlds started a new cultural phenomena, the same way beards and black cats were born in the past. The characteristics that are now automatically associated with magicians, were applied to variety of areas, for instance magical objects, appearances, social norms, traditions, locations, and spells.

Creating a wizarding world leaves behind simplicity and brings a new challenge because most, if not all, characters are now witches and wizards. That means that the authors needed to re-define this persona completely. However, that does not mean that some of the old methods of analyzing a story are not relevant anymore. For example, in previously mentioned *Harry Potter and the Philosopher's Stone*, Joanne K. Rowling created 6 out of 7 Propp's character archetypes, only missing the sought-for person which was replaced by the victimized hero. What is also worth mentioning is that some characters take a role of more than one of these roles. Albus Dumbledore, the headmaster of Hogwarts School of Witchcraft and Wizardry, dispatches the victimized hero on a mission and gives him what he

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<sup>113</sup> "Top 10 Most Challenged Books Lists," Issues & Advocacy, The ALA Office for Intellectual Freedom, last modified 2020, <http://www.ala.org/advocacy/bbooks/frequentlychallengedbooks/top10>.

<sup>114</sup> "Why Are We in Love with Witches?" Children's Books, The Guardian, last modified July 5, 2012, <https://www.theguardian.com/books/2012/jul/05/witches-in-fiction-and-history-blog>.

needs to achieve his goal. Usually, readers only focus on the main hero and villain, however, the fact that Albus Dumbledore plays a significant role in the story shows that other types of characters are crucial as well. After all, he is the one who organized the main tasks. The tasks the Golden Trio must pass to seize the desired magical object are straight-forward. Once the main hero Harry Potter and his helpers Ronald Wesley and Hermione Granger gather enough information to find the Chamber, they are presented with 7 rooms that they must get through. The obstacles were created by the school's teachers; however, they were not aware that the students are going to be the ones challenging them, they were set up to slow down the villain.

Protagonist Harry Potter could be considered a mixture of a seeker hero and a victimized hero. Even though his fate was determined when he was a one-year-old child, he has the tendency to seek trouble and investigate everything that comes in close contact with the villain and death. Inspired by the subjects, the obstacles covered many magical objects and skills. Firstly, there was the three-headed dog which they had to lull to sleep, then a strangling magical plant, followed by flying on a broomstick, charmed human-sized chess board, a mountain troll, and penultimate task testing their logic through a potions riddle. In this chapter, the author shows a number of supernatural forces that witches were believed to have in the past and in the present. What is more, it falls into Vladimir Propp's narrative of testing of the heroes before obtaining the main magical object.

And it is the last task, designed by Albus Dumbledore, which was the key to the hero's success: the Mirror of Erised. The mirror is a magical object which "shows us nothing more or less than the deepest, most desperate desire of our hearts."<sup>115</sup> However, the headmaster used it in an entirely unconventional way. The magical object everyone was trying to seize was the Philosopher's Stone, a one of a kind ingredient for a potion which makes one immortal. The villain saw the Philosopher's Stone as the only possibility of becoming human again. Therefore, after creating all of the tasks, Dumbledore inserted the Stone inside the Mirror and only the one who wanted to find the Stone and not use it, could get it.<sup>116</sup> This moment can be compared to the magick practitioners' beliefs since the magical object can be obtained only under the condition that the wizard has clear intentions. The

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<sup>115</sup> Joanne K. Rowling, *Harry Potter and the Philosopher's Stone* (London: Bloomsbury, 2017), 229.

<sup>116</sup> Rowling, *Harry Potter*, 323.

author used cultural ideology and translated it to a fictional narrative in such a way that the heroes do not have the possibility to achieve their goal without such beliefs.

However, there are writers who reject the idea that Harry Potter promotes witchcraft at all. In his book *Looking for God in Harry Potter*, John Granger explains that the hero is able to extract the Stone because his spiritual quality is pure and in accordance with Jesus Christ who is represented by the Stone.<sup>117</sup> John Granger, titled as Dean of Harry Potter Scholars, also believes the tasks which lead to the Mirror of Erised were trials of purification which led Harry Potter to Jesus Christ.<sup>118</sup> However, Joanne K. Rowling dismisses both of these theories. When asked if there is any religious representation in the books, the author replied that she can imagine any religious system in Hogwarts, except for Wicca. Her explanation is further supported by the fact that magic and magick are too different to co-exist in the school.<sup>119</sup>

Once the hero seizes the Stone, he is able to defeat the villain in direct combat. However, the antagonist did not die, he solely lost the body he was currently possessing. He describes his state as “mere shadow and vapor.”<sup>120</sup> Similarly to *Narnia*, this “cliffhanger” opens a possibility for the writer to continue the saga while also hinting another side of immortality.

Lord Voldemort, born as Tom Riddle, is undoubtedly the villain of the story. The author used the change of the image of characters to create a contrast between characters, which is crucial when most of your characters are witches and wizards. Lord Voldemort has the stereotypical “ugly” features; however, even though we know his name and history, he does not even own a body to be clearly described. What is more, his goal is simple: get the magical object and kill Harry Potter. Therefore, he could be characterized as either Fishlelov's pure type or the individual-type of character. Either way, the constructed complex of his character, as many villains', is flat. Since he lost his human form, he has been possessing animals and other wizards for about a decade. By merging his soul with one of the teachers, Professor Quirinus Quirrel, he was able to complete the first 6 tasks. Under the

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<sup>117</sup> John Granger, *Looking for God in Harry Potter* (Carol Stream: Tyndale House Publishers, 2004), 123.

<sup>118</sup> John Granger, *Looking for God*, 123.

<sup>119</sup> “Harry Potter author JK Rowling says Wiccans 'cannot co-exist' with witches and wizards at Hogwarts,” Books, The Independent, last modified December 17, 2014, <https://www.independent.co.uk/arts-entertainment/books/jk-rowling-the-only-religion-belief-system-not-represented-at-hogwarts-is-wicca-9930337.html>.

<sup>120</sup> Rowling, *Harry Potter*, 316.

disguise, he gained enough information to get to the secret Chamber; however, he was not able to seize the magical object from the Mirror of Erised, since his intentions were based on selfishness. Here, we can see the interweaving of magick and magic.

Along with creating a complex Harry Potter universe, Joanne K. Rowling introduced a type of a character which Vladimir Propp never mentioned: a foil. A foil is a character who juxtaposes another character to bring out their good or bad qualities. And the perfect example is Draco Malfoy. The Malfoy family is pure-blooded (wizarding royalty) which means that his parents are wealthy and influential, which is why he stands out next to the poor orphan Harry Potter. Even though Draco is described in many ways and he appears in a majority of chapters, his personality could be described with one typical sentence. Therefore, he would fall into the same category as the villain Lord Voldemort. Draco Malfoy's role in the story is to not only highlight the protagonist's good qualities, but also to introduce the moral conflicts of the wizarding society. With this role he clashes with the hero's best friend Hermione Granger.

In the first book, the hero's function is to introduce the complex wizarding world. However, he needs help in discovering its secrets. Wizard Ron Weasley grew up in a traditional magical family, therefore, his role provides knowledge on magical objects and occurrences. However, Hermione Granger is a character that not only helps the hero, but also fights stereotypes. "I don't think they should let the other sort in, do you? They're just not the same,"<sup>121</sup> are words of the blood supremacists Draco Malfoy who has been taught by his family that witches who have non-magical parents are less than him. Even outside of the story, Hermione Granger is a role model for many young women, which is something one would not expect from a witch. It supports the argument that these characters started to be loved and admired. In the end, without Ron and Hermione's knowledge and skills, the story would not have a happy ending.

However, even nowadays authors often come back to the origins. Although the characteristics might overlap, the difference from older literature is, for instance, that their evil or odd looks are not permanent. In *Harry Potter and the Philosopher's Stone*, wizards wear unusual clothing that make them stand out in public. Vernon Dudley, a conservative non-magical character, reacts to a group of wizards immediately. Especially an old man in

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<sup>121</sup> Rowling, *Harry Potter*, 84.

an emerald cloak enraged him to that extent that he exclaims: "The nerve of him!"<sup>122</sup> Even though he and the reader do not assume that they are wizards, their clothing preferences attract their attention. However, there are means of concealing one's odd identity. That is yet another ability which was mentioned in chapter one, and that is shape-shifting. This ability can be seen in both *Harry Potter* and Neil Gaiman's *Ocean at the End of the Lane*; however, each author decided to approach it differently. While witches in *Harry Potter* brew a Polyjuice Potion which helps them turn into another wizard, Ursula Monkton goes in and out of her disguise without any help. Lord Voldemort's soul entering other beings could potentially be considered as shape-shifting; however, his presence is presumably closer to necromancy and possession. It must be noted that the contemporary authors use the hags' image to their benefit by creating a juxtaposition between the heroes and villains. Villains tend to be ugly to emphasize their wickedness and create the feeling of the well-known hag. Nonetheless, changing one's appearance has proven to be an ongoing characteristic which survived the challenge of time.

Rather than being born with certain stereotypical looks, pagan witches voluntarily modify their appearance to fit into the narrative. This is mostly applied to the 21st century's British culture. In her non-fictional book, Harmony Nice writes that dressing accordingly is an important part of one's creativity. She mentions a couple of examples of how older literature influenced today's culture. In her chapter about creativity, she explains that it is common for people to express their faith through fashion. From her experience, many witches choose to wear black clothing, sometimes even accompanied by a hat which is, yet again, an ode to "the old times".<sup>123</sup> Modern witches cover themselves with thematic tattoos, symbols, and appropriate clothing. But still, characters in all three books mentioned in this chapter look exactly the same as any other "muggle" but choose to express their uniqueness through clothing and body modifications. These examples prove that authors no longer make witches' appearances odd in order to make them terrifying, but rather, to let them express themselves.

Even though external features are the change most easy to spot, it is only one of many. Another area is magical objects. Although they still possess supernatural powers, they are not used in the way as they used to. Commonly, brooms were used for transportation and

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<sup>122</sup> Rowling, *Harry Potter*, 3.

<sup>123</sup> Nice, *Wicca*, 82.

rituals. But even though besoms are still considered as a mean of transport, Harry Potter's society mostly considers flying as a sport and a leisure activity. Broomsticks are slowly losing their importance and authors do not mention them as often. Even though Neil Gaiman uses several magical objects to build the plot, the characters, including the witches, do not have the privilege of using brooms to escape the villains. However, some of them possess a magical ability which overcomes this problem. The villain, Ursula Monkton, was flying without any magical object, she was floating above the narrator while she was trying to capture him.<sup>124</sup> *The Ocean at the End of the Lane* is the only book analyzed in this book which includes human flying without a broom.

Since we are not told how the "old-school hags" obtained their brooms, we assume that they made them themselves. It is an object which is simply an accessory that comes with the character, not something they have to seek. However, obtaining magical objects has evolved along with the society and technology; witches are now presented with the opportunity to buy their brooms. Therefore, not only the witch character has to buy their broom, but they are not predisposed to master the skill of flying since the day they were born. *Harry Potter and the Philosophers Stone* highlights this new idea with a warning in Hogwarts School of Witchcraft and Wizardry's acceptance letter which reminds the parents that the first-years are not allowed their own broomstick.<sup>125</sup> This information indicates how unconnected the witches' natural ability with this particular magical object is. That is something that contradicts the views of authors in the past. Nevertheless, the love for besoms has been discussed by real-life witches as well. Harmony Nice explains that witches no longer use brooms for cleaning and flying; instead, they sweep away undesired energy.<sup>126</sup>

Not only it shows the change of perceiving broomstick, but it also presents yet another transformation. Certainly, brooms are not the only magical object which brings wizards from one place to another, Hagrid was known for owning a flying motorbike, which is a significant improvement from the White Witch's mud-covered sledge.<sup>127</sup> However, it is not the only mean of magical transport in the world of magic. Just as The Weird Sisters, the witches and wizards in Harry Potter have the ability to Apparate.<sup>128</sup> Yet another magical

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<sup>124</sup> Neil Gaiman, *The Ocean at the End of the Lane* (London: Headline Publishing Group, 2014), 66.

<sup>125</sup> Rowling, *Harry Potter*, 72.

<sup>126</sup> Nice, *Wicca*, 139.

<sup>127</sup> Rowling, *Harry Potter*, 15.

<sup>128</sup> Rowling, *Harry Potter*, 18.

mean of transport which might be considered, is becoming invisible. Moving location without being seen is an ability which is highlighted in *Harry Potter and the Philosopher's Stone* when the hero is gathering information about the Stone.<sup>129</sup> Coming back to Hagrid's motorbike, this magical transport has even yet another origin since it was magically modified muggle (non-magical) motorbike. There, the wizard needs to have two sets of skills: driving and transfiguration.

Because of the fact that stories are now witch-centered, it is obvious that the main conflicts are inside the wizarding community. It results in clearly exhibiting the fight between "the Hag" and "The Idol". The hags usually caused harm to humans or other magical creatures and it was a rare occasion for them to fight each other. However, with the coming of the idol, authors were presented with the opportunity to put the conflict between the hags and the new beloved witches that the reader can root for.

However, *The Ocean at the End of the Lane's* villain Ursula Monkton is somewhere on the line between a witch and a monster. Skarhach of the Keep is told to be harmless and "just a bit stupid", which is why the oldest Hempstock calls them "fleas".<sup>130</sup> In its natural form it looks like a grey fabric, however, to conquer the world, it went under a disguise as Ursula Monkton and became the narrator's baby-sitter. Ursula is a character that presents a villain who is not a human nor an animal. The exact opposite are the witches who aid and protect the hero. They play with time, see into the future and past, are immortal, use wands, and speak in tongues. And yet, while her family is practicing magic, Lettie says that they are not witches.<sup>131</sup> According to Harmony Nice, a witch is someone who practices witchcraft in any shape or form; for instance predictions, spells, and herbalism.<sup>132</sup> Although this description fits the Hempstock women, they still do not consider themselves witches. It is possible that the author tries to indicate the difference between magic and magick; however, certain spells that Lettie and her family do should be considered as magic. Another possibility is that Neil Gaiman sees his characters as Nature and compares them to the Triple Goddess. The Hempstock women may be associated to the Goddess' three phases: Lettie as the Maiden, Ginny as the Mother, and Old Mrs. Hempstock as the Crone. Ginny

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<sup>129</sup> Rowling, *Harry Potter*, 229.

<sup>130</sup> Gaiman, *The Ocean*, 160.

<sup>131</sup> Gaiman, *The Ocean*, 127.

<sup>132</sup> Nice, *Wicca*, 16.

Hempstock's character is practical, efficient, strong, and maternal. The narrator describes her as a stocky woman with short red-brown hair streaked with grey.<sup>133</sup> To complete her character he compares her cheeks to apples and dresses her in dark green color along with Wellington boots.<sup>134</sup> Both, her figure and clothing, coincide with her personality and literary function. As is shown in this example, not only the appearance changed, but the purpose did as well. However, the author never confirmed this theory. Nonetheless, all three of them show signs of witchcraft and fall into the description of witches in chapter one. They are the reason why it is important to set a number of specific conditions. Without a unified terminology it would not be possible to classify them.

Mathematics is another way to add magic to the story. As mentioned in the previous chapter, number three has been admired since Before Common Era, which is why it is not surprising that its popularity has not changed since Shakespeare's *Macbeth*. In *Harry Potter*, the number three is also used in many areas, such as friendships, families, spells, and tales. The main protagonists Harry Potter, Hermione Granger, and Ronald Weasley are called the "Golden Trio" and their Slytherin rival Draco Malfoy is always accompanied by Vincent Crabbe, and Gregory Goyle. Later in the series we are introduced to the three Unforgivable Curses, The Tale of the Three Brothers, and more. What is more, most adults in the series only have one child, creating a family of three.

However, the Weasley's have 7 children. And this number is used in the series the most. Number 7, the sum of spiritual 3 and material 4, is seen as a lucky number and has been used in the Bible, and other religious texts.<sup>135</sup> The main character Harry Potter is followed by luck in every single event which is probably why the author decided to connect the character to this lucky number. For example his wand cost seven Galleons and shares the villain's core, connecting the individual-like type's magic with a pure round individual through a single magical object. Furthermore, J. K. Rowling presents seven types of spells: transfiguration, which could be associated with previously mentioned shape-shifting, charm, jinx, hex, curse, counter-spell, and healing spells. *Harry Potter's* healing spells also follow up to the witch-hunting times when people believed witches could heal people, animals, and

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<sup>133</sup> Gaiman, *The Ocean*, 27.

<sup>134</sup> Gaiman, *The Ocean*, 27.

<sup>135</sup> "7," Number Symbolism, Encyclopaedia Britannica, accessed March 20, 2022, <https://www.britannica.com/topic/number-symbolism/7>.

nature through magic. And as a last example, it must be mentioned that there were seven obstacles in the *Philosopher's Stone*. What is more, Shakespeare also considered number seven important since he wrote a poem called "Seven Ages" where he divides human life into seven stages. This demonstrates that the image of a witch is enveloped in hidden meanings and in this case, the witch's image is often associated with a certain number and its meaning, and in this case: luck.

However, the immense difference between the number of children between the Weasley family and others is not a coincidence. As has been proven in the previous chapter, witches have often been associated with lack of children or even infertility. Motherhood has been seen as the peak of woman's life and giving witches such privilege would cast a positive light on them. In all of the three books in this chapter, family is cherished and seen as crucial to a person's life. And since witches are portrayed as positive characters, they have been given the opportunity to have children. In fact, all witches have a child in their family in one way or the other. In *Harry Potter*, the most affectionate family has the most children in the whole series in order to highlight how loving they are. In *Ocean at the End of the Lane*, the Hempstock's are three women who are presented as grandmother, mother, and daughter. However, it is never said if they were born naturally, or if they simply appeared as a part of nature.

It is usual to assume that people are born with magical abilities. However, since wizards have been made the center of the story, authors complicated the characters' road to the utmost power. In *Macbeth* the reader is not told how the Weird Sisters gained their abilities; therefore, we intuitively assume that they were born this way or they were given their power by Hecate. However, in books such as *Harry Potter*, *Wicca* and *The Ocean at the End of the Lane*, the narrator repeats that the young heroes are still students who have not reached the peak yet. One of the examples is Lettie's mother who is concerned to let the witch go alone even though her daughter insists on being educated enough already. In fact, even the narrator doubts her abilities:

"Now, don't do anything stupid. Approach it with care. Bind it, close its ways, send it back to sleep."

"I know," said Lettie. "I know all that. Honestly. We'll be fine." That's what she said. But we weren't.<sup>136</sup>

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<sup>136</sup> Gaiman, *The Ocean*, 46.

However, to keep the stories exciting, every author approaches the idea of education differently. While Lettie Hempstock is taught by her family, Harry Potter goes to Hogwarts School of Witchcraft and Wizardry. The curriculum includes all possible knowledge on not only the spells, but the wizarding world in general. For example, classes for the first year students are Astronomy, Herbology, History of Magic, Charms, Transfiguration, Defence Against the Dark Arts, Potions, and Flying.<sup>137</sup> These are the exact areas of magic which were mentioned in numerous definitions of witchcraft.

Alteration in magical education has been applied to British culture as well. In the 16th century, it was believed that women got their evil magical abilities from Satan by kissing his anus.<sup>138</sup> And even though initiation ceremonies still take place in the 21st century, it is only the beginning of one's education. Which is why, there are books such as *Wicca* and *Buckland's Complete Book of Witchcraft* which were written for "baby witches". In her book *Wicca*, Harmony Nice states that her intentions are guiding people towards the Wicca she finds beneficial. She continues by admitting that even after years of practice, she is still learning and probably will forever.<sup>139</sup>

As important as education is, contemporary authors unconsciously agreed that at least a few abilities are gifted at birth. Nonetheless, they dispute on what those qualities are. Neil Gaiman works with the pagan view of immortality through the circle of life when one of the witches explains that Lettie is not dead: "She's been given to her ocean. One day, in its own time, the ocean will give her back."<sup>140</sup> Lettie's immortality is mentioned numerous times. For example, when the narrator asks her for how long she has been eleven for, she only smiles at him but does not answer.<sup>141</sup> Meanwhile, J. K. Rowling, whose characters are closer to non-magical people, shows immortality's darker side. Seeing it as unnatural, her characters are born mortal and have to achieve this goal through dark magic. Even before introducing a horcrux, a dark object that guarantees eternal life, Albus Dumbledore explains why ending one's immortality might feel like a relief:

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<sup>137</sup> Rowling, *Harry Potter*, 142–144.

<sup>138</sup> Guiley, *The Encyclopedia*, 191.

<sup>139</sup> Nice, *Wicca*, 4.

<sup>140</sup> Gaiman, *Ocean*, 217.

<sup>141</sup> Gaiman, *The Ocean*, 40.

“To one as young as you, I’m sure it seems incredible, but to Nicolas and Perenelle, it really is like going to bed after a very, *very* long day. After all, to the well-organised mind, death is but the next great adventure.”<sup>142</sup>

Whenever readers and authors think about eternal life, they picture it as a person born in the present who will simply over-live them. However, as mentioned above, Neil Gaiman’s point of view focuses on the never-ending circle of life. The result of such beliefs is a character who was born even before any other human being was. Old Mrs. Hempstock is a mysterious character of her own but the secret of her existence intrigues the narrator the most. When his curiosity peaks, she calmly sighs “I remember when the moon was made.”<sup>143</sup>

As previously mentioned, literature and culture are closely related which is why the idea of immortality transferred to the "real world" as well. In their article "Witches Still Live", Theda Kenyon mentions that it was believed that all good witches cannot be killed which is why they were greatly feared.<sup>144</sup> Even though the witches were still believed to over-live ordinary humans, there is a contrast to what could have been seen before the year 1900. The evil witch was no longer anonymous supernatural entity without any human emotions, but rather a human being like the rest of us with the only exception that they could do magic.

However, immortality is not the only ability witches and wizards are born with. Another one is clairvoyance. Psychics are one of the characters that stayed rooted in both literature and culture over decades. The Three Witches’ prophecy in *Macbeth* is the key element of the story and so is Sybil Trelawney’s in *Harry Potter*. *Ocean at the End of the Lane* does not operate on one single prophecy; however, their clairvoyance abilities are very important part since they help the heroes identify and find the villain. This is yet another example of the fact that even though the literary characters have evolved, a few symbols are too powerful to be erased.

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<sup>142</sup> Rowling, *Harry Potter*, 320.

<sup>143</sup> Gaiman, *Ocean*, 43-44.

<sup>144</sup> Theda Kenyon, "Witches Still Live," *The North American Review* 228, no. 5 (November 1929): 626.

## CONCLUSION

Even though readers view witches and witchcraft in literature as a common and ordinary character, the fact that the image has shifted does not catch people's attention. And yet, witches play a crucial role in our history and alter our every day way of life. It must be stressed that literature and culture are inseparable in such a way that it is impossible to determine which came first and influenced the other. As this thesis proved, authors needed witches to look as evil as possible, they dehumanized them and turned them into something closer to a monster than a person. They achieved this through their appearance which was widely accepted for most hags of the time. This was accomplished by deformed faces with especially exaggerated noses and chins, beards and stripping them of all feminine features.

These instruments still inspire writers today. Since the unfeminine features were connected with villainy, they have the possibility to visually separate the "good" and "bad" witches. This distinction is needed because at the bring of the second half of the 20th century, witches started to take up more space in narratives. And by the end of the century, literature reached the point where whole wizarding universes were created. Suddenly, characters of all functions were witches and the world they lived in was based on witchcraft traditions. People of any age and gender fell in love with magic and the escapism from their every day life it brought.

However, stories need an antagonist who will perform villainy and will fight the hero. And that is where the hags return. Characters such as Lord Voldemort inherited the repulsive features to juxtapose the hero wizard who looks like an ordinary human being. The reason for the hero's normal appearance is simple. The author aimed for the reader to be able to imagine they are one of the characters to help them live their magical dreams and escape reality. Witches were suddenly everything people ever wished they could be and they encouraged writers to submerge into this genre even more. In the past people wrote stories with witches to frighten people and influence their opinion. Books were written to justify murdering men and women of all ages. Now, however, the books are written for people who support and adore witchcraft.

Even though men were also hunted during the prosecutions, literature only portrayed women who appeared to be mainly thought of as old and immortal. What is more, back then, immortality was seen as an instrument to be evil for eternity, harming as many innocent

people as possible. The analyzed stories did not mention whether they were born with the magical power or if they were born this way. Nonetheless, immortality has always played an important role in a narrative. *Harry Potter's* villain's main goal is to become immortal and he is committing crimes to achieve his dreams. Although Neil Gaiman's Hempstock women mention their eternal life; however, they do not seek it or treasure it in any specific way. The never-ending life has been proved to be not only be a blessing, but also a curse. And still, contemporary authors choose to cherish the idea and set their entire story on it.

Even though every witch has their own power, the stories usually include magic which is greater and older than the characters. For instance, in *Harry Potter*, the deep magic which saves the hero is his mother's sacrifice. The author emphasizes love as the most powerful form of magic throughout the whole series. Neil Gaiman created the three Hempstock women who, even though their magic is one with Nature, claim the Ocean to be a magic greater than them and it even takes care of Lettie's dead body only to bring it back alive. And even *Chronicles of Narnia* mentions magic which none of the characters can disobey. However, the higher magic can easily be overshadowed by prophecies which was best proven by Shakespeare's *Macbeth*.

The image of a witch does not only concern the characters, but also the magical objects associated with them. Brooms, potions, and wands are some of the examples of objects which supported witches on their journey. Just as with intentions, even though wicked potions were left in the narratives, there are now positive counterparts which contrast the ones which were made to cause injury. Brooms have been subjected to capitalism and embraced in their new nature. All of these observations are crucial in discovering the witch characters.

However, it cannot be denied that spell-work is one of the most prominent features. In fact, it is one of the main powers of a witch. And yet, every author uses their witch's powers differently. The Weird Sisters performed their spells through chants, The White Witch and Harry Potter owned a wand while the Hempstock's turned anything around them into magic. This is a clear demonstration of the different ways authors experience these characters and how they wish to present them. However, spell-work is not the only superpower that these sorcerers possessed. Although some of these might not be in the

wizard's full control, invisibility, flying, clairvoyance and shape-shifting has also been captured as a crucial characteristic of this personage.

Witches matured and bloomed in scientific papers as well. Fishelov's typology theory proves that these characters were given more attention and depth in the recent years which created a fully round character. However, in complex wizarding worlds, characters of all functions and roles are featured, which may clash with the analysis of older works. Vladimir Propp's theory still manages to survive in today's environment with books such as *Harry Potter*, which follow the functions to preserve the well-known fairy-tale.

Before scientific studies, people worshipped gods and goddesses who represented different changes in Mother Nature. Although many of these believers did not survive the dark times, the traditions passed down for generations and have been re-discovered. All previously mentioned magical objects were found in communities which dared to become public in the second half of the 20th century. Witches practicing magick pay all of their attention to their own mind and thoughts, strengthening their Will and clearing their intentions. Even though it might seem that magic and magick are interchangeable, it is not the case. Knowledge that has been passed down for thousands of years is spreading widely with the new possibilities to connect with new witches and wizards all over the world. Even though hags were attacking magick in the past, some witches inspire their appearance on the fictional portrayal of them and their ancestors. Culture has been marked by witchcraft and has become a part of human history. Wiccans worship Mother Nature just as they were told by their mentors and celebrate sabbaths with their gods and goddesses.

The journey this paper documents started prior any science and technology, and yet, it does not seem to vanish any time soon. After being portrayed as simple beings without any purpose in life other than performing villainy, the character has been embraced and brought escapism for many people who felt lost in their lives. Witchcraft is beneficial to person's mental health, no matter if one speaks about magic or magick. Witches and wizards thrive in today's culture and literature after years of transformation. Today we are enveloped with rounded characters that have proven to be able to substitute any other character a story might need.

## RESUMÉ

Čarodějnice jsou nezapomenutelnou součástí britské literatury a kultury. A právě proto, že tato postava je přítomna několik století není překvapivé, že se postupně mění a vyvíjí. Právě tímto tématem se zabývá tato bakalářská práce, která studuje jak se obraz čarodějnice v britské literatuře přetvářel a jak se s kulturou a historií země navzájem ovlivňovali. Tato cesta je mapována skrz knihy *Macbeth*, *Alenka v říši divů*, *Letopisy Narnie: Lev, čarodějnice a skříň*, *Harry Potter a kámen mudrců*, *Oceán na konci cesty* a *Wicca*.

Práci zahajuje teoretická kapitola, která nejprve na obecné rovině vymezuje základní pojmy jako je například čarodějnice, Wicca a pohanství. Díky její bohaté historii se definice čarodějnice několikrát změnila, a proto je důležité si vymezit tento pojem na začátku práce, aby bylo možné dle této definice analyzovat postavy v její druhé části. V první kapitole je též vysvětlený rozdíl mezi anglickými pojmy „magic“ a „magick“, který rozlišuje magii fiktivní a tu praktikovanou skutečnými lidmi. Čarodějnice, které praktikují magii se zabývají kouzly, lektvary, jasnovidností a často jsou i měňavci. Ovšem není možné ignorovat i magické předměty, které jsou s čarodějnicemi spojené, jako jsou například košťata.

Druhá kapitola zkoumá rozdílné způsoby analýzy postav. Nejvíce se zaměřuje na strukturalismus Vladimira Proppa a na profesora literární komparistiky Davida Fishelova. Na základě ruských pohádek Vladimir Propp vytvořil 31 funkcí, které se v každém příběhu odehrávají. V jeho knize *Morfologie pohádky*, popisuje jakou roli všechny postavy zastávají a jaké mají jejich činy podmínky a následky skrz předem vysvětlenou strukturu. Tato kapitola se především zaměřuje na jednotlivé postavy, kterých autor vymezil 7 a vysvětluje proč je důležité analyzovat všechny, i přes to, že jsou kouzelnice obecně vnímány jako záporné postavy. Cílem následujících kapitol je mimo jiné zjistit, zda tato postava dokáže zastoupit všech 7 rolí, které Propp pojmenoval jako hlavní hrdina, pomocník, dárce, škůdce, hledaná osoba (nejčastěji princezna), odesílatel a nepravý hrdina. Tato teoretická kapitola pouze popisuje dané postavy a jejich cestu a funkce skrz beletrii, ale nesoustředí se na jejich vývoj a vztah s čarodějnicemi.

David Fishelov vymyslel typologii postav, kterou zdokumentoval ve svém článku *Types of Characters, Characteristics of Types*. Dle jeho výzkumu se úplnost a přesnost postav dá kategorizovat do 4 skupin, které berou v potaz nejen jak moc toho o postavě víme, ale též jak rozšířený je její charakter. Tudíž je možné mít postavu, která je popsána velmi

detailně, ale její povaha je dvourozměrná. V následující analytické části se Proppova morfologie a Fishelova typologie spojí a kapitoly zkoumají, jaké postavy jsou vyspělé a které jsou záměrně zanedbané.

V první kapitole praktické části jsou analyzovány knihy od období Alžběty I. až do poloviny 20. století. *Macbeth* od Williama Shakespeara zastupuje začátek 17. století a popisuje čarodějnice, která je v této práci pojmenovaná jako „barabizna“. Tři čarodějnice, které jsou též nazývány Tři divné sestry, jsou komplikované postavy, na které je Proppova aplikace složitá. A to z toho důvodu, že není jisté zda zastávají funkci antagonisty, a nebo jsou pouze poslem osudu. Neboť na začátku dramatu Tři čarodějnice vysloví Macbethovi věštbu, která ho prohlašuje králem, ovlivní tím jeho budoucí činy, které vedou k zabití krále a dalších lidí, kteří mu stojí v cestě. Stále ovšem není jasné, zda je možné za jeho hříchy vinit čarodějnice, které pouze věštbu předložily, ale Macbetha k ničemu nepobízely. I přes tyto nejasnosti je patrné, že tyto tři postavy jsou čarodějnicemi, a dokonce i zapadají do definice, která byla vymezena v první kapitole. Shakespearovy Tři čarodějnice mají vzhled klasické staré barabizny s vousy a seschlými rty.

Typické ježibaby často neměly žádné ženské vlastnosti, proto aby byly ještě více přiblíženy ďáblu. Sestry ani nepoužívají mnoho magických předmětů, ovšem tato nepřítomnost je též podmětem k analýze a porovnání. Tři divné sestry nejsou jedinou postavou, která bývá obviňována z čarodějnictví. Lady Macbeth v jedné části mluví s pekelnými silami a prosí je o zbavení ženskosti za účelem spáchání vražd. Avšak sama žádné schopnosti nevykazuje a tím pádem nezapadá do definice čarodějnice, kterou si tato práce stanovila. Dalšími zmíněnými knihami v této části jsou *Alenka v říši divů*, která reprezentuje druhou polovinu 19. století a *Letopisy Narnie: Lev, čarodějnice a skříň*, která završuje první polovinu 20. století. *Alenka* vyobrazuje první nápady o vytvoření kompletně magického světa, které *Narnie* dále rozvíjí. Bílá čarodějnice již nenesou podobu barabizny jak ji známe, ale využívá svého krásného vzhledu k svádění obětí. Ovšem její charakter je stále dvourozměrný a během knihy se nijak nevyvíjí, což zapadá do obrazu Davida Fishela, jehož typologie postav často ukázala, že barabizny a novodobé čarodějnice zapadají do odlišných kategorií. Nicméně v obou těchto knihách jsou důležité magické předměty, které ukazují na obraz postavy v povídce a jak jsou její síly vnímány.

V poslední analytické kapitole tato bakalářská práce mapuje období, které přineslo novou podobu čarodějnic jako idola. Ke konci 20. století byli kouzelníci obdivováni, což motivovalo autory vytvořit celé reality, kde většina postav má nadpřirozené schopnosti. Příkladem je kniha *Harry Potter a kámen mudrců*, jejíž děj se odehrává převážně v magickém světě a všechny typy postav jsou zastoupeny osobami s magickými schopnostmi. Tento příběh demonstruje nejen 7 druhů postav, ale i strukturalistické funkce, které stanovil Vladimír Propp. V této kapitole se práce zabývá funkcí jednotlivých postav a jejich vztah s magickými předměty a schopnostmi. Celá praktická část pracuje s magickými silami, které byly zmíněny v první kapitole. Podrobný rozbor se týká například košťat, lektvarů, nesmrtelnosti, změně podoby a vzdělání. Mimo jiné, jsou zmíněny další symboly, které se v příbězích objevují, jako je například numerologie. Všechny tyto znaky jsou též ukázány na třech ženách Hempstockových v knize *Oceán na konci cesty* od Neila Gaimana, které jsou už blíže spojené s kulturou novo-pohanského čarodějnictví.

Jak je vysvětleno v první kapitole, pohanství je nedílnou součástí naší historie. Čarodějnictví má nepochybně bohatou historii a tradice, které se dědí skrz generace už několik tisíc let. Ale je nutno rozlišovat pohanské čarodějnictví „magick“ od fiktivních kouzel Harryho Pottera. V závěrečné knize *Wicca*, je vysvětleno jádro tohoto náboženství a základní informace, které je potřeba znát k rozlišení těchto dvou druhů praxe. Tato bakalářská práce se soustředí na vývoj obrazu čarodějnice od 17. století do současnosti a to pomocí historie a vybrané literatury.

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