University of Pardubice Faculty of Arts and Philosophy

The Characters of Hermione Granger and Wendy Darling as Maternal Figures

Diploma Thesis

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Téma práce: Hermiona Granger a Wendy Darling jako prototypy mateřských postav
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Zásady pro vypracování:

Diplomandka bude krátce charakterizovat žánr fantasy a konkretizovat jeho vývoj v britském prostředí. Protože se ve své analýze soustředí na ženské postavy, představí i kulturně-historický vývoj pozice ženy v britské společnosti a také vývoj genderových stereotypů, které bude reflektovat v analytické části práce. V ní se bude věnovat analýze prototypů mateřských postav v dílech J. M. Barrieho and J. K. Rowlingové.

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Prohlašuji:

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ANNOTATION

The thesis deals with the depiction of maternal characteristics and feminine personality traits within the characters of Hermione Granger from *Harry Potter*, and Wendy Darling from *Peter Pan*. It is also focused on the evolution of the genre of fantasy, and provides an overview regarding the evolution of women in society as well as the feminist literary criticism. The analysis focuses on the similarities and differences depicted within the characters with special emphasis on earlier mentioned maternal and feminine traits.

KEYWORDS

Harry Potter, Peter Pan, Hermione Granger, Wendy Darling, Victorian Britain, Fantasy, Mothers, Women

NÁZEV

Hermiona Granger a Wendy Darling jako prototypy mateřských postav

ANOTACE

Tato práce se zabývá zobrazením mateřských a typicky ženských osobnostních charakteristik na postavách Hermiony Granger ze série *Harry Potter* a Wendy Darling z knihy *Petr Pan*. Dále se zaměřuje na vývoj fantasy žánru, mapuje vývoj pozice žen ve společnosti, a poskytuje vhled do problematiky feministické literární teorie. V analytické části se práce, s využitím představených teorií, snaží zobrazit podobnosti a rozdíly týkající se dříve zmíněných postav přičemž klade důraz na zobrazení mateřských a ženských kvalit.

KLÍČOVÁ SLOVA

Harry Potter, Peter Pan, Hermiona Granger, Wendy Darling, Viktoriánská Británie, Fantasy, Matky, Ženy

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INTRODUCTION

It is the character of Peter Pan through whom Barrie says that "One girl is more use than twenty boys." The quote, despite its origin from a book written in the era of Victorian Britain, would let one believe that there is no creature that would be more admired than a woman. Thinking about the story as a whole, is it really the way the authors portray it? And what about the development of women's position in society as time went on? Did it change for the better, remain the same, or did it, on the contrary, change for the worse? Is every female character within every book automatically perceived as a mother or at least an individual bearing maternal characteristics? These are the essential questions the thesis is going to deal with.

As was pointed out, the thesis deals with Barrie's story *Peter Pan*. As the main focus are maternal characters and the development of the role of women in time, another representative from later era needed to be chosen. Taking into account the nature of Wendy, the main female character, it was crucial to find another character with similar mindset. Thinking about popular stories and writers of present time, *Harry Potter* series is on the top of many charts. Besides, the character of Hermione carries many characteristics that may be noticed even in character of Wendy from *Peter Pan*. On top of that, Hermione is seen as a role model for many young girls, and, many years ago, she was among my favourite Harry Potter characters as well, therefore the choice was rather simple to make.

Both stories form crucial part of fantasy genre which, despite its recognition being slightely complicated and difficult at the beginning, turned out to be increasingly popular among the readers as they were searching for new ways of entertainment for which they preferred popular literature rather than the works which were part of the literary canon. Hand in hand with the immense popularity of the genre, many new, not only male, writers appeared.

In order to ensure holistic view, the characteristics of the fantasy genre will be provided as well as the details regarding its development especially on the soil of Great Britain. Since Harry Potter series was written by a female, and the main focus of the thesis are women and maternal figures, the thesis will introduce the development of women in british society as well as the development regarding gender stereotypes. The second half of the thesis will provide an analysis of the chosen characters while using all of the above mentioned characteristics trying to find them within the *Harry Potter* series by Rowling and *Peter Pan* by Barrie.

¹ James Matthew Barrie, *The Complete Peter Pan* (Surrey: Alma Classics, Ltd., 2015), 31.

The main aim of the thesis is to discover the similarities and differences which may be perceived within the characters of Wendy Darling and Hermione Granger, the historical context and feminist literary criticism will provide both reasons and background for such findings ensuring detailed as well as extensive explanation for the findings.

1. JOURNEY FROM CANONICAL TO POPULAR LITERATURE

In his essay *Culture and Anarchy*, Matthew Arnolds describes culture as "the best that has been thought and known in the world current everywhere... the best knowledge, the best ideas of their time." It is not surprising that one of the crucial aspects of Arnold's perception of culture was, among other fields, even literature. However, Arnolds' perception of literature consists of canonical, or in other words serious, literature such as works by Shakespeare, Dante and Milton. On the contrary, the literature labeled as popular fiction, was described rather as "repetitive, formulaic and exploitative, written for mass consumption" 3 and was looked down upon by many.

When entering the word 'Canon' into the Cambridge Dictionary, the definition provided by the website describes "The writings or other works that are generally agreed to be good, important, and worth studying." In other words, canonical literature is a set of recognized works by various respected authors, and by many it is perceived as a crucial part of higher knowledge. However, speaking of canonical literature as about the one which is both well known and classical, it is more than clear that there must be more groups to categorize literary works into. Besides, it is not difficult to spot a large group of literary works evolving alongside canonical literature which, since they are not part of the group, are categorized as popular literature.

The first question is whether it is important for a writer and his works to enter canon and why. To put it simply, the fact of entering literary canon is seen as a certain priviledge which brings along more advantages such as the possibility of being read by influential critics and other influential readers, also, in case that the work appears with a label of canonical literature, such event ensures not only high status in many fields such as social, political, or economic, as they all go hand in hand together, but also an accessibility to certain type of readers. To put it another way, it means that the works that are part of the canon are more known among educated people and as they are more known, they also get read.

As George P. Landow, a professor of English and Art History at Brown University, states: "It also means that to read these privileged works is a privilege and a sign of privilege. It is also a

² Matthew Arnolds, *Culture and Anarchy* (London: Smith, Elder & Co, 1869), 79.

³ David Johnson, *The Popular and the Canonical, Debating Twentieth-Century Literature 1940–2000* (London and New York: Routledge, 2005), 6–7.

⁴ "Canon," Cambridge Dictionary, Last Modified 2022. https://dictionary.cambridge.org/dictionary/english/canon.

sign that one has been canonized oneself -- beatified by the experience of being introduced to beauty, admitted to the ranks of those of the inner circle who are acquainted with the canon and can judge what belongs and does not." Also, based on a claim by Landow, it is important to note that the works that are included within the canon constantly change and that the relative position of authors shifts, the authors then either gain or lose influence in relation to how exactly their position changes. Another fact worth mentioning is the one admitting that, originally, it was only male authors whose works were accepted as canonical. Women writers were accepted much later as a result of feminism which will be described in greater detail in one of the next chapters focused on feminism and the position of women in society throughout the history.

On the contrary, authors of noncanonical, in other words popular, literature are under the constant pressure of not being noticed and therefore being forgotten or even ignored by the public. Landow explains that the average intelligent educated reader is definitely not expected to be able to make connections with noncanonical works, and therefore to realize its existence.⁷ Raymond Williams, British academic, novelist and critic influential, stresses the words low and base as the ones that go hand in hand with popular literature.⁸

Unlike canonical literature, popular literature has never been thought of as valuable artistic form. In reality, its shift from underestimated and looked down upon to, as Williams further suggests, widely favoured or well-liked, is rather interesting. However, it is necessary to take into account two meanings the word popular has. The first is related to the popularity and the feelings of joy regarding something. On the contrary, the second one is used in order to distinguish low, or so called popular, literature and quality, or canonical, press. Also, comparing for example *The Well at the World's End* by William Morris, one of the first fantasy works, with *Harry Potter* by J. K. Rowling, which was chosen as the main focus of the thesis, and the changing attitudes towards both works in time of their publication, it is interesting to follow how the perception of popular literature changes over time. Such shift is visible even when comparing views and opinions of literary critics from different eras. As is suggested in *The Popular & The Canonical*, Leavises in other 1930s literary critics despised popular literature, on the contrary literary critics after 1990s, such as Eric S. Rabkin, accepted it with

⁵ "The Literary Canon," George P.Landow, Professor of English and Art History, Brown University, The Victorian Web, Last Modified 1989, https://victorianweb.org/gender/canon/litcan.html.

⁶ Victorian Web, "The Literary Canon."

⁷ Victorian Web, "The Literary Canon."

⁸ Johnson, *The Popular and the Canonical*, 3.

⁹ Johnson, The Popular and the Canonical, 3–4.

respect and pleasure. However, as Johnson further explains, the change in opinion may be caused by various factors that do not have to have anything to do with the time of publication, such as political beliefs.¹⁰

Unlike canonical literature, popular literature is, according to David Johnson, an editor of the book *The Popular & The Canonical*, written by "a journeyman writer who follows rigid formulae, who makes immediately 'readable' texts derived from serious/high literary classics." In other words, such literature is not difficult to read, readers are meant to enjoy the process of reading rather than to discover unique values nobody else noticed.

Taking previously presented fact into account, Matthew Arnolds argues that popular literature is written for "middle class philistines and working class mob." Johnson in *The Popular & The Canonical* further summarizes that it consists of formulaic, trivial and massproduced cultural products and agrees with Arnolds by uncovering its reading culture and readership. Glover and McCracken show that since the 18th century, the major readers of fiction literature were women, and, starting from the 2nd wave of feminism, they were even intentionally targeted by the writers. They add that the evolution of popular literature was a part of logical evolution as new and dynamic public sphere appeared. They explain it by the opportunity to held open public debates or by attending dramas and other plays in theatres. The evolution of popular literature then brought a variety of new discussion topics and entertainment to all social classes. With that being said, there is no wonder that the literature became so known and so popular.

Taking such characteristics into account and comparing it with previously described canonical literature, significant contrasts appears. The major one, in terms of the readership, is that while canonical literature is, as was already mentioned, read by educated elite, popular literature is read rather by middle class or even working class people. Also, the level of seriousness in canonical literature reaches much higher.

Popular literature also functions as an umbrella term for many different genres. As David Glover and Scott McCracken, the editors of The Cambridge Companion to Popular Fiction state, one may find for example crime narratives that may be further divided into murder

¹⁰ Johnson, *The Popular and the Canonical*, 9–11.

¹¹ Johnson, The Popular and the Canonical, 8.

¹² Arnolds, Culture and Anarchy, 79.

¹³ Johnson, *The Popular and the Canonical*, 8.

¹⁴ David Glover and Scott McCracken, *The Cambridge Companion to Popular Fiction* (Cambridge: Cambridge University Press, 2012), 10–15.

¹⁵ Glover, et al., The Cambridge Companion, 8–9.

mysteries, crime thrillers, police procedurals, or detective fiction. If the reader does not fancy crime stories, they may satisfy their desires in the field of feminine romances, horror stories, thrillers and spy novels, or for example science fiction and fantasy. The spectrum of genres that are classified as a part of popular literature is truly wide.

Even though there is a high number of various genres, Glover and McCracken stress certain limitations regarding narrative techniques in terms of popular fiction as a whole. They claim that there is only a limited number of genres of narrative pleasure, meaning for example suspense, various troubles of romantic origin, or horror atmosphere. Their another claim concerns readers and their addiction on earlier mentioned factors and the need for experiencing feelings caused by such readings which develop in early years of everybody's life. 16 As time passed, various critics, such as Jonathan Rose, argued that it is necessary to "break the habit of treating high culture and popular culture as two distinct categories with mutually exclusive audiences."17 Whether the suggestion proved to be functional or whether it was ignored will be shown in the next chapter focusing on more detailed history of the fantasy genre as it is genre crucial for both of the chosen works.

Glover, et al., *The Cambridge Companion*, 1–3.
 Glover, et al., *The Cambridge Companion*, 8.

2. FANTASY AS A GENRE AND ITS EVOLUTION IN GREAT BRITAIN

"Fantasy is a fuzzy set," this is how the genre of fantasy was described by Brian Attebery, a literary critic. Such impression is easy to accept as there are more than 20 subgenres, and fantasy was both the most popular fiction genre in 2020, and 4th most profitable genre in 2020 with \$590.2 million profit. Besides, it was one of the most read genres during the COVID-19 pandemics. These are the basic characteristics that provide only brief and limited idea of the genre as such. The first chapter will focus on its historical background as well as its main features presented in contemporary books.

In the first place, it is important to mention the possibility to detect various elements of the fantasy genre in ancient mythology which, in its own way, provided an explanation for functioning of the world. Many fans argue that one of the sources of the inspiration for the whole genre was, among other things, even the Bible. There are traces of fantasy in many early works that cover the years before 1800 as well, e.g. English epic poem *Beowulf*; its narrative includes such creatures as monsters and witches, who are considered to be a typical element of the fantasy genre. ²¹ Although it is easy to say what the genre of fantasy evolved from, it is almost impossible to provide exact time when. According to Will English, a fantasy writer, there are many works published long before the 19th century, when fantasy is said to evolve as a genre, in which it is not possible to perceive clear boarders between fantasy and other genres.²² A variety of texts published in this time, so called taproot texts, as well as ideas of their authors such as Chaucer, Malory, and even Shakespeare with his Midsummer's Night Dream may be included in this category. The play contains large number of supernatural figures, world of fairies, and the story itself is literally filled with fantastic elements. According to study materials provided by Dartmouth university, it clearly is one of the stories that may be perceived as a predecessor to the genre if not one of its pillars.²³

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¹⁸John Grant and John Clute, *The Encyclopedia of Fantasy* (London: Orbit Books, 1997), viii.

¹⁹ "Book Publishing Market Overview for Authors – Statistics &Facts," ProActive Writer, Last Modified 2020, https://bookadreport.com/book-market-overview-authors-statistics-facts/.

²⁰ "Most Popular Book Genres during COVID-19," publishdrive, Last Modified May 1, 2020. https://publishdrive.com/hows-the-book-market-best-book-genres-during-covid-19.html.

²¹ Grant and Clute, *The Encyclopedia of Fantasy*, viii.

²² "History of Modern Fantasy Literature," Medium, Last Modified March 3, 2020.

https://medium.com/@willenglish/a-history-of-modern-fantasy-literature-f9a02bdeb16a.

²³ "Exploratory Shakespeare," Journeys, Last Modified 2015.

https://journeys.dartmouth.edu/exploratoryshakespeare/2015/07/06/fantasy-the-underlying-of-reality/.

As the name of Sir Thomas Malory was mentioned, it is necessary to paraphrase Richard Mathews, an author of the publication *Fantasy – The Liberation of Imagination*, who comments on the importance of *Le Mort D'Arthur*, considering it to be one of the crucial texts for the evolution of the fantasy genre. Nonetheless, he also claims that the genre as it is known today did not began to form until the 19th century.²⁴

Another traces of what could be labeled as predecesors of fantasy genre appeared during the end of the 18th century as a part of literary works published as a part of Gothic movement. Namely for instance *Castle of Otranto* by Horace Walpole, where the reader may come across such creatures as ghosts, mysterious prophecies, as well as various visions, or *Mysteries of Udolpho* by Ann Radcliffe. ²⁵ Both works contain, or seem to contain, supernatural forces, however, the difference is that in *Mysteries of Udolpho*, their rational explanation is always revealed. Either way, the presence of certain elements that seem to remind fantasy genre is undeniable. Typical work containing fantasy elements is the collection of *The Tales of Arabian Nights*, ²⁶ which basically forms the atmosphere in society, and successfuly prepares the ground for true fantasy novels by introducing the concept of flying carpets and magical lamps.

The information about England being the first country to undergo industrialization keeps repeating when reading through various literary sources focused on various topics. Tamara Ketabgian, an associate professor and Chair of English at Beloit College, explains that due to the transformation of society caused by the Industrial Revolution, a massive social, political, and economic process of change begun. In response to the new situation, writers started to produce enormous number of essays, novels, and autobiographies, as well as plays or poems. The production reached its peak between the years 1830s and 1850s, after the authors themselves declared that their works are no longer the fruits of the revolution. However, the earliest fantasy is said to appear for the first time alongside these works. ²⁷

Will English further points out, that the current form of fantasy genre originated with George MacDonald, a Scottish author, who, except for one children's novel, in 1858 published *Phantastes*, the first fantasy book for adults. Second rule beaking author was William Morris who wrote *The Well at the World's End*. He did not hesitate to move the story into a fictional

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²⁴ Richard Mathews, Fantasy – The Liberation of Imagination (New York, London: Routledge, 2002), 97.

²⁵ Maria Nikolajeva, "Fairy Tale and Fantasy: From Archaic to Postmodern," *Marvels & Tales* 17, No. 1 (2003): 138-156.

²⁶ M. M. Badawi, "Book Reviews," Middle Eastern Studies 31, no.2 (April, 1995): 375-378.

²⁷ Tamara Ketabgian, *An Encyclopedia of Victorian Literature*, (Chichester, West Sussex: John Wiley & Sons, Ltd., 2015), 1–7.

world. Such idea was seen as a big thing as he was the first author ever to do a thing of this kind. What is interesting to point out in relation to Morris is the fact that however new and unusual the genre was, it did not get much attention from the readers.²⁸

According to Roderick McGillis, many writers after 1860 turned to writing stories with various fantastic elements. Some of them were looking for critical perspective, some of them were trying to attack Victorian society which they condemned as skeptical and materialistic, while others were looking for freedom.²⁹

Based on a claim by Gates, Steffel, and Molson, Lewis Carroll's *Alice in Wonderland*, published during the Victorian age in 1865, is one of the earliest pioneers of British fantasy.³⁰ The authors explain that Carroll was heavily influenced by fairy tales such as those by Brothers Grimm. As time passed, English citizens started to be interested in old folklore traditions, which were typically captured in children's books and fairytales, and made the people return to the old times as they were searching for the origins of their nation. It is generally known that fantasy is inspired by variety of myths, legends, folklore, and magical tales. However, taking into account that fairy tales and traditional folk tales are thought of as a direct predecessor of the fantasy genre, the fact of Carroll being inspired and influenced by them is nothing surprising. Gates, Steffel, and Molson further point out that, unlike Brothers Grimm and others, "Carroll departed from the cultural renditions by removing some of the levels of didacticism," which is pictured as the main sign of what distinguishes fantasy genre from the classical fairy tales.

Secondly, according to the claims presented within the book *Fantasy Literature for Children and Young Adults*, the element of "here and now" was incorporated into the story.³² Move like this supposedly creates an idea of the worlds and conditions that are easy to believe, and at the same time, it is what makes the genre unique, and distinguishes it from originally published folk tales and other constructs. In other words, originally published fairy tales in all cases took place "once upon a time in a kingdom beyond nine mountains and nine rivers," therefore the authors did not provide the reader with any specific information regarding the time nor the place where the story took place. Such phenomenon changed with the beginning of fantasy genre, which provides crystal clear details regarding the setting of the story, although these details are

²⁸ Medium, "History of Modern Fantasy Literature."

²⁹ Sheila Sullivan, "Review of For the Childlike: George MacDonald's Fantasies for Children by Roderick McGillis," *Victorian Studies* 38, no. 1 (Autumn, 1994): 130-132.

³⁰ Pamela S. Gates, Susan B. Steffel, Francis J. Molson, *Fantasy Literature for Children and Young Adults* (Lanham, Maryland, and Oxford: The Carecrow Press, Inc., 2003), 4.

³¹ Gates et al., Fantasy Literature for Children and Young Adults, 4.

³² Gates et al., Fantasy Literature for Children and Young Adults, 4.

only made up and absolutely unreal. However, speaking of the setting of the story, it is crucial for subgenres of the fantasy genre as it contributes to width of their range.

Equally important is the opinion presented by Gates, Steffel and Molson in *Fantasy Literature* for Children and Young Adults. The authors claim that people need heroes to look up to even after they grow up. Their main claim is that "Literary fantasy became a medium to sustain our need for heroes and our perpetual belief that good can overcome evil but without the level of moralizing found in earlier tales."33 In other words, that may be one of the many reasons why fantasy evolved into so popular genre that is to be found throughout the bookshelves of all teenagers as well as adults.

Speaking of the need for heroes, Lewis Carroll was not the only one to include anthropomorphic creatures within his fantasy world, but he was among the first authors to introduce a female protagonist who left for an adventure on her own and was not punished afterwards. The whole concept where the main protagonist enters new fantastic world through a mystical doorway, or, in case of Alice, a rabbit hole, became its own subgenre.³⁴ A few years later, the fate of Carroll's Alice was followed by Barrie's Wendy, who, although having male companions, also left her home throughout, in this case not so mystical, doorway in the form of a window, in favor of experiencing a great adventure. The phenomenon of the mystical doorway is portrayed even in J.K.Rowling's series about Harry Potter, where Harry and other members of the wizard world may enter their fantastic world by dashing through a brick wall between platforms 9 and 10 on the King's Cross Station. However, the Platform 9 3/4 is not the only example of mystical doorway which is portrayed in Harry Potter series. Parallel wizarding world may be also entered through the Floo Network, telephone box when entering The Ministry of Magic, as well as through specific bricks in a brickwall leading to Diagon Alley, or by flying and apparating. Just as in case of Alice and Wendy, the Platform 9 3/4 and all of the other ways represent meta existence that may be entered by anybody who is predisponed to pass through the magic gate.

What may not be such a known piece of information is the fact that fantasy as a genre originated in England in late 19th century during the Victorian and Edwardian eras. As was already mentioned, England in that time flourished. It was, with its vast colonial empire on top of fame, both economically and socially on the rise. Such development affected the whole society in terms of both lifestyle and mentality. Based on a claim by Anne Besson, a literature professor

³³ Gates et al., Fantasy Literature for Children and Young Adults, 4.

³⁴ "Hallmarks of Fantasy: A Brief History of the Genre," The New York Public Library, Last Modified May 18, 2020. https://www.nypl.org/blog/2020/05/18/hallmarks-fantasy-brief-history-fantasy.

at University of Artois, as the cultural context was rather rich, "a handful of writers chose to focus on the supernatural and to seek refuge in enchanted worlds: thus modern fantasy was born."³⁵ The novels emerging throughout the 19th and 20th centuries were mainly aimed at children. However, the fact of adults not being primarily targeted by the authors does not mean that it is not possible for them to enjoy the stories and novels as well. In reality, fantasy stories published over this time echoed what taproot texts did in past. They served as a well of inspiration for later published fantasy novels, which gives them an indescribable value in the world of literature.³⁶

In her work *La Fantasy*, Besson further comments on the evolution of fantasy and describes its relationship to realism in the time it emerged. She states that even though the main task of realists was to picture reality at all costs, the emergence of fantasy, which occured at the same time as the peak of realism, is not a coincidence and further justifies her claims by saying that in order for people to accept something new and as irrational as fantasy, it was crucial for the society to get familiar and close enough with science and the rest of logically based topics and areas. Another argument presented by Besson is that the evolution of fantasy could be seen as a form of refusal of modern life and modernity in general.³⁷ In other words it could be seen as a certain form of escapism from all the changes the society had to go through at the time as well as possible nostalgic feelings regarding the loss of childish perception of the world which, in some cases, may bear as magical and as irrational marks as fantasy genre.

As Besson points out, all of these events and changes led to the fact that, by the beginning of 20th century, the major principles fantasy followed, such as inspiration from ancient cultural traditions, the influence of fairy tales and myths, writing style inspired by both children and higher texts, presence of magical creatures and different worlds, were introduced and since then provide an unchanging definition to the fantasy genre.³⁸ Of course, there were certain disagreements regarding the audience as various opinions claiming that fantasy is only meant for children appeared. English even claims that such opinion was rather frequent and definitely not unique.³⁹

³⁵ "Victorian England: Birthplace of Fantasy," History of the Genre, Fantasy, Last Modified 2022. https://fantasy.bnf.fr/en/understand/victorian-england-birthplace-fantasy/.

³⁶ New York Public Library, "Hallmarks of Fantasy: A Brief History of the Genre."

³⁷ Anne Besson, *La Fantasy*, (Paris: Klincksieck, 2007), 49–62.

³⁸ Besson, La Fantasy, 73–113.

³⁹ Medium, "History of Modern Fantasy Literature."

As time passed, in the 20th century the genre of fantasy flourished. One of the most prominent authors of that era is Edith Nesbit who laid the cornerstone for the use of magic within the genre. 40 It is not difficult to spot well known fantasy classics such as Lewis Carol's Alice in Wonderland, L.Frank Balm's Wizard of Oz or, finally, J.M.Barrie's Peter Pan which was published at 1904. There are many things that make the stories of Peter Pan exceptional and one of a kind. Among others, one of the reasons for such claim which should be mentioned, is the origin of the story. Birkin argues that J.M. Barrie was for the first time inspired to write Peter Pan when he was only fourteen years old. As Barrie started to attend Dumfries Academy and met new friends, they used to play pirates in the garden, 41 which supposedly was the first shiver of inspiration for him. As another major source of inspiration served an important chapter of Barrie's life which was friendship with Llewelyn Davies family. In short, during his walks in Kensington Gardens, Barrie once met Llewelyn Davies boys with whom he started to interact by telling them his stories. The boys later became Barrie's true inspiration as he never had his own children. He wanted to amuse the older boys by telling them that their youngest brother, Peter, is able to fly. And that is, as Birkin claims, how the figure of Peter Pan emerged. 42 Also, it is interesting to notice that the family, and mainly the boys, served as such important source of inspiration that Barrie even named his characters after them and so the readers may find not only the character of Peter, but also the character of Michael and John.

Nonetheless, the book *Peter Pan* is not the only Barrie's story where readers may come across the character of Peter Pan. It was to be seen already in 1902 in *The Little White Bird*, another Barrie's story about a relationship of a family and the author of the book. From what was said before, it is rather simple to notice the similarity between the theme and Barrie's life. Next book where the character appeared is *Peter Pan in Kensigton Gardens*. Peter Pan himself speaks about this place in the book *Peter Pan*. When he is talking to Wendy for the first time, he explains to her that he ran away in order to play with fairies and birds, and sail on the Serpentine in a thrush's nest.⁴³

Finally, in 1904 Barrie published a play *Peter Pan or the Boy Who Never Grew Up*. The play became a hit overnight and such fact convinced Barrie to make it into a regular book about Peter Pan. What is interesting to point out when speaking of the play, the role of Peter Pan was

⁴⁰ "A Brief History of Fantasy," YA Hotline, Last Modified 2006. https://ojs.library.dal.ca/YAHS/article/view/403.

⁴¹ Andrew Birkin, J. M. Barrie and the Lost Boys, (New Have and London: Yale University Press, 2003), 46–56.

⁴² Birkin, *J. M. Barrie and*, 46–56.

⁴³ Barrie, The Complete Peter Pan, 32.

never played by a man nor by a boy. It remains a question whether it was due to some more serious gender reasons or whether it was caused by the simplest and the most predictable reasons as Barrie himself explained. His reasons supposedly were, among others, caused by the fact that men had too masculine figure to play almost feminine-like figure of Peter Pan, on the contrary, children were prohibited to play in theatre plays after 9PM and the role way anyways said to be too difficult. The story as readers know it today was written in 1911, and Barrie named it *Peter and Wendy*. Although the name changed in 1924 to *Peter Pan*, the story remained the same.

Moving on to the time of Barrie's life and taking into account the time of his active writing and the story itself, it is impossible not to notice how his life and his beliefs were affected by Victorian era and by Victorian values, especially by the importance of one's dignity, duty, and family as well as position of women. Speaking of Victorian era and Victorian values, it is important to mention that it took place during the reign of Queen Victoria when Britain changed from rather rural and agricultural country into industrialized urban state. It was not easy for the citizens to cope with such change which resulted in a period of years of getting used to new situation. Even though *Peter Pan* was published in 1904 when the rules of Victorian society started to change slightely as Edwardian period emerged, it is more than easy to spot Victorian values within both the play and the book as the reader starts to focus on the gender roles, the inner organization of Darling family or, for instance, the personality characteristics of all of the characters in both London and Neverland. The specific examples will be discussed in the following chapters.

After almost a century passed, Joanne Kathleen Rowling, by some of her fans nicknamed 'The girl who grew up to write Harry Potter', came up with her famous story about the young wizard. But there is more to the story than just the fact that it is, the same as Barrie's *Peter Pan*, one of the most famous and most popular stories of its time. Just as Barrie's first inspiration was his experience from his childhood, the same applies even to J.K.Rowling. According to a fanpage Thatsweetgift.com, even J.K.Rowling acquired her first inspiration already in her childhood. Harry Potter fans claim that the character of Harry Potter was based on J.K.Rowling's neighbor, Ian Potter, who lived nextdoor when Rowling was a small girl. The article suggests that Ian Potter was a child who would get into many harmless funny troubles which were similar to the ones Harry Potter and his friends went through, such as putting slugs into people's plates, and

even dressing up as a wizard. 44 But *Harry Potter* series were not the first stories Rowling wrote. As a small girl, she wrote several stories and even a novel about cursed diamonds.

The rest of the story behind creating *Harry Potter* series is slightely different when compared to Barrie's Peter Pan. Rowling first thought of writing the series while she was waiting for a delayed train and as her biography on the website of Bloomsbury publishing house informs, she planned all the seven books in advance and when she sent first few chapters to various literary agents, she did not hear back from majority of them. ⁴⁵ Once *Harry Potter* series was published, similarly to Peter Pan, it quickly earned the attention of the reading public and ultimately ranked among bestsellers all around the world. However, the popularity of the hero goes even further than in case of *Peter Pan*, and the evolution of *Harry Potter* novels is sometimes called as a revolution in the world of fantasy. The question is what is revolutionary about Rowling's story. Reading through various fanpages, it is the new and unusual language Rowling used and created, but mainly the way she made the readers feel. She created a phenomenon where the readers want to become a part of the story, they dress like the characters and want to be them. 46

Once more, similarly to Barrie, even Rowling's life was not easy. When she was writing Harry Potter series, she was divorced, living alone as a single mother, raising her baby daughter. Rowling herself said that she used every spare moment she could find for writing.⁴⁷ Such image definitely helped her to become famous as she is basically an evidence of American Dream. The question that remains for the next chapters is whether such conditions and the story of her life affected the characters in her books, especially then Hermione Granger who is pictured as one of the most significant female character in the series.

As was pointed out at the beginning of the chapter, Attebery called fantasy to be a fuzzy set. Grant and Clute explain such label by saying that it is truly challenging and problematic to explain and define the boundaries of the genre as its boundaries fall into so called water margins in every way. On the other hand, it is said to be way easier to understand the genre by focusing on what it represents.⁴⁸ Despite the difficulties when it comes to labelling and defining the genre, in the end, Grant and Clute provide a definition. They reveal that:

⁴⁴ "Is Harry Potter a True Story? We've Investigated For You," That Sweet Gift, Last Modified October 29, 2020. https://thatsweetgift.com/is-harry-potter-a-true-story/.

⁴⁵ "Biography," Bloomsbury, Last Modified 2022. https://www.bloomsbury.com/uk/discover/harry-potter/j-krowling/biography/.

⁴⁶ "Obssessed With Harry Potter discussion," Goodreads, Last Modified August 19, 2016.

https://www.goodreads.com/topic/show/1284394-why-you-love-harry-potter.

⁴⁷ Bloomsbury, "Biography."

⁴⁸ Grant and Clute, *The Encyclopedia of Fantasy*, viii.

A fantasy text is a self-coherent narrative which, when set in our reality, tells a story which is impossible in the world as we perceive it; when set in an otherworld or secondary world, that otherworld will be impossible, but stories set here will be possible in the otherworld's terms. An associated point, hinted at here, is that at the core of fantasy is story. Even the most surrealist of fantasies tells a tale.⁴⁹

With that being said, it is possible to summarize main characteristics that are typical for vast majority of fantasy stories and novels. As the tales are not limited by reality nor any other existing rules, the story may take place anytime and at any place one could think of. However, in contrast with fairy tales, both time and location, although unreal and made up, will always be specified and carefuly pictured within the story. However, as the genre is affected by European history and myths, the motives of castles, princesses, and dragons are easy to spot across the range of various works belonging into the fantasy genre. The genre is limited only by authors' imagination, therefore it is no exception that the story takes place on a different planet or galaxy. While some authors set the story inside of the real world and only enrich it with various supernatural elements, others prefer to create entirely new universe inhabited by creatures that no one has ever heard of, with their own life conditions as well as basic logic rules that may be contradictory to all conventions. To put it simply, fantasy genre contains various magical and supernatural elements that are not possible to come across in real life.

In everyday life, there are many voices that claim fantasy and science fiction to be the same thing. Based on the essays published by professors George E. Slusser and Eric S. Rabkin, science fiction may be perceived as a certain form of fantasy. However, fantasy and science fiction are not interchangeable terms. The reason is that science fiction is set in the advanced technological future, it is closely connected to the modern world, uses large portion of science and technology and is even based on the real facts and therefore there is a possibility of its occurance in future. On the contrary, fantasy brings a new picture of mythical non-existing world which has no connection to anything we know as it contains variety of supernatural elements and other imaginary concepts created by the author. Taking all of these facts into account, it is not difficult to let oneself be convinced of the fact that it is impossible for the story take place in even distant future and that it will never come real.⁵⁰

Lastly, taking into account numerous subgenres of the fantasy genre, it is necessary to mention that there are sources that provide an enormous number of them. Some of them do not hesitate

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⁴⁹ Grant and Clute, *The Encyclopedia of Fantasy*, viii.

⁵⁰ Adjunct Professor George E. Slusser PhD, Professor Eric S. Rabkin PhD, *Intersections: Fantasy and Science Ficntion (Alternatives)*, (Carbondale: Southern Illinois University Press, 1987), 27–64.

to include nearly twenty categories. Such division leaves the same impression as characterization of the genre of fantasy as such, so as to acknowledge that the whole process of characterization and division is truly challenging and problematic as it is almost impossible to draw the boarder between the subgenres and the opinions by various experts differ dramatically. The subgenres are being created mainly for the purpose of avoiding clichés and surprising readers with new plots and situations so they do not get fed up with already known affairs. Also, they are distinguishable based on the description of the setting, respectively its complexity. With that being said, it is clearly visible that fantasy as a genre has come a long way, especially if one compares its beginnings with the current form. As the works, that were chosen for the further analysis, belong each into completely different time period, next chapter focuses on a detailed overview of the evolution of the genre in last decades placing special emphasis on the two chosen works, *Peter Pan* and *Harry Potter* series. In the end, fantasy obviously found its way through and taking into account literary production in these days, it definitely was accepted as a genre worthy of adult readers.

3. DEVELOPMENT OF POSITION OF WOMEN, WOMEN AS MOTHERS IN GREAT BRITAIN AND GENDER STEREOTYPES SINCE VICTORIAN BRITAIN UNTIL TODAY

In order to understand the main aim of feminist literary criticism, it is necessary to dive into the history of feminism itself, and to observe its evolution as well as its connection and representation in literature. To fully understand the literary theory, it is necessary to trace historical development of women as well as their connection to literature and its primary evolution.

When thinking about all the changes British society went through at the time, it is crucial to note that the fantasy genre was not the only thing to evolve over the years as the position of women in society has also undergone major development. Since one of the chosen books, Barrie's *Peter Pan*, is a product created during the period of Victorian Britain, the thesis will focus mainly on development of women's position starting in this era and what closely preceded and affected it. It will then focus on the changes society went through until it reached the state when J. K. Rowling published the first episode of her *Harry Potter* series.

Looking back to the past, the centres of women's existence, as well as alpha and omega of their lives, have always been their families, taking care of the children and the houses and the work around them. Taking into account the way of life in Victorian Britain and even before, women's lives were filled with duties and must have been quite demanding. They were even more challenging as time progressed since the opinion of women as servants was ingrained deep in people's minds long after the period of Victorian Britain ended. Therefore the mission of changing the mindset of general public towards the situation of women must have been genuinely challenging as even Immanuel Kant, one of the greatest enlightenment philosophers, claimed that women are not capable of reason and based on that claim refused to consider them to be equal citizens to men with equal rights and responsibilities.⁵¹ The same opinion lasted even few years after the period of the reign of queen Victoria started.

Focusing on women and their role in society during the Victorian era, it is necessary to explain that the main focus will be paid to women from the middle class. The reason is simple. It would be possible to place Barrie into the middle class society, he lived through the Victorian period

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⁵¹ Helga Varden, "Kant and Women," Pacific Philosophical Quaterly 98, no.4 (October, 2015): 653-694.

so there is no doubt that both his life, ideas, and perception of women were affected by the standards and values of the era which is supposedly reflected even in his work *Peter Pan*.

To begin with, it is necessary to state that both rights and duties remained, for quite a long time, on a very much similar level to what it was like before the Victorian period started. Women were still lacking rights, they were not allowed to own any property nor had the right to vote.

Generally, the position of Victorian women in society was predetermined by how much property the family owned. Such thing predicted and outlined the way of life their daughter was going to have, whether she was going to be a housewife or whether she had to work. However, there really were not many job opportunities for women in the middle class, rather the opposite, as the ladies were not supposed to work but take care of the house and family. If a woman worked, it was usually on position of a teacher at boarding school or governesses. Also, the jobs available to women were rather menial and they were often harrassed at the workplace. Such phenomenon is possible to trace even in Barrie's Peter Pan on a character of Mary Darling, Wendy's mother. Throughout the whole story, although it remains unknown what her exact employment status is, when Mr. Darling decides about Wendy's fate shortly after she was born, the story displays typical marks of position of women in Victorian society. However, this phenomenon will be shown in greater detail in next chapters of the thesis.

Thinking in detail about the position of men and women in Victorian society, it is generally known that men were the ones to make decisions in their families and also in all other situations, while the opinion of women was not taken as an important factor. Keeping in mind claims of a known british historian, Gordon Marsden, who in the book *Victorian Values* puts in the foreground such characteristics as self-reliance and personal responsibility, also, men were said to be the ones bringing reason to the family. Except for that, Marsden draws men as rather independent and self-interested individuals.⁵³

On the contrary, Walter E. Houghton, an american historian of Victorian literature, points out that not all individuals were content with the direction the society development took. He describes the society as "a collection of individuals, each motivated – naturally and rightly – by

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⁵² Wanda Fraiken Neff, Victorian Working Women: An Historical and Literary Study of Women in British Industries (New York: AMS Press, 1966), 30–168.

⁵³ Gordon Marsden, *Victorian Values: Personalities and Perspectives in Nineteenth Century Society* (New York: Routledge, 2014), 156–184.

self-interest."⁵⁴ He draws attention to Thomas Carlyle, a victorian philosopher, who comments on Victorian society by saying:

"Call ye that a society," cries he again, "where there is no longer any Social Idea extant; not so much as the Idea of a common Home, but only of a common over-crowded Lodging-house? Where each, isolated, regardless of his neighbour, turn against his neighbout, clutches what he can get, and cries "Mine!" 55

Carlyle's comment provides view from the other side, showing that not all changes were positive and that it was not always easy for people to cope with all the changes they went through in a relatively short period of their lives.

In any case, to understand the context of Peter Pan's story, it is important to follow the relationship between men and women in the Victorian era. While, on the one hand, men of the Victorian period were supposed to be gentlemen who protected and took care of their families, on the other hand, they were considered superior to women in both physical and mental ways.

In short, gender roles were strict and both duties and interests were strictly divided to those of men and those of women. While men were interested in economy, imperialism, and sports competitions, women paid attention to their homes, children, and husbands, whom they fully respected and obeyed. Also, as Hedgecock explains, women had to be womanly as Victorian feminine ideal constructs women as intellectually inferior, yet morally superior, physically frail, but strong in their ethical convictions. In short, women were seen as inferior creatures to men which is evidenced, among other things, even by The Englishwoman's Journal, where it is suggested that: Many persons, even many women, believe that female intellect is naturally inferior to male, and that under no circumstances whatever could it be equalised. This claim only underlines that statement and belief that the position of women in British society was among the lowest in the whole world.

Such division of roles may also be perceived in Barrie's *Peter Pan* and previously described situation when Mrs Darling is told not to interrupt, and only watches her husband admiringly while he is counting the expenses and making the decision which will affect lives of both of

⁵⁴ Walter E. Houghton, *The Victorian frame of Mind* (New Haven: CT Yale University Press, 1957), 77.

⁵⁵ Thomas Carlyle, Sartor Restartus, *The Life and Opinions of Herr Teufelsdröckh* (London: Kegan Paul, Trench&Co., 1889), book 3, chapter 5, 232.

⁵⁶ Noel Annan, Leslie Stephen, *The Godless Victorian* (Chicago: University of Chicago Press, 1986), 224–227.

⁵⁷ Jennifer Hedgecock, *The Femme Fatale in Victorian Literature: the Danger and the Sexual Treat* (Amherst, New York: Cambria Press, 2008), 72.

⁵⁸ Margaret Beetham and Kay Boardman, *Victorian Women's Magazines: An Anthology* (Manchester: Manchester University Press, 2001), 63–70.

them tremendously. This goes hand in hand with Leiblum's claim explaining that a woman in Victorian era was never independent as she was at first under rule of her father and then continually moved to being under rule of her husband.⁵⁹ The theory is further confirmed by Barrie in his novel as will be shown later.

As was suggested, women longed for more important job positions as well as being treated with respect and having the same rights as men. However, the first changes did not occur until the Industrial Revolution when the variety of jobs women were offered widened significantly. Despite many changes in society that the revolution brought, women still had to fight for the right to vote, hence the suffrage movement appeared in 1866. Generally speaking, the second half of the 19th century may be seen as great turning point for the female part of the society. The feminists' main demands were, according to Barbara Caine, a professor of history, connected to equality in various fields such as political, economic, and social life, specifically, they were asking for the right to vote, the right to possess property and the right to acquire higher education. Similar points and desire for equality are mentioned even within *Harry Potter* series, where Hermione does not hesitate to obey her maternal instincts and becomes active in the field of politics in order to ensure equality and better life conditions for house elves.

In addition to previously presented facts, it might be of a great importance to point out the fact that the first feminists came from the middle class or, in some cases, even from the upper class. However, there is not a single notion about a feminist coming from the lower class. Lorber says that feminists of that time partially resemble children as they are "economically dependent and deriving their social status from their father and husband." Everybody knows what feminists of this time and their meetings looked like. They used to form groups that organized various meetings, committees, helping other women, whether it was single mothers or women coming from working class society, and, according to Steinbach, even reforming marriage laws, 63 which was, based on the previous findings, a logical step as it affected all of the married women

⁵⁹ Sandra Risa Leiblum, *Principles and Practices of Sex Therapy* (New York: The Guilford Press, 2007), 2.

⁶⁰ Sophia A. van Wingerden, *The Women's Suffrage Movement in Britain, 1866-1928* (Hampshire: Palgrave Macmillan, 1999). 1.

⁶¹ Barbara Caine, Victorian Feminists (Oxford: Oxford University Press, 1993), 95.

⁶² "Gender innequality: Feminist Theories and Politics" Teaching Sociology, Last Modified January 2011. https://www.researchgate.net/profile/Pamela-Brown-

^{14/}publication/261963707_Gender_Inequality_Feminist_Theories_and_Politics_4th_ed_by_Judith_Lorber/links /5411bb030cf264cee28b533c/Gender-Inequality-Feminist-Theories-and-Politics-4th-ed-by-Judith-Lorber.pdf?origin=publication_detail.

⁶³ Susie Steinbach, Women in England 1760 – 1914: Social history (London: Palgrave Macmillan, 2004), 41–54.

tremendously. Hand in hand with the meetings feminists organized goes even a series of various acts published since 1870. The first one, Women's Education Act published in 1870 allowed women to become candidates on the School Boards and the same time to vote for the School Boards, at the same time it made the schools way easier to access. ⁶⁴ Such approach and events lead one back to Hermione and her political engagement which was held in the similar tone, as will be explained in more detail in one of the subsequent parts of this thesis.

Moving on to the period of the world wars, before the First World War started, there was a group of women who decided to point out at the trouble of not being accepted by any of the trade unions which were led by men. Such action finished in creation of women's own unions such as the National Federation of Women Workers (NFWW) which was one of the first women's unions. Nonetheless, such unions were not accepted by men who simply chose to refuse them. Sundari Anitha and Ruth Pearson, university pedagogists, made an interesting point by saying that although trade unions that were led by women flourished in 1914, men still controlled more than 90 percent of them. Such finding correlates with the findings regarding Victorian culture, it demonstrates how difficult it is to get used to different standards than one originally lived in.

Generally, speaking of feminists and their movement, it is possible to say that they were trying to deal with women's inequality in both everyday life, relationships as well as education. By publishing various acts, the feminists were trying to prepare the ground for their later emancipation.

During the World Wars the situation changed. After men left for war, a problem appeared. As Braybon and Summerfield report, women working in certain fields which were affected by war lost their jobs and ended up unemployed. As men were gone in the war fighting for the country, these women were, in many cases, truly struggling with fulfulling maternal duties and providing even food for their children.⁶⁷ Firstly, government was not in favor of women substituting for men in their jobs. As George Robb, a history professor, explains: "many feared that unconventional war work might 'unsex' women and lead to a further breakdown of patriarchal

heritage/transformingsociety/livinglearning/school/overview/1870educationact/.

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⁶⁴ "The 1870 Education Act," About Parliament, UK Parliament, Last Modified 2022. https://www.parliament.uk/about/living-

⁶⁵ Penny Summerfield and Gail Braybon, *Out of the Cage: Women's Experience in The World Wars* (Oxon: Routledge, 2013), 11–31.

^{66 &}quot;Women and Work," Striking Women, Last Modified 2013. http://www.striking-women.org/.

⁶⁷ Summerfield et al., Out of the Cage, 137–155.

authority."⁶⁸ But after a year, when it was clear that the war will not end as soon as everybody expected, it was clear that such thing as women substituting for men in their jobs, is more than necessary. Women had to replace men at work which is possible to perceive as a great step forward in terms of women's position in society and their lives in general.

However absurd it may sound, thanks to the war, women won an opportunity to prove that their skills and abilities are equal to those of men. Surprisingly, even though they proved that they were able to perform the same jobs with the same results as men, after the end of the war, they were expected to give up what they started to do, to return to the old scheme and thus to lose the newly acquired sense of freedom as well as the involvement in male roles. Robb claims that The First World War also impacted social life of women greatly. As their social status became more significant, women became, in every sense of word, more independent which led to freer lifestyle and an abandonment of Victorian ideals that were preserved from the previous times as well as changing the way of social interaction between men and women.

Taking into account all of the changes women's society underwent, it may be surprising to acknowledge that their roles of mothers remained untouched, they were still perceived to be the angels of their houses just as back in the Victorian era. Robb further adds that, apart from many compliments regarding women's war work, they were strongly criticized for their behavior as well as morals.⁶⁹ Arthur Marwick, a historian and a history professor, states that women's sexual behavior was truly concerning mainly for influential public. He explains that by saying:

"The changes in sexual attitudes, and the less manifested changes in sexual behaviour if there was period, naturally affected men as well as women. However, in the context of an age in which the Edwardian double-standard persisted and when constraints on women were more severe than those on men, questions of sexual morality undoubtedly did have a special relevance for women."

However, it is necessary to take into account the fact that the opinions of historians, when it comes to liberalization of sexual manners, vary notably throughout various publications. Robb opposes the claim by contradictory statement saying that the feminists were, on the contrary "stressing the resilience of traditional gender ideology and the conservative backlash of the post war year." Therefore, it may be clearly stated that there was no consensus within the theories. In any case, given that both of the selected works deal with the question related to development

⁶⁸ George Robb, British Culture And The First World War (London: Palgrave, 2015), 58.

⁶⁹ Robb, British Culture And The, 58.

⁷⁰ Arthur Marwick, Women at War, 1914-1918 (Somerset: Fontana Paperbacks, 1977), 115.

⁷¹ Robb, British Culture And The, 58.

of sexuality and the issue of sex in general quite often, the topic is closely associated with both works.

After realizing that they were capable of the same jobs as men, women demanded the same rights as well. Despite gradually improving conditions of women's lives, the Depression of the 1920s meant certain downfall when women had to get back to poorly paid jobs. ⁷² Unemployment in that time was at its highest level, besides, women were labeled as "useless members of society" and their position of in society generally plummetted to its lowest level. They were criticized for everything they did. If a woman worked, she was blamed for taking the job away from men who therefore were not able to support their families. Such statements were published all over the news and women's incomes dropped as well. As the society changed radically, the government felt the need to return to what they saw as normal way of life with men being the dominant characters while women were still the ones taking care of children and the house. ⁷⁴ In reality, the changes that were previously mentioned led to independence of many middle class women and, as a result, a phenomenon of a new modern woman was born.

Another concerning matter the government had to deal with was the problem of fulfilling mother roles. Birth-rate dropped rapidly during the war and as it was necessary to ensure sufficiently high number of new citizens, young girls were carefully watched to marry as soon as possible. Such tactics had a simple reason – politicians were trying to avoid the girls' attraction to career possibilities so they would remain faithful to their mother roles. Pugh claims that due to the enormous decline of birth rate, every woman was expected to have three children in order to keep the population stable. In reality, there were many single women, who chose to focus on their career rather than family.⁷⁵ Such turn is also possible to reflect within the chosen books.

Women were also able to acquire the right to vote and they also gained the right to be elected to the House of Commons and other political parties. Judith Lorber, a professor of Sociology and Women's Studies, explains that despite the fact of women's political powers being limited, the greatest change was their presence in politics itself as it ensured that they could not have longer been looked down upon by politicians as they had the vote. ⁷⁶ Nonetheless, marriage was

⁷² Kate Hyndley, Women and the Family (Hove: Wayland, 1989), 27.

⁷³ Sue Bruley, Women in Britain since 1900 (Basingtoke: Palgrave, 1999), 62.

⁷⁴ Martin Pugh, *Women and the Women's movement in Britain since 1914*, (London, Macmillan Publishers Ltd., 2015), 72–90.

⁷⁵ Pugh, Women and the Women's, 72–90.

⁷⁶ Teaching Sociology, "Gender innequality: Feminist Theories and Politics."

heavily promoted by the government, media and even church. It was pictured as an attractive business opportunity which was for many women, as Hughes puts it, an economic necessity.⁷⁷ Taking into account the theories and ideas presented within the chosen works, this is exactly one of the concepts Hermione speaks out against strongly. However, as soon as the idea of so called companionate marriage, the kind of marriage where the husband participates in everyday chores as well as childcare, was introduced, it became incredibly trendy quickly. Braybon and Summerfield state that due to the population imbalance, almost 18 per cent of women unfortunately had no one to marry.⁷⁸

One of the most notable differences is the one in the size of a family when compared to Victorian Britain. In the time of Queen Victoria, common size of the family was about six children, such claim is partly confirmed even by Barrie's story as Wendy originally has three brothers. In the post-war Britain, family was typically much smaller. Parents in post-war Britain on average had only two children per family. Such development is visible within the *Harry Potter* series, where Harry originally is the only child, and later lives in the family with his step brother Dudley. Another notable change occurred in terms of fashion and appearance in general when women started to wear short hair, short skirts, and some of them even started to wear trousers. All of the listed things would be unimaginable in previous years in Victorian Britain and even in the eras after Victorian Britain was over. In any case, even such details as wearing short haircut and trousers meant an enormous change for both women and humankind in general.

Moving forward in history, another turning point British society was forced to go through was the Second World War which made the date of the 3rd September 1939 a day no one will ever forget. As the general context and horrors of the Second World War are known to everyone, the thesis will focus mainly on the changes related to women.

To begin with the topic of family in that era, the situation was not easy to deal with. Similarly to the First World War, men were forced to say goodbye to their partners and children. The war tore up families, and with men leaving to the front, women were suddenly needed everywhere. They were working on job positions that would be unimaginable for them to hold in previous years. In fact, the war brought many new possibilities to women that they would not have won

⁷⁷ "Gender roles in the 19th century," Discovering Literature, British Library, Last Modified 15 May 2014. https://www.bl.uk/romantics-and-victorians/articles/gender-roles-in-the-19th-century.

⁷⁸ Summerfield et al., *Out of the Cage*, 147.

⁷⁹ Summerfield et al., *Out of the Cage*, 205–219.

otherwise. On the contrary, new job positions brought many problems and difficulties that women had to face as well. They were forced to deal with e.g. long working hours, night shifts, and, in some cases, even attitude of their male colleagues. In many cases, it was men who were not fans of working with women, so they were constantly trying to make the conditions for women even worse. Another disadvantage women had to deal with was the fact that they earned less money than their male colleagues. History Learning Site states that women were often paid by half less than men even though the job they performed was the same. Such outcome brings us back to the era of Victorian Britain as it resembles the same thinking processes and beliefs that were once valid in the society. The position of women was, at least in terms of respect from the side of men, very much alike back then.

All of the mentioned factors led to women's strike in Glasgow in 1943. Unfortunately, the strike did not bring any major solution to the problem, instead it trigerred a series of strikes which turned into a political problem, and later brought even more complications and problems. Jobs were divided in two categories – men's work, and women's work, which was not paid well as the employers insisted on the rule of 'presence of additional assistance' which was supposed to prove that women are not able to perform the job as well as men.⁸⁰ Smith suggests that the approach and the traditional pattern of innequality based on sex remained until present time.

Although there were many efforts to ensure equal pay for both men and women, it did not bring the desired fruit. There were many claims that women were physically weaker than men, less aggressive, and only meant to take care of children and home, therefore they were not supposed to take active part in war. There was general belief that they would not manage to kill somebody nor sacrifice their lives for the country. However, women proved that such belief is absolutely erroneous and that they have the same qualities as men when they volunteered for the Women's Auxiliary Services of Army, Navy and Air Force. By such act, they put themselves on the same position when compared with men.

As Dorothy Sheridan, a history professor, explains, after women were called to work in factories and armed forces, large number of propaganda materials appeared. It was mainly posters that were trying to emphasize women's supportive, domestic, and maternal role in the world and they were trying to convince women that, while men are fighting on the front, they

⁸⁰ "Women Under Fire in World War Two," History, BBC, Last Modified February 17, 2011. https://www.bbc.co.uk/history/british/britain_wwtwo/women_at_war_01.shtml.

⁸¹ Harold Smith, "The Problem of 'Equal Pay for Equal Work' in Great Britain during World War II," *The Journal of Modern History* 53, no. 4 (December 1981): 652-671.

are doing their part at home. With the contribution women made during the Second World War, it is not surprising that their position in society begun to change for the better, however, another problem closely related to women and their position in society appeared. The discussed problem was the issue of declining morality. Such issue was socially unacceptable in that time, and was not going to be respected nor overlooked by the society. Costello claims that, as time passed, the news about adultery of British women reached even the British front, and man supposedly were anxiously waiting for their partner's confession. Hudson further points out that towards the end of the Second World War, the divorce rate increased five times when compared to previously gathered data. Also, majority of the requests were based on the sin of adultery. Also, more than one third of children born between 1939 and 1945 were illegitimate with mothers of every possible age group, social class, and maritial status as well. Based on such evidence, it is possible to clearly state that Victorian family ideal was no longer in place.

The situation improved significantly after the World Wars. Even though women were again reminded that the job positions they used to held during the times of the war were simply men's work and they no longer had the right to keep them, this time they did not pay attention to general expectations of them returning back to their old women's jobs, and instead found new job opportunities or claimed the status of being unemployed as they simply refused to stay at home. So Such action was, when compared to the times after the First World War, a huge difference. Back then women demanded jobs that would be comparable to the ones they had during the War and refused to be satisfied with anything else. After they were offered various inferior jobs which they refused, and since they kept claiming unemployment compensation, they were criticized for taking the money away from the ex-soldiers. Observing such changes, the development of position of women is society is more than clear. With that in mind, it is possible to notice how women climbed the imaginary society ladder and slowly moved to its higher rungs.

⁸² Dorothy Sheridan, "Ambivalent Memories: Women and the 1939-45 War in Britain," *Oral History* 18, no.1 (Spring 1990): 32-40.

⁸³ Sonya O. Rose, "Sex, Citizenship, and the Nation in World War II Britain," *The American Historical Review* 103, no. 4 (October, 1998): 1147-1176.

⁸⁴ John Costello, *Making Love and War, Love, Sex, and War: Changing Values, 1939-1945* (London: William Collins, 1985), 24–30.

^{85 &}quot;Sex please – we're British," The Times, Last Modified December 2005.

https://www.thetimes.co.uk/article/sex-please-were-british-6rn5gptjc8x.

⁸⁶ June Purvis, Women's History: Britain, 1850-1945 (Routledge, 1995), 324.

⁸⁷ Purvis, 324.

The wars led to many significant changes for women and their roles in society. Before, they were clearly seen as loving mothers and devoted wives whose place was at home, however, as time passed, they proved themselves to be both tough and persistent creatures and they were also willing to fight strongly for their position as well as rights while meeting all of their maternal responsibilities with perfect results. All of these things, as was stated, led to major changes in society when women's position improved significantly, and also go hand in hand with the beginnings of the second wave of feminist movement.

Feminist movement, which brings an important insight into the analyzed works, was, in general, trying to get rid of the differences between men's and women's rights and was trying to promote equality in the society as well as political rights and opportunities. There were three periods when its popularity reached the maximum, the first took place between early 19th century and early 20th century, the second then since 1960s to 1980s, and the third, the last one, started in the early 1990s and continues until these days.

As the first period was already described on previous pages, it is no longer mentioned, however, the second way of feminism appeared as a reaction to the Second World War and the changes it brought along in the area of women's job and employment. As was pointed out, after women were forced to leave men's jobs and their roles were eliminated to those of wives and housewives, women did no longer feel content. Taking into account the personality of Betty Friedan, who was exactly this way, it is easy to understand that it was not enough to desire only marriage, a nice house, and a few children. Friedan claimed that as this is not enough, women are afraid to admit their struggle and feelings of dissatisfaction, and that they should rather be looking for whatever makes them happy than to rely on traditions and clichés presented by society. Rhand in hand with Friedan's theory, many women came to a conclusion that they want more from life than to stay at home and take care of their husbands and children. Such desire is said to be direct result of the second wave of feminism and its effect on an individual. Also, it is possible to observe some of the presented characteristics within the character of Hermione Granger as will be explained in a greater detail later.

The third wave of feminism started shortly after. It tries to deal with feminist theories from previous years that failed for various reasons. Unlike its predecessors, it tries to focus on female rights, problems lower-class women and women of different colours had to deal with, religious

 $^{^{88}}$ Betty Friedan, The Feminine Mystique (New York: W. W. Norton & Company, 2001), 15.

beliefs as well as ethnicities or sexual orientations. This is the greatest difference as the previous waves focus only on white women coming from middle-class.

Despite all the issues women in the UK had to undergo, they currently have the same rights as men and equality is secured by many laws and protections. This is, among others, the picture readers get to see in Rowling's *Harry Potter* series. However, Kinser, states: "Young women and girls are attempting to paint a place for themselves in the feminist landscape aven as the landscape is colored and textured by a postfeminist ideology." Her statement may be interpreted as if the third wave feminists, growing up in a world with equal rights and respect, do not feel the need to fight for their rights nor for the equality. Such turnover is logical as the younger generations have never experienced what women before had to go through while paving the way for other generations.

Speaking of the third-wave feminists, their theories are, in some cases, moving away from the original ideas of their predecessors. One of the best known third-wave feminists, Judith Butler, claims that gender is just a social construct which was created artificially. She adds that the term and the role carry certain requirements for women which they are expected to fulfill but that it does not take into account women's inner feelings in case that they identify as lesbians or transsexuals. 90 Stevi Jackson, a professor of Women's studies at the University of York, adds that "Feminists refuse to accept that inequalities between women and men are natural and inevitable and insist that they should be questioned."91 However, such statement may also be understood in relation to previously mentioned claim that the meaning of life for women is to take care of the house and the children, or, in other words, to get rid of the sex opression of women.

With that being said, it is necessary to point out that the feminist theories are never just black and white as there are many other factors affecting the theory from various points of view such as politics, economy or culture. In other words, it is possible to interpret the concept the way that the society both shape's one's nature but also brings various challenges and expectations such as getting married or having children. It is also possible to notice similar concept in both works with both characters of Wendy and Hermione; as gradual evolution of both characters is

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⁸⁹ Amber E. Kinser, "Negotiating Spaces for/through Third-Wave Feminism," *NWSA Journal* 16, no. 3 (Autumn 2004): 124-153.

⁹⁰ Judith Butler, Gender Trouble: Feminism and The Subversion of Identity (New York: Routledge, 1999), 6-10.

⁹¹ Stevi Jackson and Jackie Jones, *Contemporary Feminist Theories* (Edinburgh: Edinburgh University Press, 1998), 1.

evident, it copies the development of women's roles within the society in many details as will be shown later.

Taking into account all of the earlier presented facts, it is important to bear in mind that while the main focus of first-wave feminists was centered on elementary rights that would apply to women, the approach of third-wave feminists gained much more alternative direction as it was taking into account even the slightest nuances in women's self-perception as well as their inner feelings and beliefs. Similar evolution was easy to anticipate; with acquiring the elementary rights and the constant development of all fields, it was understandable, if not predictable, that the beliefs, theories and claims of the society will evolve at the same pace.

Consequently, there was one more expectation that appeared altogether with the evolution of society, and that is the need for successful career while meeting all the previous demands. Such turn brought many other complications, such as postponing having children, and maybe not having any in the end, which tremendously affected the role of women as mothers. However, in today's society women are still perceived as mothers rather than the ones who should earn money, such role remained attributed to men.

Taking into account all of the presented facts, it is necessary to point out that it is a two way street. Just as women are able to do the same things as men, even men are perfectly capable to take care of their children, to wash their clothes, and to fulfill other originally women's responsibilities. Let it be illustrated by paternity leave which appeared as a fashionable concept a couple of years ago, and also well illustrates the prejudices in society nowadays. While men on paternity leave are almost constantly worshipped and admired by society, women who do not stay at home with their children, are despised and condemned. Even such phenomenon shows that once valid dogma is still rooted in the minds of society and even though the society is becoming more open towards new concepts and approaches, the change takes rather gradual character.

4. FEMINIST LITERARY CRITICISM, ITS ORIGINS, AND ITS REPRESENTATION IN PETER PAN AND HARRY POTTER

In spite of the fact that both feminist studies and literary criticism appeared as late as in the 2nd half of the 20th century after joining together the women from different classes and social backgrounds, both cultural and gender differences are well pictured in literature from the true beginnings of human literacy. Such literature then provides answers to various questions regarding relationships between men and women, the role of work in women's society on the background of patriarchy, criticizing literature while using and applying the principles and theories of feminism.⁹² Linda Napikoski, a journalist and activist specializing in feminism and global human rights, explains feminist literary criticism simply as a "literary analysis that arises from the viewpoint of feminism, feminist theory, and/or feminist politics." Such factors lead to one of the main aims of the feminist movement which is to figure out the way literature contributes to the creation of values that cause the inequality between men and women.

In accordance with such claim, Judith Fetterley, an american literary scholar, mentioned that "literature is political and male," meaning that literature always carries political meaning with hidden support of men and their interests. Such conviction is derived from the feminist ideology which is built on noticeable differences between men and women, as well as inequality between them resulting from such differences.

Taking into account previously introduced claims and facts, there is no wonder that feminist literary critics saw male writers rather as enemies than allies. However, there are authors who do not have such distinct opinion, in fact, their assumptions are rather contradictory, e.g. Toril Moi or Peter Murphy, a professor and a Chair of English philosophy, who, in his study, claims the exact opposite. In short, unlike Showalter, Butler, and other feminists, Murphy claims that both pro-woman and pro-feminist authors have hundreds of years long tradition, and that male authors supported women's rights ever since. As an evidence for such claim, Murphy uses an example of fifth- and fourth- century Greece and Aristophanes' play Lysistrata as well as Plato's Republic. His claim consist of belief that men and women are portrayed as equal beings,

⁹² Christa Knellwolf and Christopher Norris, *The Cambridge History of Literary Criticism, volume 9, Twentieth-Century Historical, Philosophical and Psychological Perspectives* (Cambridge: Cambridge University Press, 2013), 193–249.

⁹³ "Feminist Literary Criticism," History and Culture, ThoughtCo., Last Modified June 2020. https://www.thoughtco.com/feminist-literary-criticism-3528960.

⁹⁴ Carren O. Kaston, "Review of The Resisting Reader: A Feminist Approach to American Fiction," *The Henry James Review* 2, no.1 (1980): 68-69.

women are included in making important political decisions and strategies, that they acquire the same education as men, and are perceived as integral part of society as some of the decisions made by them are even wiser than those by men. Similarly to Showalter's *The New Feminist Criticism*, even Murphy then uses variety of essays by various authors to support his theory. Even though Murphy, highlighting positive impact of feminism, presents truly interesting concept, and offers wide variety of evidence for his claims, the same applies to the contrary theory held by Showalter and other feminists. In the end, the final decision whether they choose to advocate Showalter's or Murphy's beliefs hinges upon readers themselves and their own preferences and beliefs. Such contrast is interesting to observe even within the chosen works. While Wendy in *Peter Pan* is not treated in the same way as her brothers, Hermione in *Harry Potter* does not notice any difference regarding anything when compared with her boy friends.

Looking back to the time when the grounds for the feminist literary criticism were laid, it is necessary to keep in mind that there is a large number of those who are in favour of mentioning even earlier origins as there were many theories serving as certain kind of predefiniton for the theory. Two of the first few stories where it is possible to trace signs of feminist literary criticism are, according to various sources, Chaucer's *Wife of Bath* or *A Room of One's Own* by Virginia Woolf. ⁹⁶ Both stories suggest that in order to be succesful, a woman needs to achieve independence in both financial and personal area. Taking into account the time of their creation, both of them were revolutionary pieces. One of the first true representatives of the feminist movement in Britain was Mary Wollstonecraft, Mary Shelley's mother, who is, by many people, portrayed as a controversial character thanks to her rather high number of love affairs and unchained lifestyle which, according to Plain and Sellers, "gave impetus to her ideas about female sexuality, sensibility, and women's status as writers, intellectuals, mothers and citizens." ⁹⁷

Anyways, focusing on the time of Civil Rights Movement in the sixties, loosening of morals, and other social changes that occurred alongside altogether with the development of second-wave feminism during the second half of the 20th century, it is possible to spot basic bulding blocks for the whole theory right there. It is also logical that women desired to capture such changes and evolution publicly while being a part of academic ground.

⁹⁵ Peter F. Murphy, Feminism & Masculinities (Oxford: Oxford University Press, 2004), 1–18.

⁹⁶ Gill Plan and Susan Sellers, *A History of Feminist Literary Criticism* (Cambridge: Cambridge University Press, 2007), 42–46.

⁹⁷ Plan et al., A History of Feminist, 46.

As Elaine Showalter, an american literary critic, feminist, and writer, claims, feminist literary criticism opened the door for many literary women critics whose ideas have never been taken into account before. She states that

it had always been taken for granted that the representative reader, writer, and critic of Western literature is male, feminist criticism has shown that women readers and critics bring different perceptions and expectations to their literary experience, and has insisted that women have also told the important stories of our culture, [...] feminist criticism has established gender as a fundamental category of literary analysis.⁹⁸

Feminist literary critics felt the need to revolt mainly because of the fact presented by Showalter regarding male point of view being universal and innequality that stemmed from such conviction. It is not possible to argue with the theory presented by Showalter as she even has scientific evidence for her claims. Based on a research by Fischer, Kret, and Broekens, college psychology professors, men and women really perceive and feel the same things in a different way. ⁹⁹

An evidence for such claim is highlighted in the fourth part of Harry Potter series, where Rowling, through the character of Dumbledore stresses that Hogwarts is school for both witches and wizards while Durmstrang is only meant for wizards, and Beauxbatons, on the contrary, for witches. Dumbledore explains that only thanks to such diversity the school is able to offer, the students may acquire full set of education in all areas. Thinking about this theory at the level of everyday world, as literature provides a key to understand various human experience, it enables to acquire a valid system of values which is important for the society of certain era and therefore has an enormous influence on one's personality and perception of various problems and topics. Such theory forms a question whether, if, in case it has not been for feminist literary criticism and therefore women literary critics, the literature would be perceived the same way.

Showalter further argues that female writing appeared in three phases. She labels them as 'Feminine', 'Feminist', and 'Female' phase. During the first one, the Feminine phase, women used to write in the same way as men, avoiding the discussion on topic of women's position in society. It was not uncommon for the writers to use male pseudonyms during this era, or, as Virginia Woolf states in one of her very known quotes: "For most of history, Anonymous was

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⁹⁸ Elaine Showalter, *The New Feminist Criticism: Essays On Women, Literature, And Theory* (New York: Pantheon, 1985), 3.

⁹⁹ "Gender Differences in Emotion Perception and Self-Reported Emotional Intelligence: A Test of the Emotion Sensitivity Hypothesis," National Center for Biotechnology Information, National Library of Medicine, Last Modified January 2018. https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5784910/.

a woman,"¹⁰⁰ simply decided to remain anonymous, since they probably did not feel the encouragement within the society to use their real names. The following, Feminist phase, is characteristic by the theme of majority of works which was criticizing the role of women within society, and, in general, was much more politically oriented in comparison to the previous phase. Lastly, the Female phase was typical by its more moderate nature, the works were lacking anger which was legible within the works from the Feminist phase, and the works were seen as authentic and valid literature pieces.¹⁰¹

As time passed and society evolved, black literary feminist scholars started to appear and later, with publication of *The Black Woman: An Anthology*, black literary criticism arose. Feminist literary criticism is, generally, perceived as an essential part of black female liberation. It is also possible to notice that in the *Harry Potter* series, the character of Angelina Johnson, a black woman, gains an important position of the captain of Gryffindor's qudditch team. When thinking about *Peter Pan*, which was written much erlier, there is no similarity that would be possible to observe.

Two years after the publication of *A Black Feminist Statement* in 1977, *The Madwoman in the Attic* was published. The book by Susan Gubar and Sandra Gilbert, in which they apply feminist perspective on Victorian literature and the most notable women authors of that era, they also try to spot various marks and symptoms of anxiety, anger, fear, or any other negative emotions stemming from the position of women writers. The work is famous especially thanks to the theory in which the authors claim that female characters in books either represent the figure of an angel or the one of a monster. The authors argue that the tactics of men writers is to portray female characters either as angel-like beings or crazy and rebellious madwomen, that there is nothing in between. The publication, the authors refer to Virginia Woolf who was in favor of "killing the aesthetic ideal through which they themselves have been killed into art." Such claim is possible to interpret as rather inflammatory as it does not picture women nor women writers the way they are in reality. Both Gilbert and Gubar are convincing women to stand up

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https://www.goodreads.com/quotes/7673904-for-most-of-history-anonymous-was-a-woman.

¹⁰⁰ "Virginia Woolf – Quotes," Quotable Quote, Goodreads, Last Modified 2022.

¹⁰¹ Elaine Showalter, *A literature of their own: British Women Novelists, from Brontë to Lessing* (London: Virago, 2009), 216–240.

¹⁰² Pam Morris, Literature and Feminism: An Introduction (Oxford: Wiley-Blackwell, 1993), 78-83.

¹⁰³ Shirley Foster, "Monsters and Madwomen," NOVEL: A Forum on Fiction 14, no.1 (Autumn 1980): 94-96.

¹⁰⁴ Virginia Woolf, *Professions for women, The Death of the Moth and Other Essays* (New York: Harcourt, 1942), 236–238.

for an autonomous self-definition that would provide full picture of true reality and was not affected by solely patriarchal society. ¹⁰⁵

As time moved forward, the theory and beliefs shifted, and the authors started to focus on various factors such as politics, sexuality, and much more in order to include larger variety of themes that would form the basis of feminism. Based on a claim by Gorski, an American performance poet, the current authors frequently use their own experiences, and they are mainly concerned with the question of race, as may be seen in *Harry Potter* series, which brought an overlap into the international sphere while figuring out the impact of male-dominating society on literature. At the same time, modern feminist literary critics focus on language and techniques used by women writers to spot the way of the authors describing themselves and their world as well as language in order to examine unconscious fragments of female minds in their texts. ¹⁰⁶

Napikoski explains that feminist literary critics do not subject to traditional assumptions but rather identify with female characters and try to see them in a different way. Common argument is that female characters are, from a male perspective, seen only as objects, and that feminist literary critics try to perceive and notice them as they really are. However, feminist literary criticism is not only about feminists, it also emloys tools from various fields, such as psychology, linguistics, economic analysis or sociological analysis, and it even focuses on a question of sexuality, race, and class. The range of employed topics is really wide just as the range of methods feminist critics use in their analysis.

As Napikoski further describes, feminist literary critics may use the technique of deconstructing various factors regarding women characters, such as their complete illustration, especially in case that the story was written by a male author, or the way reader's gender affects their perception of the story. In relation to the theory by Napikoski, the analytical part of the thesis will focus on depiction of two major women characters within the chosen works and the maternal characteristics they display despite their very young age.

In terms of linguistics, typical critics from the point of view of feminist literary criticism may include the occurrence of masculine pronouns or the language and writing style itself claiming

¹⁰⁷ ThoughtCo., "Feminist Literary Criticism."

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¹⁰⁵"The Madwoman in the Attic," Squarespace, Last Modified 2022.

 $https://static1.squarespace.com/static/5441df7ee4b02f59465d2869/t/588e92b7440243895c4f972f/148573868011\\5/Sandra+Gilbert+and+Susan+Gubar+-+from+The+Madwoman+in+the+Attic.pdf.$

¹⁰⁶ Hedwig Irene Gorski, "The Riddle of Correspondence in A.S.Byatt's Possession: A Romance with H.D.'s Trilogy," *Storytelling* 5, no.4 (Summer 2006): 223-234.

that women tend to use more reflexive language while men prefer to be more direct. Such phenomenon will be taken into account during the analysis included within the later part of the thesis. Last but not least, the critics may focus on depiction of both men and women characters and their roles within the text.

In 1997, in her publication *Literature of Their Own*, Elaine Showalter came up with a term gynocriticism as a important term closely related to feminism and the emergence of feminist literary criticism as well. According to the author, the term is trying to comprehend women writing as a crucial part of female reality, in other words it is literary critics of works written by women. In other words, women are trying to leave out male authors completely and instead desire to focuse on female authors from female perspective. The main argument Showalter presents for such turn is the fact that feminist criticism, according to Showalter's feelings, was still subjected to male assumptions while gynocriticism was purely about women. ¹⁰⁸

Feminist literary theory considers such evolution as an important step forward as it is trying to spot what affects the position of women and their self-understanding. In other words, it may be stated that in relation to feminist literary criticism, canonical literature, mainly the works written by male authors, is re-evaluated from different perspective as women's experience, which were traditionally considered as invisible until this time, were finally taken into account.

However, as was stated before, since female literature is, in many aspects, different when compared to the literature written by men, number of theories regarding literary canon appeared. Morris presented major dilemma as to whether or not female writing should be included into already existing canon. Such action was said to be rather problematic as it is not possible to evaluate female writing in the same way as the literature written by male authors and the canon cannot be enlarged infinitely. Second option was to create another canon only for women writers which was also rejected as it would probably only deepen women's feelings of otherness and non-acceptance. However, since the 19th century, it is possible to spot enlarging number of women authors in already existing literary canon, ¹⁰⁹ and both canonical and popular literature having large audience.

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¹⁰⁸ Elaine Showalter, *The New Feminist Criticism: Essays on Women, Literature and Theory* (London: Virago, 1986), 125-144.

¹⁰⁹ Morris, Literature and Feminism, 70-78.

5. HERMIONE GRANGER AND WENDY DARLING AS FEMALE FIGURES AND MATERNAL CHARACTERS

There are many shared characteristics between the characters of Wendy Darling and Hermione Granger such as responsibility, cleverness or appearing older than they really are. Among others, both of them are very close to the main protagonists of the stories but despite the fact of being crucial female characters, they remain somewhat in the background. Although they help the main heroes in every way they can, the story is never centered around them and they linger in the shadows of other characters. While providing all possible acts of help and taking care of others, many of their maternal characteristics reveal despite their very young age.

This chapter provides a deeper insight into the depicition of both characters' maternal features in the context of their stories. Moreover, it will focus on them as females in regards to the development of women's positions in society since the Victorian Britain until the present. The chapter will be working with the book *Peter Pan* by J. M. Barrie and first three books from the *Harry Potter* series by J. K. Rowling. The first three episodes were chosen for the purpose of analyzing the same period in the life of the characters because the character of Hermione Granger is the same age as Wendy Darling in *Peter Pan*.

Starting with the *Harry Potter* series as a whole, all of its episodes clearly belong into the category of fantasy genre. The story takes place in a different reality filled with magic existing in parallel to the real world, containing wide variety of mythical creatures and supernatural beings such as house elves, dementors or werewolves, besides, the main characters of the story are witches and wizards. Other than that, the structure of the three chosen episodes is similar, as was stated by Zipes, they "resemble the structure of a conventional fairy tale." The idea is based on the structural form of the story, as the main hero is a boy who accidentally discovers his powers and manages to improve them greatly thanks to the help of other characters while experiencing various fantastic adventures.

Moving on to the role of women within the books, in compliance with Elizabeth E. Heilman and Trevor Donaldson, when speaking of the *Harry Potter* series, one may count that there are notably more boy characters.¹¹¹ The main two characters are boys, there are more boy students, the villains within the story are mainly of a male origin, the same applies to the employees of Ministry of Magic, and much more. Based on a claim by Elizabeth E. Heilman, the vast majority

¹¹⁰ Jack Zipes, Sticks and Stones, (New York: Routledge, 2001), 177.

¹¹¹ Elizabeth E. Heilman, Critical Perspectives on Harry Potter (New York: Routledge, 2003), 141–142.

of girls pictured within the series are either not portrayed at all in the most important moments of the series or they acquire only minor and unimportant roles. On the contrary, Shira Wolosky, a professor of English and American studies at the Hebrew University of Jerusalem, argues that the range of roles Rowling assigns to female characters within her books is rather wide. As was pointed out at the beginning of the thesis, there is one girl constantly appearing alongside Harry and Ron following them in their adventures. Hermione Granger is, in the Harry Potter series, one of the three leading protagonists as well as one of the most notable female characters. At the beginning of the story, she was, based on a claim by Wolosky, "associated with maudlin girlish weaknesses" but as the story continues, she undergoes major development.

When Hermione appears for the first time, students are on their way to Hogwarts. She enters Harry and Ron's coupe right when the boys are about to start a fight with Draco Malfoy and his friends. Despite the fact she is only eleven years old, the same age as the boys, after interrupting the fight and asking about the situation, she comments on it saying: "I've just been up to the front to ask the conductor, and he says we're nearly there. You haven't been fighting, have you? You'll be in trouble before we even get there!" The message regarding the questioning the conductor about their way, in addition with the question regarding the fight suggests the level of Hermione's maurity, typically, one would expect her to be curious about what happened rather than to admonish her classmates she has just met for the first time.

By her next sentence, Hermione confirms the level of her unexpected, maybe even extreme, maturity when she says: "I only came here because people outside are behaving very childishly, racing up and down the corridors." Supposedly, the people acting childishly are Hermione's other classmates to whom she does not seem to be able to relate to as she is way more serious and feels more mature than them. The same situation repeats after Harry receives his first broomstick. When Hermione finds out, her reaction is "So I suppose you think that's a reward for breaking rules?" She says that in an angry voice signifying the level of her disapproval. Her reaction is, again, almost maternal. It is similar to a mother being angry at her child for

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¹¹² Heilman, Critical Perspectives on Harry, 141-149.

¹¹³ Shira Wolosky, *The Riddles of Harry Potter* (New York: Palgrave Macmillan, 2010), 172–176.

¹¹⁴ Wolosky, *The Riddles of Harry*, 171.

¹¹⁵ J. K. Rowling, Harry Potter And the Sorcerer's Stone (New York: Scholastic, 1999), 88.

¹¹⁶ Rowling, Harry Potter And the Sorcerer's, 88.

¹¹⁷ Rowling, Harry Potter And the Sorcerer's, 132.

something they have done, trying to get her offspring to realize and understand his mistake so he does not repeat it in future, and possibly regrets his actions.

Moving to the other related remarks, Hermione's friends are not the only ones to notice the unexpectedly high level of Hermione's maturity. Another one is pointed out even by professor McGonagall when Hermione and her friends get caught after handing over Norbert, the Norwegian Ridgeback, to Charlie's friends. McGonagall explicitely states: "You, Miss Granger, I thought you had more sense." The professor does not have any similar remark towards the boys which suggests that the surprise concerning Hermione being in trouble was much more unexpected than in case of the boys. Such incident suggests two possible points of view. Either, the reader may perceive it in context of gender stereotypes when the girls are generally known as calm individuals with good manners and good school results while boys often get into trouble, or the second point of view may be applied, meaning that the opinion of Hermione being wise and responsible is commonly shared knowledge. The book itself provides many evidence for such statement. For example, even Harry, after Ron tells him to stop looking for the Mirror of Erised in Harry Potter and the Sorcerer's Stone, uses the character of Hermione as a metaphore for parental responsibility and feelings of anxiety about many details related to the above mentioned feelings. The individual, who is put to the position of a child, usually does not even realize that somebody may feel this way, but, based on a claim provided by Guardian, the majority of mothers feels that way. 119

Moving further, similar theory regarding the feelings of anxiety may be applied to two situations from *Harry Potter and The Prisoner of Azkaban*. The first one concerns the Marauders map. Right after Harry is given the map, he tells Hermione and Ron. While Ron is excited about it, Hermione does not feel his enthusiasm, she feels the exact opposite of joy as she believes it may be truly dangerous. As might be expected, she decides to deal with the situation quickly: "'But Harry isn't going to keep it!' said Hermione, as though the idea were ludicrous. 'He's going to hand it in to Professor McGonagall, aren't you, Harry?' "120 The way Hermione interacts with the boys makes her standpoint more than clear. By assumption of Harry's further actions, she is trying to make him do what she thinks is right estimating that he will agree with her in order to feel supported for doing the right thing. Such tactics is

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¹¹⁸ Rowling, Harry Potter And the Sorcerer's, 194.

¹¹⁹ "The mother of all worries: why do women fret about their children more than men do," Family, Guardian, Last Modified August 2016. https://www.theguardian.com/lifeandstyle/2016/aug/06/the-mother-of-all-worries-why-do-women-fret-about-their-children-more-than-men-do.

¹²⁰ J. K. Rowling, *Harry Potter And The Prisoner of Azkaban* (New York: Arthur A. Levine Books, 1999), 143.

significantly old but still well functional. However, it did not work out as Harry disagreed with the anticipated behaviour strongly and admitted no objections.

The second situation is related to Harry's new broomstick after his old Nimbus 2000 was destroyed. The broomstick comes via mail with no note of who sent it. Harry and Ron are excited but Hermione does not share their enthusiasm. She feels anxious about possible sender of the broomstick as she believes it might be Sirius Black, who was believed to had been attempting to murder Harry Potter. At first she is asking about the details regarding the cost of the broomstick as well as its position on the market, and once she finds out, she comes to a conclusion: "I don't think anyone should ride that broom just yet!" Feeling anxious about the boys getting hurt if the broomstick was cursed, she even approaches Professor McGonagall asking her to deal with the situation as she probably does not believe that the boys would pay attention to what she has to say. Such outcome provides the same evidence regarding worries and anxiety in a maternal-like way as was pointed out in the previous paragraph.

Nonetheless, the maternal characteristics portrayed within the character of Hermione are not always as visible as was shown in the previous parts of the thesis. Many of them are hidden in high number of various details. Going through the series, one comes across various situations when Hermione substitutes mother to the other characters rather frequently. In Harry Potter and the Sorcerer's Stone, she conjures a bright blue fire when the trio spends time outside in the freezing courtyard to make them warmer, and she is worried when Harry does not eat before a Quidditch match and convinces him to do so. The replica from the book describing the situation, "'Just a bit of toast,' wheedled Hermione," 122 sounds as if she was a mother making a small child eat their food.

Hermione, however, does not act as a mother only to Harry and Ron, she acts the same even in relationship with others, not paying attention to their age nor their social status. In Harry Potter and the Prisoner of Azkaban, after Buckbeak attacks Malfoy, and Hagrid is worried whether or not he will be fired, he drinks some alcohol in order to cope with the problem. The trio comes for a visit and when Hermione finds out, she immediately decides to deal with the situation the way she thinks is the best: "'I think you've had enough to drink, Hagrid,' said Hermione firmly. She took the tankard from the table and went outside to empty it." Thinking of such behaviour, it is rather unexpected that Hagrid, despite being her much older friend as well as

¹²¹ Rowling, Harry Potter And The Prisoner, 162.

¹²² Rowling, Harry Potter And the Sorcerer's, 146.

¹²³ Rowling, Harry Potter And The Prisoner, 87.

her teacher, follows Hermione outside obediently in order to sober up. The situation portrays Hermione as the one handling rather unusual situation quite well while Harry and Ron are not sure about what they should do in order to achieve the same result. Such result may be achieved thanks to both Hermione's maternal self as well as her authoritative and mature attitude.

Taking into account another situations, Hermione's maternal characteristics also reveal in *Harry potter and The Prisoner of Azkaban* when she is anxiously figuring out how Harry feels, and whether he is alright after the first attack of dementors¹²⁴ or by her determination to ensure success in both boy's studies. For example, after Ron asks Hermione whether he may copy her homework, she answers: "No, I won't [let you read it], you've had ten days to finish it —"125 Such strict refusal again puts Hermione into the role of a more mature person who explains elementary principles and rules to somebody on a lower level. Such relationship could be similarized to the relationship of a mother while bringing up her child. As Hermione does not help Ron with the homework, and lets him do the whole piece on his own, she is making him learn from his own mistakes, suggesting non-verbally that he should have started the work on his homework earlier. By not helping him, she is making him to learn from his own mistakes, just as many mothers would have done.

Similarly, Hermione tries to punish Harry and Ron by not talking to them when they use the flying car in the *Harry Potter and the Chamber of Secrets*. Before Hermione goes through brief, almost maternal, argument with Ron: "'Well, I don't know what you expected, Ron, but you-'Don't tell me I deserved it,' snapped Ron," she chose to ignore both boys completely. Firstly, the whole "Don't tell me I deserve it" situation is typical either for mothers with their children, or in a husband and wife relationship. As Ron and Hermione are not dating yet, it may either anticipate events that will happen in the future or, on the contrary, it may be another hint for perceiving Hermione as a figure bearing maternal traits.

In relation to the previous paragraph, Hermione's choice of silent treatment, according to Jayne Leonard, a psychotherapist, and Alex Klein, a doctor of psychology, serves mainly for punishment of her friends. At the same time, it is possible to notice that Hermione goes as far as refusing to acknowledge the presence of her friends and ignoring them completely multiple times within the chosen books, which is, according to Leonard and Klein, perceived as an

¹²⁴ Rowling, *Harry Potter And The Prisoner*, 61.

¹²⁵ J. K. Rowling, Harry Potter And the Chamber of Secrets (New York: Scholastic, Inc., 2000), 127.

¹²⁶ Rowling, Harry Potter And the Chamber, 76.

extreme form of silent treatment.¹²⁷ On the contrary, in the *Harry Potter and The Chamber of Secrets*, when Harry and Ron break school rules and are informed about their punishment, Hermione does not decide for the tactics of silent treatment anymore, she only choses to be silent, walking "behind them, wearing a well-you-did-break-school-rules sort of expression." ¹²⁸ In this case, based on an explanation provided by Leonard and Klein, Hermione's tactics could be seen as a better and healthier way as the silence is not meant as a punishment anymore. It is necessary to point out that in both cases, the boys were already punished by their teachers, so it is not very likely that Hermione would feel the need to punish them further. Also, from the other perspective, it may be perceived also as a more mature tactics since it, based on the claim by Leonard and Klein, requires better communication skills. Such theory may be applied even due to the fact that Hermione is a bit older by now than when she was when the previous situation occurred.

As the storyline of the book continues, Hermione only confirms early presented theory of being overly anxious and responsible by her actions. When she tries to interrupt one of Harry and Ron's night adventures after overhearing their discussion, she is, on top of that, described also as "interfering." Rowling describes the whole situation as follows: "A few embers were still glowing in the fireplace, turning all the armchairs into hunched black shadows. They had almost reached the portrait hole when a voice spoke from the chair nearest them…" The whole situation and atmoshphere, as Rowling describes it, is reminiscent of a situation when a mother is waiting to admonish her children rather than a friend warning her classmates of the same age.

The same applies to what Hermione has to say in reaction: "All right [I will go away], but I warned you, you just remember what I said when you're on the train home tomorrow, you're so --"131 The way Hermione speaks sounds as if she is if not much older than them, then at least much more mature, and it is very likely that she feels responsible for all of them. Her later gasping "I -- told -you, [...] I -- told -- you," is a typical feminine reaction as well as maternal response to various issues everybody knows very well from their childhood and relationships. Harry's response when he "thought she was probably right, but he wasn't going to tell her

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¹²⁷ "Is the silence treatment a form of abuse?" Medical News Today, Last Modified June 8, 2020. https://www.medicalnewstoday.com/articles/silent-treatment#is-it-abuse.

¹²⁸ Rowling, Harry Potter And the Chamber, 102.

¹²⁹ Rowling, Harry Potter And the Sorcerer's, 123.

¹³⁰ Rowling, Harry Potter And the Sorcerer's, 123.

¹³¹ Rowling, Harry Potter And the Sorcerer's, 124.

¹³² Rowling, Harry Potter And the Sorcerer's, 126.

that"¹³³ then describes usual reaction by children in similar situations. The portrayal of such situation also summarizes stereotypes in man-woman relationships.

Moving on to the portrayal of Hermione as a typical female, a proof of Hermione's girly and feminine nature is traceable towards the end of the first episode when the trio is trying to save the Sorcerer's stone, enters the protected area and is forced to fight with the Devil's Snare:

"Devil's Snare, Devil's Snare...what did Professor Sprout say? -- it likes the dark and the damp"

"So light a fire!" Harry choked.

"Yes -- of course -- but there's no wood!" Hermione cried, wringing her hands.

"HAVE YOU GONE MAD?" Ron bellowed. "ARE YOU A WITCH OR NOT?" 134

As Ron points out himself, Hermione acts hysterical, loses her head, and panics. If the boys did not tell her what to do, the whole process would either take much longer, or they would get killed by the plant. Besides, Hermione, as in many other parts of the book, is said to "cry" her replicas. Rowling uses such phrase associated mainly with the replicas pronounced by girls and women, probably in order to provide feminine touch to the female characters. The scene nicely illustrates typical gender stereotypes — while men are typically said to remain calm in stressful situations, women are usually portrayed as much weaker individuals since they tend to panic and go hysterical. Afterwards, men are typically supposed to solve the problem with a cool head, which reminds of a victorian-like belief, and partly proves even in the chosen excerpt. Besides, Ron's later comment of the situation: "And lucky Harry doesn't lose his head in a crisis — 'there's no wood,' honestly," shows male approach towards the hysteria which he perceives as unnecessary and even reveals slight contempt regarding the level of women's level of panic. Based on this claim, it may be said that the view copies gender stereotypes mentioned within the first part of the thesis.

Another evidence of Hermione being portrayed as a rather typical girl is contained within the *Harry Potter and the Sorcerer's Stone*. After Ron comments on Hermione not having any friends, she ends up crying in the bathroom and does not want to be interrupted. Such situation fits the characteristics provided by Heilman where she pictures Hermione as "emotional and

¹³⁴ Rowling, Harry Potter And the Sorcerer's, 223.

¹³³ Rowling, Harry Potter And the Sorcer's, 127.

¹³⁵ Rowling, Harry Potter And the Sorcerer's, 223.

vulnerable."¹³⁶ However, Hermione manages to fight against such characteristics towards the end of the first episode when Dumbledore grants fifty points for Gryffindor for her "use of cool logic in the face of fire."¹³⁷ Nevertheless, her reaction afterwards is, again, rather girlish and emotional as she "buried her face in her arms."¹³⁸ The impression of excessive sensitivity is illustrated by Harry's evidenceless suspicion that "she had burst into tears,"¹³⁹ which is perceived as typically emotional and girlish way to react.

In spite of the frequent portrayal of Hermione's maternity marks in pleasant light when she typically educates or takes care of somebody in order to protect them, her protective self is not always nice and kind to everybody. When it comes to Malfoy's incident with Buckbeak and Buckbeak's later punishment, Malfoy and his friends are mocking Hagrid because of his tears. When Hermione noticed, "She slapped Malfoy across the face with all the strength she could muster. 'Don't you dare call Hagrid pathetic, you foul – you evil-""¹⁴⁰ Such attributes of protectionist tendencies are typical in relationships of parents and their children. Such form provides an insight into Hermione's personality growth. She is growing up, becoming a woman, and learning to deal with problems on her own instead of panicking or asking somebody to deal with them for her.

Similar shift is evident when Hermione leaves her Divination class disrespectfully or when Harry leaves his invisible cloak under the one-eyed witch and Hermione goes get it even though she risks getting into trouble. The boys are shocked and once she returns, Ron praises her: "Hermione, I don't know what's gotten into you lately! [...] First you hit Malfoy, then you walk out on Professor Trelawney-"141 What is even more surprising than the shift itself or Ron's appraisal is Hermione's reaction to it as she "looked rather flattered." However, even an unexpected shift like this may be perceived as a mark of her adolescence as well as a sign of development of her character.

Despite Hermione's previously shown beliefs and constant need to live in accordance with the rules, Hermione is willing to break them once she figures it is necessary. In *Harry Potter and The Chamber of Secrets*, she suggests that she will be the one stealing in Snape's office, but her reasons for such action are well thought through: "'I think I'd better do the actual stealing,'

¹³⁶ Heilman, Critical Perspectives on Harry, 149.

¹³⁷ Rowling, Harry Potter And the Sorcerer's, 246-247.

¹³⁸ Rowling, Harry Potter And the Sorcerer's, 247.

¹³⁹ Rowling, Harry Potter And the Sorcerer's, 247.

¹⁴⁰ Rowling, Harry Potter And The Prisoner, 213.

¹⁴¹ Rowling, Harry Potter And The Prisoner, 234.

¹⁴² Rowling, Harry Potter And The Prisoner, 234.

Hermione continued in a matter-of-fact tone. 'You two will be expelled if you get into any more trouble, and I've got a clean record...'"¹⁴³ The excerpt shows not only her willingness to undergo various dangers in order to help her friends, but also her personal growth as it is very likely that she would not risk anything similar at the beginning of her first year of study.

However, this situation is not the only one that shows Hermione's willingness to break the rules occasionally. In order not to get caught, she unlocks the door leading to the Sorcerer's stone after she realizes she and her friends might get caught on the corridor in the middle of the night, nor she hesitates to use magic on her classmate once it is necessary:

Harry turned to Hermione.

"Do something," he said desperately.

Hermione stepped forward.

"Neville," she said, "I am really, really sorry about this."

She raised her wand.

"Petrificus Totalus!" she cried, pointing it at Neville.

[...]

"It's the full Body-Bind," said Hermione miserably. "Oh, Neville, I'm so sorry." 144

Despite the fact of using magic and putting one of her classmates into rather uncomfortable condition, Hermione shows good manners and, unlike her two friends, she apologizes multiple times. The excerpt confirms that although Hermione is for the most part the one to obey rules, she is not afraid to do otherwise when the situation requires it. Also, the excerpt shows how Harry, the main hero, asks her for a help. Harry's request resembles of a small child asking their mother to help them in a situation when they feel absolutely powerless and are not able to deal with the problem on their own. The same kind of situation occurs within the excerpt as Harry does not even try to do anything on his own, he only tells Hermione to deal with the situation instead of him. On the contrary, when compared with the previously shown excerpt regarding the creation of fire, this situation proves that Hermione is not always hysterical nor emotional, rather the opposite, that in some cases, she is able to react in a better way than the boys.

Consequently, the personality traits and portraying Hermione's helping nature are in accordance with the theory presented by Heilman who introduces Hermione the Helper. Heilman claims

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¹⁴³ Rowling, Harry Potter And the Chamber, 158.

¹⁴⁴ Rowling, Harry Potter And the Sorcerer's, 218.

that Hermione "is primarily an enabler of Harry's and Ron's adventures, rather than an adventurer herself."¹⁴⁵ Such theory is supported by many events, for example at the end of *Harry Potter and the Sorcerer's Stone*, Hermione drinks the potion in order to be able to return back to school to ensure Dumbledore's return, and Harry is the one to continue the journey, although she is portrayed as a better student, and therefore supposedly better at performing magic than he is.

Next similar situation occured in *Harry Potter and the Chamber of Secrets* when preparing Polyjuice Potion, in spite of being the one who made the potion, and even stole the ingredients necessary for its preparation from Snape's office, she was the only one who did not participate in the following adventure due to the fact of drinking the potion with a cat hair and partly turning into a cat. Thirdly, in the same episode, shortly after figuring out what is the monster behind the dramas on the grounds of Hogwarts, she is petrified and, just as in previous situations, the boys are the ones to enjoy the adventure, to which she provides them with a key information, while she remains at the infirmary. Heilman concludes the theory by saying that "Hermione's knowledge is important, but it is primarily used for Harry's adventures, not her own," which generally summarizes the previously presented situations.

Moving on to the figure of Wendy Darling, firstly, it is important to note that despite the fact of being pretty much like Hermione Granger when it comes to their mindset and personal characteristic, there is a major difference which is necessary to mention. While Hermione's maternal characteristics are not usually wanted nor asked for, Wendy is explicitly asked to be mother to the Lost Boys and Peter Pan as all of them truly want her to be their mother. In spite of such turn of the story, Wendy already had some prerequisits to become a mother before she leaves for Neverland. However, before focusing on the character of Wendy, it is necessary to provide context regarding the story itself.

As was explained within the previous chapters of the thesis, as *Peter Pan* was written in the era of Victorian Britain, it manages to illustrate the situation in society as well as the position of women at that time. Darling family is almost typical representative of Victorian Britain family where mother lives at home, father works and the children are raised by a nanny. However, as they do not have enough money, the position of their nanny is held by a large dog Nana. Such arrangement was explained as indispensable since "Mrs. Darling loved to have everything just

¹⁴⁵ Heilman, Critical Perspectives on Harry, 146-147.

¹⁴⁶ Heilman, Critical Perspectives on Harry, 147.

so, and Mr. Darling had a passion for being exactly like his neighbours."¹⁴⁷ Such characteristics is similar to Dursleys who take care of Harry Potter, they also like to have everything just so, and are very much interested in their neighbour's opinions and standards.

Nevertheless, as was pointed out, the story also depicts the position of women through the portrayal of Mrs. Darling and Wendy. In the initial chapters of the thesis, it is mentioned that women were not the most powerful part of the family in Victorian era, and that their main focus was the house and the children. Such idea is confirmed at the beginning of *Peter Pan* where Mr. and Mrs. Darling discuss whether they will manage to keep Wendy:

Mr. Darling was frightfully proud of her, but he was very honourable, and sat on the edge of Mrs Darling's bed, holding her hand and calculating the expenses, while she looked at him imploringly. She wanted to risk it, come what might, but that was not his way; his way was with pencil and a piece of paper, and if she confused him with suggestions he had to begin at the beginning again.

"Now don't interrupt," he would beg of her.

"I have one pound seventeen here, and two and six at the office; I can cut off my coffee at the office, say ten shillings, making two nine and six, with your eighteen and three makes three nine seven – who is that moving? – eight nine seven, dot and carry seven – don't speak, my own – and the pound you lent to that man who came to the door – quiet, child – dot a carry child – there, you've done it!" 148

What may the reader notice behind the lines in the excerpt is that Mrs. Darling does not work and therefore is dependant on her husband. The excerpt agrees with earlier presented fact of portraying work as unacceptable for married women. Unless they were a part of working class society, the husband was supposed to provide enough money for the family and therefore women were able to ensure the proper status of the family by staying at home, and taking care of the household and children. Nonetheless, the chosen excerpt not only illustrates the situation regarding jobs and workfield in the Victorian era, it is also informative about the roles in Victorian society as such. Although Mrs. Darling is a mother of the little girl, she is the last to decide whether they will keep the child, her opinion is simply of no value.

In the first lines it is visible that Mr. Darling is the one who makes decisions in the family and Mrs. Darling looks up to him greatly. Barrie describes how Mrs. Darling persuades her husband so they would keep Wendy, and finally comments on the character of Mr Darling from the

¹⁴⁸ Barrie, The Complete Peter Pan, 6-7.

¹⁴⁹ Steinbach, Women in England 1760-1914, 41-54.

¹⁴⁷ Barrie, The Complete Peter Pan, 7.

narrator's point of view saying that "He was really the grander character of the two," which may, among other things, refer even to the position of men and women in Victorian society where men were seen as more important and more highly regarded characters. Such theory is, again, mentioned even by Barrie, as John's birthday are described to have an extra pomp due to the birth of male. 151

Moving on to the character of Wendy, it is necessary to mention that as she goes through several roles throughout the story, her character does not develop as much as one would expect. At the beginning of the story, she is depicted as a baby, then, throughout the story, she goes through all the stages of life, from the stage of a small girl longing for an adventure, up to the stage of a charming young woman and a mother at the same time.

However, since the beginning of the story, she is portrayed as an overly matured individual. Within the first page, Mrs. Darling asks Wendy: "Why can't you remain like this for ever!" And the note, despite being just two years old, changes Wendy's life. Barrie further writes: "But henceforth, Wendy knew that she must grow up. You always know after you're two. Two is the beginning of the end." It is likely that it was this note what made Wendy grow up way too early.

Besides, she was a smart girl who noticed and presumed many things. Anyways, regarding the personality charateristics, it was not only maturity what Wendy shared with Hermione. As was pointed out at the beginning of the chapter, another personality trait that applies to one as well as to the other is responsibility. When her brothers convince her to fly to Neverland, they must try as hard as mentioning the mermaids Wendy desires to meet with all her heart when persuading her as she suspects dangerous situations and does not want to take risks with her little brothers.

Speaking of Wendy being a smart and mature child, it is necessary to stress certain pride regarding herself and her personality characteristics. Such attribute proves when she is introducing herself to Peter Pan. Once Peter bows to her, she introduces herself with some satisfaction as "Wendy Moira Angela Darling," being proud about the length and the sound of her name as it sounds considerably noble. On the contrary, once Peter introduces himself

¹⁵⁰ Barrie, The Complete Peter Pan, 7.

¹⁵¹ Barrie, The Complete Peter Pan, 9.

¹⁵² Barrie, The Complete Peter Pan, 5.

¹⁵³ Barrie, *The Complete Peter Pan*, 5.

¹⁵⁴ Barrie, The Complete Peter Pan, 28.

only as "Peter Pan," she realizes the imbalance and expresses her pity. The fact that she notices it is, according to the Centre for Parenting Education, not so surprising, as children in Wendy's age are supposed to start to slowly realize such things, 155 however, the level of compassion Wendy shows in her position is relatively surprising, at it is said not to be so common.

On the contrary, when Peter Pan persuades Wendy to go to Neverland with him, he tells her: "Wendy, one girl is more use than twenty boys." Taking into account his further flattery, which he presents for example by stating that "girls are much too clever to fall out of their prams,"157 it may be suggested that he is relying on Wendy's pride and due to her desire of being acknowledged, he is anticipating that she will be willing to leave her family if he promises respect to her. On the contrary, when focusing on the opinion of John, Wendy's brother, it is possible to notice that he sees Wendy as "only a girl," 158 not paying any respect to her. In Wendy's acting, it is possible to perceive earlier portayed theory concerning the development of position of women in society, who also craved respect and appreciation. The opinion of John may, on the contrary, be perceived as an example of the typical attitude from the Victorian era.

Despite of the certain level of pride, Wendy is portrayed as rather emotional individual. Since the beginning of the story, it is clearly visible that she feels sorry for Peter as he does not have a mother. Since Peter wants Wendy to fly to Neverland with him, he names all the maternal responsibilities Wendy could do if she left for Neverland with him: "'Wendy,' he said, the sly one, 'you could tuck us in at night, [...] none of us has ever been tucked in at night, [...] and you could darn our clothes, and make pockets for us. None of us has any pockets."159 In the excerpt, Peter is portrayed as sly, counting on and using Wendy's emotional side and feelings of pity for the Lost boys in order to achieve his aim. Since his plan works out and Wendy is thrilled about all of the maternal duties that are awaiting her, it is proved that Wendy's feminine side plays rather important role that goes hand in hand with her maternal tendencies displayed as her desire to tuck others in at night and to darn their clothes. In a way, it is possible to perceive her desire to take care of others which she fulfills at her young age even without the normally necessary aspect of growing up as she flies to Neverland.

¹⁵⁵ "Child Development by Age," Child Development, The Center for Parenting Education, Last Modified 2002. https://centerforparentingeducation.org/library-of-articles/child-development/child-development-by-age/#twelve. ¹⁵⁶ Barrie, The Complete Peter Pan, 31.

¹⁵⁷ Barrie, The Complete Peter Pan,, 35.

¹⁵⁸ Barrie, The Complete Peter Pan, 72.

¹⁵⁹ Barrie, The Complete Peter Pan, 38.

However, Wendy's feelings of pity are depicted much more frequently. After witnessing the pirates who kidnap Tiger Lily, and are about to let her die, she cries as she feels sorry. The situation illustrates the diffferences between women and men. Peter Pan, who is also present to the situation, does not cry nor shows any other feelings, therefore, Wendy's behaviour in such situation proves her to be the emotional and sensitive character which are, as was pointed out in the part of the chapter devoted to Hermione Granger, typically feminine personality traits.

Growing older, Wendy is a girl of a good manners, just as Hermione. When Mrs. Darling notices Peter Pan's visits for the first time, it is not her who comments on Peters inability to clean. It is Wendy who says: "'It is so naughty of him not to wipe,' she was a tidy child." Despite the fact of her age not being clearly specified and taking into account that children in past matured faster, because of her height, she may be about 12 years old. Anyways, it is truly surprising as well as unusual to observe that a 12-year-old child cares about clean floors in the house as it is typically mothers' responsibility.

However, good manners remained truly important for Wendy throughout the whole story. Barrie writes that "she always liked to do correct things," and that "she loved everything to be just so," which is a characteristics inspired by her mother who was the same way. Focusing on the specific point in time, since the moment of her introduction to Peter Pan, it is clear that she was very keen on etiquette when asking about his personal information as well as the place of his origin or respectful bowing.

Every possible doubt would be crossed out towards the end of the story, where, after being captured by the pirates, Wendy says what she supposes will be her last words before they will kill her: "I feel that I have a message to you from your real mothers, and it is this: 'We hope our sons will die like English gentlemen." Despite being just a few steps away from her own death, she manages to point out the importance of good manners and etiquette while providing support to the boys. Her courage and dedication also make her truly inspiring and admirable character to the boys in whose eyes she rises immensely. By such act she also manages to introduce enviable characteristics a perfect mother should possess and thus sets the imaginary bar really high.

¹⁶⁰ Barrie, The Complete Peter Pan, 12.

¹⁶¹ Barrie, The Complete Peter Pan, 32.

¹⁶² Barrie, The Complete Peter Pan, 135.

¹⁶³ Barrie, The Complete Peter Pan, 146.

Despite being portrayed as a tidy child, her wisdom is also stressed within the story. When Mr. Darling chains Nana outside before leaving to the party, she starts barking. Wendy's brothers think that she is unhappy but Wendy proves them wrong by being sure about the meaning of each of Nana's barks. The tone Wendy uses convinces even her mother and adds up to the picture of Wendy's maturity as her opinion is truly independent and meaningful.

Moving on to Wendy's maternal qualities, is starts to be possible to notice them during the first visit of Peter Pan. Once they start to talk about mothers and Peter expresses that he does not have one, Wendy naturally supposes that he is crying because of that. Despite the fact that Peter is said "not to have the slightest desire to have one," 164 Wendy does not take it into account, and, as she is convinced about an endless importance of mothers, she refuses to understand Peter's claim. Shortly after, her attention is taken away by Peter's shadow he fails to stick on repeatedly. In this situation, as "she could not help smiling when she saw that he had been trying to stick it on with soap,"165 Wendy starts to act almost maternal to Peter because she decides he needs her help in order to succeed. Hand in hand with her impression goes even her attitude as she suddenly turns to be quite patronizing, telling Peter that his shadow "must be sewn on." ¹⁶⁶ Her idea proves that, despite being the same age as Peter, Wendy is the one who is more mature as well as experienced, possessing maternal characteristics and tendency to take care of others.

The next important factor is Wendy's way of addressing Peter and others. When they are discussing sewing on Peter's shadow, Wendy addresses him not by his name, but by a phrase "My little man," 167 not taking into account that they are of the same height and, seemingly, of the same age. Such decision may denote the feeling of her own superiority in terms of both maturity and wisdom going hand in hand with the maternal role she suddenly placed herself into. Barrie amplifies the difference between the maturity level of Peter and Wendy by picturing Wendy while thinking that she should have ironed Peter's shadow after sewing it on, and Peter being "boylike and indifferent to appearances." 168 Such portrayal, from one angle, offers portrayal of Wendy as a figure of a mother who "likes to have everything just so," 169 which is a characteristic she could have learned from her own mother, and also agrees with the previously presented theory regarding Victorian women being the angels of their houses. From the second angle, it may be perceived as an assumption offering different way of perceiving

¹⁶⁴ Barrie, The Complete Peter Pan, 29.

¹⁶⁵ Barrie, The Complete Peter Pan, 30.

¹⁶⁶ Barrie, The Complete Peter Pan, 30.

¹⁶⁷ Barrie, The Complete Peter Pan, 30.

¹⁶⁸ Barrie, The Complete Peter Pan, 30.

¹⁶⁹ Barrie, The Complete Peter Pan, 7.

men and women as well as stressing their different qualities, since women are said to mature faster and being interested in things related to fashion and looks in general.

Also, Wendy's maternal impulses are evident even through the way she speaks with her brothers: "You must be nice to him, [...] what could we do if he were to leave us. [...] That is an awful thing, John. We should have to go on, for we don't know how to stop." The excerpt shows Wendy reprimanding John for his behaviour warning him about possible outcome of his behaviour as well as providing an explanation of it. Such approach moved her away from the role of an older sibling and puts her into the role of a mother instead as this is mother's job rather than sister's. According to Eunice G. Pollack, a professor of history, such turn may occur if the child takes care of their siblings instead of their parents, 171 such phenomenon, however, was not the case of Wendy and her siblings as she starts to take care of them voluntarily and does not do it before the game begins.

When speaking about Wendy's maternal impulses, it is important to focus on the period of time she spent in Neverland. As she flew there in order to become mother for the Lost boys, her brothers and partly even Peter Pan himself, the situation is slightly different when compared to the period of time before they flew there. After the boys and Wendy reach Neverland, Peter asks John if he "would like an adventure now or [if he would prefer] to have tea first." Wendy takes the situation into her hands and without letting John or any of the boys answer, she commands that they will have their tea first. Since this moment, it is clear that she took over the role of a mother for the group of boys. Despite some of them not being satisfied with the order, Wendy does not take it into account and insists on her decision as it is the most responsible solution.

More or less the same situation repeats several times as the story goes on. For example, after the encounter with the pirates, the boys are said to go to bed late and such action is described as one of their greatest adventures. However, Wendy destroys it for them by ordering them to go to bed. She is said to use "the voice that had to be obeyed," and the same situation of Wendy enforcing respect in a situation where the boys need to be educated appears even when she teaches them how to behave when sitting at the table and that they cannot shout at one another whenever they want to. Wendy's act of constructing certain rules for the boys and her

¹⁷⁰ Barrie, *The Complete Peter Pan*, 45.

¹⁷¹ Eunice G. Pollack, "The Childhood We Have Lost: When Siblings Were Caregivers, 1900-1970," *Journal of Social History* 36, no.1 (Autumn, 2002): 31-61.

¹⁷² Barrie, The Complete Peter Pan, 48.

¹⁷³ Barrie, The Complete Peter Pan, 104.

ability to keep them afterwards says a lot about her maturity as well as about her ability to arouse respect in the boys. Such fact contributes to the theory of Wendy being seen as both mature and maternal character as she would be able to achieve such results otherwise. If the boys perceived her as a character on the same level as themselves, they would not listen to her and it is not very likely that they would fulfill her commands.

In connection with Wendy and her orders, it is important to note that the Lost Boys ask for them as well as for her maternal attention as "they all went down on their knees, and holding out their arms cried, 'O Wendy lady, be our mother." In response, Wendy feels flattered, admitting that she has no real experience as she is "only a little girl," pointing out that she may not be ready for such responsibility. After Peter explains that it is no problem as they "need just a nice motherly person," to which Wendy reacts by saying: "Oh dear! [...] You see I feel that is exactly what I am." This is the moment which is crucial for the whole story as it is apparent that the children intuitively seek her out and recognize her as an authority and as a maternal figure. They also perceive her as the most mature figure in the room which evidences her unusually developed character.

For the most part, it is not difficult to perceive the enthusiasm with which Wendy identifies with the role of mother of the boys. Shortly before leaving Neverland, the readers get to observe her providing certain kind of guidance to Peter telling him what and how he should do once she leaves: "You will remember about changing your flannels, Peter? [...] And will you take your medicine?" Taking into account that Peter used to live alone in Neverlad long before Wendy came, the turn is rather comical. The same applies to the fact that all of the characters know that it is only a game, that Wendy is not their real mother, and that the habits she taught them are only part of the game. On the contrary, it enables to observe the extent to which Wendy treasured her position and the role of a mother itself and how important the boys were to her.

Similarly to Hermione, even Wendy may be described as a character ensuring adventure to other characters but she herself also remains on the sideline somewhat not participating in the entire event. Especially after she accepts the role of boy's mother, her adventures change and instead of enjoying the supernatural adventures Neverland has to offer, Wendy ends up at the

¹⁷⁴ Barrie, *The Complete Peter Pan*, 76.

¹⁷⁵ Barrie, The Complete Peter Pan, 76.

¹⁷⁶ Barrie, The Complete Peter Pan, 76.

¹⁷⁷ Barrie, *The Complete Peter Pan*, 76.

¹⁷⁸ Barrie, *The Complete Peter Pan*, 121–122.

house the Lost boys built for her and she enjoys sort of different kind of an adventure while the boys encounter countless adventures on their own. As Barrie puts it:

"It was all especially entrancing to Wendy, because those rampagious boys of hers gave her so much to do. Really there were whole weeks when, except perhaps with a stocking in the evening, she was never above the ground. The cooking [...] kept her nose to the pot, and even if there was nothing in it, even though there was no pot, she had to keep watching that it came aboil just the same." ¹⁷⁹

The excerpt provides context to the previously mentioned claim of Wendy being motherly type, and proves that both her and Peter Pan were correct in their statements. At the same time, it refutes Wendy's previously pronounced worries whether or not she will manage to take care of the boys. At the first glance, such development may seem unfair towards Wendy, but as she is pictured truly happy when performing all the duties related to mothering the boys, it creates an impression of an ideal adventure for her. Besides, it is important to notice that the process of cooking is, in some cases, only imaginary and that the food is, in many cases, only make-belief which indicates Wendy's desire to spend her time in the kitchen performing maternal duties and surely must have wanted to spend her time the way she did. At the same time, Barrie managed to depict perfect adventure for a lady of Victorian era and lived up to the expectation of Victorian society, which basically predestined women for experiencing only similar adventures. In accordance with this theory is a claim by Monica Burke, a former research assistant in the DeVos center for Religion and Civil Society, who points out:

"There is something special (dare I say, even magical) about the role of a mother. Wendy, like her own mother, brings not just domesticity but love to those who so desperately need it. To be regarded as a mother by the Lost Boys and the pirates of Neverland is far from an insult; it is a compliment of the highest order." ¹⁸⁰

Such interpretation provides different point of view on the adventures as it sees the motherhood as a mission and a kind of an adventure on its own. As Wendy is depicted as more mature character when compared with the boys, which is logical as she is older than them, it is likely that she perceives mothering to them as an adventure consisting of other factors. Another interesting claim is that while boys in their childhood plays pretend to be pirates and knights, the focus of girls' plays is usually contradictory as their choice usually consists of family related themes and they love to pretend that they are mothers having their own children they have to

¹⁷⁹ Barrie, The Complete Peter Pan, 80.

¹⁸⁰ "Lessons from Literary Heroines: Wendy Darling," Verily, Last Modified March 11, 2020. https://verilymag.com/2020/03/wendy-darling-peter-pan-book-movie-motherhood-adaptation.

take care about despite being children themselves. With such theory taken into account, it would be possible to state that Wendy experienced an adventure she wished for. The story provides a proof for such theory by stating: "When she sat down to a basketful of their stockings, every heel with a hole in it, she would fling up her arms and exclaim, 'Oh dear, I am sure I sometimes think spinsters are to be envied!' Her face beamed when she exclaimed this." Such claim provides more or less accurate evidence of Wendy enjoying her role and all the duties that come along.

After the children return back to the Darling's house at the end of the story, Michael, a bit disappointed, asks Wendy: "Then you are not really out mother, Wendy?" Which may serve as an evidence that Wendy played her part perfectly and that she really was an embodiment of a maternal figure ensuring both feelings of safety as well as the necessary dose of respect in order to grow to the decent people. At the end of the story, Barrie points out that "She was one of the kind that likes to grow up. In the end she grew up of her own free will a day quicker than other girls," which illustrates previously presented theory picturing Wendy as an prematurely adult individual who actually enjoys adulthood.

Comparing the characters, both Hermiona Granger and Wendy Darling are illustrated as truly mature, responsible, and clever ladies. They are portrayed as maternal figures who tend to spend a lot of time by taking care of others whether it is their families or friends, but who also enjoy to educate others about various matters whether it is connected with their studies or everyday life. However, it is important to focus on the conditions of the plot – as the stories show, while Hermione was, in majority of times, not asked for her advice nor help, Wendy was begged to become boys' mother. Also, the major difference is that, unlike for Hermione, the situation is a game for Wendy. All of the participants know that she is not really their mother, and she knows as well, however, in terms of the game, she acts as if she was. On the contrary, Hermione is only Harry and Ron's friend who, on a daily basis, tends to substitute their mothers by sharing her knowledge they do not ask for.

Another characteristic which is the same or at least similar is the position of Wendy and Hermione within the stories and, to be more specific, in presented adventures. Both of them remain in the background, letting the boys enjoy the adventures and helping them by ensuring

¹⁸¹ Barrie, The Complete Peter Pan, 81.

¹⁸² Barrie, The Complete Peter Pan, 169.

¹⁸³ Barrie, The Complete Peter Pan, 177.

favorable conditions so they are able to really take part in it, but they themselves remain halfway and do not participate within the adventure in the end.

On the contrary, what differs is the way Hermione and Wendy communicate with others. Especially towards the beginning of the series, Hermione is way more imperious and, as Ron puts it, unbearable. On the contrary, Wendy tends to be much more decent and calm. Also, Hermione is missing Wendy's take-it-easy attitude towards various adventures the boys go through. Wendy seems to be much more curious about the adventure itself as well as its outcome while Hermione only wants to act in accordance with the rules and, especially towards the beginning of the series, turns quite hysterical if it does not happen. In many cases, she is even willing to ruin the adventure for the boys in order to remain faithful to her beliefs.

In connection with the previously presented fact, the stories reveal that, unlike Wendy, Hermione tends to be significantly more strict. She responsibly cares about Harry's and Ron's homeworks, not letting them to copy it, while Wendy's main aim is that the Lost Boys are not hungry and go to bed early, and she is, from time to time, willing to do some compromise. Of course, such aspect may be related to the age of the boys but more or less definitely also to the personality of the ladies. The same thing is visible even on the acts of punishing the boys – Wendy does not punish them at all while Hermione is, in some cases, playing mind games, not talking to them, as well as making them acknowledge their mistake on their own, typically with no explanation.

Moving on to the differences, one of the most crucial ones is the way the ladies present themselves. Both of them act as feminine and emotional creatures, but in case of Hermione who cries multiple times in each book, and is sometimes touched even by unimportant details, the sensitive side predominates. Wendy, who is explicitly said to play the role of a mother, in this matter seems to act much more mature and remains significantly calmer in various situations. On the contrary, thanks to such depiction, it is possible to notice Hermione's inner development when she is slowly getting rid of some of the childish personality traits and acquires more of the adult-like features.

CONCLUSION

Despite the fact of women being truly important representatives in many fields, it was not always perceived this way. Rather the opposite, despite the formation of feminist movement whose main focus was fighting for women's recognition as well as their rights, the way towards general recognition within the society was thorny.

Thanks to such effort and unquestionable development of society, women were acknowledged as full-fledged literary authors and some of them were even recognized within the literary canon, whose evolution is also described in the thesis. Wide variety of new literary genres appeared, including even fantasy genre, which, although not initially accepted, eventually found a large number of fans.

The first chapter of the thesis introduced the difference between canonical and popular literature with special emphasis placed on literary critics of the era whose theories enabled an explanation which was easy to grasp. The chapter focuses also on classification of the works and genres into the literary canon and mentions even the issue of female authors who desired to have their works as a part of literary canon.

In its second chapter, the thesis moved to the fantasy genre as it is closely related to the phenomenon of popular literature as well as both of the chosen stories. The chapter provides historical context of the genre regarding its evolution from Shakespeare through such authors as Lewis Caroll or James Matthew Barrie ending with the series of *Harry Potter* by Joanne Kathleen Rowling. The second half of the chapter focuses on the important factors typical for the fantasy genre while stressing the importance of creating parallel reality of the story as well as the phenomenon of mystical doorway enabling to enter the other reality and the form of their occurrence within the chosen stories.

Moving on to the third chapter, it describes the development of position of women starting from the era of Victorian Britain focusing on women in the roles of housewives with basically no rights to decide about various issues. Going through the period of establishing feminist movement and its further actions, the chapter mentioned such accomplishements as variety of job positions, equal opportunities, and self-perception of women. Special emphasis was put on women as maternal figures and the society's perception of them.

The fourth chapter was written in a close proximity with the previous one. It went on researching the topic of perception of women, however with slightly different focus which was

feminist literary criticism. One of the major claims of the chapter was the problem of perceiving literature as a male and political construct as well as the inequality of women and men in the field of literature focusing on literary canon. Except for more detailed explanation of feminist literary criticism, the chapter contains the theory of angel woman and monster woman as well as various opinions of fans of the literary theory.

Last but not least, the thesis covered the analysis of Wendy Darling and Hermione Granger trying to show various characteristics which they either share or in which they, on the contrary, differ while using previously presented theories and facts for the evidence of various excerpts from the chosen works in order to illustrate presented claims.

In conclusion, based on the provided descriptions of both characters as well as previously explained theories, it is possible to state that both Barrie and Rowling, in a way, lived up to gender stereotypes and stereotypes of their era as they are presented within the society, portraying both Wendy and Hermione as overly sensitive and emotional, because it is an expectation of how women are. However, despite many similarities portrayed mainly in a way of maturity, responsibility, and the need to take care of others, there are many personality traits that are different for both characters consisting primarily of different self-presentation as well as different perception of various situations and dealing with them. From the beginning of the *Harry Potter* series, Hermione appears as a parent-like character and as the series progresses, she embraces her role as a maternal figure and proves that she is much more advanced in regard to other characters. On the contrary, Wendy remains more or less on the same level despite the experience she acquires in Neverland. Since the beginning of the mother's game, she seemed to acquire all the experience and traits she needed, and it remained the same way until the end of the story where she becomes a perfect mother to little Jane, her daughter, who then visits Neverland for every spring cleaning instead of her.

RESUMÉ

Obě vybraná díla se řadí do žánru fantasy a jsou považována za jeho typické zástupce, které zná téměř každý. Ač za sebou fantasy nemá úplně lehký start a literární kritici jej nikdy neuznávali coby jeden z tzv. vysokých žánrů, má mnoho příznivců a fanoušků, kteří na něj nedají dopustit. I díky četným podžánrům, které se v souvislosti s fantasy žánrem objevují, se jedná o jeden z nejoblíbenějších a nejčtenějších žánrů vůbec. Víceméně totéž by se dalo tvrdit i o vybraných dílech. Barrieho příběh o Petru Panovi zná každé malé dítě snad již od kolébky, zpravidla díky tomu, že jej rodiče předčítají na dobrou noc, oproti tomu série o Harry Potterovi je nesmírně populární napříč generacemi. Jak uvádí sama Rowlingová na prvních stránkách každé ze svých knih ze série, jde o čtení vhodné pro kohokoliv ve věku od sedmi do devadesáti devíti let a dále.

Vzhledem k tomu, že obě díla sdílejí více společných charakteristik než jen popularitu, hlavním cílem mé diplomové práce je zaměřit se na vlastnosti, které sdílejí dvě z hlavních ženských postav, Wendy Darling a Hermiona Granger. Obě z nich jsou nejvýraznějšími ženskými postavami příběhů a navzdory tomu, že příběhy jsou diametrálně odlišné, mezi postavami lze spatřit velké množství společných znaků, a stejně tak samozřejmě i odlišností. Jednou z nejvýraznějších společných charakteristik je to, že obě z postav jsou, navzdory nízkému věku, na první pohled mateřské typy, a právě tato paralela a její zobrazení na pozadí vývoje postavení žen ve společnosti je hlavním tématem práce.

Jak již bylo řečeno, počátky fantasy žánru sahají hluboko do minulosti, proto je nejprve třeba zamyslet se nad kanonickou a populární literaturou a ujasnit si vývoj populární literatury, do které fantasy spadá. Ač je pravda, že fantasy aktuálně patří mezi jeden z nejčtenějších žánrů, v minulosti mělo pozici spíše opačnou a bylo spíše podceňovanou záležitostí. Pozice žánru jako takového se vylepšila v době, kdy společnost začínala číst pro zábavu a chtěla se nad literaturou spíše bavit. Navzdory tomu bylo ale možné prvotní znaky žánru v literárních dílech sledovat již v některých z děl Williama Shakespeara. Akademici se shodují, že žánr jako takový vznikl až později spolu s publikací knihy George MacDonalda *The Well at the World's End*, která byla jako úplně první zasazena do fiktivního světa a zároveň obsahovala další ze znaků fantasy žánru, jako například různé nadpřirozené schopnosti, magii nebo další, v reálném světě neexistující, bytosti.

Fantasy a jeho pozice ale nebyly jediné věci, které se vyvíjely. V neposlední řadě se proměňovala i pozice žen ve společnosti, a to jak na poli literárním, tak i v běžném životě.

Vezmeme-li v úvahu období Viktoriánské Británie, pozice žen byla tehdy založená na tom, že se staraly o děti a o domácnost, zpravidla nepracovaly a stejně tak měly pouze minimální množství práv. Ohledně naprosté většiny záležitostí rozhodovali muži a pohled jejich partnerky nebyl bernou mincí. To se ale postupem času začalo měnit. Spolu se založením feministického hnutí, jeho činností a samozřejmě také činností žen, které se dožadovaly svých práv, se ženám opravdu podařilo dosáhnout nejen větší variability na poli pracovních příležitostí, ale i rovnoprávnosti ve vztahu s muži.

Ruku v ruce s událostmi týkajícími se změny postavení žen ve společnosti došlo i k rozvoji feministické literární teorie, která se zaobírá primárně výkladem literatury z ženského pohledu a kritizuje ji za to, že je, z pohledu jedné z feministických literárních kritiček, primárně mužským a politickým konstruktem. Feministická literární teorie nabízí pohled na vztahy mezi muži a ženami a roli, jakou hraje práce žen ve společnosti na pozadí patriarchátu. Dále se zabývá také cíli feministického hnutí, mezi které patří i úvahy týkající se rovnoprávnosti mezi ženami a muži.

Analytická část práce se zabývá analýzou postav Hermiony Granger a Wendy Darling, a jak již bylo řečeno, snaží se poukázat jak na podobnosti mezi charaktery postav, tak i na rozdíly, které jsou mezi nimi patrné. Jelikož jsou obě postavy navzdory svému nízkému věku vyobrazené primárně jako dětské postavy, které disponují mateřskými pudy a jsou již ve svém útlém věku nadmíru vyspělé, lze na obou z nich pozorovat osobnostní vývoj a to jak při jednání s dalšími postavami, tak při řešení různých krizových situací. Obě z postav věnují velké množství času tomu, aby pomohly, případně aby se postaraly, jak o své kamarády v případě Hermiony, tak i o členy rodiny, to především v případě Wendy.

Jedná-li se o podobnosti mezi postavami, kromě mateřských tendencí se nabízí zmínit zodpovědnost, inteligenci, důvtip a v neposlední řadě osobnostní vyspělost, která v případě Hermiony graduje napříč celou sérií, u Wendy pak zůstává po celou dobu víceméně na stejné úrovni. V případě Hermiony si lze povšimnou i toho, jak s radostí poučuje své kamarády a spolužáky, ač se na jějí názor ve většině případů nikdo neptá. Podobnou tendenci má i Wendy, oproti Hermioně má ale tu výhodu, že jí chlapci výslovně požádali o to, aby byla jejich maminkou a vzdělávání potomků je pro její roli tím pádem přirozenější a vlastně se od ní očekává. Tento vývoj vysvětluje kromě jiného i to, proč se postava Wendy tolik nevyvíjí. Vzhledem k tomu, že do děje již víceméně nastoupí v pozici maminky, ve které zůstává po celou dobu děje, její postava nemá tolik prostoru k dalšímu vývoji.

Další věcí, kterou obě postavy sdílejí, je jejich pozice při mnoha dobrodružných výpravách. Obě zpravidla dopomohou k tomu, aby se dobrodužství buď vůbec mohlo uskutečnit, nebo aby dospělo ke zdárnému konci, nicméně dobrodružství jako takového se zpravidla nezúčastní. V případě Hermiony je toto tvrzení platné v mnoha případech, ať už se jedná o přípravu mnoholičného lektvaru, nebo dopadení Zmijozelova dědice, v obou situacích skončí na ošetřovně. Wendy na tom je o něco málo lépe, nekončí tedy u lékaře, ale spravuje doma svým chlapcům ponožky a připravuje večeři. V jejím případě ale záleží na úhlu pohledu, jelikož dobrodružství může mít pro každého jiný rozměr a pro Wendy tak může být největším dobrodružstvím právě její nenadálá mateřská funkce.

Obě dívky jsou zobrazeny jako citlivé bytosti, částečně i proto, že to je očekávání toho, jaké ženy jsou. Na druhou stranu, vezmeme-li v úvahu situace, kterými si obě musí projít, dostane se čtenáři jistoty, že se jedná nejen o citlivé dívky, ale také o nezávislé a schopné ženy, které si dokáží poradit ve všech možných situacích a u toho si zachovat chladnou hlavu a typicky ženskou jemnost.

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