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EGE UNIVERSITY

Graduate School of Social Sciences

EXPLORING SPACE AND PLACE IN BRITISH CHILDREN'S FANTASY LITERATURE: SUSAN COOPER'S THE DARK IS RISING SEQUENCE AND DIANA WYNNE JONES' DALEMARK QUARTET

PhD Dissertation

Burcu KARADAŞ

Department of English Language and Literature

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Burcu KARADAŞ

Supervisor: Prof. Dr. Dilek DİRENÇ

Department of English Language and Literature

English Language and Literature PhD Programme

STATEMENT OF ETHICAL COMPLIANCE

I hereby declare that the dissertation titled *Exploring Space and Place in British Children's Fantasy Literature: Susan Cooper's The Dark is Rising Sequence and Diana Wynne Jones' Dalemark Quartet* has been presented to Ege University Graduate School of Social Sciences in accordance with academic rules and ethical conduct. I also declare that as required by these rules and conduct I have fully cited and referenced all material and results that are not original to this work.

Burcu Karadaş

PREFACE

My admiration for children's fantasy literature began when I was eleven. My sister brought me a book which was extremely popular at the time and that she thought I might enjoy. And dear readers, she was right. From the moment I opened the first page of *Harry Potter and the Philosopher's Stone*, I was drawn into the Fantasyland and I have loved wandering around the Realm of Faerie ever since. For me, fantasy, as many have suggested in academic circles, has sometimes been a way to escape from reality and to find refuge in the world of dragons and flying brooms, but it has been more than that. The worlds which are built and the myths which are created in those intricate narratives have not only fascinated me but also unveiled endless possibilities and granted me renewed perspective(s) to the world.

The method in which I explore the lands of children's fantasy is related to my experience as well. I have never been one to form attachments to any place that I have lived or visited. Certainly, I paused and transformed spaces into places; I loved some, I hated others, but I have never felt a belonging to a certain place. Hence, the production, making and remaking of spaces has intrigued me. It was interesting for me to delve deep into the spatiality of literature and into the connection which the characters build with their spatial existence. Out of these reflections came this study. Apart from my personal pleasure and curiosity, I also wish to point out the significance of children's literature, a literary category which has long been relegated to the periphery and dismissed as juvenile. I believe and argue that children's literature, works that are produced for and consumed by children, have more prominence than the "adult" literature, if there is such a category. What children are exposed to intellectually when they are the most impressionable have longer-lasting effects than many literary works that they will come across in their adulthood. Therefore, I believe that it is essential to recognize what literature for children might offer.

I hope that you enjoy and appreciate my humble attempt at a dissertation.

Burcu Karadaş

İzmir, January 2025

ÖZET

Bu çalışma Susan Cooper'ın Karanlık Yükseliyor Serisi ve Diana Wynne Jones'un Dalemark Dörtlemesi eserlerinde mekan ve yerlerin üretimi, yeniden üretimi ve işlevini irdelemeyi amaçlamaktadır. Hem Cooper hem Jones mitler, efsaneler ve tarihle bezeli mekanlara yer veren fantastik dünyalar inşa etmişlerdir. İnşa ettikleri bu dünyalarda mekanların hikayelerini yeniden canlandırarak mitik anlatılarını mekansallaştırırken mekan ve yerleri de mitleştirmektedirler. Bu yazarlar, kurguladıkları mekanlarda geçmişi ve bugünü bir araya getirerek gerçek ve hayali, algılanan ve tasarlanan mekanların buluşma noktasında hareket ve aksiyon alanı sağlayan üçüncü mekanlar açığa çıkarırlar. Cooper Britanya'nın var olan manzaraları ve mitlerinden faydalanırken Jones kendine ait politik, kültürel, tarihi yapısı olan dünyalar ve bu dünyaların mitlerini kurgular. Anlam yüklü ve geçmişin izlerinin günümüzde de bulunabildiği bu mekanlardaki katmanları açığa açığa çıkararak bu yazarlar çocuk karakterlerine mekansal farkındalık kazanma imkanı sunarlar. Bu mekansal farkındalık eserlerdeki çocukların mekanın üretilen, yeniden üretilen,unsurlar, toprakların fiziksel yapısının geçici olduğunu anlamalarına ve bu sayede bu düzende kendi yer ve rollerini tanımalarına olanak sağlar. Cooper ve Jones'un fantastik mekanları ve yerleri çocuklara dünyadaki yerlerini bulmalarına, öz farkındalığa erişmelerine, ve bu sayede kendi mekanlarını oluşturmalarına fırsat tanımaktadır. Bu sebeplerle mevcut tez Cooper'ın Karanlık Yükseliyor Serisi ve Jones'un Dalemark Dörtlemesi'nde resmedilen ve sürekli olarak oluşum sürecinde olan fantastik mekanların kontrol ve serbest oyun alanları sunduğunu, çocukların bu alanlar içerisinde mekanın üretiminde rol oynadığını iddia ederken geçmiş ve geleceğin, gerçek ve hayal edilenin bir araya geldiği bu alanlarda çocukların hareket edebileceği ve aksiyon alabileceği üçüncü mekanların açığa çıktığını ve bu üçüncü mekanların çocuklara kendi iradeleri ile eyleme geçme imkanı tandığını savunur.

Anahtar kelimeler: Çocuk edebiyatı, fantastik edebiyat, Diana Wynne Jones, Susan Cooper, mekansallık, Mekan Çalışmaları

ABSTRACT

This study explores production, reproduction and function of spaces and places in Susan Cooper's The Dark is Rising Sequence and Diana Wynne Jones' Dalemark Quartet. Both Cooper and Jones construct fantasy worlds with spaces and places endowed with myths, legends, and history. They spatialize the mythic narratives and mythologize spaces of their fictional worlds by enacting the stories on their landscape, and by bringing the past and the present together they open up thirdspaces of movement and performance in which the real and the imagined and the conceived and the perceived converge. While Cooper plunders the landscape of Britain and appropriate the myths and histories of the old land in fantasy other spaces residing in the primary world of Britain, Jones creates a secondary fantasy world with its own politics, culture, history, and mythology. By revealing the palimpsestic layers of their lands imbued with meanings and traces of the past on the present, these authors grant opportunities for the children to gain spatial awareness through their journeys along these lands. This spatial awareness prompts children to recognize the constant production and reproduction of space, the temporality of landscape, and their places and roles in the construction of spatial organizations. Whether they allow limited or free movement, fantastic locations of Cooper and Jones' works enable children to find their places in the world and history, and in turn, to be self-aware and to construct places of their own. This thesis, therefore, argues that the continuously produced and reproduced fantasy spaces in Cooper's The Dark is Rising Sequence and Jones' Dalemark Quartet offer places of power and spaces of play in which child protagonists take part in the production of spatial formations, and the spaces and places where the past and the present, the real and the imagined come together generate thirdspaces of movement, performance, and potential for agency for the child characters.

Key words: Children's literature, fantasy literature, Diana Wynne Jones, Susan Cooper, spatiality, Spatial Studies

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INTRODUCTION

Children's literature as an established genre/category is a recent phenomenon. Children have always enjoyed oral or written narratives and there have been fictional or nonfictional texts intentionally written for children, mostly for the purpose of educating them, have always existed. However, as a literary sensation, it has been celebrated and acknowledged only since the eighteenth century, especially in Britain, after the concepts of childhood and children themselves came under intense scrutiny during the Renaissance and the Enlightenment. With arguments surrounding children's education and mental development influenced by John Locke's and Jean-Jack Rousseau's contentions, it has been presumed that children are impressionable beings and their minds are blank slates; it is up to the adults to mould them in any shape they wish. Thus, a new market of literature aiming at children's education and entertainment has emerged with adults' impulse of imposing their ideas and desires upon children.

Influenced by Locke's ideas, John Newberry initiated the children's literary market with *A Little Pretty Pocket-Book, Intended for the Instruction and Amusement of Little Master Tommy and Pretty Miss Polly* (1744). Newbery's primary motivation was to educate children while entertaining them and he commercialized materials long used by parents and caregivers for children's instruction wrapping them with amusing stories and toys. Education and entertainment have been the two pillars of children's literature, though the correspondence between the two have continuously shifted throughout time with changing perceptions about childhood and children. While instruction was at the forefront in the beginnings, entertainment has begun to take centre stage since the second half of the nineteenth century as children were recognized as individuals with their unique dispositions. They also began to be seen as the future of society, and the changing notions of children has been reflected in the representations of child characters as well. The "superfluous" children in the early literary narratives have transformed into "essential" ones with more individuality, character, and agency, who take action and participate in significant adventures in the late nineteenth and the early twentieth century, also known as "the century of the child." Yet, the impulse to educate has not

died down; there has always been a "hidden adult" lurking in-between the pages of entertaining stories for children.

As the presence of this hidden adult became more subtle, three-dimensional child characters seemingly took more control and the amount of literary works written in various genres with different contents increased, it led the critics to label the Edwardian period as the Golden Age of Children's Literature. Also categorized as diversionary stage, by Karen Patricia Smith, opened by Edith Nesbit and closed by C. S. Lewis, this period also witnessed an upsurge in children's fantasy. Although children's literature underwent a decline in terms of the number of works published between the two world wars, literature for children, especially with the rise and popularity of fantasy, has been solidified as the most popular and profitable category in literary markets. After the Second World War, generally known as the Second Golden Age and identified as dynamic stage by Smith, the fantasy fictions written in the 1960s and 1970s feature children who take part in significant adventures in settings outside of the safety and confines of home.

The frame of settings has expanded to the whole world and the narratives focus on the fate of the world, the primary or the secondary, which depends upon the performance of child protagonists. As the war disrupted people's faith in steady progress and unsettled the sure way of looking to the future with confidence and hope, the works of fantasy fiction for children have turned back to the past. While some of them convey the past in a nostalgic manner, many others present the past as a way to understand the present and to shape the future and children are tasked with saving the world by recognizing the past and its reciprocal interaction with the present and the future. In these works, time becomes "a route to knowledge and power" (Levy and Mendlesohn 115) and a crucial element in making sense of the disconcerted present. The past materializes itself in land and landscape, and children can save the world through the recognition of the past, the present, and the future embedded in and connected through landscape. In this post-war dynamic stage, then, spaces and places depicted in the narratives of children's fantasy have become crucial for they function as the source of magic and action and children's awareness of them brings forth an awareness of the world they live in and an awareness of themselves.

In order to create a fresh perspective about spaces and arouse spatial awareness, many children's fantasists of this period make use of mythopoeic fantasy, following the footsteps of Tolkien and Lewis, in constructing their primary and secondary fantasy worlds. They create myths of their own, either drawing elements from existing myths and legends or forming original by appealing to "regenerative powers of myth and mythmaking" in their fantastic universes (Oziewicz, "Joseph Campbell" 127). The mythopoeic act of creating and recreating myths and stories allows fantasy authors to represent the world in a new light and recreate reality to view the world anew. As the rise of mythopoeic fantasy occurred around the same time as the rise of children's fantasy, after the Second World War, the concerns of this mode of children's fantasy also regard to the building of the future and making sense of a disoriented world by integrating the past, the present, and the future. As Oziewicz asserts, "the genre plays an important role in shaping modern readers' response to contemporary challenges" ("Joseph Campbell" 130). One of the ways in which this role is actualised is through representations of spaces and places. Through their mythic narratives, mythopoeic children's fantasies endow spaces and places with epiphanic potentialities and imbue those locations with their own stories to reawaken a sense of wonder and an understanding of the history.

One important impulse behind the rise of mythopoeic fantasy for children is the soaring disorientation felt in the postwar period and the consequent spatial anxiety which also gave rise to spatial turn in cultural and literary studies. As the postwar period led to both metaphorical and mental dislocation, fragmentation, unrepresentability, disorder with redrawing of the political and cultural maps, mass migrations, and the altered sense of distance with the advent of technological inventions, space has become a significant topic of scrutiny. Studies on space and place, thus, attempt to make sense of the changing world and people's place in this new order and to reveal that space and place are social, cultural, historical, and political productions, constantly under construction and reconstruction. Moreover, as space has long been understood either as a material entity free from thoughts and desires of human subjects and unaffected by their acts, or as an abstract mental concept shaped by ideology and discourse regardless of its physical aspects, spatial studies strive to break these illusions. Similarly,

mythopoeic fantasy also endeavours to open readers' eyes to these confusing discrepancies and offer a holistic view of the world by bringing the real and imagined spaces together in its realm of Faerie.

Children's mythopoeic fantasy literature of the Second Golden Age, accordingly, takes spaces and places into focus, and explores the connections between those spaces/places and myths/history with the changing cultural and social context, revealing the continuous reproduction of space throughout time while emphasizing child characters' relationship and connection to certain places. As children's spatial existence, both in actual world and primary/secondary worlds of fantasy, are defined and decided by adults (even if there is not an adult figure in a certain work, authors are present as the hidden adult throughout the work), it is of consequence how children in literature for children perceive and conceive spaces and places in which they act, how spatial constructions in fictional worlds affect their perception and performance, and how they affect these constructions with their actions and conceptions to understand the notions and the images of children held by children's fantasy authors and by large of the society and the time in which certain works are written.

While some works for children confine characters and their actions in constrained areas which can be construed as places of power, controlled by adults, other fictional narratives construct spaces of play in which children are provided with the opportunity to move freely and even to transform places of power into spaces of play. Thus, children's mythopoeic fantasy has the potential for children to gain spatial awareness with its palimpsestic landscapes endowed with myth, magic, and history, which grants children a holistic view of spaces and places by bringing the conceived and perceived spaces together. This awareness leads them to the understanding of their spatial existence and to self-awareness. What is more, the recognition that spaces and places are constantly produced and reproduced by time and people allows children to understand the functions of these spaces, and even to manipulate, transgress, and transform these spaces through their perceptions and performance.

In light of all these, I will study selected works of two prominent children's fantasy fiction writers: Susan Cooper's The Dark is Rising Sequence and Diana Wynne Jones' Dalemark Quartet. Both authors were children themselves during the Second

World War, began their career in the Second Golden Age, and wrote books reflecting the interest in space and place. Though the starting point of this study is the fact that the two authors are contemporaries with similar experiences and educational backgrounds, and it will be of relevance to the examinations of their fictions, the analysis of the selected works are not based on a biographical approach. The fact that they both began to write children's fantasy fiction around the same with similar concerns is more emphasized. In this respect, both Cooper and Jones are interested in representations of spaces and places in relation to their history, meaning, and especially effect on children. They feature places that are more than fixed, dead and immobile backdrops of the adventures; spaces and places in their works have multiple layers of contextual meaning, and connect the past, the present and the future in the stories that draw elements from the myths, legends and historical figures, revealing the soul of these places. In their representations of these places, both Cooper and Jones apply the tropes of mythopoeic fantasy; they create either partial or full secondary worlds, create their own myths out of the old ones, endow ordinary places with the magical potentialities and unveil the spirit of the places where their stories take place. As the child characters of their stories become more and more aware of the spaces they occupy and travel, they become also aware of both the real and imagined spaces and thirdspaces of action and performance emerges at the junction where the real-and-imagined converge.

This study, accordingly, will explore the production and reproduction of spaces and places of Cooper's The Dark is Rising Sequence and Jones' Dalemark Quartet, scrutinize the ways in which spaces and places are represented and function. As these two authors combine the past and the present, the real and the imagined in certain locations where thirdspaces of movement and action open up, another focus of the study will be on how these spatial constructions perform on the child characters while the children perform on these constructions. The significance of these exploration then will be related to the children's fantasy literature in general, and British children's fantasy literature in particular. In light of this exploration, this thesis will argue that children's fantasy literature can open up new ways to read into spatiality of fantasy fiction, and this reading can offer spaces of possibilities and potential for agency both for the characters and for the reading child.

The first chapter of this thesis begins with a historical survey of the concepts of child and childhood to understand the changing trends in children's literature in line with the changing notions about children and childhood. It moves on to a survey of children's literature with a focus on British children's literature. This subsection first outlines the definitions and studies of the literary category/genre to lay out its characteristic and implications. The second part of the section offers a brief survey of children's literature, outlining its development from the eighteenth century to the late twentieth to see the evolution of British children's literature and children's portrayals and place in this literary scene. Then the study lays out the definitions and discussions of fantasy/fantastic to show its development and suggests that the genre offers unique ways to portray and explore significant matters as production, reproduction, and function of space regarding especially child characters by changing seen reality and arousing desire in a mimetic fashion. A brief focus on mythopoeic fantasy as a modern phenomenon which recreates reality with the power and potential of myth and mythmaking to view world anew frames the main literary works of the study. Moreover, mythopoeic fantasy's concern with recreating a familiar-strange new worlds combined with the issue of children's place in literature and in the wider world brings the study to a brief review of spatial studies. In the last part of this chapter, the study focuses on theories of space and place which contend that space is a social and historical construction and is constantly produced and reproduced, affecting and affected by people's ideas and actions in the process. Then, these theories will be considered as to how they can help us recognize the spatiality of children's fantasy fiction. The emphasis will be on the ways in which the fantasy works written for children organize spaces for children and place child protagonists in those spatial organizations. The depiction and production of spaces in these works provide opportunities for spatial awareness for children who affect and are affected by their spatial existence and experience; yet, some confine the characters in places of power limiting their movement and agency while others create spaces of play where children can freely move and take decisions and actions for themselves and for the fate of the world.

The second chapter analyses Susan Cooper's The Dark is Rising Sequence in terms of its construction of real and fantastic spaces and its positioning of the child

protagonists in these spatial organizations. Cooper spatializes the myths and stories of Britain by staging them on the landscape of the old country, and in turn mythologizes these landscapes by revealing the palimpsestic layers of the land by bringing the past to the present. This chapter examines the ways in which Cooper constructs and reconstructs spaces and places of her fictional world by combining the real and the imagined on the landscape and positions the children in this spatial organization. As this convergence create thirdspaces of potentials, whether the children in her narrative acquire agency by the awareness they gain of spaces and places around them will be considered.

Third chapter focuses on Diana Wynne Jones' Dalemark Quartet to examine the methods and attitudes she employs to construct her secondary fantasy world. Jones' Dalemark is portrayed as a land with its history, geography and myths and is presented as a lived space with authentic dwelling places and people. Jones' Quartet connects the past to the present and the imagined to the real by emphasizing their connection through the land. Further scrutiny will be on how the series discloses the temporality of the landscape as constantly under construction, which shape and is shaped by people's movements and perceptions. This chapter also examines the ways in which Jones' children navigate their place in the world of adults, reproducing and reproduced by spaces and places they interact with and searching for a sense of self in the process. In line with the previous chapter, concluding question will be whether Jones provides spaces of play for her child protagonists and if they can attain agency through their journeys and the consequent realization of spatial organizations around them. This thesis, therefore, aims to demonstrate the common inclinations and concerns of children's fantasy fiction of 1960s and 1960s known as the Second Golden Age by examining two serial fantasy fictions written in this period, and to identify their similarities and differences in terms of the ways they construct literary spaces, and of their attitudes towards children's spatial existence, awareness, and agency in their fictional landscape.

CHAPTER I

HISTORICAL AND THEORETICAL BACKGROUND

1.1. How Children Came to Be: A History of Children and Childhood

Children have always been around changing little to none as biological entities and individual human beings, but childhood is an ever-changing concept, not only through time but also across cultures and nations. A "child" is a small-scale corporeal individual, while "childhood" is an abstract concept referring to the period of being a child and the status of not being an adult. When we talk about the history of children, therefore, we actually talk about the perception by which children is treated and regarded, about how childhood is practiced in a certain time and place, about how culture, politics, and economy shape the lives of children. Until very recently, children have generally been overlooked in these narratives, the reason of which in fact lies in the very definition of a child. Since children have been defined as non-adults (regarded not in their own rights but as opposed to adults) for a long time, they have not been valued as they are but as they will be; therefore they have occupied little space in the history of humans. On account of this, children are considered marginalized; as Gittins explains, child "defines not just physiological immaturity but also connotes dependency, powerlessness and inferiority," and childhood "suggests the existence of a distinct, separate and fundamentally different social group or category" (37), similar to other marginalized groups such as women, ethnic minorities, differently abled people, immigrants, and LGBTQ+ people. The assertion that children are doubly and forever marginalized would not be exaggeration because even if they have been given space and representation in political, cultural and social areas, these images are the products of the adult authority; children have always been subjected to the grown-ups' idea of what a child should be and should do. Within this perspective, it is only fitting to suggest that the literature offered for children has also been the outcome of adults' understanding of children's needs and likes. Therefore, we first follow the journey of childhood and children in order to comprehend the journey of the literature for children.

Philippe Ariés' *L'enfant et la Vie Familiale sous L'ancien Régime* (1960) (translated into English by Robert Baldick as *Centuries of Childhood: A Social History of Family Life* in 1962) is an essential reference book when it comes to the studies on the history of childhood and children. He is the pioneering scholar who argues that the idea of childhood and the perception about children have transformed from medieval times to the twentieth century with the social, economic, political and cultural changes. He was one of the first scholars in the twentieth century to draw attention to the notion of childhood as a social construction, which basically suggests that childhood is a dynamic concept ever bound to the context. He establishes "his theory on the lack of representations of children in medieval art, thereby drawing attention to the central importance of representation and how it is integral to the construction of meaning" (Gittins 38-39). He refers to the medieval paintings of children where they are portrayed as little adults, claiming that children were not considered as a separate group with distinct qualities and special needs; thus, concluding that childhood is a recent development which did not exist until sixteenth and seventeenth centuries. Although it is still recognized as a significant study in the history of childhood and children, Ariés' argument has long been debated and criticised. Historians later "have recognized not only children but also the outlines of a childhood in that long period between ancient and modern times" (Fass 3-4). It is now widely accepted that the notion of childhood as a unique stage in any individual's life has always existed; "all societies at all times have had the *concept* of childhood, that is to say, the notion that children can be distinguished from adults in various ways. Where they differ is in their *conceptions* of childhood" (Heywood n. pag., emphasis original). A historical walk through childhood and children is a convenient approach to comprehend the ever-changing concept of childhood, and consequently to get a better picture of how the phenomenon of children's literature came to be.

Contrary to Ariés' inference that an idea of children did not exist until the sixteenth century, historians have encountered many accounts which give specific references to childhood as a particular phase of an individual's life and the impact on one's later life of how that phase has been experienced. Peter Stearns puts forth that there is a mention of childhood and representations of children in even hunter-gatherer

societies, howbeit relatively infrequent (18). Since they lived a life on-the-move "in search of food" and the resources were limited, they had to mature early; there was not much time between childhood and adulthood (Stearns 17-19). The rise of agricultural societies in Europe brought about a revision in children's lives. First of all, because of the settled life, there are many more accounts regarding children; and the abundance of subsistence helped increase the child population. The socio-economic changes brought about adjustments in the attitude towards children and in the perception of childhood. As Stearns observes, "[t]he most obvious change that agriculture brought was a reconsideration of children's utility in work" (20). As well as securing the continuation of bloodline, children became much needed assets in the family taskforce in communities of agriculture. Marten remarks that as the workload and the variety of the works increased, even younger children, as young as five, were part of the work force of the family, which in turn led to larger families as more children meant for the family to improve their socio-economic status (n. pag.). As agriculture required settlement which transformed and enlarged societies, various crafts and occupations were called for in order to maintain societies. These in turn required "children to receive special training in order to become skilled craftsmen (in this case, the training was normally associated with work, through apprenticeship arrangements) or for adult roles as warriors, priests, or government officials. In some cases, this training would come to involve formal schooling" (Stearns 24). Along with and as a result of division of labour and of classes, "new kinds of gender differentiation among children" came about (Stearns 25). As Friedrich Engels thoroughly studies in *The Origin of the Family, Private Property and the State* (1884), such a radical shift in the economic mode of production, specifically in European societies, which led to the privatization of property, the emergence of the state, class-based society and ultimately to the discrimination of sexes inevitably and radically altered the ways of looking at childhood and the status of children.

The pictures the classical civilizations portray (specifically Chinese, Greek and Roman) further counter the claims put forth by Ariés who suggests that childhood is a modern notion. Notably Chinese philosopher Confucius, who lived during sixth century BCE, emphasizes in his texts the importance of parent-child relationships on the mental and moral development of children. Although "the qualities of individual children"

were not appreciated as we recognize today (Stearns 32), the culture and the institutions through which Confucius lived "shaped a number of distinctive features of childhood" not to mention the promotion of "an unusual amount of commentary on infant and child health" (Stearns 31). In a similar vein, in ancient Greek and Roman civilizations, roughly from the eight to first centuries BCE, it is commonplace to come across depictions of boys and girls playing with their mothers and nurses, the accounts of birthing and naming ceremonies – and the significance attached to these rituals – and the emphasis on the education of the young minds, boys and girls alike but in separate skills (Marten n. pag.). However, "children in the societies of Greco-Roman antiquities were never marginal beings;" they were regarded not as individual beings but the future of the society, to be shaped into proper adults (Bradley 34). It was still not at least until the twentieth century when the individuality and the agency of children were to be respected and celebrated.

There appears to take place some revisions on the treatment of children with the spread of major religions. Children's soul and essence were prioritised; they were looked upon more as spiritual beings (Stearns 46). Roman philosopher and theologian St. Augustine's accounts in his *Confessions* (AD 397-400) demonstrate that the physical and intellectual improvement of children was still considered crucial. For that matter, we can encounter a sentiment akin to the one that would be propounded by John Locke in the seventeenth century, which "communicates the idea that [childhood which] at first was a completely formless entity, as though a piece of earth, was to be gradually shaped and molded into an adult fit to function in civic society" (Bradley 18). In conjunction with these ideas, children were now seen as part of religious community from birth; intellectual schooling and training in craftsmanship were accompanied by religious education.

Especially with Christianity, childhood was ennobled and idealised; the perception of "the unselfconscious innocence of the child" was promoted (King 44). The "cult of the infant Jesus" in Christian art and literature was the main booster of the innocence and exaltation of childhood (Heywood n. pag.). What is more is that Bible reconstructed the attitude towards children who were valued more for their contribution to the community they belonged to than for their existence and laid the "foundations for

the modern notion of the child as a human individual worthy of concern by virtue of being alive, and not because of his or her utility to family or nation" (King 55). In keeping with these conceptions, Archbishop of Constantinople John Chrysostom (4th century B.C.) produced many treaties and preached sermons – earliest and the most important pedagogical work of the early Christianity – for parents and children on how to educate children for the salvation of their souls (King 48-49). As one of the major religions, Islam also led the way for many breakthroughs regarding the issue of rearing and caring of children. From the tenth century, physicians of Muslim societies were much more advanced in pediatric medicine than Western societies during the Middle Ages; Marten notes that "[m]anuals and advice books covered every stage of childhood, including parental care, hygiene, nutrition, infant diseases, teething, moral and physical education, and even the psychology of growing up, including the link between mother and fetus, the long-term effects of events experienced while still an infant" (n. pag.). While Christian theologians laid more stress on the spiritual well-being and improvement of children, Muslim scholars put an almost equal, if not more, emphasis on children's physical and psychological development.

Western Christian communities in medieval period (roughly 500-1400) also took other aspects of childhood other than the spirituality into account. In addition to spirituality, "[m]edieval theological, philosophical, and medical workers split childhood into three phases:" 0-7, 7-13, 13-21, based on children's cognitive and psychological development, which is analogous to stages of the child development in the present day (Marten n. pag.). As Heywood also points, these studies on childhood demonstrate that childhood in the Middle Ages were seen as a process through which children developed and changed rather than remaining in a fixed state until they turned into adults (n. pag.). Nevertheless, the idea that every child is a unique individual did not yet take hold in medieval west where a child was still deemed an "inherently impressionable being" which granted no allowance for children to develop individuality or an independent mind (Bradley 19-20). Aside from the disregard for a child's oneness, the receptive nature of children contributed to the increase in the emphasis put on children's education; and the invention of the printing press in the fifteenth century facilitated the efforts (Ferraro 71). Notwithstanding, the progressive approach to childhood did not

make them immune to the contradictory judgements of the Church in the West. Up till the writings of John Locke in the seventeenth century and those of Jean-Jacques Rousseau in the eighteenth century, discussions about whether a child is inherently evil or innocent were carried (Ferraro 72). Another debate, or rather an urgent matter with respect to children was the "precariousness of infancy," which refers to the naiveté and fragility of children both mentally and physically (Ferraro 65). The phrase has been commonly used in regard to children almost until the beginning of the twentieth century when the field of medicine has made much progress to prolong the lives of infants and to better ways to care for their mental and psychological well-being.

The Renaissance brought with it "a new sense of individual's place in society" and this new sense inevitably affected the manner in which children were approached (Marten n. pag.). As Heywood remarks, "[c]hildhood was once again 'discovered'" (n. pag.) and the nature of schooling changed "from simply re-creating cultures, preparing youth for work, and training priests to encouraging more inquisitive, challenging, and comparative points of view" (Marten n. pag.). The Renaissance was followed by the Enlightenment, the Age of Reason, and entered John Locke in the seventeenth century. His treatise *Some Thoughts Concerning Education and of the Conduct of the Understanding* (1693) became the major reference book on matters relating to children's mental development and education. In this writing, he puts forth his most famous view about children which regards the child as a "blank slate" (tabula rasa). With the Enlightenment's notions of individuality and Locke's improved approach to childhood promoted a new sense of children who are "unburdened by original sin and depravity, who could be shaped and improved through education" (Marten n. pag.). This recent approach to childhood and children became the stepping stone for the modernised methods in the fields of pedagogy, education and child-care; there was an enhanced awareness of the significance of child-parent (care-giver) relations. Most importantly, Locke's ideas "led to the commercial production of toys and books for children that tried to encourage intellectual and physical development" (Marten n. pag.). Heavily influenced by Locke's work concerning children's education, publisher and author John Newbery paved the way for the book market for children in the eighteenth century (Wolff 94). To write and to produce books for children were not something

Newbery came up with; what he achieved was to establish a distinctive branch in the literary market, which exclusively designed and delivered literary works for children.

The eighteenth century was a revolutionary period in terms of the attitude towards childhood, owing much of it to John Locke's ideas and suggestions on teaching and improving children. Another revision came about the arguments with respect to children's predisposition; "by eliminating all traces of religious concern about original sin, Locke's neutral formulation of the *tabula rasa* was a crucial precondition for the concept of secular innocence that emerged in the eighteenth century" (Wolff 89). Following in Locke's lead, French philosopher Jean-Jacques Rousseau in *Émile* (1762) defended the innocence of the child against the prevalent Christian belief that all children are born evil (Heywood n. pag.). While Locke's approach to childhood was more philosophical and pedagogical, Rousseau viewed children in a more emotional and sentimental perspective. Children were perceived as impressionable beings and the "notion of childhood as a time of natural innocence" prevailed (Marten n. pag.), which in turn encouraged adults to explore and even exploit the ways they look at children (Wolff 83). This created an inclination to look on childhood as a "source of nostalgia" (Marten n. pag.), which was an illusionary sentiment, for what the adults thought about childhood was not the reality of children but their memory of childhood that was filtered and processed through their knowledge and experience. On the literary scene, the Romantic Poets of the age leaned heavily on nostalgia and children's innocence, creating "a romantic, even rose-colored view of childhood" (Marten n. pag.). What makes the eighteenth century much more notable than other periods pertaining the childhood is that the "ideology of childhood's innocence" would profoundly impact the social status of children and the perception of childhood in the nineteenth and the twentieth centuries (Wolff 82).

As the nineteenth century arrived in Britain, the innocence of childhood became the prevalent ideology, but the substance of the notion was revised and expanded. Children were considered not only to be innocent as in the opposite sense of evil but also innocent from the desires and problems of the adult world (Marten n. pag.). To maintain the purity of children became the primary objective of the western societies. However, this seemingly naïve purpose "has increasingly defined, constrained, and

regulated the lives of all children as it penetrated our belief systems as not only ideal but as a requirement of proper development" (Fass 3). One practical outcome of the intense regulation of children's lives was that efforts for most, if not for all, children's access to formal education gained momentum. The endeavour to educate children formally, intensely and ideologically was one of the reasons why children's literature was on the rise and turned into a huge literary market in the nineteenth century, for children's literature was one of the essential means of moulding the child into the proper adult.

The nineteenth century Western societies' devotion – which has continued into the twentieth century – to children's nature and nurture created a paradox: on the one hand childhood was seen as a privilege, which created an environment in which their every possible need and requirement were accommodated, where they could experience their childhood to the fullest and could become competent and valuable adults. On the other hand, the fact that children's role in the progress and prosperity of a society/nation/community was of the utmost importance resulted in constant surveillance and regulation of children's lives, which had been relatively less restrained in previous centuries. In light of all these, the "social climate was sympathetic to the application of a scientific method in cultivation of a new kind of childhood," which prompted James Sully to write *Studies of Childhood* (1895), the pioneer of many pedagogical studies on childhood (Woodhead 18).

Studies on childhood and children have proliferated in the twentieth century. Adult's desire to preserve children's innocence for as long as they can, to prolong the period of childhood, and to isolate children from the adult world brought about the "discovery of adolescence" (Heywood n. pag.). In Stearns's words, adolescence can be described as "the growing period of dependence for children who were now being sent to secondary school rather than work," and as "a period of sexual maturation without respectable outlets for expression" (80). The idea of adolescence was introduced by American psychologist G. Stanley Hall in his comprehensive two volume work *Adolescence: Its Psychology and Its Relations, to Physiology, Anthropology, Sociology, Sex, Crime, Religion and Education* (1904). This discovery was also reflected in literary world, generating a subcategory of young adult literature in children's literature

publishing, the target of which was "children" aged 12-18, and which mostly deals with the trials and tribulations of middle-school children.

The inclination to control many aspects of childhood has entitled many Western governments to extend their roles in regulating children's lives. However, the state interference is not always for the inconvenience of children. Especially towards the middle of the twentieth century, general rhetoric has been about "children's rights as a category of human rights more generally" (Stearns 115). On September 26, 1924, The League of Nations "adopted a resolution that children enjoyed certain rights ... The League declared: 'beyond and above all considerations of race, nationality or creed,' children possessed certain rights simply because they were children" (Marten n. pag.). There were many more initiatives with the aim of betterment of children's lives: laws enforcing compulsory education, legal regulations declining child labour, medical breakthroughs challenging and defeating many ailments which had previously killed many children (Stearns 114, 119; Marten n. pag.). The efforts and achievements in many fields, from medicine to education, for many children's welfare prompted Ellen Key, a Swedish writer, in 1907 to call "the twentieth century as the 'century of the child'" (Stearns 130). The twentieth century indeed became "the century of the child," but whether this was for the better or for the worse is up for debate.

One reason why children's wellbeing was a major concern in the twentieth century was the disruptions that the twentieth century problems created in children's lives. The urge to emphasize children's rights and many regulations in global political arena, regarding children's lives in the twentieth century, mostly were a result of the many wars and conflicts of the time. As a populous underprivileged group, children were victimized, and their lives were unsettled heavily by these conflicts. Marten informs that "[i]n the last decade of the twentieth century alone, wars killed an estimated 1.5 million children and injured another 4 million" (n. pag.). Another discrepancy is that "the childhood" that the authorities have talked about mostly refers to the childhood of Western children, as if the changes have global impacts. When the studies on childhood speak of the improvements in children's conditions, they allude to relatively advanced societies and nations; however, in many parts of the world,

especially in poorer regions, children, even as of today, suffer from hunger, are exploited, lack basic education and work from a very young age to survive.

The twentieth century, for many children in developed and wealthy regions, indeed proved to be "the century of the child." Increasing emphasis in Childhood Studies and the studies conducted in various fields, from psychology to education, from sociology to politics, signify that "children became of intense interest," "because the whole population of children became exposed to the adult gaze" (Mayall 3). The subject of adult gaze in issues regarding children is also one of the main discussion points in children's literature studies in recent years; the leading argument, which is widely accepted, is that there is always a "hidden adult" in every work written for children. The adult presence was more felt throughout most of the stories written before the twentieth century; most of the authors in previous centuries inclined more to didacticism, however subtle it may be. What has changed in the twentieth century is that modern childhood as we know it today demand "that children be respected as subjectivities, as meaning-makers, as social actors, and more recently as rights-bearing citizens" (Woodhead 19). Children have come to be regarded as social actors and, as a result, the agency of children has been accentuated by many authors in contemporary children's literature (Mayall 22, James and Prout 4, Kehily 13). To give more room to children for decision-making and acting out their decisions, the adult presence in many stories has decreased but there has always been a hidden adult, be it a distant parental figure, or the author themselves, who has but no other option to produce a work from their own point of view.

The historical survey on childhood and children reveals many changing and evolving ideas regarding what a child is and what childhood should be like. Childhood has come to be regarded not a static concept but a dynamic one, socially constructed and can take up any form or shape depending on the social, economic, or political context of the time and place. What is more notable is that the revisions about the attitude towards childhood and children are almost never executed by children themselves; it is always the adults who scrutinize, express their opinions on, and make the "necessary" adjustments in children's lives. Children have always been on the periphery, and unlike other "minorities" who, at some point, have fought to claim their place at the table and

have offered their own narratives about themselves, children remain in a doubly marginalized position; for their place at the table is occupied by adults. Even though adults have been making decisions regarding children by carefully considering children's needs and wants, especially in the twentieth and twenty-first centuries, the final decision is up to the adults. As for literature for children, these discussions about childhood and the regulations affecting children's lives have always been reflected in the literary works offered to children.

1.2. Children's Literature or Literature for Children: A Brief Survey

Defining children's literature is a challenging attempt, though it is not a futile one. To name it as a genre in literary fiction would not be helpful as children's texts make use of prose, poetry and drama, and all of their subgenres. As for style, content, characters and themes, they only guide one to identify differing features among the texts. Children's literature is a distinct category of literature with its own impulses and characteristics which have taken shape with regard to its assumed audience. Children's literature is literature written, produced and distributed specifically for children; it is the only literary category defined on the basis of its targeted readers (Grenby, *Children's Literature* 199; O'Sullivan 4; Reynolds n. pag.; Nodelman 76). However, not all books have to be written with children in mind in order for children to enjoy it. There are many examples of literary texts (e.g. *The Pilgrim's Progress* (1678) John Bunyan, *Robinson Crusoe* (1719) by Daniel Defoe, *Gulliver's Travels* (1726) by Jonathan Swift, *Treasure Island* (1883) by R L. Stevenson), which were written for "adults" but enjoyed by children so much so that they are now commonly included in the category of children's fiction. In identifying a work as suitable for children, what is as important as, in most cases more important than, writers' intention is the decision of the adults in charge. The expression "adults in charge" in respect to the decision of which literary material is appropriate for children refers to various groups from publishers, teachers, librarians to parents/caregivers and even government officials (such as Ministry of Education). Perry Nodelman rightly asserts that the assigned texts for children "assume the right of adults to wield power and influence over children" (78). What is appropriate

depends on what certain adults wish to impose upon the group of children in question. The key to understanding literature for children is to understand the adult's perception of what it should be.

One may ask whether it is possible to create narratives without any adult influence. Children surely can acquire the skills for reading and writing from a certain age and can create and have surely created their own literature. Juliet Mcmaster in her article titled "'Adult's Literature,' by Children" (2001) approaches texts by renowned authors such as George Eliot, Jane Austen, and Charlotte Bronte, which they wrote when they were children. She refers to this "literature *by* children" as "Juvenilia" to distinguish it from "literature for children" (281). In her comprehensive studies on Juvenilia, she asks, "who does the child author write for?" and the answer she finds in these texts is ironic: they are mostly written for adults and their protagonists are not children but commonly "youthful adults," hence the title "Adult's Literature" (281). Even in the scenario where the child author employs child characters, and appeals to child audience, it is arguable that the text would achieve shedding any adult influence, since most of the learning process and experience which prepare and lead the child author to shape the narrative are acquired with adult guidance and imposition. Mcmaster's study reinforces Nodelman's argument which he thoroughly elaborates in *The Hidden Adult: Defining Children's Literature* (2008) that every literary work for children, and even literature by children, harbours an adult, of whose existence, voice, and perspective is sometimes explicitly reflected, at other times is very subtly inscribed.

Jacqueline Rose in *The Case of Peter Pan or the Impossibility of Children's Fiction* (1984) claims that children's fiction does not give so much weight to what children really want as it does to what adults desire (2). Throughout her work, she overemphasizes this point and goes so far as to suggest that "there is no child behind the category 'children's fiction', other than the one which the category itself sets in place;" the children who are portrayed in the works of fiction or the children whom the texts address are only the images of the child which the adults either pull out from their memories or believe to be the ideal child and childhood (10). It is fairly reasonable that the adult desires about children and their perceptions of childhood make up most of the category of literature for children, as it is not possible to fully comprehend children's

wants and needs from where they stand as grown people with a lifetime of experience and knowledge. However, denying any existence of children altogether from children's literature renders any study or consideration of children's fiction obsolete. Therefore, "aetonormativity," coined by Maria Nikolajeva, so as to understand the governing principle which guides children's literature is of more help in its criticism (Reynolds n. pag.). Nikolajeva, in "Theory, Post-Theory, and Aetonormative Theory" (2009), defines aetonormativity as "adult normativity that governs the way children's literature has been patterned from its emergence until the present day" (16). This does not suggest that children's expectations and preferences are totally absent in the works for them but suggests that "adult normativity is still given priority in texts intended for young readers" (16). In this respect, she offers two codes directing children's literature: the adult code and the children's code (Nikolajeva, "Children's Literature as a Cultural Code" 39). Apart from the adult presence in the texts written for children, this double code system also indicates that to succeed, children's literature needs to appeal both to the child reader and to the adult audience who will decide what the child should and will read. The trajectory of the history of children's literature (specifically in Britain) shifts in accordance with the changes in these cultural codes.

If there is one thing that has been almost constant about children's literature through all the changes in its journey is that it revolves around education and entertainment. *Intended for the* Instruction *and* Amusement *of Little Master Tommy, and Pretty Miss Polly* is the subtitle to John Newbery's *A Little Pretty Pocket-Book* (1744) (emphasis mine), which launched a new literary market for books directly aimed at children; and the primary goal of the second most subscribed channel on YouTube (187 million subscribers as of December 2024), *Cocomelon - Nursery Rhymes*, which produces songs with animations for preschool children, is to create "entertaining and educational content." The emphasis on merging of instruction with amusement regarding the materials designed for children has been mostly based on John Locke's ideas in *Some Thoughts Concerning Education* (1693). This work is in a way continuation of his *Essay Concerning Human Understanding* (1690) in which he suggests that the human mind is a "blank slate" (tabula rasa) and everything a human being knows comes from experience. He later expands this suggestion and offers his

thoughts on how to fill a young child's (mostly a gentleman's) blank slate with proper care and education in *Some Thoughts*. Besides attentive care to an infant's physical health, Locke attributes considerable significance to the moral and academic education of a child. Locke proposes that the parent/caregiver/tutor should amuse the pupil while educating him/her. By all means, as the political and cultural atmosphere takes different shapes, adult's ideas and authors' motives about the needs and wants of children also alter; thus, the literary works sometimes lean more towards education, at other times the instruction is subtle and amusement takes the lead role.

A brief survey of the history of children's literature – focusing mostly on Western European and after the eighteenth century especially on British children's literature – displays the shifting dynamics between education and entertainment. For the Ancient Roman and Greek civilizations, children's literature was comprised of the adaptations of significant texts such as Homer's *Iliad*, Virgil's *Aeneid*, and Aesop's fables (Lerer 17; Reynolds n. pag.). Mostly, these texts were adjusted for children's comprehension so that they could enjoy reading without feeling overwhelmed, and the primary aim of the literary works of the period was to teach rhetoric, to instil the morals of the society, and to make the child a proper citizen (Reynolds n. pag.; Lerer 18). As for the Medieval period, Matthew Grenby states that Medievalist scholars has been claiming recently that children's literature started in the Middle Ages ("The Origins" n. pag.). The evidence for this claim is an English ballad named *The Friar and the Boy* (also known as *Jack and His Stepdame*) (printed in 1510) about a boy who is granted magical objects by an old man and defies his stepmother and a friar and humiliates them in the end. As the story features this young boy and his adventures in a hilarious manner, it is considered, with doubt, as the first literary work for children. However, it is highly probable that the ballad was written for the enjoyment of the adults and, it appealed to children as well. Other than this questionable text, the literature for children mostly comprised of schoolbooks called "colloquia scholastica" for schoolboys to learn Latin and English (Grenby, *Children's Literature* 88-89). Another example of children's book written in Medieval England and disseminated more easily after the advent of printing press is William Caxton's *The Book of Curtesye* (1477-1478). This is a book of advice written in verse form intended for children's "maintenance of certain

moral values, patterns of social behaviour, and ideals of verbal performance" (Lerer 77). There were also the prayer books, labelled as primers, written for children so that they learn the alphabet while praying, and this format found its way into the eighteenth century with the Puritan's *New England Primer* which was originally published in colonial United States in 1688, and reached across the Atlantic to some parts of Great Britain (Lerer 60).

The inclination to educate children with texts written specifically for them continues through the sixteenth and seventeenth centuries. Sir Roger L'Estrange collected and adapted many of the fables to accommodate children in *Fables, of Aesop and Other Eminent Mythologies with Morals and Reflections* (1669). It was a commonly used book in elementary education in England and the subtitle of the book is self-explanatory in that the motivation behind almost all literature for children had been and would continue to be to "educate and entertain" (Grenby, *Children's Literature* 13). The fables may be seen as the first forms of children's literature in modern sense and they would be more popular during the nineteenth century. Apart from the adapted fables, the commonly preferred books during this period were *Orbis Sensualium Pictus* (1658) by Czech educator John Amos Comenius, covering subjects from zoology and botanic to humans and religion; English pastor John Earle's "character study" *Microcosmographie* (1628); *Nolens Volens* (1675) by English Elisha Coles, which contains "alphabetical arrangements of key terms from the Bible" (Lerer 86). The most popular book among children of the seventeenth century, after the Bible and *The Pilgrim's Progress* by John Bunyan (1678), was *A Token for Children: Being the Exact Account of the Conversion, Holy and Exemplary Lives, and Joyful Deaths of Several Young Children* (1672) written by English Puritan Minister James Janeway, in which he accounts stories of children who converted and "joyfully" died after living short but "holy and exemplary lives" as model Christian children.

These accounts of children's reading habits and education reveal that John Newbery's initiative did not start the category of children's literature as something unheard of; rather, what he succeeded in was to commercialize books for children and to create a new literary market (Grenby, "The Origins" no pag.). In the privacy of family and nurseries, parents, especially mothers had already been creating material for

their children's instruction and delight; Newbery introduced these domestic efforts into the public realm with his publishing company (Grenby, "The Origins" no pag.). He launched his enterprise with *A Little Pretty Pocket-Book, Intended for the Amusement of Little Master Tommy and Pretty Miss Polly with Two Letters from Jack the Giant Killer* (1744); his commercial initiative has been realized with such a success that since 1922 there has been a literary award named after him, Newbery Medal, granted to books and their authors for their contribution to American children's literature. Newbery's main inspiration in creating these works was John Locke who advocated "recreational epistemology" suggesting that children learn better sensually (seeing, hearing, touching) with the help of toys, pictures, rhymes, and other kinds of amusing materials; therefore, Newbery also "offered balls, pincushions, counting stones, and polygons with his books" (Lerer 106-107). However, the literary works of the eighteenth-century Britain tended to "inculcate a moral" in child readers while amusing them was a secondary objective (Ellis 5); inclination towards delight became more prevalent with the Victorian writers' books for children towards the end of the nineteenth century.

Apart from the fact that amusement came to prominence, one of the most important developments in terms of literature for children in the nineteenth century was the demand for periodicals, also known as "penny dreadfuls." The reason why periodicals, most of which were produced by religious organizations, were so popular was that they were cheaper and easier to obtain for children from different classes of British society; this in turn led to an increase in literacy rates during the Victorian period (Ellis 78). Another significant instance was the publications of Charles Darwin's groundbreaking scientific works, such as *On the Origin of Species* (1859) and *The Descent of Man* (1871), which profoundly contributed to the theories of evolutionary biology. Authors like Charles Kingsley and Rudyard Kipling who wrote literary works for children were heavily influenced by Darwin's theories and employed some of them in their works (Lerer 181). Kingsley's *Water-Babies* (1863), a didactic and moral fairy-tale, tells the story of young Tom the chimney sweep who falls into a river and turns into a "water-baby." The book ruminates on the evolutionary connection between humans and animals, and plays with the idea of degeneration while criticising the treatment of children and imbuing readers with moral lessons through Tom's

underwater journey. Similarly, Kipling's *The Jungle Book* (1894), narrated in a fable-like manner, is most widely hailed as imaginary narratives of Darwinian thought, where "man-cub" Mowgli is left an orphan and raised by wolves and other animals in the forest, on the one hand blurring the line between the worlds of humans and animals with Mowgli's close relations with different kinds of animals, on the other demonstrating the evolution of Mowgli from an animal-like being into a civilized human through experience and adaptation.

During the second half of the nineteenth century, Edward Lear and Lewis Carroll introduced the "literary nonsense" in children's literature and shifted the balance between instruction and delight in literature for children and tipped the scales in favour of delight. Carroll's still widely popular dream narrative *Alice's Adventures in Wonderland* (1865) follows the titular Alice who goes after the White Rabbit through the rabbit hole one fine summer day. The book introduces fantastic and interesting anthropomorphic characters, who make Alice question her existence, the language system she employs for communication, social rules, basically everything she has learned in her life and turns all of them upside down. This fantastic story does not end but diminishes the dominance of didacticism in children's literature by giving no explicit morals or teachings; it leaves the readers, adults and children alike, confused about as to what ends the work serves. Edward Lear produced another famous representative of nonsense literature, compilation of short limericks in *A Book of Nonsense* (1846), which displays the poet's delight and fascination with language and his play with the sounds, leaving the reader with the question what these poems try to tell. Lerer asserts that nonsense literature goes for more than play, "it takes us to the limits of expression" (208), bearing the questions such as what the logic behind language and communication is, what the rules are and how we can or cannot break them. Lear and Lewis play with these ideas in their works for children where the intended audience, who are still in the process of making sense of the world around them, may be more open to this game. The works by Lear and Lewis set a contrast with another popular category within children's literature of the Victorian period: school story. While *Alice* subverts the hard-taught rules of society and physics through nonsensical events and dialogues, the school story of the nineteenth century was

reflective of the ideals of social life and basically "became a process of socialization" especially for middle- and upper-class boys (Lerer 154). Stories that take place in boarding schools were not an invention of the nineteenth century; Sarah Trimmer's *The Governess; or, The Little Female Academy* (1749) was the first novel-length story of this kind and it was a significant work of its time. What Thomas Hughes' *Tom Brown's Schooldays* (1857) did was to re-popularize the genre and to bring the school stories to wider audience; its impact and examples can still be observed in contemporary times, of which Harry Potter series (1997-2007) is perhaps the most famous and known example. With such diverse and abundant works within the category of children's fiction, it is no wonder that the late nineteenth and the early twentieth century is generally referred as the Golden Age of children's literature.

The works of fiction for children from the early twentieth century showcase the reason why the period is hailed as the Golden Age of children's literature. Apart from the diversity and the abundance of texts written for children during the late nineteenth and the early twentieth century, Judith Plotz draws attention to the shift in the portrayal of the child characters in the works produced during this period. She distinguishes between the protagonists of the nineteenth century fiction and those written before the nineteenth century labelling them as "the Essential Child" and "the Superfluous Child" respectively (4). She notes that the representation of child characters in early modern literature for children, before the nineteenth century, is superfluous in the sense that they are depicted with little depth and not much personality. They are the means for the authors to convey a certain moral and teaching. As children began to be regarded as important members of society and the builders of future rather than impressionable miniature adults in the late nineteenth and the early twentieth century, the essential child has taken to the stage. The child protagonists of the late nineteenth century and especially of the Edwardian period are now given three-dimensional characters and more agency in significant matters.

Lerer asserts that children's literature is an "Edwardian phenomenon" (roughly between 1901-1910) in two senses: one is that Edwardian period is a period of rapid advances, new technologies, power-engines just as childhood is a period of new and fast changes both physically and psychologically. Both Edwardian period and children stand

on the threshold of embracing future and feeling nostalgia about the past times. Another sense is that the canonical works produced in the early twentieth century have huge and powerful influence on the works written after them (257). Notably, the pioneers of modern fantasy literature, J. R. R. Tolkien and C. S. Lewis, who both contributed greatly to children's literature, were children of the Edwardian period, and were largely inspired by the narratives of late Victorian and Edwardian period.

Arguably the most prolific and well-known representatives of the period is Edith Nesbit. She is regarded as the pioneer of modern children's literature in more than one aspect. In her works such as *Five Children and It* (1902), *The Railway Children* (1906), *The Enchanted Castle* (1907), there are more than one child protagonist, they are generally siblings, and they all work together towards the resolution of the conflict; this is a major break away from the tradition of the solitary child. She also popularized the serialization of fiction, in which the reader accompanies the same heroes in different plots in sequels, or sometimes prequels. Furthermore, the plots revolve around exciting adventures; the child protagonists run from adventure to adventure, coming across magical objects and beings that both start the conflict of the story and help resolve it at the end. The intrusion of magic into the ordinary lives of realistically portrayed children is another trope that Nesbit brought to children's fiction. Probably the most important one is the agency assigned to the child characters, which defines children's literature written in "the century of the child" (Reynolds n. pag.). In many of Nesbit's novels and those of her successors, protagonists under the age of eighteen take initiative in times of struggle and settle the strife with little or no help from an adult; in some situations, children are the ones who help the adults in trouble. *The Railway Children* is one such story in which three siblings prove their wrongfully accused father's innocence and grant him his freedom. Early twentieth century may well be named as the period of Nesbit in terms of children's literature.

As the twentieth century progresses, the number and range of children's books come to such a point that it would be fairly demanding to go into a detailed inquiry of the works separately. One of the widespread categories of the period is animal fantasy represented by such works as Beatrix Potter's *The Tale of Peter Rabbit* (1902), Kenneth Grahame's *The Wind in the Willows* (1908), *The Story of Doctor Dolittle* (1920) by

Hugh Lofting, and A. A. Milne's *The Winnie-the-Pooh* (1926). Another prominent figure who deserves a remark is Roald Dahl, who defies any classification with his whimsical, darkish stories and surprising plot-twists, with the triumph of children and the defeat of the villainous adult or its representative, and his plays on language, continuing the legacy of Edward Lear. Some of his acclaimed works, which he began to write in the early twentieth century and kept on through the middle and the late twentieth century, are *The Gremlins* (1943), *Charlie and the Chocolate Factory* (1964), *The Fantastic Mr. Fox* (1970), *The BFG* (1982), and *Matilda* (1988). In this plethora of authors, genres and works, the combining element of the twentieth century children's literature may be the image of the "Essential Child," who is a multidimensional character with his/her own personality, motivations, desires and (partial) autonomy, rather different from the "Superfluous Child" who is mostly a symbolic figure to convey a moralistic message. Especially the two world wars defining the early decades of the century urge adults to impose on children the responsibility to manage the future, even to repair the past, rendering them essential in the future of the world (Reynolds n. pag.). Such abundance of fiction (in terms of both number and genre) produced for children in the early twentieth century has made children's literature into such a phenomenon that Carnegie Medal was established in 1936, a literary award which is annually conferred upon the author of one outstanding book for children or young adults. The first recipient of the medal was Arthur Ransome with his *Pigeon Post* (1936).

The most popular genre within children's fiction in this long period (also today) in Britain is fantasy. Colin Manlove asks in *Children's Fantasy in England* "[w]hat made England and children's fantasy go so well together?" (12) and the answer lies with the Industrial Revolution; Manlove asserts that there was a sense of loss for the pastoral past caused by rapid industrialization and children's fantasy appeased this longing because it generally illustrated a pastoral world in which "the imagination could be free and evils might be overcome" (*Children's Fantasy* 14). Therefore, fantasy's frequent employment of the idyllic past and the supposed innocence of childhood went well together. Maria Sachiko Cecire also calls attention to a similar point claiming that children's fantasy maintains a nostalgia for the glorious past, especially for the Middle Ages ("Medievalism" 396) and connects "the realist present and the mythical past to

yield metaphysical and moral truths, effectively re-enchanting the modern world" (*Re-Enchanted* 3) to build a novel imagined community inspired by the past but connected to the present as well.

Fantasy for children was not always as popular as it is in the contemporary age; in the late eighteenth and the early nineteenth century, educators and moralists such as Sarah Trimmer and Maria Edgewood opposed the reading of fantasy by children claiming that they were too fanciful, escapist, and time-wasting" (Gates et. al. 26). What they feared was "unbridled imagination" stimulated by these fanciful tales and the "unrest and dissatisfaction" they might cause (Gates et. al. 27). Karen Patricia Smith divides children's fantasy literature historically into four periods in *The Fabulous Realm* (1993): Didactic fantasy (1780-1840), Enlightenment fantasy (1841-1899), Diversionary Stage (1900-1949), and Dynamic fantasy (after WWII). These cautionary voices were the loudest during the didactic stage of fantasy where the main concern was pedagogical, instilling the notions of social order and structure in children. Imagination and sophistication gained prominence in fantasy works for children by the nineteenth century, during the enlightenment stage, and set it apart from the previous works of the didactic stage (Smith 122). Moreover, the portrayal of the child protagonists of the Victorian period sets these narratives apart from their precedents. Children are more often acting than being acted upon and their perspectives are more central to the story and the plot (Manlove, *Children's Fantasy* 20, 26). The fantasy writers of the nineteenth century also "established the language and shape of modern fantasy" by creating new tales and new worlds of fairy out of the old ones unlike their predecessors who "polished" and "reclothed" them for contemporary morals (Levy and Mendlesohn 32). Jamie Williamson specifically names George Macdonald and his Curdie books as the precursor for subsequent fantasy works for children such as *The Hobbit* and *The Chronicles of Narnia* (109). Edward Lear's *A Book of Nonsense* (1846); Thackeray's *The Rose and the Ring* (1855), Lewis Carroll's *Alice in Wonderland* (1865), Jean Ingelow's *Mopsa the Fairy* (1869), and George Macdonald's *Phantastes* (1858) are some of the popular works of fantasy for children written in the Victorian period. The strong interest for fantastic stories continued well into the early twentieth century with some similarities and some changes.

As children are deemed to be their own persons with their own natures rather than little adults to be tamed and manipulated, the works that were written during the early and mid-twentieth century carried on with energetic child protagonists; the children and young adults in the diversionary stage of children's fantasy are portrayed as active agents who willingly pursue magical adventures, most of the time without the presence of a parent or a guardian (Smith 215; Levy and Mendlesohn 91). Adults usually appear at the beginning and the end of the stories as their guidance and wisdom is still important, but children take more and more control of their own worlds with the physical absence of adult figures throughout the stories. The group of juvenile characters, different from the solitary child of the previous periods, begin to form their own world and the "focus is not on adults, but on the world [children] create" (Levy and Medlesohn 45). One of the pioneers of children's fantasy of this period is Edith Nesbit, as previously mentioned, who radically changed the trajectory of the genre; she inserted fantastic elements into the ordinary lives of children, who had the agency to take initiative, and the main goal of her stories was entertainment rather than education. J. M. Barrie's *Peter Pan and Wendy* (1911) in which a boy's wish to never grow up is granted, and John Masefield's *The Midnight Folk* (1927), featuring talking animals in the aid of a boy who is in a quest to find his family's stolen fortune, are some other examples from this period that observed a similar approach to children's fantasy.

This adventure for adventure's sake, however, especially after the First World War, was not the only pattern that fantasy followed. The emphasis on magic and adventures of children in their own worlds is not only about their entertainment and about their self-development, as it was in the Victorian period; the main conflicts of the stories of this period are not just the personal struggles of children but the collective problems of society (Manlove, *Fantasy* 178). This change in the attitude towards children and their active role in the collective issues are related with the perception of children as the makers of the future. The break-out of the First World War (1914-1918) heightened these anxieties and the world as the British people knew it started to disintegrate. Another reason for this inclination is the scientific and technological developments that the Victorian and Edwardian people had been experiencing for some time. As the early twentieth century was a time of transitions and transformations, and

as the society began to lose touch with its culture and history in an ever-changing and crumbling world, children were regarded as the bridge that would carry England's past to its future. These concerns found its way to the children's fantasy literature of the period; some of the period's works employed elements from Britain's past, reaching back to distant past, to Anglo-Saxon, medieval and mythical identities (Levy and Mendlesohn 83). In many of the fantasies of the mid-twentieth century, the present "acts on the past, and modern children help the afflicted history" (Manlove, *Fantasy* 179-80); time and space have become crucial in the advancement of plots, with more power and influence over the characters and the storyline.

Levy and Mendlesohn name Edith Nesbit and C. S. Lewis, with his popular children's fantasy fiction The Chronicles of Narnia series (1950-1956), who open and close the diversionary stage of fantasy (78), which is indeed the case, yet one particular children's fiction published in the early decades of the twentieth century that shapes the genre of modern fantasy and has influenced most children's fantasies in later years is J. R. R. Tolkien's secondary-world fantasy *The Hobbit* (1937). C. S. Lewis is accompanied by Tolkien on the way to establishing fantasy as the first writing mode that comes to mind when children's literature is concerned. In line with the significance attached to the past and particularly to places, Tolkien creates a complete medievalist secondary world, with its own geography, history, mythology, and sentient species other than human, inspired by Norse mythology and Anglo-Saxon legends, all the while narrating the journey of one exceptional yet ordinary hobbit named Bilbo Baggins who is on a quest to help the dwarves reclaim their treasure from Smaug the dragon. Tolkien expands his secondary world in subsequent *The Lord of the Rings* (1954-1955) series and complementary tales about the Middle-Earth (e.g. *The Silmarillion* (1977), edited and published by his son Christopher Tolkien after his death). Tolkien's elaborate creation is not a venture unheard of; fantasy authors like George Macdonald in *Phantastes* (1858), William Morris in *The Wood beyond the World* (1894), and Lord Dunsany in *The King of Elfland's Daughter* (1924) designed their own worlds by embellishing them with various myths. Tolkien's success in establishing himself as the frontier of the modern fantasy, which has influenced many of the later twentieth and twenty-first century children's fantasy, stems from his realistic manner in his narrative

mode and from the fact that he takes his creation seriously; he tells his stories in a grounded and believable way within the frame of the narrative. Many children's literature authors who have produced works from the 1960s to twenty-first century have adopted, knowingly or unknowingly, the tropes and the manner established by Tolkien and Lewis.

Postwar – World War II – children's fantasy literature is identified as dynamic period by Smith with its fast-paced stories, energetic characters and complex plots. The postwar fantasies owe much to the works produced during the early decades of the twentieth century. Children's roles and responsibilities in "holding back evil" and saving the future has gained more significance (Levy and Mendlesohn 112); there is now a great belief in children's abilities and powers. They might still be in need of assistance but act with minds of their own; hence the proclamation that the period roughly from 1950s to 1970s is the second golden age of children's literature. Tolkien's *The Lord of the Rings* introduced some of the key tropes for fantasy which are repeatedly encountered in later works of children's fantasy, one of which is the utilization of the refashioned, mostly medieval, past. Many fantasies of 1960s take the concept of the past further and re-enact history in the contemporary world; the past re-enters the present suggesting that "one time is not finally separate from another" (Manlove, *Children's Fantasy* 107). Levy and Mendlesohn contend that time becomes "a route to knowledge and power" because it gives meaning to the present (115); the motive behind this is that it is imperative to recognize the past to save the present and carry the world to the future. The search for roots in the past materializes itself in the recognition of the land and the landscape.

As the two world wars caused major devastation of lands in massive amounts and displaced millions of people, especially in the aftermath of the Second Word War, the resulting sense of dislocation has made its way into children's fiction of the time. The narratives reflect an awareness of landscape and the "awareness of being a child *in the world* rather than a child at home" (Levy and Mendlesohn 101, emphasis original). The conflicts of the stories are now high-stake, and the resolutions will affect not only the protagonist and his/her immediate surroundings but the whole world. Land itself becomes the source of magic, leading to an awareness of the landscape to sensitize "the

emotions of the protagonists" (Egoff 268); the narratives are "locationally cryptic" which refers to a familiar location for the characters but embedded within it is "a strange supernatural topography" as Levy and Mendlesohn suggest (179), so that children are able to uncover the layers to find the answers for the survival of the land. Nature itself becomes an active force in the action.

Many fantasies of the dynamic stage are set in the secondary worlds either in relation to the "known reality" or as full secondary forms, which promotes the worlds of magic into primary status from a secondary one and stimulates the recognition of the land and the psyche's connection to it. China Miéville maintains that the "construction of a systemic secondary world" is Tolkien's most important contribution to fantasy literature ("Tolkien-Middle Earth" n. pag.). "Middle Earth was not the first invented world, of course. But in the way the world is envisaged and managed, it represents a revolution … The order is reverse: the world comes first, and then, and only then, things happen--stories occur--within it" (Miéville, ("There and Back Again" n. pag.). Many secondary world fantasies written before Tolkien's Middle Earth created the worlds as their plot progressed as much as the story demanded; Tolkien, on the other hand, first constructed his world, with its history, mythology and geography, and then the stories happened.

Tolkien and many other fantasy writers draw from the legends and the myths of the British Isles as well as of the Nordic cultures in the process of building their fantasy worlds. Manlove argues that the use of secondary worlds with similarities and relations to our own is "a sign of alienation, of displacement" but it is also an attempt to unite the natural and the supernatural that has become a relic of the old days, to look at the world with a different lense (*Children's Fantasy* 119). With its attention to details in settings and its emphasis on the places where the events occur, the fantasies of the dynamic period inspire children to acquire spatial awareness and to discover their roles and purposes in the spaces where the past and the present, the real and the imaginary, the childhood innocence and the adult responsibility converge. Alan Garner's *The Weirdstone of Brisingamen* (1960), William Mayne's *Earthfasts* (1966), Joan Aiken's *Wolves of Willoughby Chase* (1962), Susan Cooper's *The Dark is Rising* (1973), Pat O'Shea's *The Hounds of the Morrigan* (1985) are some notable representations of this

category. Even though the late 1980s and the early 1990s saw a decline in the demand for fantasy because of the demand for social realism, children's fantasy has enjoyed a revival with the massive popularity of *Harry Potter and the Philosopher's Stone* (1997), and Philip Pullman's Carnegie winner *Northern Lights* (1995) (Levy and Mendlesohn 161). It is the most prominent genre of literature for children to this day, for fantasy is an effective means to view the world with unique perspectives and to open both adults' and children's minds to endless possibilities. In China Miéeville's famous expression, "… the fantasy … is *good to think with*" ("Editorial Introduction" 46, emphasis original).

1.3. Fantasy Comes of Age: Definitions and Discussions

Fantastic have always been applied as a mode of storytelling; narratives of myths and legends, and even some Biblical accounts of saints and prophets are coloured with supernatural and marvellous happenings and beings. The ingrained position of the fantastic in literary history challenges anyone who attempts to give a description and a framework to this style of narration. *Online Etymology Dictionary* defines fantastic as "existing only in imagination, produced by (mental) fantasy," and traces the origin of the word to Medieval Latin "fantasticus," Late Latin "phantasticus," and "fantastique" in Old French (from fourteenth century) meaning "imaginary," to Greek "phantastikos" meaning "able to imagine" and "phantazein" meaning "make believe." Colin Manlove in *Fantasy Literature of England* (1999) offers a similar definition in a general sense to fantasy as "a fiction involving the supernatural or impossible" (3). Likewise, Rosemary Jackson traces the origin of the word to Latin "phantasticus," meaning "to make visible or manifest;" and she affirms that with this meaning in mind, "all imaginary activity is fantastic, all literary works are fantasies" (8). However, with such an understanding of the word, it has naturally turned out to be quite challenging to come with a decent definition of fantasy as a literary genre. Even so, most of the critical studies on fantasy as a genre revolve around these original definitions in a refined and detailed way. Although fantastic has been a significant part of literature for a long time, critical studies on fantastic and fantasy in literary circles began in the eighteenth century. David

Sandner declares Joseph Addison as the "first critic of fantastic" in "Joseph Addison: The First Critic of the Fantastic" (2000), and Addison proposes a definition in one of the "The Pleasures of Imagination" essays in *The Spectator* No. 419 (1712):

> There is a kind of writing wherein the poet quite loses sight of nature and entertains his reader's imagination with the characters and actions of such persons as have many of them no existence but what he bestows on them; such are fairies, witches, magicians, demons, and departed spirits. This Mr. Dryden calls *the fairy way of writing*, which is, indeed, more difficult than any other that depends on the poet's fancy, because he has no pattern to follow in it, and must work altogether out of his own invention. (qtd. in Wolfe 7, emphasis original)

As Wolfe suggests, the "kind of writing" Addison observes refers to poetry and drama, rather than fantasy as a genre in novel form in the modern sense; similarly, more than a hundred years later, Samuel Taylor Coleridge reflects on the poet and poetry, when he elaborates on the distinction between "Imagination" and "Fancy" in *Biographia Literaria* (1817) (7). Coleridge regards Imagination as a God-like faculty, with which a poet creates "something new and entirely different," and relegates Fancy to a secondary status as "essentially a mode of memory" (Wolfe 9). Though his main concern is poetic creation, much of the debate around fantasy literature has been built upon Coleridge's famous distinction.

The intertwining of discussions of fantasy and of British Romanticism can be found, apart from their mutual interest in the Supernatural, in their stance towards the Age of Enlightenment, in their "rejection of the previous, rational-age view of the world" (Nikolajeva, "Fairy Tale and Fantasy" 139). Both Romantics and the early authors of the fantastic reflect their disagreement in regard to the domination of reason and logic over imagination and nature in their works, and aim to return to "a consciousness of the unity of the natural and supernatural worlds, a view of our universe that was wrenched apart with the coming of the 'Age of Reason'" (Egoff 18). The eighteenth and the nineteenth century were the times when the works of fancy and imagination were frowned upon and relegated to a secondary status in literary writings. Especially after the rise of the novel in the eighteenth century, celebrated as the truest representation of life in a mimetic mode, there was a general dislike towards fantasy.

One of the first authors of modern fantasy who wrote fantastic stories in this atmosphere of hostility, George Macdonald laments that "We spoil countless precious things by intellectual greed" in "The Fantastic Imagination" (1893) in which he reflects upon fancy and imagination with reference to writings of fantasy (n. pag.). He offers his own variation on this distinction:

> [M]an may, if he pleases, invent a little world of his own, with its own laws; for there is that in him which delights in calling up new forms – which is the nearest, perhaps, he can come to creation. When such forms are new embodiments of old truths, we call them products of the Imagination; when they are mere inventions, however lovely, I should call them the work of the Fancy. (n. pag.)

Macdonald sees Fancy as an invention rather than "a mode of memory;" but similar to Coleridge, he also regards Imagination higher than Fancy, and views it as an essential requisite to fantasy writing. He is also the first fantasist to suggest world building as an essential feature of fantasy literature.

The most well-known creator of modern fantasy and a successor of Macdonald, J. R. R. Tolkien is the leading figure in both fronts: he both created a work of fantasy in its own right, *The Hobbit* (1937) and also laid the rules, structure and the foundation of the genre. In his most credited essay on the subject, "On Fairy-Stories" (1947), Tolkien refers to fantasy world as *Faerie*, the "Perilous Realm," which encompasses but goes beyond the borders of fairy and folk tales. *Faerie* in Tolkienian sense indicates a fully created secondary world which "holds the seas, the sun, the moon, the sky; and the earth, and all things that are in it: tree and bird, water and stone, wine and bread, and ourselves, mortal men, when we are enchanted" (113). He views Faerie, namely fantasy, as a "sub-creation" of the story-teller, a world that encompasses its own peoples, environment, and rules that make sense in the said world however impossible it might be in the "real world;" sub-creation, for him, is "a Secondary World which your mind can enter. Inside it, what [the sub-creator] relates is 'true: it accords with the laws of that world" (132). Ursula K. Le Guin, another renowned sub-creator of fantasy worlds, in her essay "From Elfland to Poughkeepsie," included in her collection *The Language of the Night* (1989), describes "secondary universe" as a "world where no voice has ever

spoken before; where the act of speech is the act of creation. The only voice that speaks there is the creator's voice. And every word counts" (91). The world-building in fantasy fiction is not something that is unique to or invented by Tolkien; his predecessors like George Macdonald, William Morris and Lord Dunsany built fully formed universes for their fantasy works. What sets apart Tolkien from the ones who came before him is his attitude towards his world-building. Edward James suggests that "Tolkien's greatest achievement … in retrospect, was in normalizing the idea of a secondary world," he unapologetically presents his sub-creations (65). In Tolkien's own words, "if there is any satire present in the tale, one thing must not be made fun of, the magic itself" (114), "[f]or creative Fantasy is founded upon the hard recognition that things are so in the world as it appears under the sun; on a recognition of fact, but not a slavery to it" (144). Especially with *The Lord of the Rings* (1954-1955), a sequel to *The Hobbit* where he extends and expands his Middle-Earth, Tolkien provided so many features of the modern fantasy that many critics of fantasy in the twentieth century constructs their theories around the concepts and the ideas that Tolkien established.

In countless studies of modern fantasy, Tzvetan Todorov stands out with his novel approach towards fantastic in *The Fantastic: A Structural Approach to a Literary Genre* (1970, 1973). Todorov attempts to construct a theory of fantasy with a structural methodology in his work; he postulates a spectrum of supernatural which holds the marvellous on one end, the uncanny on the other, and places the fantastic in between these modes. When the supernatural occurs in a literary work, for Todorov, if it is concluded with a logical explanation, if "the laws of reality remain intact," it becomes the uncanny; however, if the supernatural lingers in the end, "new laws of nature must be entertained to account for the phenomena, we enter the genre of the marvellous" (41). Todorov proposes that the fantastic occurs when the reader, or the narrator/protagonist who represents the reader in the text cannot be quite sure what she/he has witnessed, the fantastic occurs in that area of hesitation between the two, it "is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event" (25). Although Todorov's approach has been a reference point for its practical and structural approach to the genre, it has many shortcomings that causes many critics to consider it inadequate and inaccurate.

One such criticism comes from Polish author and critic of science fiction Stanislaw Lem who points out that Todorov's samples for the fantastic to prove his point are not sufficient; he "has taken as his 'sample' that which could not involve him in difficulties;" Lem believes that Todorov plays it safe by referring to the texts that "had already passed [their] cultural screening examination and by that token could give him no trouble" (236). One of the leading critics of modern fantasy Brian Attebery reinforces Lem's assertion indicating that the literary works Todorov takes as his samples (works from authors such as Balzac, Poe, Gogol, Hoffman and Kafka) "has almost no bearing on the kind of fantasy we are discussing here" (20). In another criticism of Todorov's fantastic, Robert Philmus ascribes the failing of his formula to his conception of genre. Todorov separates the theoretical and the historical genres, adhering strictly to a theoretical approach; he comes to his conclusion through a "logical deduction," ignoring to observe "literary phonemena" in the process (78). In a similar vein, Rosemary Jackson points to Todorov's failure of recognizing "the social and political implications of literary forms" (3).

Todorov's one proposition that partly applies to the current ideas about fantasy is the reader's position. According to him, the world of the fantastic is "defined by the reader's own ambiguous perception of the events narrated" (31). In a like manner, Farah Mendlesohn in *Rhetorics of Fantasy* posits the reader in an essential place; she proposes that "the fantastic is an area of literature that is heavily dependent on the dialectic between author and reader for the construction of a sense of wonder, that it is a fiction of consensual construction of belief;" she suggests that for a full experience of the fantastic world, the reader should stand in the right place, otherwise the strategy of the narrative might fail (n. pag.). Attebery, along similar lines, underlines the reader's "assent" in which the reader should collaborate with the author and the narrative to recognize what she/he witnesses to be impossible but accept the impossibility within the universe of the story (22). However, the relation between the reader and the text/author Mendlesohn and Attebery refers to is not quite the same as Todorov puts forth. In Todorov's terms, the reader should "hesitate;" she/he is in a state of ambiguity about whether or not the supernatural has a logical explanation, and as soon as the hesitation disappears, the narrative either belongs to the uncanny or to the marvellous, the reader is

the key to the revelation of the text's nature. Whereas, in the dialectic that Mendlesohn stresses, the relation is a reciprocal one; in this sense, the fantastic requires the reader's willingness to take the story as true as much as it requires the text to present the story as true within its own terms. Otherwise, if the essential criteria to determine the fantastic were to be the reader's perspective, it would be more than a challenging, almost an impossible, task to agree upon any one definition of the genre or upon a sample text. Thus, to be able to reach a more definitive understanding of the fantastic, Manlove states that "often it is the text itself which signals what is supernatural or not within its own world" (*Fantasy* 3); what is expected of the reader of the fantastic is her/his "willing suspension of disbelief" for as long as the narrative demands.

The willingness of the readers to suspend their disbelief and to allow themselves to be immersed in an "unrealistic" story is one of the reasons that fantasy is charged with escapism and condemned. Worlds that fantasy creates may indeed take one out of the known world and lead into a world of make-believe where one can forget the harsh realities and the painful truths. Le Guin also defines fantasy as such, "[o]n one level, of course, it is a game: a pure pretense with no ulterior motive whatever," and admits that "[i]t is escapism of the most admirable kind – the game played for the game's sake" ("From Elfland to Poughkeepsie" 79). The happy endings for many of the fantastic stories, of which Tolkien is a fierce advocate, helps reinforce this idea of flight; in the end of many fantasy stories, everything is resolved, the evil is defeated and the good triumphs, which one cannot always experience in one's own life. The happy ending is the final step in the creation of a successful Faerie story according to Tolkien, after Fantasy, Recovery, Escape, Consolation (138). Tolkien's Fantasy refers to the creation of a solid secondary-world, the sub-creation, which requires "the inner consistency of reality" (140). Recovery, for him, is basically "a re-gaining of – regaining of a clear view" with which one can look at things in a new light (146). He recognizes Escape as "one of the main functions of fairy-stories" (147-148). As for "the Consolation of the Happy Ending," Tolkien regards it as "the true form of fairy-tale, and its highest function" (153); he coined the term "Eucatastrophe" for Consolation, which Grant and Clute describe as "the final 'turn' of a plot which gives rise to 'a piercing glimpse of joy, and heart's desire, that for a moment passes outside the frame, rends indeed the

very web of story" (323). The importance attached to Eucatastrophe reinforces the view that fantasy is an escapist literary form; however, neither Tolkien nor Le Guin interprets escapism as the critics of fantasy literature do. Le Guin agrees with the escapist nature of the genre but adds "on one level" in her explanation in order to indicate that it is not all that fantasy is. Tolkien also further explains that this joy "is not essentially 'escapist', nor 'fugitive'. In its fairy-tale – or otherworld – setting, it is a sudden and miraculous grace: never to be counted on to recur" (153). The fantastic, in Eric Rabkin's terms, "is a direct reversal of ground rules" to which one is bound in the "natural world;" yet by this reversal, the author's intention is not to avoid the reality but to give "us the chance to try out new, 'unrealistic' possibilities, and thus, perhaps, change seen reality" (14-15, 216). Attebery assumes a similar attitude to the issue suggesting that just as realistic fiction attempts to stimulate "recognition," fantasy is in the pursuit of generating "a kind of response we call *wonder*;" fantasy displays the familiar in an unfamiliar setting, and as a result the unknown may provoke a sense of wonder (128). Rather than providing a temporary escape into another world, it provides a purge of emotions in the form of joy that one is sometimes denied in one's reality; "Eucatastrophe" in a way appeases one's desire in the safe boundaries of fiction.

Desire is a frequently visited matter by the critics of fantasy. Rosemary Jackson, apart from defining fantasy as the literature of subversion which disrupts the rules of mimetic representation "by an overt violation of what is generally accepted as possibility" (8), also approaches it from a Lacanian psychoanalytical perspective and deems it "a literature of desire" (2). Desire, in Lacanian psychoanalysis, is caused by lack, which is not necessarily something tangible and may differ from person to person. Fantasy, as a "literature of desire" according to Jackson, then is an attempt to "compensate for a lack resulting from cultural constraints" and seeks to compensate that lack through expression of desire (2). For that end, according to Jackson, fantasy can either "manifest" desire or it can "expel" it, if the desire is a threat to "cultural order and continuity" (2). Attebery agrees with Jackson's approach, but finds it incomplete, and offers "a third operation;" fantastic narratives can also arouse desires (22-23). A fantastic tale can stimulate yearnings which one did not have or did not know that one had. Tolkien likewise attributes "desirability" to fairy-stories, the origin of his Faerie,

by observing they also awaken "desire" in the reader (134). Fantasy arouses desires the existence of which the reader may not be aware of by reversing the nature of the reality as we know it and by requiring one to alter one's perspective, thereby "changing seen reality" as Rabkin and Attebery proclaims. This strategy of subversion, which present images that cannot be found in "our primary world," was held in contempt as depreciative and childish especially during the eighteenth and the nineteenth centuries since the fantastic seemingly stands at the opposite end of mimesis, the literary representation which gives priority to the reconstruction of the real.

As an ardent advocate and champion of fantasy, Tolkien acknowledges the affinity between the fantastic and the imagination, but disagrees with the idea that presenting images of things and happenings one could not come across in one's immediate surrounding is a lower form of art and an insult to reason; for him, fantastic way of writing is "a virtue not a vice" and fantasy is "indeed the most nearly pure form ... the most potent" when it is "achieved" (117), for it might be able to reach deep into the unconscious and to reveal what is concealed from the eye of the logic. In a similar manner, Le Guin considers fantasy as a way of looking things in the natural world through a lens; a lens which shows the world in an affirmatively distorted way, focusing one on parts of the reality that one normally fails to realize; fantasy, for Le Guin, is "not anti-rational, but para-rational; not realistic, but surrealistic, superrealistic, a heightening of reality" ("From Elfland to Poughkeepsie" 79). The way modern fantasy conveys the superrealistic, surrealistic without appearing nonsensical and trivial is by applying the narrative technique of realist fiction: mimesis. Mimetic mode of representation is what Tolkien means when he proclaims, "it should be presented as 'true'" and this is what he practices in his own works (117). Attebery suggests that "[m]imesis and fantasy are not opposites;" they can exist in any work and every work of fiction exercises both of them (3). While presenting a world that does not follow the rules of the world of reason, fantasy literature relies upon the narrative methods of realistic fiction, on which its strength and validity depends. Mimetic representation of a fantasy world is a major distinction that separates modern fantasy of the twentieth century from the fantastic stories produced in earlier periods. Diana Waggoner remarks that "the author of an honest fantasy" might be held accountable by their reader for two things: the plausibility

of the world they build, and the plausibility of the story set in the said world (24). One of the first authors who managed to merge fantasy with realistic representation in a "plausible" manner is Tolkien with *The Hobbit* and then later with *The Lord of the Rings*. In the Victorian period, when the fantastic narrative was on the rise, many fantasy authors were not as committed to the genre as their twentieth century counterparts. Some prominent examples of the genre in the nineteenth century obscure the fantastic with ending the tale on an ambiguous note signalling it might be a dream narrative, such as Lewis Carroll's *Alice in Wonderland* (1865), Charles Kingsley's *The Water Babies* (1863), George Macdonald's *Phantastes* (1858); they use the language of romance and epic genre, thinning the realistic air of the fictional world, such as William Morris's *The Well at the World's End* (1896); or they incline more towards the style of fairy tales like the early twentieth century example of the genre *The King of Elfland's Daughter* (1924) by Lord Dunsany.

Tolkien's work is not considered to be the first ever production of modern fantasy, but his effort and commitment to his work, and the scope of his imagination, together with the wide popularity his work gained, sets him as the "most typical" (Attebery 13). Attebery works his definition of fantasy as a "fuzzy set" "meaning that they are defined not by boundaries but by a center," taking a prototypical example of the group and form the definition around the features of that prototype; for that end, he takes Tolkien's *The Lord of the Rings* as the centre since the literature as we now recognize as fantasy mostly resemble Tolkien's work in three fundamental ways: content, structure, and reader response (12, 14). The main content is "impossibility;" the genre "demands a sharper break with reality" (14). As for structure, it is comic, as Attebery suggests, "it begins with a problem and ends with resolution," which conforms in a way to the structure of fairy tale (15). What Attebery means by reader response as an essential property of fantasy is to evoke wonder and maybe affect the reader to experience joy and satisfaction in some ways (15-16). In light of all these qualities he lists, Attebery wraps up his definition of the genre with reference to the combination of the two seemingly irrelevant modes, "[i]t is a form that make use of both the fantastic mode, to produce the impossibilities, and the mimetic, to reproduce the familiar" (16-17). Kathryn Hume in her *Fantasy and Mimesis* elaborates on this combination of

fantasy and mimesis; she allocates an entire book to this subject but what she basically suggests is that both fantasy and mimesis are impulses "involved in the creation of most literature" (xii). The realist writer presents a world, which is only a reflection of the real world. This reflection is the writer's own explanation of reality, not the exact replica of the real, for it is almost impossible to "achieve colorless imitation" (xi-xii). Similarly, the fantasy writer presents a world that is seemingly a departure from consensus reality but it is an attempt at looking at the world from a different vantage point (xii). This collaboration between fantasy and mimesis, when it is executed efficiently, therefore, is what distinguishes modern fantasy from its predecessors and also from the earliest examples of literary fiction that employ fantastic elements such as fairy tales, legends, myth or religious stories.

Another characteristic that separates modern fantasy from its forebear that is fairy tale is "the matter of belief" in regard to the time they were produced and to the intended audience, and "the position of the reader/listener towards what is narrated" (Nikolajeva, "Fairy Tale and Fantasy" 152). The listeners/readers of the fairy tales were generally assumed to believe the tales; the tales were assumed to reflect the mindset of a people or a society; they are, in Egoff's words, the product of "cultural belief" whereas fantasy is shaped through "artifice" (4). Though fairy-tales are "a huge taproot for modern fantasy" which uses the tropes and structures of Faerie, along with many other literary genres such as epic, romance and even realist fiction, modern fantasy is a synthesis of all imbued with a renewed outlook at the world of a contemporary period (Mendlesohn and James 11). As Nikolajeva suggests fairy and folk tales are the reflection of "archaic thought" whereas modern fantasy is the reflection of "ambivalent picture of the universe" ("Fairy Tale and Fantasy" 140), and also an attempt to restore the connection between the natural and the supernatural worlds in unique modes.

One mode of fantasy that has specifically taken form in the twentieth century is mythopoeic fantasy. The rise of mythopoeic fantasy is a twentieth century phenomenon, but its origins lie in the dominating realism of the eighteenth century and the Romanticism of the nineteenth century that came about as a reaction to "modern secular rationalism" (Waggoner 7). The excess of realism and reason have led to "hyper-rationalization of human life" and mythopoeic fantasy has arrived as an attempt to

(re)create reality, to view the world anew, "to redefine [humanity's] relationship with the natural world, to integrate elements of its past so that they could help imagine the future, and to assist people in reawakening their sense of wonder and of their human potential" (Oziewicz, *One Earth* 5,6). As the Western culture started to lose its connection to nature and environment, its intuition and spirituality to science and reason, which brought about two world wars, ecological deterioration, nuclear threats, mass displacement, the mythopoeic way of perceiving the world "takes [one] into new realms that, while not denying reason, certainly give [one] a sense of awe towards the created world, a fresh way of viewing reality anew, and a way of recovering what was lost" (Brawley 23). What was lost for the writers of mythopoeic fantasy was the unity of the natural and the supernatural, continuity between the past and the future, correspondence between reason and imagination, the organic relation between the whole and the pieces, that is the holistic view of the world.

Works of mythopoeic fantasy offer an imaginative experience in which metaphysical concepts are presented as objective realities. The world this genre constructs is partially, if not fully, a secondary, an alternative universe, in which the physical is illuminated by the spiritual. The alternative universes of mythopoeic fantasy do not only refer to works that feature fully realised secondary worlds, for which Farah Mendlesohn uses the term "immersive fantasy" (*Rhetorics of Fantasy* n. pag.). In her seminal book, Mendlesohn proposes a taxonomy of fantasy, categories of which are determined by the question: "How does the fantastic enter the text?" (n. pag.). The four categories are portal or portal-quest, immersive, intrusion, and liminal. In portal-quest fantasy, fantastic world is "on the other side," it is entered through a portal (usually from the primary world), generally the magic does not "leak" to the primary world,[1] and most often than not there is a quest for the protagonist(s) to achieve (n. pag). C. S. Lewis' *Chronicles of Narnia* (1950-1956) is one of the examples for this category. Immersive fantasy generally applies to a fantasy which is "set in a world built so that it functions on all levels as a complete world;" the narrative takes place entirely in that world and the only understanding of that world is from "pieced-together hints and

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[1] There are exceptions and subversions of this convention such as *Howl's Moving Castle* (1986) by Diana Wynne Jones in which the "magical people" from the secondary world enter the primary world of Wales through the door of the Castle.

gradual explanations" (Mendlesohn, *Rhetorics* n. pag.). Ursula K. Le Guin's *A Wizard of Earthsea* (1968) can be included in this category. Intrusion fantasy happens when the world disrupted, and that disruption has to be either sent back or controlled; Alan Garner's *The Weirdstone of Brisingamen* (1960) can be regarded as an intrusion fantasy. Liminal fantasy is one which involves "dissonance;" it "creates a moment of doubt" about the existence of fantasy. There is a feel of fantastic but the fantasy does not explicitly enter the narration (Mendlesohn, *Rhetorics* n. pag.). Mendlesohn offers Hope Mirrlees' *Lud-in-the-Mist* (1926) as an example of this category. This taxonomy is not for a definitive and clear-cut distinction between different types of fantasy narratives; more than one can be employed in one narrative. Mendlesohn's aim is merely to understand the language and rhetoric, namely "the *construction* of the genre" (Mendlesohn, *Rhetorics* n. pag., emphasis original). Therefore, worlds of mythopoeic fantasy may be constructed as portal-quest, immersive, intrusion or a combination of them. The essential matter of mythopoeia is not about how narrative is constructed but about how narrative is presented; mythopoeic world should be portrayed with a serious attitude and consistency.

The secondary worlds of mythopoeic fantasy are re-imagined with elements drawn from myths, legends and fairy-tales, in the case of British fantasy drawn mostly from the materials of the British tradition; Oziewicz purports that this re-configuration is not a "received" myth but rather a "created" one, for it is not just about rewriting of old myths in different forms but about "the poetics of myth" (*One Earth* 84). The poetics of myth, as Oziewicz interprets, is the attitude towards the narrative, "[i]f myths can be distinguished from legends, fairy-tales, fables and other types of stories by the fact that they were, at some point, believed to be true, mythopoeic fantasy takes over this attitude" (*One Earth* 84). The creators of fantastic mythopoeia take their material seriously, presenting their stories as true and believable. Furthermore, these modern tales lead readers to change their basic assumptions of the Primary World, "real" world as it is commonly referred to, and to gain a new perspective on the world they believe they know. For this secondary world of imagination which is entrenched with the primary world to function as desired, the mythopoeic world of fantasy must be "internally consistent and logically developed;" the authors must treat their materials

realistically (Waggoner 30). In the PBS documentary titled *The Power of Myth* (1988) hosted by Bill Moyers, Joseph Campbell also argues that the current society is unable to harmonize the body and the mind as a result of living in a demythologized world, and that the role of the artist is to mythologize the world. The mythopoeic fantasists, then, subvert the real, not to escape reality but to engage the imagination, to transform the perception of the primary world, to obtain a wider understanding of the cosmos, to re-envision the existence of humanity through the regenerative power of myth and mythmaking. As C. S. Lewis writes, through mythopoeic fantasy, "we do not retreat from reality: we rediscover it … By dipping [our endless perils, our anguish, and our joys] in myth we see them more clearly" (90).

Place and space are among the matters of the primary world about which mythopoeic fantasy alters the basic assumptions. By way of offering imaginative spaces and presenting places "dipped in myths," mythopoeic fantasy awakens the readers' mind and encourages them to look beyond the surface of "real" places. They capture and reflect the spirit that is attached to certain spaces and places. Imbued with stories and myth, these narratives endow "ordinary places with epiphanic potentiality," and reveal the hidden layers and influences of many times. As William Hartley asserts,

> The story of place leaves its imprint in so many ways that it is important for the human inhabitant of place to know their story in relation to that particular place. A deep appreciation, an understanding of the history and functioning of the places we inhabit, is a necessary inspiration and guide for our own effective physical and imaginative functioning as individuals and as a species. Indeed, we are the soul and story of every place in which we find ourselves. (241)

To be aware of a place inspires one to be aware of one's self; and this applies to many works of children's mythopoeic fantasy literature. These fantasies create new landscapes, drawing from real places enmeshed within imaginary spaces, and "provide various geographies" for children's experiences (Cecire et. al., "Introduction" 7). At the intersection where the real and imagined spaces meet arises a "thirdspace." Anthony Pavlik explains this thirdspace as a "not a space that is constricted by material reality, nor limited solely to the sphere of the imagination. It is a space that is not wholly imaginary as a contrast to reality, but it is not entirely bound to consensus reality either"

("Being There" 240). In the thirdspace of fantasy fiction for children, not only the real and imaginary but also the past and the present, conceived and perceived spaces merge and a "thirdspace of action and activity is opened up, a type of space that can be actualised (or not) by child protagonists in different ways" (Pavlik, *A View from Elsewhere* 3). Only when children of these stories locate themselves in this wide and complicated world and recognize the mythopoeic fantasy's thirdspace of action and activity, can they make sense of their existence and take agency in story matters. By way of spatial awareness and place-mindedness, they are able to situate themselves in the order of things; moving beyond the binaries, and situated in the thirdspace of possibilities, in places of play and spaces of power, the protagonists of children's mythopoeic fantasy make, unmake, remake these spaces while at the same time these spaces act upon their performance and identity.

1.4. Places of Power and Spaces of Play: Spatiality of Children's Fantasy Literature

"WHAT TO DO FIRST: Find the MAP. It will be there. No tour of Fantasyland is complete without one" (Jones, *The Tough Guide* n. pag.). This is how Diana Wynne Jones starts her humorous mock guidebook on fantasy literature, *The Tough Guide to Fantasyland* (1996). Right from the start, the author points out the eminence of spatiality in fantasy fiction (any fiction for that matter): there is a land, a place of/for the fantastic that needs exploring and there is an accompanying map that will guide the visitors (readers) throughout their journey. Stefan Ekman in *Here Be Dragons: Exploring Fantasy Maps and Settings* (2013) defines map as "a symbolized representation of geographical reality," (19) and in the "Perilous Realm" of fantasy, as Tolkien declares, we the readers consent that everything, including the realm's geography, is real. Sally Bushell defines literary map as "a representation of spatial relations between places, people or objects (real or imagined) that corresponds *visually* to the world that the text purports to represent *verbally*" (6, emphasis original). In the same vein, every other item from "Altars" and "Aristocratic Feudalists" to "Waterfalls" and "Wise Old Stranger" on the guidebook that Jones mentions is bound by and

connected to that land, as Jones' map is for the tour of the land, which corresponds to the concept of journey. Journey is a commonly used tactic in fantasy fiction; there is generally one or more characters who travel for their quests, for short or long distances. Characters sometimes use maps to find their way or they map the spaces of fantasy realm through their tour of the land. Travel/journey is not, of course, intrinsic only to fantasy fiction, or children's literature, as de Certeau notes, "[e]very story is a travel story – a spatial practice" (117). Essentially, the emphasis that Jones puts on the map and the tour/journey points out the prominence of spaces and places of/in the story world.

The significance of spatiality (spaces, places and the spatial relations) of fantasy narratives (and also children's fiction), regardless of whether a map is included or not in the work, is a matter that has long been discussed and settled. As Robert Tally Jr. contends our presence and attitudes in the world are "necessarily topophrenic" (*Topophrenia* n. pag.), and it will inevitably be so in a fictional world as well. Tally proposes topohrenia, in short "place-mindedness," as "a provisional label for that condition of narrative, one that is necessary to any reading or writing of a text, in which the persistence of place and of the subject's relation to it must be constantly taken into account" (*Topophrenia* n. pag). Therefore, the topophrenic inquiry not only is interested in the apparent nature of space but also asks, "how is it that different human practices create and make use of different conceptualizations of space?" (Harvey, 275). A place-minded reading of any fictional work, then, does require comprehending not only the places and spaces of the text but also the relations among the characters, the objects, and the plot of the narrative and their engagement with those spaces and places. As Warf and Arias writes, space matters, "not for the trivial and self-evident reason that everything occurs in space, but because where events unfold is integral to how they take shape" (10). Children's fantasy literature is quite a fertile ground for topofocal (place-focused) study (Ekman 2), for many works in the genre designate unique and memorable spaces for childhood and children, which shape the story and the characters, such as Narnia, Neverland, Wonderland, Earthsea, and Ingary among many others. Before we delve into the spatiality of children's fantasy literature, a review of the spatial turn in cultural and literary studies seems the proper way to commence.

Most of the writings on the theories of space and spatial turn begins with an all-too-familiar quotation from Foucault, "The present epoch will perhaps be above all the epoch of space" (22). For space to gain such attention implies that it has been relegated to the periphery in relation to the concept of time. Before the nineteenth century, space and time were in a "holistic unity" and in fact, space was deemed more dynamic, and time was more static (Westphal 2), and as Edward Soja affirms "Prior to this 19th-century division, history and geography were almost inextricably connected" (*Thirdspace* 167). Especially from the late fifteenth century, this attitude was prominent with the Age of Discovery since the spatial organization of the world was changing with the exploration of new lands; maps and mapping also gained importance because understanding and coordinating space became a priority in this new world. With "dawn of history" in the nineteenth century, space faded into the background; Robert Tally notes that scientific developments in the fields of geology and palaeontology and the rise of philology, all of which draw on chronicle of events in the past for their analysis, prompted an interest in history (*Spatiality* 33). The nineteenth century, then, witnessed "the rise of a despatializing historicism" and "submergence of space in critical social thought" (Soja, *Postmodern* 4). Eventually, this approach towards space has been challenged by the tumultuous first half of the twentieth century and the place of space in social studies has been reevaluated in the mid-twentieth century.

The two world wars in the first half of the twentieth century are the major forces that have led to the reconsideration of space. The "massive movements of populations" that ensued in the postwar period disclosed "unthinkable level of mobility" and "emphasized geographical difference," so it became evident that "one's place could not simply be taken for granted any longer" (Tally, *Spatiality* 13). Technological advances such as World Wide Web, air travel, space travel, the social and political events of the 1980s, globalization have further increased the attention given to space (Bachmann-Medick 213). *Earthrise*, the Earth's photograph which was taken by William Anders during the Apollo 8 mission in 1968, reflected a view of the world as "one earth" occupied by "one people" and irrevocably altered many humans' senses of spatiality (Oziewicz, *One Earth*). It has been pronounced increasingly that space is not "a container or a vessel," but "a social production process encompassing perceptions,

utilizations and appropriations, a process closely bound up with the symbolic level of spatial representation" (Bachmann-Medick 216). Certainly, the adjustment has not been uncomplicated; these challenges to and questions on spatial perceptions, intensified by postmodern condition, have induced a spatial anxiety. Tally postulates that place-mindedness, the subject's awareness of their spatial existence and experience, "is characterized by a profound sense of unease, anxiety, or discontent" (Tally, *Topohrenia* n.pag.). Thus, spatial criticism can be considered as an effort to recognize that space has as much relevance on cultural and social studies as history, but in Soja's words,

> … spatial critique … is not an anti-history, an intemperate rejection of critical historiography or the emancipatory powers of the historical imagination. Rather than anti-history, it can best be described as an attempt to restore the ontological trialectic of sociality-historicality-spatiality, with all three operating together at full throttle at every level of knowledge formation. (*Thirdspace* 171)

Then, we can regard the spatial turn as an attempt to make sense of one's place in the world, to map the intertwined social, political, literary geographies, and hence, to relieve the spatial anxiety.

Spatial studies begin with the agreement that everything is "spatially distributed;" as Nigel Thrift illustrates, "even the head of a pin has been seen to have its own geography" (140); but, what is space and place? The most preferred viewpoint is Yi-Fu Tuan's definition and differentiation of the two terms.[2] Tuan explains in *Space and Place: The Perspective of Experience* that

> 'Space' is more abstract than 'place.' What begins as undifferentiated space becomes place as we get to know it better and endow it with value … The ideas 'space' and 'place' require each other for definition. From the security and stability of place we are aware of the openness, freedom, and threat of space, and vice versa. Furthermore, if we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place. (6)

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[2] Throughout this study, I use the terms "space" and "place" in accordance with Yi-Fu Tuan's definitions unless stated otherwise.

For Tuan, space indicates a specific area, mostly a physical and geographical location but also an abstract concept, which holds a dimensional quality. When one pauses and examines a certain space and bestows a meaning upon that space, that space becomes a place. He attaches freedom to space while place resonates with security; personal experience and individual perspective are vital to the formation and perception of place. Based on Tuan's interpretation of place as pause and space as movement, Tally elucidates the interpretation, "Place can then be understood as a relatively fixed, stable, and thus familiar or at least recognizable point, whereas space partakes of the mobile, dynamic, or unfamiliar" (*Topohrenia* n.pag.). That place is "a relatively fixed" concept, however, does not mean that it is unalterable; ultimately, the meaning and understanding of a place is determined by one's experiences and by certain ways in which one (person or society) organizes that particular place to make it special. On the other hand, the notion of space as dynamic, free, and open have led to the claim that space is a production.

Redrawing of political borders, commingling of social territories, and the emergence of digital spheres have revealed the fickleness of space, that space is in relation to, influencing/influenced by, the subjects and the objects around/in it. Disruptions and reorganizations of geographies in the twentieth century have challenged the understanding of space as stable, immune to its surroundings and inhabitants. It became evident that space is a production and producer of which it is in contact with. That is also to say that space is relational. In his seminal work "Of Other Spaces," Foucault addresses the relationality of space, "Our epoch is one in which space takes for us the form of relations among sites" (23); his emphasis is, yet, more on the connections between sites than on the interactions between subject and space. Simon Susen, in his interpretation of Doreen Massey's concept of relationality regarding social space, refers to the latter asserting that "the *relations* and *interactions* between subjects and objects rather than by their alleged properties" form spaces (353, emphasis original). This is not to say that properties of a given space are not significant, rather to say that they are not sufficient in themselves to understand and construe the attributes of that space. Furthermore, he refers to social space as "space of possibilities," borrowing the concept from Pierre Bourdieu (*espace des possibles*), in which every distinct interaction

between/among space and humans generates new potentialities (341, emphasis original). To this respect, both Susen and Thrift assert that the production of space occurs through interactions and performance.

The assumption that space is a social production of interrelations and human action, and a site of possibilities is quite prevalent in spatial studies with a great many varieties in terms of means and points of approach towards the subject. Tuan's rendition of space and place refers to a performative act of production; when one pauses, one turns a space into a place through one's experience and perspective. As for Michel de Certeau's walkers, *wandersmanner*, travelling through the streets of a city, they transform the geometrically defined urban place into a space; "*space is a practiced place*" (115, emphasis original). The pedestrian recreates the urban site (which has already been physically constructed by human operation), manipulates spatial organizations, and freely writes her/his own story (a different one each time she/he wanders) on the streets through the act of walking (101). Frederic Jameson's cognitive mapping is a way to cope with the spatial alienation of postmodern human, whose bewilderment in a changing capitalist world incapacitates her/him "to map the great global multinational and decentered communicational network in which [she/he] we find [herself/himself] caught as individual subjects" (*Postmodernism* 44). The cognitive mapping, the attempt to locate one's position in a complex spatial organization by drawing a mental map to gain a sense of tangible place, then, "provides a tool by which the world may be changed or other worlds imagined" (Tally, *Spatiality* 48). This practice further indicates that spaces are constantly produced and reproduced, both materially and mentally, in a complex set of relations involving other spaces and humans.

Gilles Deleuze and Felix Guattari contribute to the discourse with the concepts of smooth/striated spaces. Deleuze and Guattari refer to the measured, mapped and mathematical spaces when they speak of striated space; De Certeau's city is an example of a striated space with its defined borders and organized streets. On the other hand, smooth space is similar to what Tuan identifies as "space;" it is vast, open, and enables free movement. They associate smooth space with the "nomadic subject," who defy spatial bounds and borders, who is "open to unconventional spatial orientations" and

who "can make new connections in keeping with the movement of life as it unfolds" (Lorraine 160). For Deleuze and Guattari, "the sea is a smooth space par excellence" (479). The distinction between smooth and striated space, however, is not a binary opposition, as "the two spaces in fact exist only in mixture: smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space" (Deleuze and Guattari 474). They illustrate the interchange between smooth and striated space with the striation of sea, "smooth space par excellence" (479). Sea can be striated, by navies and states by way of mapping and navigation into mathematical quantities. Likewise, a striated space can be turned into a smooth space materially such as a demolition of a whole neighbourhood, or metaphorically by a nomadic subject "because of their border crossings or re-crossings … continually map[ping] and remap[ping], altering spaces even as they traverse them" (Tally, *Spatiality* 136). The mapping and remapping of spaces is what Deleuze and Guattari cite as "deterritorialization" and "reterritorialization." When a striated space turns into a smooth one, deterritorialization takes place, and it may be reterritorialized into a smooth space again; though, Deleuze and Guattari remark that "[r]eterritorialization must not be confused with a return to a primitive or older territoriality: it necessarily implies a set of artifices by which one element, itself deterritorialized, serves as a new territoriality for another, which has lost its territoriality as well" (174). Reterritorialization does not necessarily, and mostly never, signify to a reproduction of space exactly as it was, but indicates a reproduction of one similar to but different from the former space. The explications on the significance of spatial approach to cultural and social studies demonstrate that the production of space is not only a material incidence but also a mental one.

As one of the pioneers of spatial studies, Henri Lefebvre also delves into the material/mental distinction regarding the perception of space and aims to reveal how the two are actually intertwined through the conception of trialectic: spatiality, historicality and sociality in detail in *The Production Space* (1974). He sets off his discussion with the affirmation that every society produces its own space "along with its specific relations of production," relations which refer to space, history and society (31). This production is not unidirectional but reciprocal in that "spatial processes [shape] social

form just as much as social processes [shape] spatial form" (Soja, "Taking Space" 21). His spatial theory is influenced by a Marxist attitude which attempts to unveil how capitalist societies generate and regenerate spaces through different modes of production. On the basis of how space is constructed socially through humans' relations to each other and with space, Lefebvre proposes three ways of examining space, all of which need each other for their explanation and actualization. The first component of his triad is "spatial practice," or "perceived space," "which embraces production and reproduction, and the particular locations and spatial sets characteristic of each social formation" (Lefebvre 33). Perceived space generally pertains to the materially constructed spaces, measurable and mappable sites. "Representations of space" concern the conception of space, hence "conceived space" (Lefebvre 33). It is related to the signs and symbols, mental projections of a space, an imaginary geography in a sense. According to Lefebvre, this is the dominant form of spatial production in societies. As regards to "representational space," or "spaces of representation" corresponds to the lived experiences of individuals "through its associated images and symbols, and hence the space of 'inhabitants' and 'users';" this is the space "which the imagination seeks to change and appropriate" (Lefebvre 39). Spaces of representation is the point of junction where perceived and conceived spaces come together and serves as the "loci … of action and of lived situations;" it is "alive … it speaks" (Lefebvre 42). Representational spaces are which Edward Soja reformulates as the "thirdspace" where "everything comes together" (*Thirdspace* 56).

First of all, the concept of thirdspace is not an original term, Homi Bhabha conceptualized the phrase as "third space" in *The Location of Culture* (1994) to elucidate the in-between and hybrid identities of colonized people in colonial and postcolonial discourse. Edward Soja obviously, and admittedly, borrows the term from Bhabha and as a geographer, applies it to analyse the social and political geography of urban Los Angeles. While Bhabha's third space is also a frequently used metaphor for a radical exploration of the identities and positions, these identities and positions are specifically concerned with marginalized and colonized individuals in Postcolonial Studies. Furthermore, Bhabha leans more on the imagined and symbolic aspects of those positions specifically in political and cultural discourse, referring to the in-

between spaces that are formed in colonization's sites of contact. Bhabha's term provides opportunities for people on the periphery to open up hybrid spaces of resistance, to free themselves of either/or dichotomy (in relation to culture and politics) and to embrace a both/and approach to their cultural and political spatiality. Although Soja is more interested in intersections of material (real) and ideal (imagined) spaces and the "journeys to 'real-and-imagined' (or perhaps 'realandimagined'?) places," of urban sites, his Thirdspace is also "the terrain for the generation of 'counterspaces,' spaces of resistance to the dominant order arising precisely from their subordinate, peripheral or marginalized positioning" (Soja, *Thirdspace* 11, 67-68).

While Soja's postulation of thirdspace acknowledges the contention, as other spatial theories do, that space is a production of interrelations and performance, Soja undefines the binary distinction between real and imagined spaces, and restructures them in a thirdspace, "a real-and-imagined place," which replaces the *either/or* dichotomy in favour of *both* but in a new mode, and which reflects the lived experiences of people. "In this critical thirding," he writes, "the original binary choice is not dismissed entirely but is subjected to a creative process of *restructuring* that draws selectively and strategically from the two opposing categories to open new alternatives" (5). Soja reformulates Lefebvre's conceived space (spatial practice) as "Firstspace," which is the concrete, mappable, material space. Firstspace is ascribed to "a material and materialized physical spatiality; comprehended in empirically measurable configurations; concrete and mappable geographies; privileging objectivity and materiality; aiming toward a formal science of space" (74-75). Soja's "Secondspace" coincides with the conceived (or representations of) space, alludes to the ideas and imaginations about space, mostly mental projections and symbols of human spatiality. Soja explains;

> In its purest form, Secondspace is entirely ideational, made up of projections into the empirical world from conceived or imagined geographies. This does not mean that there is no material reality, no Firstspace, but rather that the knowledge of this material reality is comprehended essentially through thought, as *res cogito,* literally 'thought things.' In so empowering the mind, explanation

becomes more reflexive, subjective, introspective, philosophical, and individualized. (*Thirdspace* 79, emphasis original)

"Thirdspace," according to these definitions, is built on the combination of the material spatiality of Firstspace and imagined representations of Secondspace. Thirdspace, thus, "can be described as a creative recombination of and extension, one that builds on a Firstspace perspective that is focused on the 'real' material world and a Secondspace perspective that interprets this reality through 'imagined' representations of spatiality" (6). So, Soja's Thirdspace is a dynamic synthesis of real and imagined spaces, and all that they both encompass; thirdspace incorporates aspects of both but transcends them by opening up a new "space of possibilities," into real-and-imagined space. As Soja aptly declares

Everything comes together in Thirdspace: subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history. (56-57, emphasis original)

With its juxtaposition of real and imagined spaces in fictional geographies, literature opens up unique ways for exploration of thirdspace.

Literature is one of the most appropriate fields to apply spatial analysis as fiction is a means of making sense of human spatiality and give meaning and form to the world. Setting is one of the most basic elements of a story with plot and character and an inquiry into the setting of a fictional work involves study of the spaces and places of that storyworld. "[N]othing and no one can avoid *trial by space*" and it applies to literary narrative as well (Lefebvre 417, emphasis original). Long before the popularity of spatial investigations in cultural studies, space of worlds of fiction has had an important role in the attempt to make sense of a storyworld. Robert Tally makes an analogy between mapping and writing in which he claims that "creative writers engage in a form of *literary cartography*" ("Introduction" 3, emphasis original). He refers to literary cartography as a way of mapping, a practice in which writer attempts to represent "the social space of the narrative or text" in relation to the characters and other elements of the story (Tally, *Topohrenia* n.pag.). The author does not only describe

spaces of the story but also turns those spaces into places, as Tuan suggests, by pausing characters/readers to explore and interpret the spatiality presence. Furthermore, this figurative mapping does not have to be a representation of the actual[3] world because, as Ekman defines, "a map is *symbolized* representation of geographical reality, representing selected features or characteristics resulting from the creative effort of its author's execution of choices" (19, emphasis mine). Therefore, even if the author sets her/his story in locations that correspond to spaces of actual world, it is not imperative that she/he represent it as it is. In Virginia Woolf's words,

> A writer's country is a territory within his own brain; and we run the risk of disillusionment if we try to turn such phantom cities into tangible brick and mortar. We know our way there without signposts and policemen, and we can greet passers by without need of introduction. No city indeed is so real as this that we make for ourselves and people to our liking; and to insist that it has any counterpart in the cities of the earth is to rob of half of its charm. (n. pag.)

As Woolf wrote in as early as 1905, critical excursions into a fictional world are not necessarily about exactness or similarity of the fictional cartography to the actual world places; spatial literary studies, "essentially a way of reading" the narrative map, is more about how the author (and the reader) produces space, and about the ways in which space influences and is influenced by the other elements of the story such as plot and character (Tally, "Spatial Literary Studies" 319). A fictional world is comprised of spaces where real and imagined intersects which constructs new spaces of possibilities for thought and action; reading its geography with the sole aim of finding its "counterparts in the cities of the earth is to rob of half of its charm" (Woolf n. pag.). When it comes to literary fiction for children, the means of reading the narrative map slightly differ because of both the position of children in the world and the attitude towards children's literature in literary studies.

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[3] The actual world refers to "the world inhabited by the reader and the writer" as defined by Stefan Ekman in *Here be Dragons: Exploring Fantasy Maps and Settings* (2013) (10). He also uses the phrase "primary world" for "the literary construct whose setting imitates, on a general level if not in every detail, the actual world" (10). The primary world pertains to any literary setting whether it is a realist text or science fiction. He employs the common phrase "secondary world" for the worlds which are built for fantastic narratives, and which differ radically, in terms of laws, inhabitants, rules of physics, from the actual world (10). My usage of these terms complies with the definitions provided by Ekman.

Regardless of children's own reality, the conceptions about them are at the threshold of adult's perception of them and their own needs; their spatial existence is a liminal experience as well. Children seem to have their own space as Cecire et. al. points out, many canonical children's literature designs "spatial spaces of childhood into which only children may pass" (1). However, these spaces of childhood are also reflective of their liminality since those spaces are "designed" by adults. Therefore, it is only natural that children's literature retains its own hybridity, which is situated in between adult's desire and children's wants/needs. As Nikolajeva also puts forth through the concept of "aetonormativity," the success of literature for children depends on this double code: its appeal both to the adult and the child. As children's literature is made of, more often than not, "both/and" configurations, another recurring matter is child characters' spatial existence and experience. Doughty and Thompson observe that "the processes of coming *both* to know oneself as situated in space *and* how the spaces one inhabits shape one's self" frequently addressed in children's fiction (1, emphasis mine). Although their statement points out the influence of space in shaping "one's self," it ignores the matter that not only the awareness of spatial existence but also spatial experience affect self-perception. Moreover, while spaces shape them, children affect and even change the spaces they inhabit through their actions, and "the problematic of children's literature lies in the gap between the 'constructed' and the 'constructive' child, in what I shall term a 'hybrid', or border area" (Rudd 16). Accordingly, then, children and many things related to them connote liminality, and liminality connotes spatiality.

The ideas and perceptions about children fluctuate between adult desire and children's needs. Spaces and places assigned to children are situated between freedom and control. Literature which is targeted at children is a constant attempt to find the fine line between educating and entertaining them. When that literature features fantastic elements, this hybridity becomes more intertwined with the merging of real and imagined. Therefore, children's fantasy fiction is fraught with liminality and hybridity, most notably in spaces and places of fantasy world. Children in fantasy fiction attempt to find their place in the world of adults, they try to understand the blurred boundaries between what is real and what is imagined, all the while grappling with the notions of

self and identity; they live and breathe liminality. However, this liminality does not have to be negative or limiting, as Tally argues, liminality is "an in-between space of potentiality" and "a site of transgressivity;" it is "suggestive of infinite possibilities" (*Topophrenia* n. pag.). Thus, fantasy for children creates a new space that allows child characters (and maybe also for child readers) to actualise themselves and sometimes to take agency; that liminal space of children's fantasy fiction, where "everything comes together" becomes a thirdspace of potentiality and possibility.

Fantasy works bring about spaces of possibilities by imagining a world(s), as Robert Tally alludes to the quotation "Shall I project a world?" from Thomas Pynchon's 1966 novella *The Crying of Lot 49* (*Topohrenia* n.pag.). By all means, all modes of literature, mimetic fiction included, "project a world," but what sets fantasy apart from mimesis is that the former attempts to "imagine radical alternatives" to the actual world so that we can "perceive things a bit differently" and get a new perspective of the actual world (Tally, *Topohrenia* n.pag.). Although both mimetic and fantastic narratives are forms of worldbuilding to make sense of the actual world, most fantasy fiction builds its world by imagining an "unearthly, extra-ordinary, and supernatural" structure, namely a mythic world (Morris 80). Many of the fantastic fictions written in the twentieth century, in building their mythic worlds, makes use of myths, mythological narratives and characters, for "[m]ythology helps to create a sense of historical depth, connecting present characters and events with ancient ones," which, as a result, allows the modern human to make sense of their place in the fragmented and uneven world system and to relieve their spatial anxiety (Wolf 192). With similar impulses, many fantasy authors compose their own mythology, with supernatural characters, tales, diverse cultures, worldviews, physical laws, political structures in the secondary worlds they create (or subcreate in Tolkienian manner).

By means of mythic subcreation, as Tally suggests, the fantasy author "gives form to the all-too-real world through the creative, imaginative projection of alternative spaces" ("Tolkien" 128). Myths of fantasy literature grant both the characters and the readers an opportunity to form cognitive maps of the real spaces of the actual world as well through "the projection of alternative spaces." However, as Morris argues, "fantasy cannot be myth" because the myths of olden times are reflections of archaic musings

and the products of ancient society's faith; "fantasy can only give us a standpoint ... to rediscover the self related to the world" (84-85). This type of fantasy, which has been referred to as mythopoeic fantasy and has been elaborated in the previous section, therefore, provides a renewed standpoint in relation to the contemporary world; it offers real-and-imagined worlds where the natural and the supernatural, reason and imagination, the past and the future come together in the landscapes of fantasy world and unveil thirdspaces of possibilities and potentialities.

The impulse underlying the formulation of mythopoeic fantasy literature is a "topophrenic" endeavour since its rise is associated with similar spatial anxieties of the postwar twentieth century which has given rise to the spatial turn in cultural and literary studies. The spatiality of rational human in the modern world has been either defined by what is perceived, which is "the illusion of opaqueness" (or "realistic illusion") or represented through what is conceived, "the illusion of transparency." Lefebvre explains the realistic illusion as the attitude which implies that places and things in space have an existence out of the perceiving subject's "thought and desires" whereas the illusion of transparency reduces the reality of space (the things in that space) to the comprehension and ideology of the subject; in this approach, which ignores the material reality, space is regarded as a completely mental organization which can be deciphered through thought and speech (27-30). Mythopoeic fantasy, then, is an attempt at a disillusionment, breaking the illusions of opaqueness and transparency, to bring together these real and imagined spaces to envision a holistic understanding of the world, to awaken the readers' mind to a wider *perception* of their spatial existence through metaphorical *conceptions* so that they can bring real change to the actual world.

Mythopoeic envisioning of imaginary worlds has been quite a common strategy in children's fantasy especially since the period subsequent to the Second World War, namely the second golden age of children's literature. Although transforming real spaces into imaginary landscapes is not under the monopoly of children, it is mostly ascribed to the children since they are believed not yet to be tainted with the logic and rationality of the adult world. Wolf refers to Norman Hollland's book *Literature and the Brain* (2009) which points to the work of psychologists suggesting that "the building of imaginary worlds is something innate and even serves an evolutionary purpose" (4). So,

children are considered to still retain that innate ability as Immell argues, "Fantasy needs the child as mediator. Given the child's ability to move between contradictory realities and mental states … the landscapes in which fantasy operates are most fully realised by the perceptive eye of innocence" (n. pag.). This does not mean that adults are not capable of imagination because for many adults "the desire for imaginary worlds does not change over time, only the manner in which those worlds are constructed and experienced" (Wolf 4). Yet, Immell's claim is valid in the sense that many fantasy narratives employ a child-like figure who is a stranger to the land of fantasy, who is in a constant state of astonishment and at times confusion (in the manner of a little child who tries to understand the world around her/him) and through whose "innocent eyes" the reader explore the imaginary world. Tolkien's Bilbo Baggins in *Hobbit* (1937), Neil Gaiman's Richard Mayhew in *Neverwhere* (1996), and China Miéville's Saul Garamond in *King Rat* (1998) are few examples of such literary adult figures. Therefore, children's fantasy narratives, particularly the ones with child characters, as Cecire et. al. asserts, are built upon children's capacity for creativity and imagination, and while demonstrating the disadvantaged position of children in "landscape of power," they also offer ways of navigating and even transforming "spaces of power" into "places of play" (3). While I agree with this contention, I would make a small but significant alteration in the pairing of the words; I suggest *spaces of play* instead of "places of play" and *places of power* instead of "spaces of power" based on the definitions of space and place proposed by Tuan. He ascribes openness, freedom, and movement to space while he associates place with pause and stability. Play, in a similar sense, is more open-ended and freer, which is defined as something "people, especially children, do for pleasure" and "the possibility of free and easy movement" ("Play"), whereas power connotes stability, rules and strictness. While play can be better enacted in smooth space, in Deleuze and Guattari's terms, power turns smooth spaces into striated ones, which are places with measured and defined borders limiting action. Tuan also proposes that children's imagination is "tied to activity" and if space "allows movement," then, play can be more readily associated with space (33, 6).

Children's mythopoeic fantasy literature opens up spaces of play in its richly layered landscapes, imbued with history, myth, and magic. These narratives "endow

ordinary places with" mythic alternatives and reveal their "epiphanic potentiality" (Hartley 149). When children of these stories are able to conceive the representative potentiality of spaces beyond their physical attributes by overcoming the illusion of opaqueness and to perceive the material capacity of spaces by overcoming the illusion of transparency, they can locate their place, both physically and mentally, in lived spaces. Pavlik explains that

> [This] interpretative practice [is] generated by means of a facility that situates one in a personally *authentic space*, a thirdspace that emphasizes the particular and contingent perspective of the viewer. The spaces are not real in that they portray actual places of the world of consensus reality; rather, they are real in the sense that they are conceived of by individuals in the course of their motions, and they have an actual effect in terms of shaping the ways individuals (and protagonists) are seen to understand and act upon and within the space" ("Being There" 246, emphasis original).

Along these lines, then, the actualisation of thirdspaces does not only depend on the fusion of perceived and conceived spaces into real-and-imagined spaces, but also requires the spatial awareness of the protagonists, and who as a result act upon those spaces. As children in mythopoeic fantasy narratives perceive the landscapes of fantasy realm and conceive them in unique and strange ways through their motions and actions, allowing the spaces to act upon them, then they can manipulate, transgress, and transform those territories into lived spaces, thirdspaces of possibility, play and agency.

CHAPTER II

EXPLORING SPACE AND PLACE IN SUSAN COOPER'S THE DARK IS RISING SEQUENCE

2.1. How Susan Cooper Came to Write the Dark is Rising Sequence

Susan Cooper, who was born in 1935 in Buckinghamshire, England, began her writing career during the Second Golden Age of children's literature with *Over Sea, Under Stone* (1965). It is also the first book of *The Dark is Rising Sequence*, comprising of *Over Sea, Under Stone* (1965), *The Dark is Rising* (1973)[4], *Greenwitch* (1974), *The Grey King* (1975)[5], and *Silver on the Tree* (1977)[6]. Although she moved to the United States in 1963, and have been living there since, her inspirations and subject materials are very much lodged in Britain's history and landscape. She was only four years old when the Second World War broke out, the street she lived at the time "lay beside a mainline railway and gun emplacement, and was a regular target for the bombers," and it was one of the most influential events of her life (Butler, *Four* 8). She recounts her war experiences in the form of fiction in her 1970 novel *Dawn of Fear* through the perspective and feelings of three young children who live outside of London during the Second World War. Although she did not write any other fictional work that directly represented the war, the main theme of the *Sequence* which is the struggle between the Light and the Dark is a reflection of the intrusion, fear and chaos of a wartime which she experienced as a child; she is also aware of this impact as she admits in an interview she gave to Raymond Thompson in 1989:

> The struggle between the Light and the Dark in my books has more to do with the fact that when I was four World War II broke out. England was very nearly invaded by Germany, and that threat, reinforced by the experience of having people drop bombs on your head, led to a very strong sense of Us and Them. Of

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[4] Runner-up for Carnegie (1973) and Newbery (1974) Medals
[5] The winner of Newbery Medal (1976) and Tir na N'og Award (1976), runner-up for Carnegie Medal (1975)
[6] The winner of Tir na N'og Award (1978)

course Us is always the good, and Them is always the bad. This sense must have stayed with me. ("Interview"164)

The divide between "Us" and "Them" which was caused by warfare and reinforced by government agencies is what led Cooper to adapt it as the main theme of her *Sequence* in the representations of the Light and the Dark. Although the war is not explicitly explored in the *Sequence*, the war looms over the narrative world of the series.

Another major influence on Cooper, especially as a writer of children's fantasy fiction, is the education she received at Oxford University in the early 1950s. She studied English and took classes from both J. R. R. Tolkien and C. S. Lewis who taught at Oxford at the time (Butler, *Four* 8). Tolkien and Lewis "established the curriculum for Oxford's young English School" in 1931, which was in use until 1970, and they mostly included medieval works like *Beowulf*, *Sir Gawain and the Green Knight*, *Le Morte d'Arthur*, which was built upon their childhood readings and their "shared love for the Middle Ages" (Cecire, *Re-Enchanted* 3). The fact that the *Sequence* is greatly inspired by and features many elements of Arthurian legends, Anglo-Saxon texts and Celtic myths and oral traditions such as *The Mabinogion* renders it highly probable that her time at Oxford had a considerable effect on Cooper's imagination and literary productions, which she also acknowledges in her interview with Thompson ("Interview" 162). Regardless of whether Tolkien and Lewis had a direct influence on her writing, Butler argues, they had a major impact on "the literary reception" of Cooper (and many other fantasy authors of the period such as Alan Garner and Diana Wynne Jones) (*Four* 18). Lewis and Tolkien created a "commercial and cultural market for fantasy" as pioneers of modern fantasy and inevitably determined the reception of their successors (Butler, *Four* 16). Arguably, one of her greatest inspirations is the Matter of Britain and the landscape with which Britain is associated with.

Cooper's fascination with landscape, history and archeology dates back to her childhood and teen years. Not only did she read Jacquetta Hawkes's widely recognized book *A Land* (1951), which was about the archeology of Britain fused with the lives of people who occupied the land, but she also had the chance to spend time with her. Hawkes took Cooper on a walk through Warwickshire which "encouraged her to form a direct and symbiotic relationship with landscape" (Carroll 9). Cooper also attributes her

"strong sense of the mythic history of the land [and] an awareness of the past" to being away from England and growing up in Buckinghamshire:

> I had an awareness of the past that I never had to think about. There was an Iron Age fort a couple of fields away. There was a Roman pavement that somebody had found in his field. Windsor Castle I could see from my bedroom window. Things like that give a sense of layers and layers of time, and of the stories that stick to those layers and develop through them, even though you may not realize that you've got it. ("Interview" 162)

She spent her childhood and teen years learning about the history of Britain by living, drawing in "the story of a people, written upon the land: a long dialogue between people and place," which was not forgotten but intensified by being homesick (Cooper, *Dreams and Wishes* 72). Her acquaintance with the past, with stories, legends, myths, and heroes of Britain lodged in the long-trodden and historically/culturally layered landscape inspired her to explore the "dialogue between people and place" in *The Dark is Rising Sequence*.

The Dark is Rising is a children's fantasy series which tells the story of the age-old struggle between the Light and the Dark. The agents of the Dark attempt at taking control of the world through magical artefacts and enchanted lands, and the forces of the Light endeavour to prevent the Dark from rising and the evil from prevailing. While the servants of the Dark change shape in each novel, the leading champions of the Light, simply called as the Old Ones, are Merriman Lyon, the first of the Old Ones (Cooper's version of King Arthur's magician Merlin), the Lady, and the protagonist Will Stanton, a seventh son of a seventh son, the last and the youngest of the Old Ones who comes to his power on his eleventh birthday. Despite their representatives in human form, Cooper's concepts of the Dark and the Light are hard to describe for they are rather abstract. There are Wild Magic, Old Magic, and High Magic in the primary world that Cooper builds, and both the Dark and the Light belong to High Magic but they stand at the opposite poles. The most detailed explanation of these magical forces comes from Will when he tries to explain his duty as an Old One to his older brother Stephen:

> Well then. It's like this [...] This where we live is a world of men, ordinary men, and although in it there is the Old Magic of the earth, and the Wild Magic of

living things, it is men who control what the world shall be like … But beyond the world is the universe, bound by the law of the High Magic, as every universe must be. And beneath the High Magic are two … poles … that we call the Dark and the Light. No other power orders them. They merely exist. The Dark seeks by its dark nature to influence men so that in the end, through them, it may control the earth. The Light has the task of stopping that from happening. From time to time the Dark has come rising and has been driven back, but now very soon it will rise for the last and most perilous time. It has been gathering strength for that rising, and it is almost ready. And therefore, for the last time, until the end of Time, we must drive it back so that the world of men may be free. (*Silver on the Tree* 14)

Cooper, in such manner, interprets the "Us" and "Them" rhetoric to which she was exposed as a child in a fantastic mode, and she follows in the tradition of Tolkien and Lewis in whose fantasies the ultimate conflict between the good and the evil plays out and what is at stake is the fate of the entire world.

In the secondary world of the Dark is Rising Sequence, what lies underneath every war in history, every battle, even behind the fairy stories of "the good hero fighting the giant ... [g]ood against evil" is the struggle between the forces of the Light and the Dark (*Over Sea, Under Stone* 70). As Merriman recounts the ages-old story of the good against bad, he explains that "[t]hat struggle goes on all round us all the time, like two armies fighting. And sometimes one of them seems to be winning and sometimes the other, but neither has ever triumphed altogether. Nor ever will ... for there is something of each in every man" (*Over Sea, Under Stone* 70-71). His story underlines the instrumentality of humans in the battle of the Light and the Dark as well as the nebulous affinity between the two forces. While the Light is characterized as the representative of the good and the right, its actors sometimes assume a similar attitude to those of the Dark. John Rowlands, an ordinary human who plays his part in the final battle, points out the fanaticism of the Light in its concern with "absolute good, ahead of all else," "[o]ther things, like humanity, and mercy, and charity, that most good men hold more precious than all else, they do not come first for the Light ... You are like fanatics," and Will responds, rather grimly,

For us, there is only the destiny. Like a job to be done. We are here simply to save the world from the Dark. Make no mistake, John, the Dark is rising, and will take the world to itself very soon if nothing stands in its way. And if that should happen, then there would be no question ever, for anyone, either of warm charity or of cold absolute good, because nothing would exist in the world or in the hearts of men except that bottomless black pit ... Sometimes ... in this sort of a war, it is not possible to pause, to smooth the way for one human being, because even that one small thing could mean an end of the world for all the rest. (*The Grey King* 115-116)

The conversation between Will and Rowlands reflects the frequently debated issues surrounding the moral of war, whether it is ethical to sacrifice some for the greater good, which probably reflects what Cooper was exposed to at a young age growing up in the middle of a catastrophic war, witnessing atrocities committed in the name of good. Though, through Will's response, Cooper further expresses her doubts on the motivations of the absolute, the Dark is portrayed as an absolute evil with no sign or chance of redemption. Still, that the series blurs the clear-cut distinction between the agents of the Light and of the Dark and that it calls the Light's motivations and its enactments into question unsettles the rigid binary opposition between the Light and the Dark.

2.2. Spatialising Myths, Mythologizing Spaces

The first book of the Sequence, *Over Sea, Under Stone*, touches upon the main theme of the series, the good against the evil, but does not delve much into the details of the struggle. It is more of an adventure story with a quest than a part of a fantasy series. It can be placed under the liminal fantasy, one of the four categories from Farah Mendlesohn's taxonomy, since the fantastic barely enters the text; it is only implied indistinctly. The novel features the three Drew siblings, Simon, Jane, and Barney, who are on holiday with their parents in the fictional town of Trewissick, based on Mevagissey in Cornwall, which Cooper used to go as a child, as she states in her interview with Thompson ("Interview" 166). They stay in the Grey House, owned by

one Captain Toms, with their great-uncle Merry, or Gummery as the children calls him, who is later hinted to be Merlin of King Arthur. The story begins when the Drews find an old map of Trewissick, specifically a slightly altered map of Kemare Head, with notes written in a foreign language in a dusty corner of the attic while they are role-playing as the explorers of an undiscovered land. They believe that the map leads to a treasure and set off on an adventure to find it. Along the way, they find out that the map leads to "a grail," (which they assume to be the holy grail) that their uncle Gummery, who they thought was an old archaeologist, is in fact an Old One in the service of the Light, and face a few of agents of the Dark. The map turns out to be significant for both the Light and the Dark, since the grail which the map leads to is one of "Things of Power," the objects which will help in the defeat of the Dark. After some intense chasing and close brushes with the Dark forces, Simon, Jane, and Barney, with the help of Merriman, find the grail in a cave "over sea, under stone," with a manuscript that will help the Light to decipher the engravings on the grail. Though they lose the manuscript to the sea, they save the grail, which is then donated to the museum. On their way to find the grail, the places the Drews visit play crucial parts, and the children achieve their quest only when their spatial awareness is heightened and altered.

The second novel in the series, *The Dark is Rising*, takes us to Buckinghamshire, home of our protagonist Will Stanton. Considering Mendlesohn's categories, this book (and the other three) can be regarded both as intrusion and portal-quest. It is an intrusion fantasy since Will's peaceful countryside life with his eight siblings and parents is intruded upon by the forces of the Dark and the Light on the night of his eleventh birthday, on the day of winter solstice and a few days before Christmas. It is also a quest fantasy as a seventh son of a seventh son, he finds out that he is the youngest and the last of the Old Ones, with a destined quest to defeat the Dark once and for all. While Named as the Sign-Seeker, he is tasked with finding the Six Signs of the Light (6 circles made of iron, bronze, wood, stone, fire and water and each divided into four by a cross), another one of Things of Power. It can be categorized as portal as well because both the servants of the Light and the agents of the Dark can travel in time through portals such as magical doors. As Will strives to find the signs to complete the first part of his quest, at the same time he gets acquainted with his powers

as an Old One, and Merriman performs as the Old Wise Man figure for Will the hero. He learns everything there is to know in the world from the "Book of Grammarye," but this magical process is more like a comprehension than a learning in the usual sense, for Will's all senses are stimulated while he is reading the book; he learns through experience by journeying through all times and spaces. After a few trials and tribulations, he succeeds in collecting the Six Signs, and with the help of Herne the Hunter drives the Dark away for a while, until the final battle. All through his quest for the signs and for his self, his understanding of himself, his responsibility, and of the struggle between the Light and the Dark enhances and expands through his increasing awareness of the spaces that he inhabits.

Greenwitch takes us back to Trewissick and brings Will together with the Drew siblings, and they learn that the grail is stolen from the museum by the Dark. The novel takes its name from an archaic ritual in which the women of the town build a giant figure of a woman from twigs and branches and throw it from the cliff as an offer to the sea for fertility and abundance. Jane who attends the ceremony is immensely touched by the figure of Greenwitch and unintentionally bonds with it by feeling empathy for the loneliness of the figure. Her connection turns out to be crucial to retrieve the manuscript, the key to deciphering the writings on the grail and to finding the remaining Things of Power, which they lost in the first book. Greenwitch, as a representative of Wild Magic, comes to life under the sea and takes hold of the manuscript, which it only surrenders to Jane because of the bond they have formed. Meanwhile, the Drews, Will, Merriman, and Captain Toms (the owner of the Grey House) save the grail. With both the grail and the manuscript in their possession, they figure out the clue in the form of a poem which leads them to Cornwall, the last stage of their quest. While reinforcing the importance of Trewissick as a site where the past and the present coalesce, Greenwitch also demonstrates the power of nature, particularly the force of sea as a site for Wild Magic.

The Grey King takes place in some fictionalized parts of Tywyn and Gwynedd in Wales, the final setting where the ultimate battle between the Light and the Dark takes place. The novel features places which carry historical and mythical connotations, such as St. Cadfan's Church, Cader Idris, and Craig yr Aderyn, and imbues them with novel

meanings. The poem in the manuscript discloses the remaining two Things of Power as the golden harp and Pendragon's sword which are hidden somewhere in Wales. The story introduces Bran Davies, an unusual child, "drained of all colour, like a shell bleached by the summer sun. His hair was white, and his eyebrows. His skin was pale" (*The Grey King* 23). Bran is later revealed to be the son of Arthur and Gwen; he was born in the past but brought to the present by Merriman since he has an important role in aid of the Light. Bran helps Will find the golden harp, which will wake the Sleepers who have been sleeping in Cader Idris (referred as the Seat of Arthur in the novel (*The Grey King* 164) for centuries and who will help the Light in the final battle against the Dark. Cader Idris is occupied by Brenin Llwyd (the Grey King), a legendary, corporeal figure from Welsh mythology whose existence is incorporated in the land. The Grey King of the novel employs his magic in favour of the Dark and wields his power over land and weather to prevent Will and Bran from waking the Sleepers. As Will and Bran observe the landscape around them more intently and recognize its value beyond their immediate perception, they prevail over Brenin Llwyd and wake the Sleepers.

Silver on the Tree brings all five children together for the final battle. Five of them with Merriman form the six that Merriman foretold in the second book: "When the Dark comes rising, six shall turn it back" (*The Dark is Rising* 44). The story takes place both across the landscape in Gwynedd and the Lost Land hidden under "the oldest hills," between sea and shore (*Greenwitch* 140). By walking across the land, the children "practice" the space and gain a deeper understanding. The Drew children help Bran and Will find the entrance to the Lost Land where they are supposed to find Pendragon's crystal sword, Eirias, the last Thing of Power that they need in their strife against the Dark. The two children face danger and threat from the riders of the Dark in their journey through the Lost Land and finally attain the sword. Will, Bran, Jane, Simon, Barney, and Merriman travel to the place "where the midsummer tree grows tall / By the Pendragon's sword the Dark shall fall" (*Silver on the Tree* 236). The past and present coalesce "where the midsummer tree grows;" while they cast out the evil from their contemporary world, they also save the time of Arthur from the Dark. It *happens* in the past while it *is* also happening in the present. They banish the Dark with Things of Power: the Six Signs, the grail, the harp, and the sword. However, in the end, all

children but Will are obliterated by Merriman, and they are left with the responsibility "to keep [the world] alive, in all its beauty and marvellous joy" (*Silver on the Tree* 267).

As the summary touches briefly, *the Sequence* is mostly characterized by its connection to Britain in terms of both history and place. The events, characters, and places are either directly taken from or based on historical accounts, myths and actual places. It demonstrates a great concern with history, myth and place, as many children's fantasies of the period do such as Alan Garner's *the Weirdstone of Brisingamen* (1960), *the Owl Service* (1967), or Penelope Lively's *the Whispering Knights* (1971) and *the Wild Hunt of Hagworthy* (1971). Cooper's interest in Britain's past, however, is not in its lost imperial past but it is an interest in "its deep past, and particularly the recurring pattern of invasion, immigration, and assimilation that has characterized its history and shaped its culture and population" (Butler, *Four* 145). One such reference occurs in the final book when Barney, Simon, and Jane travel to the fourteenth century Wales and meet Owain Glyndwr. When the Welsh soldier and leader Owain gives some bitter remarks about the Normans, the Saxons and the Danes, Barney replies, rather unhappily, "I'm all those things mixed up, I suppose. Norman and Anglo-Saxon *and* Dane," and Owain replies, "[n]o worry about your race, boy. Time changes the nature of them all, in the end" (*Silver on the Tree* 221). Here, Cooper draws attention to the co-existence of many cultures and their continuous connection with each other tied to one land. Thus, Britain's importance for Cooper is more about "the sense of Britain as a spell-ridden island" than an attempt to define an essential "Englishness" (Butler, *Four* 219). "The Matter of Britain" in the Sequence harkens back to its mythical past, to the "time" of King Arthur, by divulging in its contact to the present through the relationship they share with the same land.

The attitude in which the Sequence presents Britain is a way of mythologizing rather than a rewriting. Cooper remarks, "I'm interested in the creation of layers of myth. You can really see how the Arthurian legend has developed, and why it is so impossible to go backwards and say, this bit is true and this isn't. It's all true. How much of it is real is another matter and really irrelevant" ("Interview" 167). Therefore, the adaptation of the Medieval and mythical materials is to provide ground for her secondary world where the ongoing battle between the Light and the Dark is at the

forefront. It is apparent that the settings that the stories take place in is local, but this tendency can easily be attributed to the fact that the Old Country provides abundant mythological and historical sources, and this is the place which Cooper has been most familiar with and has a deep knowledge of. The framing myth of the story world that Cooper builds is the epic of Arthur. Dimitra Fimi recognizes that there are two different portrayals of Arthur in Welsh tradition. The first image of Arthur is a war-leader who defends the indigenous British against the attacks and invasion from Anglo-Saxons, the second depiction presents Arthur as an active and energetic "folktale king" who leads "a band of adventure-seeking heroes with marvellous powers, slaying monstrous animals, hunting witches, and defending his land" (Fimi 220-221). She argues that Cooper's *Sequence* offers an "Arthur of the Welsh" that blends the historic and the folkloric representations "drawing on an older, more obscure Arthurian tradition" (249). Though Arthurian epic is constantly in the background, it does not dominate the story of the Dark and the Light.

The series draws upon Arthurian legend as a means to tell the struggle between the Light and the Dark. Therefore, the *Sequence* is a remythologizing of the myths rather than a retelling (Spivack 154). As Cooper explains, "[t]he mythic elements are all intended to be slightly out of focus, like an impressionist painting, and if you try to sharpen the focus you will lose something. You will lose the magic. The writer must tread gently … This is the story of the Dark and the Light, not a story about Arthur. It draws on myth only to the extent that the myth serves the story" ("Interview" 165). Along similar lines, Vaughan also suggests that the retelling of ancient stories is to "keep the old ways alive" (17) in the manner that mythopoeic fantasy usually engages with myths and history. The function of myths and legends in the novels is to perceive the world anew and conceive the elements of the past in the present and imagine the future. As a mythopoeic fantasy which brings the past to the contemporary world using the tools of fantasy, the Sequence allows us to "recover humanistic values through their medievally conditioned drama" and to "transcend our ordinary physical and mental limitations" (Goodrich 169). It can be suggested that Cooper, growing up in the chaos of war and experiencing displacement (even though it is her choice), mythologizes the world to bring order and certainty to disarray of modern world. As Tally also suggests

"[in] representing the spaces of the world [by mythologizing], narratives help to shape those spaces into meaningful places and form ... [bringing] disparate places into cognizable relations to one another" (*Topophrenia* n. pag.). The Sequence as a mythopoeic fantasy "weaves together a world that is both strangely familiar and utterly novel, bringing together old myths with astonishingly fresh ones to create a world that is also our own world" (Tally, *Spatiality* 150). Both Fimi and Butler acknowledge the mythopoeic prospect of the series, and, in addition, Butler also asserts that Campbell's "mythologization of the environment and the world" takes effect as this mythologization mostly transpires through "aspect of the land where magic and nature are integrated" (Fimi 228, Butler, *Four* 4, 226). Therefore, set in the contemporary England and Wales, *the Dark is Rising Sequence* spatializes myths and mythologizes spaces; it reconstructs the past in a constant dialogue with the present emphasizing their enduring connection through the land, hence projecting a strange and familiar world that allows one to apprehend the "the real" in unique ways.

The prominence of spatiality in the Sequence is also emphasized by subordinating time to place. Time travel frequently occurs in the series and only the Old Ones of the Circle can travel or help other people travel through time as they are "planted loosely within Time" (*The Dark is Rising* 54). The Old Ones "belong nowhere and everywhere ... have been in every age" (*The Dark is Rising* 99). However, there are some paradoxes regarding time travel in the narrative which Cooper does not attempt to clear up. When Will finds out that he can travel, he becomes anxious, "Tell me something. Here I am brought into the past, a century that's already happened, that's part of the history books. But what happens if I do something to alter it? I might, I could. Any little thing. I'd be making something in history different, just as if I'd really been there," but Hawkin, also known as the Walker, an ordinary human being who served and betrayed Merriman and cursed with not being able to die, replies, "'But you were ... It is a mystery. The Old Ones can travel in Time as they choose; you are not bound by the laws of the Universe as we know them" (*The Dark is Rising* 98). Will naturally is concerned that his actions may lead to unwanted repercussions in history, but Cooper dismisses such metaphysical questions as "mystery." Although she does not go explicitly into the logistics of time travel, the narrative implicitly establishes that time

travel transpires in certain places, which occasionally connote a relevance to the Old Ones.

Whenever an Old One takes a journey through time, they happen to be in/on certain locations. One such instance occurs in *the Dark is Rising* when everyone in Will's town gathers in Huntercombe Manor owned by Mrs. Greythorne at Christmas. One moment, Will, Merriman, his brothers and his father stand in the hall singing and talking in the present, and the next Will finds himself in the nineteenth century Christmas party with Merriman and Mrs. Greythorne's other guests, but only the Old Ones who have the magical powers to do that gain access to the past (*The Dark is Rising* 175). The past, or in this case the present, suddenly imposes upon another time within the limits of the manor, which serves as a headquarter for the agents of the Circle. Time is represented as "motion or flow and space as a pause in the temporal current," and place functions as "time made visible" (Tuan 179). The concept of time travel in the Sequence is an instance when one time reveals itself in another, which is embedded in space, rather than a travel to a time bygone. When time travel takes effect, it is as if the past comes into the present rather than they "travel." Carroll suggests that the past functions "as a kind of secondary world, as a fantastic Other space" (142). As Merriman tries to explain the workings of time for the Old Ones, "For all times co-exist, and the future can sometimes affect the past, even though the past is a road that leads to the future ... But men cannot understand this. Nor will you for a while yet" (*The Dark is Rising* 54). The past, the present, and the future are palimpsests that are continually written over, but only to be realized and actualised through spaces and places by the ones who have the ability and the inclination to do so.

The battle of the Old Ones with the forces of the Dark which occurs simultaneously in two different time periods also underlines the subjection of time to space. Will and his allies fight the Dark in both Arthur's time and the contemporary period concurrently. Merriman tells Will:

> [T]here are two great risings of the Dark. One is in the time into which you were human born. One is here and now, fifteen centuries before that, when my lord Arthur must win a victory that can last long enough to detach these invading ravagers from the Dark that drives them on. You and I have a part to play in the

defence against each of these two risings. In fact, the same part. (*Silver on the Tree* 28)

When the Light accomplishes the quest, they will save both the past and the present concurrently. As Arthur's period and the contemporary times coexist, the Light can save both simultaneously with a single performance. What binds these two periods is the land they occupy and what allows them to triumph is their awareness of this. "The time of fantasy" which brings the Arthur's time to the present or takes the present back to his time is a "subversive force, intruding upon the cartographic real by interrupting its spatial solidities and disrupting its historical certainties" (Barrows 22). Here, then, the fantastic does not only intrude upon "spatial solidities" and "historical certainties" but also subvert the concept of time and subjects it to the service of space. Time is redeemed of linearity, stability, and constancy; the past and present can have immediate and major effects on each other through the medium of certain places. Time in the Sequence "does not die, has neither beginning nor end, and so nothing can end or die that has once had a place in Time" as Merriman explains to Will and Bran and Will responds, "And here we stand in a time long gone, that has not yet come" (*Silver on the Tree* 188). Thus, time is not a point that passes, which comes and goes but a frequency that prevails engrained in the palimpsestic layers; it is a "fantastic other space."

2.3. Confluence of the Real and the Imagined

The Sequence signifies its concern with spatiality from the beginning, as Barney asks excitedly, "Where is he?" while he, Jane, and Simon with their parents wait for their Great Uncle Merry to meet them in the train station of Trewissick (*Over Sea, Under Stone* 7). Moreover, children's impression of Merriman is conveyed in spatial metaphors, "There was something about Great-Uncle Merry that was like the hills, or the sea, or the sky; something ancient, but without age or end," and he is described as a representation of land, a symbol of place (*Over Sea, Under Stone* 9). "Old as the hills" Merriman takes them to the Grey House where children act out their game of exploration by imagining "other spaces" in the real setting of the house. They pretend to be explorers in a newfound territory, and through their playing, their perception of the

place goes beyond what they are able to see, and they can conceive strange and unfamiliar places out of the real ones to perform. Their exploration leads them to the map with writings on the sides in a language they do not know which contains clues to the location of the grail. The map is of Kemare Head, the headland overlooking the sea on which "strange grey rocks" stand (*Over Sea, Under Stone* 83). They grasp the significance of the map, but initially their motivation is a holiday adventure. However, they recognize that "[t]he lines of the coast were not the same as those on the guide-book map; the headlands bulged strangely, and the harbour was the wrong shape. Why?" (*Over Sea, Under Stone* 50). This recognition indicates their attention to the places they have seen and helps the children look at the land differently.

Simon, Jane, and Barney find out that the old name of the headland was King Mark's Head; King Mark was the King of Cornwall and one of Arthur's knights. This disclosure, together with Barney's interest in and knowledge about King Arthur, allows them to apprehend the historical gravity of the place and further motivates them to seek help from their great-uncle whom they know as an archeologist. Merriman translates the manuscript which was written by a Cornishman who was left with the responsibility of conserving the grail by a strange knight named Bedwin, and which gives clues about its location:

> This I write, that when the time comes it shall be found by the proper man. And I leave it in the care of the old land that soon shall be no more ... I must flee ... But the grail may not leave this land, but must wait the Pendragon, till the day comes. So therefore, I trust it to this land, over sea and under stone, and I mark here the signs by which the proper man in the proper place, may know where it lies: the signs that wax and wane but do not die. (*Over Sea, Under Stone* 74-75)

The manuscript calls attention to several elements that encourage a topophrenic examination. First off, the terrain is assigned with an essence and agency, as it is charged with the care of the grail by the Cornishman. It acquires meaning beyond its material quality and performs as a *genius loci*, preserving the mythical and historical past, because the land was, and is, the land of King Arthur. Carroll points out that "[l]andscapes are at once geographic and historical, natural and cultural, experienced and represented, and present a spatial interface between human culture and physical

terrain … Landscape is, then, a construct ... The interaction between geography and human culture transforms land into landscape" (2). In such manner, then, landscape is the site where geography and culture, in other words perceived and conceived spaces intersect and produce a thirdspace which accords a new value to the place comprising of but extending beyond the geographical and cultural.

The text, furthermore, requires the Drew children to adopt a holistic approach, to perceive the land in relation to the natural occurrences. "The signs that wax and wane but do not die" refer to the motion of the sun and the moon; not only do they need to have spatial awareness, but they also have to have a basic understanding of the dialogue between the landscape and the natural events. Through following the signs, the shadows and lights, that are left by the movements of the sun and the moon, they figure out where they should look next. The signals lead them to the "strange grey rocks," the stone circle on Kemare Head (which signals the significance of the headland also as a prehistoric site of ritual on which spot Greenwitch's ceremony takes place). The attention to the nature and its movements includes listening to its sounds as well. As they stand near the rocks, Jane hears the sound of the sea lashing against rocks underneath the stones, which leads them to the cave "over sea, under stone," where the grail is hidden by the Cornishman (*Over Sea, Under Stone* 140). As the children follow the motions of and listen to the sounds of nature, they manage to read the signs on the landscape, which guides them to the cave's entrance and finally to the grail.

Most important effect of the manuscript is the impression it has left on the Drew siblings. The story of the Cornishman carries out "a labor that constantly transforms places into spaces or spaces into places" (de Certeau 118). As they listen to their Gummery reading the story recounted by the Cornishman, they think that "[t]he story seemed to fit so perfectly into the green land rolling below them that it was as if they sat in the middle of the past. They could almost see the strange knight Bedwin riding towards them, over the brow of a slope, and the long ships of the invaders lurking beyond the grey granite headland and its white fringe of surf" (*Over Sea, Under Stone* 75). The manuscript allows them to reconstruct the space around them on a "conceptual and linguistic level," and this "production of space ... acts retroactively upon the past, disclosing aspects and moments of it hitherto uncomprehended. The past appears in a

different light, and hence the process whereby that past becomes the present also takes on another aspect" (Lefebvre 65). The Cornishman's manuscript encourages the children to pause and to glance at the space around them carefully, and the pause and the glance turn this space of holiday and adventure into a place of meaning with history and experience of people long gone. As Carroll rightly observes, "Through the medium of the landscape, the children in Cooper's Sequence learn to negotiate a relationship between the past and present. It takes a special effort, and a profound understanding of the landscape, to reabsorb and refresh the history and culture that are so 'deeply rooted' in the landscape" (133). By spatialising the epic of Arthur, therefore, the narrative shifts the children's perception of the place and enables them to imagine the land where they now stand with the people who lived years before them on the same field; by remythologizing the land, the narrative allows them to conceive the story inscribed on the land. The real place is still as important as its history, as Great-Uncle Merry bades them to "[t]ake a good look at [the land] ... Take the real picture with you too. Learn what it looks like" (*Over Sea, Under Stone* 83). As Thompson asserts, "[t]he need to discharge their new duties efficiently gives them good reason to take careful note of their new surroundings" (127). To achieve the quest, Simon, Jane, and Barney must pause and take in the material space around them, peruse over its details while they must also imagine its past, the people, the events, the occurrences, ingrained in the land. This act exposes the landscape as a thirdspace which can be described as "a creative recombination of and extension, one that builds on a Firstspace perspective that is focused on the 'real' material world and a Secondspace perspective that interprets this reality through 'imagined' representations of spatiality" (Soja, *Thirdspace* 6). As they become more spatially aware, the Drew siblings can produce a representational space, and the coalescence of the past and the present, the real and the imagined at this representational space transforms the place and generates a thirdspace for the children to complete their quest.

Since the first novel of the series is a liminal fantasy which dismisses magic as "just a word" (*Over Sea, Under Stone* 72), the real-and-imagined spaces are explicated through the children's perception. As the series progresses and shifts towards a more overt fantasy, the real-and-imagined spaces are literally manifested by means of the

fantastic. Trewissick, a *genius loci* with a significant value as a land where once "the Dark came rising" from the sea, features in *Greenwitch* as well (*Greenwitch* 95). The old spring rite in which the town's women make a giant figure out of branches and leaves and the town's men cast the figure into the sea as a sacrifice for good harvest of crops and fish takes place on Kemare Head. As Jane attends the ritual, she feels a connection with Greenwitch, and this connection extends to the land on which it was created and to the sea into which it was thrown away, since Greenwitch first belongs to the earth and then to the sea. Therefore, when an agent of the Dark (who stole the grail from the museum) attempts to take the manuscript which was lost at sea in the first novel and will decipher the writings on the grail from Greenwitch who posseses it now, Jane is the only one of her siblings who witnesses a scene from the past that was brought to life on the harbour by an angry Greenwitch in which the invaders burn the town and the villagers scream and flee with fear and anxiety (*Greenwitch* 110-114). The ritual takes place on Kemare Head where the stone circle stands as a prehistoric site of ritual which "has the power to collapse time, rather than simply provide a means of transport from one period to another," giving a sense of simultaneity, "one set of experiences being overlaid on another" (Butler, "Prehistoric" 146). Therefore, what Jane witnesses can be interpreted as both a vision from the past but also a caution for the future, overlaid on one another, warning as to what could happen if they cannot succeed to retrieve the manuscript and the grail.

Most importantly, the effect of this vision makes Jane realize the gravity of the matter and induces her to meet Greenwitch in her dream, or so she believes. The Greenwitch now belongs to the sea, which is the realm of Tethys, a representative of the Wild Magic. Thus, "[t]he Greenwitch's power is not limited to a particular place ... or to a particular time ... but represents the landscape in its entirety. Although she can be petty, even childish, she is, for Cooper, the ultimate symbol of Wild Magic ... Nowhere is the agency of the landscape more evident than in the figure of the Greenwitch" (Carroll 84). Although the sea is a neutral territory, out of the Light's and the Dark's reach, and Tethys is impartial on the matters of the Dark and the Light, Jane "dreams" that she goes into the sea, or Greenwitch comes to her out of the sea (this part is not clarified in the novel), and Greenwitch willingly gives the manuscript to Jane as a token

of gratitude (*Greenwitch* 122-123). At the end of the novel, it is revealed that it was not just a dream as Mrs. Penhallow, who owns the cottage with her husband in which the Drews have stayed, tells her husband with confusion and suspicion that "[t]wasn't her dreaming that stays with me ... Twas her room. Clean as a pin it was the night before, she'm a neat little maid. But everywhere in that room, that morning, there was a great mess of little twigs and leaves, hawthorn leaves, and rowan. An everywhere a great smell of the sea" (*Greenwitch* 146-147). Jane's connection to Greenwitch and consequently to the sea, enables her to make her dream into a reality, blurring the distinction between dreaming and waking, producing a thirdspace of imagination and reality where Jane can succeed in acquiring the manuscript and bringing the quest one step forward to triumph.

Thames Valley of the series, as one of the sites that the Anglo-Saxons, "heathen devils," attacked Celtic people, and one of earliest settlements of the Anglo-Saxons, is another prominent place affiliated with symbolic meanings and a potential site for thirdspace of possibility and action (*Silver on the Tree* 9). Buckinghamshire, Will's hometown, is also located in Thames Valley, and Fimi asserts that its "palimpsestic nature makes it a compelling setting to explore history and folklore in a fantasy novel" (222). Buckinghamshire and the valley accommodate places which pertain to the Old Ones inscribed with the mythic history of the struggle of the Light and the Dark. The area is the birthplace of Will, both as a human being and as the youngest of the Old Ones of the Circle. So, the place becomes a home for Will in both senses and Carroll argues that "[p]roviding a point at which the human body, the built environment and the natural landscape come together, the home is the site where the connection between human and landscape is at its most intense, where the boundaries between person and place, between the Self and the landscape, dissolve altogether" (20). On his birthday, which also becomes his birthday as an Old One, Will experiences this intense dissolution. On the morning of his birthday, he leaves Thames Valley behind and walks among the slopes of the Chiltern Hills, one of the oldest settlements in England. The hills have been the home of various peoples through ages with traces of former settlers. The archaism of the Chiltern is echoed in the Sequence as well, for this is where Will goes through his rite of passage as an Old One. As he walks through the slopes, he

notices "the Chiltern Hills, capped with great trees, beech and oak and ash. And running like threads through the snow along the lines of the hills were the hedges that were the marks of ancient fields - very ancient, as Will had always known; more ancient than anything in his world except the hills themselves, and the trees" (*The Dark is Rising* 31). His attention to the landscape he trudges on, the landscape which he has known all his life, shifts his perception and he is able to conceive the history behind the visible; at that moment of realization, he comes across "two great carved wooden doors" that transport him to the hall where his initiation ceremony takes place. As Butler affirms, "[r]ather than being a backdrop to the action, the land [becomes a mediator in forming his character and coming to terms with his Self] both physically and spiritually" (Butler, *Four* 46).

Likewise, Thames River belonging to the Wild Magic and as a space of possibilities sanctions the mythic past floating deep in the river to emerge and to aid the Light in their efforts. As the Dark's attack on Buckinghamshire to prevent Will from acquiring the last of the Signs presses in, the river, which has been the ground of many battles between the Dark and the Light since bygone times, is reterritorialized by the forces, and Will sees "an island where none had been before;" then "[t]he island itself was changing, breaking open, sinking towards the river ... Something was emerging out of the island ... And suddenly Will realised that he was looking at a ship" (*The Dark is Rising* 206, 214). With a will of its own, the river carries the ship of "an English king of the Dark Ages"[7] (possibly an ally of the Light) who has been protecting the last Sign, the Sign of the Water, destined for the Sign-Seeker, and who "has lain here in his burial-ground for fifteen hundred years, waiting" (*The Dark is Rising* 217, 216). The River Thames and Thames Valley are featured not as stable settings where events take place but as dynamic subjects which are instrumental in affecting and advancing the plot and the action.

Old ways in the world of the Sequence are also powerful and potent sites for the manifestation of fantastic other spaces. Carroll considers roadways as "a state of lack, of incompletion. Because the roadway is not a destination within its own right, but a thread

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[7] "The English king of the Dark Ages" whose name Cooper does not give in the novel is possibly Vortigern. Although his existence is widely questioned in academic circles, he was the subject of many legends as the king of the Britons when the Saxons arrived in the fifth century ("Vortigern").

that links two otherwise disconnected places, it may be described as a liminal space" (92). However, liminality does not necessarily refer to a "closed space of a delimited territory but instead an in-between space of potentiality," as Tally claims, and he adds that the liminal space "suggests a space more explicitly understood as a site of transgressivity, a point of entry into another zone [which] is one of opening, unfolding, or becoming" (*Topohrenia* n.pag.). Huntercombe Lane is one of the sites of transgressivity and becoming in the series. Before Will experiences the unfolding of the old way, the morning before his birthday, their neighbour farmer Dawson gives him the first of the Six Signs, the iron "circle quartered by two crossed lines" (*The Dark is Rising* 8). Intriguingly, he is confused but feels and acts as if he has been waiting for it. The next day, on the morning of his birthday, as he steps outside of the safety and familiarity of his home onto the road ahead, known as Huntercombe Lane, the road fulfils its function as a site of transgressivity; he is immediately transported to another dimension, not to a different time but to another layer worn down into the same place (*The Dark is Rising* 22). He is attentive to the space around him and is instinctively aware of the change he is going through. While he is walking on the road, he sees his neighbour John Smith from Dawson's farm with a tall, cloaked figure he cannot quite discern. As soon as he learns that the figure is the Rider of the Dark, the Rider tries to grab and to take the Sign from Will, but John Smith drags him out of the Rider's reach. Smith reveals that "[t]hey can do me no harm ... I come of the wrong breed for that. And in this time I belong to the road, as my craft belongs to all who use the road. Their power can work no harm on the road through Hunter's Combe. Remember that, for yourself" (*The Dark is Rising* 26). This incident symbolizes Will's initiation into the secondary world, the containing the magic and power of the Light. The symbolic meaning etched on the lane by the Old Ones and their deeds endows power to the place, and in turn, the place functions as a space of safety and performativity for the Old Ones. Moreover, as a roadway topos, in Carroll's terminology, the secondary world of Huntercombe Lane "enforces a kind of defamiliarization. By alienating the traveller from home, the roadway topos supports a new attitude towards home and causes the traveller to consider, and perhaps even to revise, a sense of self" (95-96). However, the defamiliarization in this context does not result from a literal displacement, moving

away from home to an entirely unfamiliar place; instead, Will is forced to revise his sense of self and his attitude towards home because the place he has known his entire life, is transformed, by disclosing its concealed potential and exposing him to its many layers. What is displaced is Will's perception of home.

Similarly, the Oldway Lane which was "trodden by the Old Ones for some three thousand years," "comprised of palimpsestic layers ... worn down into those layers ... through constant repetition and reiteration of a route" saves Will from further harm from Maggie Barnes (Carroll 93-94). She is one of the agents of the Dark and attempts to seize the Signs of iron and bronze from Will, but the Light through agency of a branch from an elm tree wards her off. Then, Merriman arrives and warns Will to be more careful and watchful of where he stands, and says, "[I]t was lucky for you that you were standing on one of the Old Ways ... If you had been anywhere else, in your state of untrained power, you would have made yourself so vulnerable that all the things of the Dark that are in this land would have been drawn towards you" (*The Dark is Rising* 68-69). The constitution of the Oldway Lane as a symbolic location is not only a consequence of "emotional attachments in and to a setting, but because of the importance of the lived experiences and embodied practices there, and not somewhere else" (Withers 658). The footsteps of the Light's messengers have transformed the trail from a common road to a magical lane with an essence. Not only does the "place mean" but it is also bestowed with power, as Merriman pronounces that "the old roads are wakened, and their power is alive again" (*The Dark is Rising* 68). The old ways as representational or lived spaces are "redolent with symbolic elements;" they are alive: they speak, they embrace "the loci of passion, of action and of lived situations" (Lefebvre 42). As these certain places, such as Thames Valley, Oldway Lane, Huntercombe Lane, are the spaces of the Old Ones, imbued with the deeds and essence of the Light, for "… every society … produces a space, its own space … it forged its own – appropriated – space ... each society offers up its own peculiar space" (Lefebvre 31). If, for the sake of the argument, we consider the Light as a society in its own right, the spaces they have produced are waking and call out to Will as a member of that society; they also awaken the Old One waiting inside Will since he was born. The spatial practice of perceiving the space around him through his five senses and then

conceiving the essence of the place through his memory and imagination helps Will come into his identity as an agent of the Light. As magical roads, both Huntercombe Lane and the Oldway Lane enable Will to develop a self-awareness by virtue of developing a spatial understanding. Thus, the old roads and lanes are more than mere settings; they are places endowed with substance and power of the Light to assist the Old Ones in their efforts to defeat the Dark and instruments for spatial awareness and self-realization.

The verse engraved on the grail decoded by Merriman, Captain Toms, and Will at the end of *Greenwitch* take our protagonist from south-east of England to north-west of Wales. This part of Wales is rich with "mirabilia" or "landscape of wonders, associated with particular topographical locations" such Gwynedd, Tywyn, Dysynni Valley, Cader Idris, Llyn Mwyngil, Lyn Barfog, and Craig yr Aderyn (Bird Rock) (Fimi 231). Wales in the series is figured as an amalgamation of "a mystical, supernatural place" with corresponding geographies in the actual world, unfolding as a thirdspace both bridging and transforming ("Othering") "the divide between physical and mental spaces, which is to say, the 'real' geography out there and the representations of space we carry in our minds (first- and secondspace, respectively)" (Tally, *Topohrenia* n.pag.). Cader is one such place, functioning as "a liminal space between earth and heaven ... a meeting point between the primary world and the secondary world" (Carroll 32). It functions as a *genius loci* of two disparate forces: Arthur's and the Sleepers' presence as the forces of the Light and the Brenin Llwyd (the Grey King in Welsh). In the primary world of the novel, Cader Idris is translated as "the Seat of Arthur" and according to legends circulating around, Arthur is supposed to have walked on the foothills of the mountain. Moreover, the Sleepers who will ride alongside the Light in the final battle against the Dark lie "by the pleasant lake" (Llyn Mwyngil). As the youngest of the Old Ones, Will's duty is to wake the Sleepers but where they lie "grim from the Grey King shadows fall." The Brenin Llwyd is an accomplice of the Dark and is supposed to live up on Cader Idris. He has had a "hard cold grip on this part of the land ... to be close to the place where the Sleepers be, and to keep their resting-place within his power" (*The Grey King* 78).

The descriptions and stories of the Brenin Llwyd give the impression that he might be a human being but he is revealed to be a *genius locus*, one of the spirits of the land, interweaved with Arthur's deeds and the Sleeper's residence. The Grey King evokes his presence as a voice and mist up on the hills, drawing the power latent in the landscape as well as inserting his influence on both the land and humans (*The Grey King* 106-107). He has been associated with Cader Idris for so long and his supernatural essence has been so rooted on the mountaintops that there are many tales and legends about him that the local people have been circulating for years. The locals have a saying that "anyone who spends the night alone up on Cader will come down next morning either a poet, or mad;" "[a]nything can happen in these old hills" (*The Grey King* 35, 10). He makes his presence perceived through the valley, turning it into an organism that is "throbbing with power and malevolence" (*The Grey King* 136). His existence is so profoundly latched onto the mountain and the surrounding valley that the Brenin Llwyd *is* the land and the land *is* the Brenin Llwyd. Although his evil force subdues the Sleepers and restrains the power of the Light, his coercion cannot completely negate the potency of the Light on the landscape. As such, situated between heaven and earth, good and evil but also beyond them, "bridging and othering" the divide, Cader Idris performs as a liminal space "suggestive of infinite possibilities" (Tally, *Topohrenia* n. pag.). As Will comprehends this liminality, he casts the Grey King away and wakes the Sleepers lying by the pleasant lake; he alters the sense the landscape is conceived. Furthermore, his ordeal with the Brenin Llwyd and consequently with the land as a site of infinite possibilities challenges and expands Will's spatial consciousness and performativity.

One device frequently used in children's fantasy literature to expand characters' spatial awareness is the journey on foot. Will and Bran are joined by Simon, Jane, and Barney for the final battle, and they walk through Cwm Maethlon (Happy Valley) along Llyn Barfog (the Bearded Lake) to find "the door of the birds, where the breeze breaks" so that Will, as the youngest of the Old Ones can "open the oldest hills" and go to the lost land to retrieve the crystal sword of the Light. "The long poem of walking" allows the children to map out the geography of the landscape and grants them the opportunity to inspect closely the spaces around them so that they can detect the latent signs rooted

in the land and manipulate "spatial organizations" to uncover those signs (de Certeau 101). After a long walk, they arrive at Llyn Barfog, "a strange small reed-edged lake, little larger than a pond," and Will feels the magic of the land, sanctified through mythical events:

> And from a singing in his ears like the sudden rise of waves on a loud sea, he knew too that somewhere up here, after all, was the place to which they were intended to come. Something waited for them here, somewhere up on this rolling rock-strewn mountaintop, between the Happy Valley and the estuary of the Dyfi River ... There was only the strong sense pulsing through his mind that they were in the presence of the High Magic, in some form he did not understand. (*Silver on the Tree* 83-84)

As they stand on the edge of the valley overlooking the lake, they hear the tourists shouting meaningless and rude words to create echoes upon which Barney remarks, "'You can't shout rude rhymes for an echo ... 'Echoes are special. People ought to ... to sing to them" (*Silver on the Tree* 85). Then, Simon shouts, "*thou earth, thou! Speak*!" and Jane faintly hears the echo, "*speak... speak*;" "[i]t was as if the mountains were singing" (*Silver on the Tree* 86-87, emphasis original). At the moment when the echo reaches Jane, the Lady, one of the most prominent Old Ones, appears in front of her, actualizing the prophecy written on the last two lines of the verse, "Y maent yr mynyddoedd yn canu / ac y mae'r arglwyddes yn dod" ("The mountains are singing / and the Lady comes.") The Bearded Lake as a representational (lived) space is alive and literally speaks (Soja, *Thirdspace* 69). The echo Simon creates generates a magic that makes the mountains speak which summons the Lady, but in this instance, it is not executed through a fantastic enchantment but by a mechanism of basic physics. This incident reiterates what Tolkien identifies as "Recovery" in which one sees the world with a clear view and realizes the magic behind the mundane. They urge the mountains to sing by simply creating echoes, which alludes to the philosophy of mythopoeic fantasy emphasizing that the world *is* a magical place, and one only needs to change one's perception to witness the magic.

The Lady conveys her message to Will through Jane; she urges Will and Bran to go to the Lost Land "in the moment when it shall show itself between the land and the

sea ... And in the glass tower among the seven trees, they will find the crystal sword of the Light" (*Silver on the Tree* 88). The Lost Land in the series is a composite mythologization of Cantr'er Gwaelod in Welsh mythology and the figure of the Fisher King from the Grail legends (Fimi 243, Carroll 119)[8]. Also known as the Lowland Hundred and the Drowned Hundred, Cantr'er Gwaelod was supposed to be "the lovely fertile land of the King Gwyddno Garanhir, centuries ago. [The land] was so flat that the seawater had to be kept out by dykes, and one night there was a terrible storm and the sea-wall broke, and all the water came in. And the land was drowned" (*Silver on the Tree* 98). All that remain of the land are "stumps of drowned trees" which can be seen along the coast between Tywyn and Aberdyfi. Fimi suggests that the Lost Land is "a vision of the Welsh Otherworld ... a version of Wales in the semi-mythical, semi-historical past" (247). Just at the moment the children realize that they stand on the edge of the Lost Land, they see "a changing out in the estuary, a movement of the water," the water goes back, revealing the palimpsestic layer of history and myth hidden deep beneath the sea, and the legendary Cantr'er Gwaelod spatializes before them. Will and Bran "step together on to the bright road of light and move away, over the river, through the air, into the haze and towards the Lost Land," towards the Otherworld (*Silver on the Tree* 101).

Their journey to and through the Lost Land has several implications. Although the land is the topic of legends and myths, told in the past tense, their journey is not to a distant past; it is not a time travel. The children, too, are confused about the nature of their journey. Will tries to discern the outlines of the "real," or the present-day land around the sea in the Lost Land:

> Somewhere ahead, Will realised, the River Dyfi must run, towards a mouth considerably further out to sea than the one he had known before. It was as though all the coast of their own time had been given an extra half-mile stretch on its seaward side. 'Or rather,' he said aloud, 'given back the land it lost.' Bran looked at him with a half-smile of understanding. 'Except that it hasn't been lost yet, has it?' he said. 'Because we've gone back in time.' Will said pensively,

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[8] Carroll suggests that Cooper presents Gwyddno Garanhir, the King of Cantr'er Gwaelod "as a version of the Fisher King of the Grail legends whose depression and lethargy is reflected in the stagnation of the landscape" (119).

'Have we?' 'Well of course we have!' Bran stared at him. 'I suppose so. Back, forward, forward, back.' Will's mind was drifting. (*Silver on the Tree* 179)

As a prehistoric site, the Lost Land has "the power to collapse time," and it provides a "sense of simultaneity" rather than "a means of transport from one period to another" (Butler, "Prehistoric" 146). It is outside time "where all history is gathered into an eternal, theological/mythical present" (Butler, *Four* 60). On the other hand, as a ruined space, "formed through the disordering of material and metaphysical boundaries ... always ontologically and physically unstable ... [it foreshadows] the collapse of other boundaries" such as the present and the past, the mundane and the fantastic, the primary world and the secondary world (Carroll 158). By means of collapsing time and disordering the boundaries, actualised through fantasy's tools, the Lost Land is retrieved.

The Lost Land is, furthermore, a place with special psyche similar to Cader Idris. The difference, however, is that the mountain is a place accorded with the influence of the forces of both the Light, Arthur and the Sleepers, and the Dark, the Brenin Llwyd, whereas the Lost Land neither belongs to the Dark nor to the Light; it is a neutral zone like the realm of Tethys. Gwion, an ally of the Light and the bard who guides Will and Bran in their journey through the land, warns them about the place, "the Lost Land is not a gentle place. There is a hardness here, and an indifference to all emotions other than those belonging to the Land" (*Silver on the Tree* 187). The powers of the Dark and the Light do not work in this place, "it is the enchantment of the Land which is in command here" and they have to make their own way, unlike in other places of the Light where Will has always been aided and protected (*Silver on the Tree* 163). These characteristics of the land makes their quest more challenging but more rewarding, and reinforce its status as an otherworld, outside time and outside boundaries.

The Lost Land as a fantasy otherworld, then, also operates as a heterotopia, a "counter-site" (Foucault 24). Foucault defines heterotopias as "places that do exist and that are formed in the very founding of society ... Places of this kind are outside of all places, even though it may be possible to indicate their location in reality" (24). The Lost Land resembles heterotopias in that it is quite significant for the Light as a

community since the King of the land wielded the crystal sword for the Light to use in their struggle against the Dark. In addition, it is outside of all places, situated in a secondary world but it is possible to indicate its location, for the doorway into the land can be found at the intersection of the primary and the secondary worlds of the series. Moreover, the Lost Land also "presuppose[s] a system of opening and closing that both isolates [it] and makes [it] penetrable" (Foucault 26). As a heterotopia, the land is not a freely accessible public place; to get in "the individual has to submit to rites and purifications ... must have a certain permission and make certain gestures" (Foucault 26). While the Drew children stay behind, Will as an Old One and Bran as the heir of the Pendragon have permissions to enter the land, and they go through certain rites and purifications during their travel through the Lost Land. They are granted access to the Lost Land, but in the beginning, before they perform any deeds, the land and its inhabitants take no account of the children; they either ignore or do not even realize their presence. As they face and overcome various challenges, the people start to take notice. When they move on to the final stage of their mission where they must retrieve the sword from the king, all the people of the land cheer and hearten Will and Bran. These are to say that claiming their presence in the land, and consequently their identities, is determined by how well they perform in their feat. The adventures which the children go through in the land "are very much an initiation rite and the boys have to overcome various trials and challenges before they win the right to claim the sword" (Carroll 154). The way to overcome those trials and challenges is by understanding the past and recognizing its effect on the present in relation to the land. Therefore, the Lost Land, as a fantasy otherworld and a heterotopia, functions as a liminal space interpolated between the past and the present, the mundane and the fantastic, the real and the imagined; it is constructed as a thirdspace of simultaneity, movement, probabilities, and potentiality.

Cooper creates a world of mythopoeic fantasy in the Sequence utilizing various myths, legends, and historical accounts, most of which revolve around the epic of Arthur, and redesign them with a modern attitude. Her writing is not an endeavour in rewriting but a re-mythologising; she spatialises myths and history providing them with substance and novel meanings while mythologising spaces, imagining them with an

altered perspective. The spatial imagining she exercises can be "seen as an interpretative practice generated by means of a facility that situates one in a personally *authentic space*, a thirdspace that emphasizes the particular and contingent perspective of the viewer" (Pavlik, "Spatiality" 246, emphasis original). Authenticity here does not mean that Kemare Head, the Lost Land, Buckinghamshire, or Cader Idris (have to) correspond to actual places, rather, as Pavlik explains, they are authentic in the sense "that they are conceived of by individuals in the course of their motions, and they have an actual effect in terms of shaping the ways individuals (and protagonists) are seen to understand and act upon and within the space" ("Spatiality" 246). As the children in the series uncover the palimpsestic layers of history and myth inscribed onto the landscape and understand the relationship between places, they also discover their place in the world and act upon and within those places. As Russell also argues, "[i]dentity and space are intimately connected – a specific site can affect an individual's worldview as much as an individual can affect the physical landscape" (n. pag.). In accordance with this, the Sequence provides mythopoeic sites which have the potential to alter the children's worldview and spatial understanding, and in turn the children transform those sites both physically and symbolically. By merging the past and the present, the real and the imagined in these places, Cooper creates thirdspaces of possibility and activity for the child characters. As Soja contends,

> *Everything* comes together in Thirdspace: subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history. (*Thirdspace* 56-57, emphasis original)

The past and the present come together on Kemare Head, the conceived and the perceived spaces unite in Thames Valley and Buckinghamshire, the real and the imagined intertwine in the Lost Land. The other spaces of fantasy allow children to gain spatial awareness which in turn brings self-awareness. Recognizing these effects as well as the symbolic meanings and physical qualities of spaces provides children with thirdspaces of movement and performance so that they can prevail in their quest.

The Sequence displays a potential for empowerment and agency for the child characters through fantasy other spaces, for these other spaces "can reveal themselves, to varying degrees ... as actualised thirdspaces of performance and agency, generated by protagonists, negotiated and utilised, manipulated and transgressed, and thus as spaces of pure activity in themselves" (Pavlik, "Spatiality" 249). While the series generates thirdspaces of performance and activity, it fails to actualise agency and empowerment for the children in those spaces. The series gives the illusion that children are empowered and active agents since they play crucial roles in the Light's struggle against the Dark, and they rewrite the stories inscribed on the landscape and transform the essence of the places they engage with. However, the thirdspaces of potentiality and possibility turn out to be places of power and games rather than spaces of play. Will Stanton as the main protagonist has the least agency and none to little freewill. One of the meanings of agency submitted by Cambridge Online Dictionary is "the ability to take action or to choose what action to take." Will surely has the ability to take action but as an Old One what action to take is determined for him by the Light. He does not choose to be an Old One, but he was "born to inherit it" as Merriman explains it to him, and he adds, "there is nothing to be done. If you were born with the gift, then you must serve it, and nothing in this world or out of it may stand in the way of that service, because that is why you were born and that is the Law" (*The Dark is Rising* 38, 42-43). He has no other choice but to fulfil his destiny and his destiny is foretold; as Ashton also remarks, "Will's path is laid out by prophecies, and his success depends not on moral virtue, but on his ability to recognize cues and remember spells" (90). The ability to take action in achieving his quest belongs to him but the quest and the acts are ordered to him by the Law. Furthermore, Drout highlights the issue of obedience and claims that the children "follow directions they have been given, successfully completing rituals of power so as to produce desired magical results. They are rewarded because they have done everything in accordance with the Law. Bravery, resolve, self-control, and kindness are all ancillary to obedience" (244). Thus, Will's performance can be construed more as a game with rules and regulations than a play with the possibility of free movement, and the places he occupies and encounters can be seen as places of power and game rather than spaces of play.

Bran Davies occupies a similar position to Will in which his destiny has already been decided for him; He is both dislocated from his home and taken away from his biological father, Arthur, and destined to retrieve Pendragon's sword to defeat the Dark. "He is the Pendragon ... The son of Arthur. Heir to the same responsibility, in a different age" (*Silver on the Tree* 93). There is one occasion in which Bran is offered a choice; when the deed is done and the Dark forces are driven away, Arthur asks him whether Bran wishes to go with his father, and he chooses to stay with Owen Davies, the man he has known as his father, saying "I *belong here ... Loving bonds ...* That is what I have, here" (*Silver on the Tree* 263, emphasis original). All the same, his choice does not matter in the end since Merriman erases Bran's memory together with the Drew siblings. Simon, Jane, and Barney are the only children who seemingly have free will and agency.

As ordinary children of the mundane world, they are thrust into this magical adventure, and *they* choose to play the game, despite Merriman's constant reminding that they do not have to participate (although Merriman takes them to Trewissick in hopes of children finding the map, there is no implication that this has been their destiny and they have to fulfil it). In the end, however, Merriman takes their memories away saying,

> And none of you will remember more than the things that I have been saying now, because you are mortal and must live in present time, and it is not possible to think in the old ways there. So the last magic will be this - that when you see me for the last time in this place, all that you know of the Old Ones, and of this great task that has been accomplished, will retreat into the hidden places of your minds, and you will never again know any hint of it except in dreams. Only Will, because he is of my calling, must remember - but the rest of you will forget even that. (*Silver on the Tree 268*)

His justification is that the responsibility and the hope for the world and the future are in their hands now and they cannot expect somebody to come and rescue them; the world is theirs and it is up to them to keep it alive. Goodrich criticizes Merriman's rationale arguing that

[T]he breaking of the spell is inevitably reductive and contradictory ... It is reductive in its ultimate embrace of a strict dualism between fantasy and reality, whereas the sequence has repeatedly demonstrated the interpenetration of the two. It is contradictory because human free will (and not necessarily a moral universe) is achieved at the cost of memory, and thus implicitly at the cost of the free interplay between empirical reality and fantasy ... The marvelous must then be regarded as an intrusion—even though one of long standing—and finally separated from the world in which we should live. (174)

It is to some extent true that when she retreats magic from the world, Cooper contradicts with her narrative in which she constantly emphasizes the interplay between the two, specifically through spatiality. On the other hand, she also occasionally underlines that the marvelous is already latent in the mundane if one pays attention to one's surroundings. The first book, *Over Sea, Under Stone*, for instance, mentions fantasy only covertly, but carries out a spatial practice which still produces thirdspaces of possibility and action.

Nonetheless, Cooper offers a vibrant world of mythopoeic fantasy through intricate, functional, and stratified representations of spaces and places in the Sequence. She demonstrates that the sites where events transpire in children's fantasy literature can be depicted as more than fixed and rigid settings by spatialising her subject matter. She presents locations as subjects of the narrative incorporating many elements from myths, history, and literature and constructs real-and-imagined spaces where the perception and conception of space are combined, creating fantastic other spaces, comprising of both but different. As Will Stanton, Bran Davies, and Simon, Jane, and Barney Drew travel through these spaces, they gain spatial awareness, discover their place in this complex and marvelous world, and as a result, gain self-awareness. This understanding allows them to act upon and within these thirdspaces of possibility and potentiality. Although Cooper fails to bestow absolute agency to her child characters and seems to contradict some parts of her narrative by revoking the magic from her story world, through her construction of representational (lived) spaces, which opens up spaces of performance for children to realise and actualise their potential, she also brings out the potential of children's fantasy literature.

CHAPTER III

EXPLORING SPACE AND PLACE IN DIANA WYNNE JONES' DALEMARK QUARTET

3.1. Diana Wynne Jones as Children's Fantasy Author

The author of Dalemark Quartet Diana Wynne Jones who was born in London in 1934 writes "I think I write the kind of books I do because the world suddenly went mad when I was five years old" at the beginning of her autobiographical piece in "Something About the Author" (n. pag.). As for many who lived in London at the time, war impacted her life substantially, thus began a life of sudden changes and moving around the country for Jones. She moved from London to Wales, to London again, to Coniston Water in the Lake District, then to London and to Thaxted in Essex with her parents and two sisters ("Something About the Author" n. pag.). Growing up with two indifferent parents who were caught up in their own problems and living in many different places, she acknowledges, had an influence on her writing as well and she regards this as "good fortune" as an author of fantasy ("Answers" n. pag.). Although, as a child, she thought that this was normal, as she grew older, Jones realised that neither her childhood nor the people she encountered, especially in Thaxted, were normal ("Something About the Author" n. pag.). In the interview she gave to Charles Butler, she says,

> It was quite clear that the world was mad, and that most adults were often entertainingly mad. You watched with wonder the man who thought he was a werewolf, the man who could polka sexily (I hadn't until I was fifteen realized that it was possible to polka sexily—he had a very big paunch, and he used to rub it against you as he gently polka'd about). And then there were the various people who said they were, and probably were, witches. Then there was the incredible amount of illegitimacy and incest that went on, and one just took it as a matter of course, really. ("A Conversation" n. pag.)

Since "much of [her] early life was *like* fantasy," such as the people she mentions in this anecdote, Jones credits her early experiences as one of the reasons for tending towards fantasy ("Answers" n. pag., emphasis original). As Attebury asserts, fantasy is one of the "most useful devices for organizing and comprehending experience" (86). Alongside this, she also considers fantasy as a "very important part of the way your mind works ... before a caveman could make a stone ax or obsidian arrowhead, he had to imagine it first;" for her, fantasy is a way of saying "think this through" so that one can work out a solution to the problems of the real life as well ("Answers" n. pag.). On this, Mendlesohn also suggests that fantasy "provides the playground for thought experiment" (*Jones* xv). Her inspiration, furthermore, comes from the many books she devoured in her childhood and teenage years such as *Epics and Romances of the Middle Ages*, *Pilgrim's Progress*, tales from Andersen and Grimm, collections of Greek myths, Iliad, Odyssey and many other works which can be considered as the precursors of modern fantasy ("The Heroic Ideal" 129, 131).

Another impact on Jones that led her to become a children's fantasy author was the time she spent in Oxford in 1950s while Tolkien and Lewis were teaching. She attended the lectures of both men, and she recalls "Lewis booming to crowded halls and Tolkien mumbling to me and three others" ("Something About the Author" n. pag.). Jones accepts that they both had "enormous influence" on her just as on others who were her contemporaries and wrote children's fantasy fiction such as Susan Cooper, Penelope Lively, Jill Paton Walsh ("Something About the Author" n. pag.). Similar to Susan Cooper's case, the exact nature of this influence is difficult to pinpoint; she might be directly influenced whereby she may have borrowed (consciously or unconsciously) "images, ideas, style, and conventions" from their writing and there is also the issue of indirect influence which is the literary and commercial market Tolkien and Lewis created and which later writers "were able to exploit" and "formed a major element in [her] literary reception" (Butler, *Four* 16,18). Her fascination with fantasy is one of the reasons which led her to write for children as well.

Jones remarks that she could not read many children's books in her childhood because of her parents' strict attitude with regard to the contents of literary materials which she and her sisters engaged with. When she became a mother, she had the chance

to read many works written for children and realised that her husband fell asleep while reading to the boys and her children asked for "books that were funny" (Answers" n. pag.). So, when she was asked about the reason why she wrote for children, Jones replies, "I was bored writing anything else but fantasy and, when I started to write in earnest, there were simply no other openings for fantasy except with a children's publisher. And there seemed to be something in the air, pushing people to write for children" ("Answers" n. pag.). However, writing fantasy for children was not only for the entertainment of her children or an excuse to engage in the magic of the fantastic; she was remarkably conscious of what she was doing. She was aware of the responsibility which writers for children had, for she believed that the literary material which children are exposed to will have a profound effect on their lives and possibly on their entire personality ("Fantasy Books for Children" n. pag., "Writing for Children" n. pag.). Thus, she constantly reminded herself, and her fellow authors, that what "you are primarily offering is your book as an experience ... they can accept and enjoy" ("Creating the Experience" n. pag.). As children are usually "within but beyond" the adult world, the experience Jones offers for children is something which they cannot get any other way. Moreover, she suggests that it should also speak to them "in a way and at a level that touches the roots of the imagination" ("Fantasy Books for Children" n. pag.).

At the time when Jones began writing children's fantasy fiction,[9] although fantasy was gaining popularity, the mindset, especially that of publishers and agents, was to tread with caution when it came to fiction for children. While she was reading books for Whitbread Awards' children's fiction section, she became aware of the common ending where the magic turned out to be just a dream and of the threat posed by many children's books that "imagination drives you mad" and "what a person has in his or her mind does not exist in everyday life," but she argues that "[w]hat a person has in their head is of course rather more than nine-tenths of life. Everything comes to the brain to be sorted out" ("Fantasy Books for Children" n. pag.). To this respect, Mendlesohn deems the imagination in Jones' fiction "dialectic," "it is not about copying the world but about arguing with it," and regards her use of fantasy as a tool rather than

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[9] Her first published work for children is *Wilkin's Tooth* (1973) (released as *Witch's Business* in U.S.A.).

the subject matter of her works (*Jones* xxi, xxix). Her aspiration in her fantastic fiction for children, therefore, is to encourage the reader to read the world through the imagination, to construct a mental map of their experiences, "to use their minds as minds are supposed to be used" and to use the fiction as "a blueprint for dealing with life" ("Answers" n. pag.).

Jones' treatment of children's fiction is not a condescending approach (though she inevitably remains as a "hiddent adult"), on the contrary she holds children in higher esteem than adults; she notes that she tries harder to explain things when she writes for adults, for she believes adult readers are not as willing to make an effort to understand as children are ("Two Kinds of Writing?" n. pag.). Neil Gaiman recounts the time when he challenged Jones on why "she makes you work as a reader" and she told him that "children read more carefully than adults did and rarely had that trouble" (n. pag.). On account of her belief in children's capabilities, Mendlesohn asserts that Jones' fiction is a "critical process," challenges the notion of the traditional child reader, and takes children "through the art of logic, the nature of story, a writing and editing course, and a discussion of ethics [and] demands of them that they continually question the assumptions on which any happy ending rests" in each of her novels (*Jones* 193). Though many of her fantasy works for children seem to end on a happy note, it is subject to a critical process, and it is not out of sentimental reasons as Butler argues (*Four* 233). Jones' motivation behind her happy endings is related to her understanding that fantasy offers a blueprint for life,

> This is again part of life as it *should be*. The mind, as I have said, is programmed to tackle problems, joyfully, with a view to solving them. An ending that suggests – because the writer believes it to be 'realistic' – that all you can attain is some lugubrious half measure, means that all children will set out to achieve will *be* that half measure. And, since you rarely achieve all you aim for, what these children will actually get is an even drearier quarter measure, or less. So it is important that the blueprint instructs them to aim as high as possible. ("Fantasy Books for Children" n. pag., emphases original)

Therefore, Jones' fantasy fictions for children offer diverse worlds with their own geography, complex structure of politics and culture; many of them tackle issues of

power (its use and abuse), self-awareness, fluidity of identity, children's "realisation of their potential," "possibility of overcoming adverse circumstances to achieve both self-belief and self-knowledge," and empowerment of children (Butler, "Reflecting" n. pag., Rosenberg 86, Butler, *Four* 233). Thus, Jones opens up spaces of possibilities, potentiality, action, and agency in her fiction for child characters and through her fiction for child readers. One such work that Diana Wynne Jones offers to child readers is Dalemark Quartet.

3.2. Dalemark as Representational (Lived) Space

The Quartet recounts the history of the land of Dalemark[10] from its prehistorical period to modern Dalemark (not necessarily in that order) enmeshed with politics, myths, legends and many more stories of the land. The series consists of four novels: *Cart and Cwidder* (1975), *Drowned Ammet* (1977), *The Spellcoats* (1979), and *The Crown of Dalemark* (1993).[11] *Cart and Cwidder* takes us on a journey through pre-industrial Dalemark with the protagonist Moril, a dreamy child who plays cwidder.[12] Moril, whose full name is Osfameron Tanamoril, travels through the country with his family in their cart, which is both their home and their stage, giving performances in the towns they pass through. As Moril journeys through the country interacting with his family members and other people, we get bits and pieces of information about Dalemark which is divided into the North and the South, each comprising of earldoms and in conflict with each other for as long as people remember. Common attitude of people, especially that of the ones in the South, is that the South is oppressive with tyrannic earls and lords and the North is where the freedom is. As a traveling singer, Moril's father can come and go between the North and the South to perform their shows. We

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[10] Leah Koch-Michael translates Dalemark as "valley-border" (n. pag.).

[11] For the reason why it took her ten years to write the last book in the series, Jones cites her then-publisher who insisted that the story take a different turn than what Jones had in mind ("A Whirlwind Tour of Australia" n. pag.)

[12] Cwidder is an important magical musical instrument in the series but there is no direct explanation for it. It is described as a stringed instrument with a "round belly," "long, inlaid arm," producing a mellow sound. It is presumed to be something like lute or oud. David Clark suggests that the word "cwidder" might be derived from Old English: "*cwiddian* 'to say'; *cwiddung* or *cwide* 'a saying'" which he roughly translates as "thing that speaks" signifying the function of the instrument as well (n. pag.).

also hear anecdotes of history, stories of myths and legendary figures of Dalemark, one of which is Moril's idol Osfameron the legendary singer with his magical cwidder. On this particular travel from the South to the North, Moril's father Clennen is killed (who turns out to be a informant for the North), their mother Lenina decides to marry the Lord of Markind (who Moril and his siblings suspect killed their father), their travel companion Kialan is revealed to be the fugitive son of Earl Keril of Hannart in the North. Moril, his brother Dagner, his sister Brid, their horse Olob, and Kialan go on the run to seek refuge in the North. While they face many challenges and confrontations, Moril also has to come to terms with his identity and powers. He finds out that the cwidder his father left him is the one which belonged to the legendary Osfameron and has magical powers, and he struggles with this new knowledge. As they reach the border between the North and the South, Flennpass, the southern forces catch up on them and kill their horse, Olob. Overcome with grief, Moril gets in tune with his identity and his cwidder; as he plays the instrument, the mountains move and fall on the southern soldiers. They finally arrive in Hannart, but Moril feels restless and out of place and decides to travel again with another singer Hestefan.

The events of *Cart and Cwidder* and *Drowned Ammet* occur simultaneously; the second novel introduces us to Mitt, or Alhammit, who lives in Holand, the earldom of Hadd, in the far South. Although his early childhood years are filled with happy memories where he constantly laughs with his parents, the politics of Holand and Dalemark catch up with him. Under the harsh rule of Earl Hadd, his family's income is exhausted, and they are forced to relocate to the slums of Holand. His parents grow bitter with increasing poverty and later his father, also Alhammit (half of the Holanders are named Alhammit) joins the Free Holanders, a revolutionary group with the aim of taking down the Earl and freeing Holand. During one of the raids, Mitt's father is killed, so they are told, and Mitt is left with Milda, her mother. Still an impressionable boy, Mitt's head is filled with Milda's proclamations: "What a free soul you are!" As he internalizes his identity as a free soul, Mitt grows up dreaming to free Holand and then whole Dalemark; when he is not even a teenager, he joins the Free Holanders. He is tasked with killing Earl Hadd during the Holand Sea Festival and he is so thrilled that he prepares for the day for years. However, everything goes wrong on the day: the

bomb he places at the feet of the Earl is defused and in that confusion someone else shoots the Earl. Confused and scared and bewildered by his own confusion and fear, Mitt escapes Holand hiding in the pleasure boat, Wind's Road, which belongs to Ynen and Hildy, the Earl's grandchildren, Navis' children. As they set sail unknowingly together and despising one another, the long journey on sea compels the children to face the other's and their own truth and to question everything they have been taught. They head for the North to save Mitt, and on their way, they find the figures of Poor Old Ammet and his wife Libby Beer, who were thrown to the sea for luck and prosperity during the festival. Poor Old Ammet and Libby Beer come to life and help them survive during a storm, which further challenges their beliefs and knowledge. After the incident, they come across a stranded southerner, who reveals himself to be Mitt's father Al. It turns out that Al has been playing as a double informant between the earls of the South, and he takes them to the Holy Islands within the borders of the South. The Holy Islanders are very religious people (they call Poor Old Ammet as the Earth Shaker and Libby Beer as She Who Raised the Islands), and it appears that the name Alhammitt belongs to one of their supreme Gods, the Earth Shaker, which makes Mitt sacred in their eyes. As Al manipulates Lithar the Lord of the Holy Islands to kill Mitt, the Islanders takes Mitt to one of the many islands instead since they do not want the wrath of the Gods. Just when Mitt thinks that he cannot survive, Old Ammet appears before Mitt, asks him some challenging questions and gives him his other names to call when in need. Then, Al comes back to kill Mitt, and Hildy, Ynen, and Navis join in the commotion. In that chaos, Hildy calls Ynen's name, which comes out as "Yn-ynen," one of the powerful and magical names of Poor Old Ammet; upon this, the earth shakes, and an island rises from the ground. Then, Mitt, Navis, Hildy, and Ynen set sail for the North to find refuge.

The Spellcoats is narrated in the first-person by Tanaqui, one of five siblings (Gull, Robin, Hern, Tanaqui, and Mallard or Duck) who live in the village of Shelling settled in south of Dalemark alongside a river that runs through the whole land. To be more precise, the story is from two separate coats on which Tanaqui weaves their adventures. The novel takes us back to the prehistoric Dalemark, when magic is more manifest and accepted by people but still not within easy reach. At this period of

Dalemark's history, there is no division as the North and the South, but the land is under invasion by the people the natives refer to as the "Heathens" who are believed to possess magical powers. The army of the King of Dalemark conscripts able males and the military draft Tanaqui's father Closti the Clam and his brother Gull together with their Uncle Kestrel. Already lost their mother long ago they now lose their father to the war as well. Kestrel and Gull return, but Gull comes home in a catatonic state. Uncle Kestrel explains that at one point Gull was taken captive by the Heathens and believed to be enchanted by them during that time. Later, the siblings' lives take a turn for the worse because they are considered as evil by the townspeople due to their resemblance to the Heathens with their fair and curly hair. Moreover, their belief and deities are different from those of the villagers; they worship three small figurines: the One, the Lady, and the Young One, collectively called as the Undying (there are more Undying than these three). The villagers are intent to kill the children during an unusual overflow of the river since they believe that they bring bad luck to others and their presence angers the river which they deem as a sacred deity. The children decide to leave the town and set out their journey on the river taking the Undying with them. Gull constantly demands that they go to the sea, though they do not understand his insistence, they follow the river where it joins the sea. During their journey on boat, they encounter many challenges and people both the natives and the Heathens. While the natives chase them away, the Heathens assume them as one of their own. These encounters further disrupt the children's sense of self and belonging, who are already dislocated from the only place they have ever known. Although their affinity is still with the natives, they begin to question the arbitrariness of ethnicity and kinship. They come across a strange man named Tanamil who later reveals himself to be one of the Undying. Tanamil provides them with a temporary shelter but confuse the siblings more with his magical abilities and vague answers to their questions. They finally reach the camp of the Adon, the king of the Heathens, who tells them about an evil mage named Kankredin, a descendant of the One and of the Undying, who has cast his ship's anchor near the camp to collect people's souls (Gull's soul is one of them) in order to defeat the river so that he can rule over the whole land. Then, they find out that their mother is also an Undying, the Lady, the Young One is Tanamil, and the One is their grandfather

bound in the figure and to the river. Meanwhile, they meet the King of the natives; he and the Adon face each other, both die and Hern becomes the new King of Dalemark. As Hern embarks on a mission to defeat Kankredin, he realises that he also needs to unite the Heathens and the natives. Amidst all these, her encounter with Kankredin helps Tanaqui understand that her weaving is magical (Kankredin and many other mages also weave to perform magic) and what she weaves in the coats transpire. As her weaving can unbound the One who can defeat Kankredin, Tanaqui weaves the two coats without ceasing; she finally accomplishes to unbound the One who pulls the land clothes himself with it like a coat; all the land, valleys, river, the lake, the falls are "spilled donward and tipped away toward the sea ... [a]nd the land was a new shape."

The Crown of Dalemark unites many characters from the first three novels, with the addition of Maewen who travels to the time of Mitt and Moril from the modern Dalemark (which bears resemblances to the late twentieth century England). Maewen is a thirteen-year-old girl visiting his father, Head Curator of Tannoreth Palace from the time of legendary king Amil the Great, who united the North and the South two hundred years ago. Duck from *The Spellcoats*, one of the Undying and known as Wend Orilson in the modern-day Kernsburgh, the capital of Dalemark, and situated nearly in the centre of the country, happens to work in the palace and sends Maewen to Mitt's Dalemark. He assigns Maewen to take the place of Noreth Onesdaughter who believes that the One is her father and has told her that she is destined to unite the North and the South and to be crowned as the Queen of Dalemark. She sets out on a journey from Adenmouth in the North to collect the Adon's gifts (the ring, the sword, the cup and the crown) to be the rightful ruler. However, the Earl of Hannart and the Countess of Aberath want Mitt, who is now being trained as a hearthsman in Aberath, to kill her before she succeeds since most of the rulers in the North do not wish a united Dalemark either. Before she begins her quest, though, Noreth is killed by someone else (who is discovered to be Hestefan the singer in the end), and Maewen is forced to stand in for her because of their exceptional resemblance. Mitt (unwillingly), Navis, Moril, Hestefan, and Wend (of Mitt's time) join Maewen assuming she is Noreth. They follow the green roads, the paths of the Undying, leading them to King Hern's, or Kern Adon's, city of gold and also the location of the modern-day capital, Kernsburgh. While

traveling along the roads of Hern's old kingdom, Maewen occasionally hears a voice, assuming it is the voice of the One, which tells her to kill the others. Also hearing the voice, Moril and Mitt realise that it is Kankredin who was not eradicated but split into "pockets of Kankredin" and now ready to strike again. Halfway through their quest, Moril and Mitt also find out that Maewen is an impostor, but they do not expose her identity to the others and warn her about the voice. Meanwhile, the party visit many places and face many challenges before they arrive at Kensburgh. Ynen and Kialan join them there, and the five children (Moril, Mitt, Maewen, Kialan, and Ynen) enter the palace of King Hern who has been waiting to present the crown to the new king. After Hern's witty questions and inquiry, Mitt, who is also descended from the Undying to his surprise, comes to be the one to be crowned as the King of Dalemark, to unite the North and the South, and to become Amil the Great. After this, Maewen is transported back to the modern Kernsburgh, where Kankredin attacks again, Maewen expels him by using one of the powerful names of Old Ammet, Mitt appears at Maewen's present (here it is also Mitt's present who turns out to be one of the Undying) and helps her. The series ends with Maewen to find Mitt in Dalemark of her present.

As these seemingly long but quite concise summaries illustrate, Dalemark Quartet is a considerably elaborate series with its own geography, culture, complex politics, history, myths, and stories. The story is set in a fantastic secondary world, with a coherent and detailed historical, political, and social existence, which Tolkien refers to as "sub-creation." As per immersive fantasy, the fantastic world of Dalemark is complete with its own social ecology despite many elements such as the political structure, pre-industrial or medieval settings, belief systems, social structure that recall the actual world. By reappropriating Tally's claim, it can be asserted that fantasy of Dalemark "is not a means of escape from the world but an engaged mode in which we may critically apprehend the so-called real world" (*Topohrenia* n.pag.). As a mythopoeic fantasy fiction, the series allows one to experience the familiar in a fantastic secondary world embedded in the "conventions of myth and mythmaking" which suggests "a poetic and intuitive perception of reality" and enables one to view the world in a fresh perspective "for a creative and fulfilling life in the real world" (Oziewicz, *One Earth* 8). Along the lines of Oziewicz's assertion which demands that "mythopoeic

fantasy must be presented as serious, true, and characterized by inner consistency of reality," Jones' presentation of her world is in a mimetic fashion (*One Earth* 82). Mendlesohn indicates that "[a]s in the mimesis it ironizes, in the immersive fantasy the reader and protagonist must sift through an information-dense world," and this could be a real challenge for the author as there are things that the writer has to explain (*Jones* 112). She suggests that one of the ways to do this is to "show rather than tell" (*Jones* 113). Jones achieves this with the protagonists' "casual remarks and brush strokes" – since the information readers expect is "too common to comment on" – and by casualizing the fantastic and granting "moments of mundanity" (Mendlesohn, *Jones* 103, 106). She does not subject readers to excessive exposition and keeps the information she conveys to a minimum. The land of Dalemark is quite ordinary seen through the eyes of the protagonists, although it is fantastic for readers, and readers are only allowed to take note of what the character does. As Mendlesohn points out, "Jones reminds us that for those who live in a world, what it looks and feels like is essentially a function of perspective shaped by age, class, race, or even the level of stress a character is experiencing. We become fully immersed in her worlds because those worlds truly belong to someone" (*Jones* 106). Dalemark, thus, is presented as a lived space.

Despite being set in a complete secondary world, Dalemark of the Quartet is represented as a life space. Apart from the detailed formulation of its components, the country evokes the feeling in readers that this is a place where people *live*. In Lefebvre's words, "the object of interest" is not on "*things in space*" but on "*the actual production of space*," specifically on the relation of space and its production to "things in space" (37, emphasis original). Accordingly, many places in Dalemark are conveyed as "space[s] in totality," which leads to the production of authentic spaces (37). When, for instance, Moril finally arrives at Hannart, the city is depicted as a place of activity with people in the flow of daily life,

> Keril lived right in the centre of the city, in a house twice the size of Ganner's. Unlike Ganner's house, it was always open. The cheerful people of Hannart seemed to use its front courtyard as another part of the main square. There was always someone there, gossiping or selling something, and, if anything unusual happened, they came on into the rest of the house to tell Keril about it. Since

there were also large numbers of people who actually lived in the house, Moril found it almost impossible to sort out who came from where. (*Cart and Cwidder* 207)

By portraying the mundane daily life of a fictional city, Jones portrays Hannart as a representational space where the physical qualities of the city are in tune with the symbolic meanings attached to the place. The city is always full of music, cows are grazing the meadows, there are sounds and movement at every corner. Similarly, in the description of Maewen's Kernsburgh, even if it is a short one, the dynamism is hinted by the roaring traffic or the Tannoreth Palace full of visitors. Moreover, the portrayals of certain landscapes are infused with hints of agriculture and economy, which highlights, in Soja's words, "how social processes shape and explain geographies but even more so how geographies shape and explain social processes and social action" ("Taking Space" 22). While the Flate where Mitt lives shortly but happily with his parents is illustrated as "flat as a floor" where "the wind blew straight across from the sea," its agricultural and economic value for Holand is also noted "as a fertile" smallholding where "lush emeral grass, big vegetables, and corn in yellow stripes between the dikes" grew and were sold in the market (*Drowned Ammet* 13-14). The economic geography of the Flate is linked to its agricultural properties, hence interweaving its material and symbolic elements, which reproduces the Flate as a space of representation and reinforces the immersion.

Jones' pre-industrial, or medieval, Dalemark offers authentic spaces and spatial experiences that are characteristic of certain locations. However, as Butler notes, Jone's medievalism departs from that of Tolkien in the way that

> [Jones] gives Dalemark a technological and industrial history that includes rifles (invented in the second book, *Drowned Ammet*), museums (introduced in an appendix to *The Spellcoats*), and, in due course, all the conveniences of a modern industrial society, as evidenced in *The Crown of Dalemark*. Nor do these changes signify a decline into corruption or decadence, as they would almost certainly have done in Tolkien's hands. (*Four* 23)

Moreover, unlike many fantasy fictions, such as those of Tolkien's, set in medieval context where heroism, honour, and perseverance are promoted, Dalemark is anything

but ideal. Medieval Dalemark "is not fun, people do not enjoy being medieval, and there are stresses and strains in the political system" which is organized in relation to the landscape (Mendlesohn, *Jones* 111). As a case in point, the exchange between the labourers in Kredindale, a mining town in the North Dalemark, and Maewen and her companions displays how spatial practice "which embraces production and reproduction, and the particular locations and spatial sets characteristic of each social formation" informs representations of space "which are tied to the relations of production and to the 'order' which those relations impose" (Lefebvre 33). The workers complain about the meagre payments in return for the poor working conditions, which discloses discrepancy between the act of mining as spatial practice and the unfair payment as representation of space. The amount of the workers' wage as the representation of the mining town does not correspond to the spatial characteristic of the same place. Thus, Krendindale receives its symbolic meaning from its physical aspects, the mines, and but "the relations of production" and "the 'order' which those relations impose" are disproportionate whereof the mines become "a means of control, and hence of domination, of power" which is enforced upon a subordinate group by a dominant group (Lefebvre 26). The case of the miners demonstrates another space of representation in pre-industrial Dalemark with Kredindale, which is "space as lived through its associated images and symbols" (Lefebvre 39). It is a space that produces and is produced (and experienced) by its inhabitants.

These accounts suggest that human activity is invigorated by perception of space while space is produced and reproduced by human activity and its related ideology and symbols. As such, Dalemark can be regarded as "taskscape." The anthropologist Tim Ingold who coined the term asserts that a "place owes its character to the experiences it affords to those who spend time there - to the sights, sounds and indeed smells that constitute its specific ambience. And these, in turn, depend on the kinds of activities in which its inhabitants engage" (155). This relational context where people and the world engage reciprocally through activities, he argues, is what attributes its significance to a place, and these activities make up what Ingold calls "the taskscape" (155, 157). Living in a coastal town where most men are fishermen, Mitt engages with the sea from very early ages, learns its "specific ambience" and experiences its, sights and sounds:

Small as Mitt was, he shared watches with big, slow Ham, who was Siriol's partner. He learned to patch the much-patched sail, to mend nets, and to gut fish. Siriol and Ham taught him to steer, at first by day, which was simple, then to find his way by night, by the stars, or in pitch dark, by the feel of the wind and the water, and the pull of the sails. They taught him to smell bad weather before it was near enough to hurt. Mitt also learned what chilblains were and how it felt to be too wet and too cold for too long. And he learned all these things, loathing them, until they were second nature, and learned them so young that they were with him all his life. (*Drowned Ammet* 47-48)

The fishing activity, not so much as a hobby but rather as an occupation, requires skill, practicality, and collaboration, all of which makes fishing a task according to Ingold. Thus, being a coastal town, Holand enables most of its inhabitants to take up fishing as livelihood, in turn the act of fishing and selling the seafood designate Holand as a fishing town, which renders Holand a taskscape.

Furthermore, Ingold's taskscape resonates with Lefebvre's representational/lived space, which produces and is produced and reproduced by both spatial activity and its symbolic elements (Lefebvre 43). Similarly, Ingold's idea of the taskscape is based on his interpretation of the landscape beyond its binary distinction which views the landscape either as a "neutral, external backdrop to human activities" or as a "particular cognitive or symbolic ordering of space" (152). In this way, lived space can be read analogous to taskscape. In place of the binary view of the landscape, Ingold suggests a "'dwelling perspective according to which the landscape is constituted as an enduring record of - and testimony to - the lives and works of past generations who have dwelt within it, and in so doing, have left there something of themselves" (152). One such taskscape in the Quartet is the green roads built by King Hern in prehistoric Dalemark and followed by Noreth/Maewen and her fellow travellers thousands of years later. As the group follow the path, Mitt looks at the roads with interest,

They went in all directions, snaking among the mountains, linking place to place. He could see them all, right down past Dropwater to Kernsburgh and beyond that, into the North Dales and on into the South. Yes, there had been green roads that led through the South, but they were not kept up any longer.

> Things moved over them, keeping them hidden, dangerous things. But they had been meant to cover all Dalemark ... the green roads were winding away into the past. He lay and marvelled at the way they turned back and forth through history, up to the present. (*The Crown of Dalemark* 290-292)

As he observes the physical landscape attentively, he ponders upon the marks left by the past generations and wonders how their legacy and existence seeps into the present through their work on the land. Through Mitt's pondering, the passage demonstrates the interrelatedness of the constructive and the symbolic arrangements of space. The consolidation of the physical quality of the green roads, formed by the movements of people from the past, with the historical significance attached to them affords the roads their unique significance as space of representation.

Furthermore, the dwelling perspective adopted by Mitt on the green roads accords him to perceive the temporality of the landscape as he marvels at the changing form of the roads through history. As Ingold suggests, "the landscape is never complete: neither 'built' nor 'unbuilt', it is perpetually under construction" (162). Realising temporality of the landscape before him, he reads the story of the landscape enfolding the times and lives of people who came before him and took part in the formation of the land; what is more, he grasps its repercussions in the present. The temporality of the landscape that is Dalemark is further emphasized by the stories, myths, and legends of Dalemark's past. Like most people in the country, Moril grows up listening to the stories of the legendary Adon and Osfameron. Likewise, Milda tells Mitt stories about magic and adventure that people believe took place in the North. Hildy and Ynen, too, reads about the Holy Isles as "the sole place where enchantment abides," but the account is conveyed as a fabrication, a belief held by the island people. Maewen is bombarded with anecdotes on Amil the Great and the history of pre-industrial Dalemark. The series is full of stories of the old kings, the gods, and legendary figures, all of whom pass through the land of Dalemark and have left their trace in people's imagination but also on the landscape which indicates the perpetual production and reproduction of Dalemark throughout ages.

Told in the context of a fantastic land, the Quartet does more than imply the temporality of the landscape of Dalemark; the fantastic storyworld allows for the

enactment of the events that help produce and reproduce space of Dalemark. One method that Jones employs is the dialogic interaction between the novels. *The Spellcoats*, in some way an origin story, brings to life such legendary figures as Kern Adon, Cennoreth the witch, musician Osfameron whose stories Moril, Mitt, Maewen and many others know by heart. The novel enacts the story of how Hern became Kern Adon and played his part in both physical and metaphorical transformation of the landscape. The novel also recounts the events, where the One shrugs the land, shifts the mountains, breaks down the River into smaller streams (the River that does not exist in the pre-industrial and modern Dalemark), which lead to a complete physical transformation of the landscape as well as its symbolic meanings. *The Spellcoats* read in dialogue with the other three novels portrays the landscape of Dalemark as a "historical text" and "a deep palimpsest" "on which the traces of the past are still visible even when the present age is being inscribed" (Carroll 4). Through Tanaqui's weaved stories, Jones illustrates the temporality of the landscape, but more importantly, she spatializes the myths and history of Dalemark while remythologizing the mundane places of the children's time.

  The Spellcoats, however, may function as a cue for readers than for the characters since the child protagonists except for Tanaqui are not there to observe the action. Nonetheless, the other novels in the series also create instances through which the children can witness the stories and histories brought to life. Poor Old Ammet and his wife Libby Beer's appearance on Wind's Road is one such occurrence that affects the children's understanding of myths of Dalemark and consequently of Dalemark. At the Holand Sea Festival, each year life-size dummies of Poor Old Ammet, made of plaited wheat, and Libby Beer, made entirely of fruit, are carried to the harbour by the Earl and one of his sons to be thrown into the sea for rich harvest and good luck for the fisherman. Although many Holanders see it as a superstition and do not know why this is done, they would think it unlucky not to have it (*Drowned Ammet* 12). Poor Old Ammet and Libby Beer are also believed to bring good luck to any ship whose crew find them in their full form and bring them on board. While Mitt, Hildy, and Ynen are sailing to the North, they come across the floating dummies, thrown a few days ago at the festival when Mitt's failed murder attempt on the Earl has taken place. Although

none of them are very religious, they bring the dummies on board and place Ammet in the bows and Libby on the stern of the boat. Shortly after, the children find themselves in a massive storm threatening to overboard them. Just when they begin to lose hope, the dummies come alive and help keep the boat intact:

> The man in the bows with the flying fair hair understood their danger and leaned into the wave, dragging at *Wind's Road*'s forward rigging. *Wind's Road* did not want to come, but Mitt thought the man dragged her round by main force. He saw him clearly for a moment, with his hair as white as the snarling spray ... [there was also] the woman kneeling on the stern behind them. It was as much as Ynen could do to make out that this woman had long red-gold hair, flapping and swirling in the wind. He saw she was giving Hildy a hand with the rope. (*Drowned Ammet* 226-228).

Considering Ammet and Libby only as the subjects of old stories, the children grapple with the reality of the situation and seek affirmation from each other,

> 'Hey, look,' said Mitt. 'We haven't all run mad, have we?'
>
> 'Of course not,' said Ynen. 'Libby Beer was sitting behind you, helping you sail her, and Old Ammet was standing in the bows stopping her sinking and keeping the horses off. I saw both of them.' (*Drowned Ammet* 231)

After the incident on the boat, both Mitt and Hildy once again meet Ammet and Libby on the Holy Islands, which some regard as an enchanted place where the Gods are supposed to still reside. As children have already encountered the magic latent in the land (and the sea), their next encounter with these Gods is not as astonishing as the first time but it reaffirms the reality of their experience and makes them question the nature of these stories and places connected to the stories. On this encounter, the children, whose awareness of history and place is prodded, also participates in the practice of magic. As Hildy unknowingly says Libby Beer's great name, She Who Raised the Islands, while they are assaulted by Al and his men, an island grows out of nowhere, killing Al and saving the children (*Drowned Ammet* 355-356). Through such enactments of myths and magical stories at certain places, where those stories are rumoured to have originated, Jones merges the imagined landscape with the real

geography by spatializing the myths and mythologizing spaces, thereby altering the children's perspective of Dalemark.

Maewen's adventures along the green road to the site of ancient Kersnburgh implicate the convergence of the past and the present as well as the union of the imaginary and the real, as a result, transform her conceptions of Dalemark's history and landscape. While she is visiting her father who is Head Curator of Tannoreth Palace in Kernsburgh, Maewen endlessly listens to her father's anecdotes of Dalemark's history and examines the portraits of historical figures. Therefore, when she encounters Navis, whom she knows from his painting as the Duke of Kernsburgh in Dalemark of two hundred years ago, she is completely taken aback,

> Maewen was shocked to find that she knew his face. She had last seen those clear-cut ruthless features staring over a painted shoulder out of the portrait of the Duke of Kernsburgh. It gave her a vivid, physical shock, like touching a live wire. Up to then, Maewen had not really believed she had been sent two hundred years into the past. But here was a live man breathing out warm, live, foggy breath, whom she knew to have been dead for well over a century. It made it real. It made it much more frightening. (*The Crown of Crown* 115)

Seeing someone who has been just a distant figure from history in front of her as alive and breathing changes Maewen's perception of history and people belonging to that history. She understands that these people also once walked on the same land as she has done and lived as much a life as she does. The encounter prompts her to notice that she is living in the history, which until now she has only known from history books and her father's stories, and unveils the layers of the past embedded in the land of Dalemark for her.

The journey on the green roads further disrupts her sense of place; she finds it odd how long it takes for them to travel from one place to another as she still struggles to adjust to the space-time order of the pre-industrial Dalemark. She thinks it odd "that it had taken all this time to get that near, even coming straight through the centre of the mountains. When she had driven here with Aunt Liss, it had only taken four hours, and that was with a detour on the way to look at Hannart. Her sense of distance was all confused. Her sense of *everything* was all confused" (*The Crown of Dalemark* 218,

emphasis original). Furthermore, her visit to Gardale of Mitt's time adds to her confusion; she compares the visit in the past to her visit with Aunt Liss and is surprised to find the place smaller than she expected; she thinks that "*It's like a foreign country*!" (*The Crown of Dalemark 224-226*). That is because she attempts to perceive the Dalemark of the past with modern conceptions of spatiality; the different but similar texture of the same land demands keen spatial awareness from Maewen and compels her to alter her attitude towards the landscape of Dalemark.

The location of Kernsburgh is a compelling site for the children to further expand their awareness of spatial arrangements, for it is a site which reveals the layers of the past and points out the temporality of landscape. As Mendlesohn observes, the "fantastic in the Dalemark quartet is always grounded in a bringing together of what is with what might be. The archaeology of Dalemark is created through the overlaying of cities and times in Kernsberg [*sic*], continually emphasizing that a fully immersed world is holographic. To feel real, it must have layers we never see to support those we do" (*Jones* 133). The location of Kernsburgh is laden with symbolic meanings for the people of Mitt's period, but it is a conceived space which exists only in people's imagination with stories and legends. When Noreth/Maewen's party finally arrive at the site where Kernsburgh is supposed to be located for the Adon's last gift, the crown, Mitt is confused as all he can see "the green turf [which] rose and fell in a hundred humps and hummocks. And that was all," and Alk, the Countess of Aberath's husband, exclaims, "City of Gold ... Always on the hill beyond," which accentuates the elusive existence of the city (*The Crown of Dalemark* 375). For Maewen, the experience is more perplexing because Kernsburgh for her is not on the hill beyond, it is the capital city of modern-day Dalemark as Amil the Great's legacy with historical landmarks, shops, boutiques, roaring traffic, train station. The conception of Kernsburgh for Maewen is associated with her perception of the modern version; visiting the location and seeing the site in a spatial form that she does not recognize compels her to adjust her conception of Dalemark. As Butler asserts, "historical time, mythical time, and personal time ... made manifest through the land ... reflects profoundly upon the experience of living in a land where consciousness of the deep past is in constant interplay with change and contemporaneity" (*Four* 32). The blending of the city that is

not yet to come with the city that is points out the temporality of the landscape as an ever-changing space, both in physical and metaphorical terms.

Only thing that Maewen obscurely recognizes in this temporal landscape is "an ordinary, small waystone," a vast version of which stands "upended in the traffic island in front of the station," "marking the start of the ancient road-system of North Dalemark" as her father has previously informed her (*The Crown of Dalemark* 375, 87). Waystones are "round, like a roughly shaped millstone set up on one edge, with a hole in the middle" and they are believed to have been set up by Kern Adon; some Northerners believe that "the Undying sit in the hole in the waystones" (*The Crown of Dalemark* 43, 44) which proves to be right. As the children try to find the spot where the crown is hidden, they realise that the old wives' tale about the stone and the Undying might have some truth to it. This realization is the culmination of their subsequent experiences of the land's magic. Upon this recognition, Moril understands what he is supposed to do; he enlarges the hole in the waystone by playing his magical cwidder, large enough for him, Mitt, Maewen, Kialan, and Ynen to fit. As they enter the prehistoric Kernsburgh and Kern Adon's palace through the hole, they find the King, the grandson of the One and an Undying himself, sitting in his stronghold waiting for the next king/queen to crown, who turns out to be Mitt. The journey to the prehistoric Kernsburgh adds yet another historical layer to the landscape for Maewen: the city that has come to pass, the city that is, and the city that is not yet to come. The other children's sense of history, sense of myth, sense of place is unsettled as well by the transformation of their perception and conception of Kernsburgh, thereby those of Dalemark.

In the Quartet, Jones creates a complex secondary world complete with its social, political, historical, and geographical components. She imbues this land called Dalemark with myths, stories, legends, and histories and spatializes these narratives embedding them in certain locations. These various places of Dalemark are portrayed as dwellings and taskscapes where inhabitants experience authentic lives in contact with the landscape, which constantly shape and is shaped by people's actions and movements, emphasizing the temporality of the landscape. Jones then remythologizes these lived spaces/spaces of representation by enacting the stories and histories upon the

land, bringing together the past, the present and the future. Told through the perspective of the children from three different periods of Dalemark – prehistoric, pre-industrial, modern – the Quartet also disarranges the concept of time, for the present of Maewen is the future for Tanaqui or Hern whereas the past for Mitt or Moril is the present for Tanaqui or Hern. The fact that the descendants of the Undying, as some of the children are, can live for centuries highlights the arbitrariness of the concept of time. Mythologization of spaces and spatializing of myths allows Jones to play with the fickle relationship between time and space and to combine the real and the imagined at the interstice of the past and the present (and the future). At this intersection where she bridges the gap between the material landscape (the perceived) and its symbolic meanings (conceived), she offers thirdspaces which are "simultaneously real and imagined and more (both and also …)" (Soja, *Thirdspace* 11, ellipsis original). The exploration of thirdspaces requires the children to gain spatial awareness and a fresh perspective to view the land of Dalemark. By recognising the relations of production and reproduction of spatial arrangements and revising their outlook on the landscape, the child characters identify thirdspaces of possibilities, performance, and its potential for agency.

3.3. The Children as Nomads

All four main protagonists of the series are removed from the places which they have called home and find themselves on a journey which they have not wanted or planned. Tanaqui and her siblings are forced to leave Shelling by the village folk who has threatened to kill them because they believe that Closti the Clam's children are cursed and bring bad luck. As for Moril, even though he has not had a stationary home, the cart in which he has lived and travelled throughout the country with his family epitomizes home for Moril, but his sense of home shifts after he and his siblings are left on their own with their father's death and their mother's marriage. Mitt is compelled to flee Holand after his failed attempt to murder Earl Hadd. Meanwhile, Maewen is transported to the Dalemark of two hundred years ago by Wend/Duck to replace Noreth Onesdaughter. Butler remarks that fantasy literature more than any other genre, drawing

on the quest monomyth, portrays home as "both the setting-out point and the point of return" presenting it "as a dependable point of stability" (*Four* 101). However, neither does home offer stability and security nor there is a return to home for these children, except for Maewen. Even though they all are displaced from home, unwillingly as the word suggests, home has not been a safe place for them. Home represents place of power for Tanaqui, Moril, and Mitt, in which their movements are limited, their understandings of the world are imposed upon by the adults, and their senses of self are distorted because of the adults' attitude towards them. As such, leaving home and journeying through country allow the children to break free of adult authority, partially if not completely, confront "the other" and themselves, question their beliefs and teachings, recognize the disparity between the conceived and the perceived, and gain spatial awareness. Under these circumstances, then, their dislocation provides them with the opportunity to acquire agency, and by that to create spaces of play in which they can move more freely, view the world with fresh perspective, and discover their sense of self.

Tanaqui and her siblings all set out on the same journey, but it is unlikely that all experience the journey in the same way. As the novel is told from in Tanaqui's first-person narration, her siblings' journey and their reaction towards this experience can only be read through Tanaqui's viewpoint. Therefore, the issues of agency and selfhood can be examined more in detail through Tanaqui's perspective. Settled alongside the River, which the villagers deem sacred, Shelling is home for Tanaqui and the only place she has ever known. When her brother Gull tells her that "land is very large, and the River only the center part of it," she has difficulty comprehending the vastness since she had not known that they "had any land except the country round Shelling" (*The Spellcoats* 12). That is why while they are leaving the village, she does not want to go as "Shelling was the place I knew. Everywhere beyond was an emptiness ... I did not believe in anywhere but Shelling really. I did not want to go into the nowhere beyond it" (*The Spellcoats* 49). Despite this, she is not a naïve child; even though she embraces Shelling as a home, she does not see it as a perfect paradise, "we lived all our lives in the village of Shelling, where a stream comes down to join the River, giving plentiful fishing and rich pasture. This makes Shelling sound a good place, but it is not. It is

small and lonely, and the people here are dark and unpleasant" (*The Spellcoats* 11-12). One reason for this is the manner of the villagers (who are "dark and unpleasant") towards the children because of their physical resemblance to the Heathens as their uncle Kestrel says, "The Heathen look almost like you do—the fair hair" (*The Spellcoats* 31). The Heathens, for the people of Shelling, are savages who have invaded their land and are driving "our" people out, "[t]hey've brought their women and their children, and they mean to stay. The land is full of them" (*The Spellcoats* 12, 31). Another reason is that Tanaqui and her family's religious beliefs are different from the people of Shelling. Zwitt, Shelling headman, calls the children godless; they worship the River as a god while Tanaqui's family "respect the River, of course, but it is not one of the Undying, and we do not believe in spirits flocking around being angry at everything, the way Zwitt does" (*The Spellcoats* 21). For all these, home is no longer a safe place for them, and "[e]verything was telling [them] to leave (*The Spellcoats* 53). Therefore, Tanaqui is glad to leave Shelling behind in spite of her initial reluctance, "[t]his made us realise – as if we had not known till then – that we had left Shelling far behind, and we were glad. I do not think one of us has ever regretted it. We laughed. We talked over all the lucky things that led to our escape" (*The Spellcoats* 59). Ultimately, the village carries complex and conflicting meanings for Tanaqui; as Butler argues, home "is an idea tied to childhood and a dynamic sense of one's place-in-the-world defined by development from childhood ... the function of home as something defined not just by or in relation to the individual, but as a social construct" (*Four* 109). Although it is not a safe and happy sanctuary, Shelling as a home, has a major influence on her perception of herself and of the social construct.

Tanaqui's limited sense of spatiality, an outcome of being confined in Shelling her whole life, inevitably confines her sense of everything to what the village and its surroundings offer and to what the villagers and her family convey to her. For most part of her journey, she feels uncomfortable in unfamiliar settings because she has been "brought up where the land is hilly and close" and she feels unhappy being in a "wide-open space;" when they land on their final island before they meet Kars Adon, the King, and Kankredin, for here "it was as if the land had not been properly made. Everything was flat and sand gray or River gray and hung with peculiar purple-gray mist. You

could not see very far, even if there was any thing to see" (*The Spellcoats* 130). Not only her notion of space but also her view of the Heathens is guided by Shelling, and she still sees herself as a native and the Heathens as the other despite being cast out. As Butler points out, while feeling of belonging conveys a "mutual regard, of community, of family, and of responsibility to the land," it may also evoke hostility towards "outsiders" (*Four* 32). So, when they come across native people from other villages and the natives begin to throw stones at Tanaqui and her siblings, she feels genuinely shocked and confused realizing that they are taken for Heathens (*The Spellcoats* 81). As she sees herself as one of the natives and the Heathens as the outsiders, this incident further disturbs her sense of self and her place in the bigger world. Even though Tanaqui realizes that they look more like the Heathens and everyone else assume them to be Heathens, the change in her idea of herself and others happens not at an instant but gradually. A slight shift in her perspective occurs when she first meets Tanamil, who looks like the Heathens; she thinks that *"[w]ell, if this is a Heathen, they can't be so very bad"* (*The Spellcoats* 91, emphasis original). She still does not fully understand that she also looks like Tanamil, hence like the Heathens. Therefore, her sense of belonging is still with the King and the natives, by implication her sense of self is the one forged by Shelling. Yet, her perception of the other starts to shift with each place she sees and each person she meets. Tanaqui begins to look at Kars Adon, the King of the Heathens, in a different light as she gets acquainted with him, "Kars Adon is a Heathen and an enemy, but his way is better than our King's" (*The Spellcoats* 206). She even admits that she feels at home with Kars Adon "in a way [she] never did with [her] King," but she still feels like a traitor (*The Spellcoats* 284). Nevertheless, her comprehension of the other is disconcerted by the rearrangement of her spatiality; thus, the shift in Tanaqui's spatial existence leads to a shift in her spatial awareness and therefore to a shift in her sense of self and of others.

It was owing to her journey along the River that the disparity between Tanaqui's conception and perception of prehistoric Dalemark, and of everything it contains, closes. As they follow the River, The River takes her and her siblings through many other villages, to the camps of Kars Adon and of the King, to the sea where Kankredin has anchored his ship, back to Shelling, and finally again to the place of the

Heathen King's camp near the sea to defeat Kankredin. Butler argues that one of the approaches to express questions of belonging is to "think in purely spatial terms. From the epicenter of personal selfhood we can move out through a nested series of geographical zones, any of which we may call upon to define and justify our sense of wider social identity" (*Four* 100). Therefore, the journey expands Tanaqui's knowledge of the river, her spatial awareness, her place in the wider world, which in turn helps her understand her own powers. Back in Shelling, she discovers that the One, one of the Undying they revere as a god, is indeed the River, which reveals that both her family and the people of Shelling have been praying to the same gods all along. Upon that, she finds out that the three niches of the One, the Lady, and the Young One are her grandfather, her mother, and Tanamil respectively who are bound in their moulded figures. This discovery further disrupts her sense of self because the Heathens are believed to be descended from the Undying and Tanaqui and her siblings are in fact kins of the Heathens from their mother's side as well as of the natives from their father's side. On the other hand, it is these revelations that relieve Tanaqui from the tension of having to submit herself to being a native or a Heathen; they encourage her to recognize her in-between existence, to embrace her newfound identity that is both and also and beyond. By exploring the River, she finds her sense of self.

Her renewed sense of self is not imposed upon her but achieved by way of her own judgements, as her brother Duck has said to her, "You wouldn't believe me unless you'd worked it all out yourself, anyway." (*The Spellcoats* 217). Butler notes that for many of Jones' protagonists, the discovery of their own identity does not happen overnight, "occasions a much more profound questioning of what selfhood actually consists in, with characters' subjectivities frequently being constructed" (*Four* 107). In a similar vein, Tanaqui has had to construct and reconstruct her subject position continuously in regard to her explorations and encounters. When she works it all out, she becomes empowered as a potent Undying whose visions she weaves on the rugcoats have the potentiality to come true. She realizes that when she has woven her understanding, "then Kankredin will have cause to fear", and she weavs: "This vision I have woven with Cenblith's thread, knowing it will come to be ... It is time to finish my weaving and take my second coat through the River of Souls to put it upon the One.

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Then I will come back to see if my vision has come to pass. And if I have failed, I shall go back to the River of Souls for the third and last time" (*The Spellcoats* 222, 324). By helping defeat Kankredin, she also helps brother Hern, later known as Kern Adon, unite the Heathens and the natives and build a new Dalemark. She acquires agency to help save prehistoric Dalemark from Kankredin's grasp not only because she occupies a thirdspace between the natives and the Heathens, between the divine and the earthly, between the present and the future, but also because she works it all out herself and accepts her in-between position. This acceptance is a process, not in which "one stable identity replaces another unproblematically" but in which she produces and reproduces herself as an autonomous subject (Butler, *Four* 107). And all these are made possible by her journey along the river which allows her to alter her sense of spatiality, attain spatial awareness, and as a result spatial agency: "So it was that I have seen every inch of the River, and my coats between them contain it all" (*The Spellcoats* 288).

All things considered, Tanaqui can be construed as a Deleuzian nomad because of her "constant state of ongoingness and inbetweenness" (Oladi and Portelli 666). As a nomadic subject, in addition to being always on the move, she is also in between the natives and the Heathens, the earthly and the divine; her life is the "intermezzo," a thirdspace (Deleuze and Guattari 380). Based on Deleuze and Guattari's example of the invasion of the Romans by advancing Huns, and the barbarians "who are pushed forward by the flood of the Hunnish advance, which in this way caused the whole series of invasions," Lundy claims that the barbarians are "the real nomads" of Deleuze and Guattari's nomadology because they "have mastered becoming one, passing off as another, and then taking up arms against either or both. It is the barbarians, in other words, that are truly between known and immutable identities" (Deleuze and Guattari 22, Lundy 243). In this case, Tanaqui is a real nomad as she and her siblings are constantly pushed back and forth between the Heathens, becoming one or the other, defying to be defined with an "immutable" identity (Lundy 243). She "rejects this image," resists being and is always on the state of becoming (Deleuze and Guattari 379). Although she initially feels a belonging to the natives, this is not a sense of "pure being;" even before things have escalated and they have been forced to leave, she has been aware of a distance between her and people of Shelling. Nevertheless, she does not

become a true nomad until she leaves the village and enters a different spatiality than the village; if we consider Shelling as the State in Deleuzian terms, then Lundy's argument applies to Tanaqui's position: "the distinction between the nomad and the State is largely predicated on their differing relations to space, and more precisely, their distribution of and in space" (234). Removed from the striated/sedentary space of the village, which is measured, defined, bordered, and controlled, she is also removed from the adult authority into a smooth space "a horizonless milieu," "filled by events or haecceities, far more than by formed and perceived things. It is a space of affects, more than one of properties" (Deleuze and Guattari 379, 479). The trajectory Tanaqui follows is akin to a smooth space, since throughout her journey, her spatial orientation is formed and reformed through the incidents and encounters she undergoes and their effect on her rather than through the boundaries and borders.

While there are smooth spaces as they are, such as the sea as "a smooth space par excellence," they can come into being by smoothing the striated spaces by way of deterritorialization, similarly a smooth space can be appropriated as a sedentary space by striation (Deleuze and Guattari 479). As explained by Buchanan, deterritorialisation "names the process whereby the very basis of one's identity, the proverbial ground beneath our feet, is eroded, washed away like the bank of a river swollen by floodwater" (23). The analogy Buchanan provides is quite apt as it can be applied to Tanaqui's condition; her initiation into "becoming" starts with the overflowing of the River and flooding her home; her home as the basis of her identity, though not a sturdy one, is impaired, which drives her out of the sedentary space. Moreover, as a nomad, she takes part in deterritorialization as well, most obviously when she moves between the King's camp and that of Kars Adon; like the barbarians, she can "become one and pass off as another," smoothing the camp sites, which sanctioned striated spaces as military bases, for both the King and Kars Adon receive her (and her siblings) as one their own. However, smooth spaces by themselves do not confer agency upon Tanaqui; although they allow her to experience space in terms of "haecceities" and absorb their effects to take action, smooth spaces are not in themselves liberatory ... Never believe that a smooth space will suffice to save us" (Deleuze and Guattari 500). What she needs to do is to form "a creative response" (Lorraine 167). This creative response, for Deleuze and

Guattari, is "Nomadology," "the opposite of a history" which "is always written from the sedentary point of view and in the name of a unitary State apparatus, at least a possible one, even when the topic is nomads" (1). Tanaqui weaves history on her two rugcoats in her own terms and from her perspective, thus creating a Nomadology of prehistoric Dalemark. With her Nomadology, she helps the One and Hern transform the land which constructs and reconstructs her continuously. As a nomad travelling on a smooth space, she procures her own agency by means of the dynamic space, a thirdspace that allows free movement and action, and eludes "being" by her weaving her spellcoats, for "becoming is creation" (Deleuze and Guattari 106). As one of the Undying, Tanaqui keeps on defying immutable identities as well; her name and identity is constantly reformulated through the ages with stories and myths. Although she does not physically travel anymore as understood from her brief appearance as the witch Cennoreth in *The Crown of Dalemark*, her house in Dropthwaite is located in an "other place" out of reach and out of sedentary space of the political Dalemark where she still continues weaving.

Osfameron Tanamoril has been a nomad his whole life in the dictionary meaning of the word as "a member of a group of people who move from one place to another, rather than living in one place" (*Cambridge Academic Content Dictionary*). The cart has been his home in which he lives, performs, and travels throughout Dalemark with his family. Although it is not fixed, it has been an anchor for him in construing his sense of self and of the whole Dalemark. Seemingly an open space compared to stationary homes located in certain places, his home is a confined space as well. His father's expectation has been weighed down on him the moment he was born by being named after the legendary singer. Apart from being a singer and playing the cwidder as a family tradition, he has grown up listening to his father's stories and songs about the legends and myths of the past Dalemark and the political conflicts of the present Dalemark (the present for Moril). Because his mother is a reserved woman who rarely speak, Moril's world is defined by his father. That is why he feels a sense of displacement when his father is killed by the Earl Tholian of the South Dales, his mother's uncle. When he looks at the cart after his father's death, he feels that it "was just the same, yet, somehow, it already looked smaller and dustier and a little faded"

(*Cart and Cwidder* 65). As his idea of home is related to his father as well as being on the road, the concept of home for him is further disrupted when his mother decides to marry the Lord Ganner of Markind and to settle. He and his siblings, Dagner and Brid, together with Kialan decide to leave Markind out of fear when they see Tholian. Thus, Moril's journey as a Deleuzian nomad begins.

When leaving Markind, Moril has a certain destination in his mind, Hannart which is his father's hometown in the North. He has always believed that Hannart is his home as well,

> It always saddened Moril that his father would never go to Hannart because of his disagreement with Earl Keril. He longed to see it, and he had built up in his mind a complete image of what it was like. There was an old grey castle in it, rowan trees, and blue hills of a certain spiky shape. Moril saw it clearly. He saw the whole North with it, spread over the grey-green Southern landscape as if it were painted on a window: dark woods and emerald dales, the queer green roads from olden days which led to places that were not important any longer, hard grey rocks, and the great waterfall at Dropwater. In it lived all the stories of magic and adventure that seemed to go with the North. The South had nothing to compare with them. (*Cart and Cwidder* 27-28)

Even though he has visited the North as part of a family of traveling singers and performers, he has never been in Hannart, and therefore, Hannart for him is only a conceived space, an imaginary home. Because of his father's stories, of the fact that Clennen is a Northerner and Moril himself was born in Hannart, he assumes that he will feel at home once he arrives at Hannart. However, he feels an uneasiness more than ever when he is there: "he was too hot in the city and far too hot in the house. He kept having to go out on the hillsides. At night, it was worse, and he slept in one of the gardens when he could ... It was just that he was too hot indoors, and there was something at the back of his mind he did not want to think about yet" (*Cart and Cwidder* 208). As a nomadic subject whose aspiration is to "evade being territorialised and sedentarised" as "the Deterritorialized par excellence," being confined in a sedentary and striated space disconcerts him (Deleuze and Guattari 381, Lundy 236). Eventually, he decides to join Hestefan the singer and embarks on a journey without a destination, for "points" for a

nomad are "relays along a trajectory," not an end in themselves, and "the nomad goes from point to point only as a consequence and as a factual necessity" (Deleuze and Guattari 380). Therefore, he realizes that Hannart is not his destination but only one point along his trajectory as a Deleuzian nomad who "thrives in the realm of unpredictability and is in a constant state of ongoingness and inbetweenness" (Oladi and Portelli 666).

As with Tanaqui, it takes some time for Moril to come to this recognition; only when he connects the conceived and the perceived Hannarts does he understand that Hannart is not home for him. Although Moril travels through striated spaces, that of the state which are the earldoms of Dalemark, on his journey from Markind to Hannart, they turn into smooth spaces as "it is the earth that deterritorializes itself, in a way that provides the nomad with a territory" (Deleuze and Guattari 381). As the nomadic subject's spatial orientation is not related to the boundaries and border-crossings but the effects of which the act of passing through the thresholds bring upon the subject, what leads Moril to attain an authentic sense of self is the information these places provide him with and his interpretation of these disclosures. When he finds out that his father was the Porter, an informant for the North Dalemark who is wanted in the South Dalemark, he realizes that home had never been a safe space for him. Moreover, his father's image in his mind is shattered; Moril begins to look through his memories of him with the knowledge he has received and understands that "Clennen was all performance. Layers of performance. He was the best singer in Dalemark and he used it to play the Porter, and he was the Porter because he was using his sincere feelings about freedom to play the singer—to and fro, over and under, Clennen had performed, even to his own family" (*Cart and Cwidder* 172). Ironically, Clennen has been giving hints all along when talking about his performance as a singer, "It's like life ... 'You may wonder what goes on inside, but what matters is the look of it and the kind of performance we give. Remember that" (Cart and Cwidder 3). However, the presence of Clennen in Moril's life as an authority figure who organizes his spatiality and therefore his understanding of the world has hindered him from forming his own opinions and beliefs. Like Tanaqui, he can work it all out only when he is removed from the confined space of home and goes on a journey along smooth spaces.

Moreover, Moril's sense of self is unsettled with his father's death and newly uncovered identity since until then his identification has been with Clennen and his teachings. Yet, his self-concept has always been in-between; he has been living in both the world of dreams and that of reality, as his family has occasionally said to him, "Do come out of that dream, Moril" (*Cart and Cwidder* 1). He experiences both realms simultaneously; when Brid retorts, "You know how maddening he is when he goes into a dream," Kialan who notices Moril's state of mind says, "but it's just his way ... He's about six times as awake as most people really. I bet he heard every word we said— didn't you, Moril?" (*Cart and Cwidder* 147). Even Moril himself is not yet aware of this as he is surprised at Kialan's remark. His father Clennen is also aware of this, and advises Moril to recognize his unique position while leaving him the big cwidder minutes before dying,

> 'Keep it carefully,' said Clennen. 'It's yours now. Always meant to give it to you, Moril, because I think you've got the ability. Or will have. But you have to come to terms with it, and with yourself. Understand?' Moril nodded again, though he did not understand in the least. '*You're in two halves at present*,' Clennen went on. 'Often thought so. Come together, Moril, and there's no knowing what you might do. There's power in that cwidder, if you can use it. Used to be Osfameron's.' (Cart and Cwidder 53, emphasis mine)

As a nomadic subject whose life is the intermezzo and who "experience[s] space in terms of haecceities and thus lengthen[s] the gap between perception and action in order to resonate with imperceptible forces of affect," he has to go through the long and adventurous journey from Markind to Hannart, through the effects of which his perception of the North and the South, of his family, and consequentially of himself (Lorraine 166-167).

After left on their own, he and his siblings try to perform to earn money while they escape Earl Tholian and his forces, Moril ponders upon how he should perform now that his father is not there, "Moril thought about himself going back to Clennen's way, and wondered if that was wise. He was not like Clennen either. But he did not know what he was like. He supposed that, sooner or later, he would have to find out, and then do things in the way best suited to what he found" (*Cart and Cwidder* 132).

Although he is still not sure of himself, he begins to understand that he is not his father and "[e]veryone had to do things their own way (*Cart and Cwidder* 213). By means of these kinds of ponderings, Moril understands that he has to accept the two parts that make him: "His mother was a Southern aristocrat, and his father a freedom-fighting singer from the North. As Dagner had said, there was no doubt it was a weird mixture. It was cold and hot, strict and free, restrained and outspoken, all at once" (*Cart and Cwidder* 169). Although Moril has accepted and embraced his Northern part, he has denied the Southern part that he has inherited from his mother. When he acknowledges and appreciates the Southern in him, he is consciously able to occupy the space between life and dreams, a thirdspace in which "[t]here were true dreams, but they had to be part of life as well, just as life, to be good, had to embody dreams, or a good song had to have an idea to it" (*Cart and Cwidder* 193). Similar to Deleuze and Guattari's barbarians and to Tanaqui, Moril does not choose to be one or the other; he brings his two halves together, possessing some traits from each but just as with the songs "modifying it, into a style which was not old, nor new, but different" (*Cart and Cwidder* 97). As a nomadic subject who experiences spatiality through affects and events, with his new perception, he can take action and form "a creative response uniquely suited to the actual and virtual relations of the present situation rather than a repetition of habitual patterns of action developed in the past," "not old, nor new, but different" (Lorraine 166-167). As he embraces the notion of being in the state of "becoming" "rather than "being," he understands that "The important thing was that Moril *was* in two halves. Provided he knew what was true in both, he could use the cwidder as it should be used. He could send ideas through it, into reality" (*Cart and Cwidder* 193-194, emphasis original). Moril finds his sense of self in the intermezzo, in the thirdspace between life and dreams, between the North and the South, which allows movement and agency. By uncovering his own self, hidden under the impressions of others of him, he manages to harness the power of cwidder; he moves the mountains at Flennpass, the border between the North and the South, helping Hannart's forces escape from those of Tholian's. Being aware of his spatial existence as a nomad and embracing his in-between state, Moril becomes more than the sum of his existence's parts with a freedom to move and agency to perform.

For Mitt, too, home has not been a happy and safe place, except for the period when he was a toddler. Even when he is just a little boy, he does not feel at home in Holand as he exclaims, "Dyke End's not my home. It's where I *live*!" (*Drowned Ammet* 18, emphasis original). Things gradually take a turn for the worse first when they have to move to the slums of Holand and then when his father Al leaves them. With an absent father and absent-minded mother, he grows up as a lower-class boy in a feudalist political system that confines him to a life of poverty. Apart from his own experiences, his sense of self is imposed upon him by the adults. While his father's friends from the revolutionary group Free Holanders defines him as a "nobody," his mother Milda construes his identity as "a free soul." To be somebody, Mitt adopts his mother's idea of him without understanding its meaning, "Mitt was not sure he knew what a free soul was – it never occurred to him that his mother had no idea either – but he thought it was a splendid thing to be" (*Drowned Ammet* 41). Believing himself to be a fearless free soul, and to avenge his father's death (he believes that the Free Holanders set his father up in one the raids to the Earl's warehouses), Mitt joins Free Holanders at a very young age. Feeling terrified after his attempted murder of Earl Hadd shatters his self-perception to pieces, "Everything he had thought of as being Mitt – the fearless boy with the free soul, the right-thinking freedom fighter – had fallen to pieces ... and he had been left with what was real. And it had frightened him to death" (*Drowned Ammet* 292). After the murder attempt, he is forced to leave Holand to where he has never felt a belonging and sets out for the North of his dreams. Thus begins his life as a fugitive and a nomad.

His early disillusionment begins on the sea journey, "smooth space par excellence," by confronting "the other" which leads him to a confrontation of his idea of himself. Initially despising one another owing to the conceptions of the other which are imposed upon them, Mitt, Hildy and Ynen come together in a smooth space outside Holand's striated spaces and come to understand one another's position in the social and political structure. His unexpected meeting with his father during this journey agitates his sense of self which has already been unsettled. He finds out that his father, whom he has revered as a fearless freedom fighter, is actually a boorish con artist, which throws him off balance as he fears that he is like Al for he has been identified himself with his

father. As a nomadic subject who spatially orients himself through events and affects rather than form and perception, his experience at the Holy Islands further perplexes his sense of self. The islanders revere him as a god because his name, Alhammit, is one of the names of their gods, the Earth Shaker. However, he does not choose to stay since "the nomad is always prepared to take flight" and "escape as a way of being" (Oladi and Portelli 668). Continuing his process of becoming, he sets out on his journey to the North where he believes "people were mysteriously free and happy" (*Drowned Ammet* 58). Mitt's conception of North is the result of his mother's many stories in which "[t]here was magic and adventure and fighting in them, and they all seemed to happen in North Dalemark in the time when there were kings ... this North Milda talked about seemed so different that he wondered for a while if it was real" (*Drowned Ammet* 44). Therefore, he is illusioned that the North will provide him with anything he has ever wished, which Lefebvre refers to as "the illusion of transparency." He explains that the illusion of transparency ignores the perception and reduces the space to only which is conceived by the subject according to one's ideologies, thoughts and desires (27-30). On his way to the North, with this illusion in his mind, "[h]e wondered what he would do when he reached the North. Go back to fishing, he supposed, or get work on a farm. But he was sure there were a hundred other things, as yet unthought of, which he could do quite as well" (*Drowned Ammet* 247). Yet, it does not take long for him to be disillusioned with the North.

As Mitt's reputation as a murderer has reached to the North as well, shortly after his arrival at the North, the Countess of Aberath and the Earl Keril of Hannart orders him to murder Noreth Onesdaughter who announces herself as the daughter of the One and destined to be the Queen of Dalemark. The image of the North in Mitt's mind which was a place of freedom and of happy people falls to pieces. He utters his frustration to Alk after he is assigned as an assassin, "They told me it was free here ... They told me it was good. I was badly enough off in the South, but beside some here I was rich – and idle. People are no more free here than – than" (*The Crown of Dalemark* 40). In addition to his changing perspective of the South, the disparity between the conceived North in his mind and the perceived North he experiences disorients his spatiality and sense of self, for he has believed the North to be the place where he would

live as he imagined, and he would forge a new identity for himself. As a Deleuzian nomad, however, all of these experiences prepare Mitt for the crown that he will wear as Amil the Great who unites Dalemark. As Lundy argues, "we can safely say is that to be a real nomad or revolutionary in the Deleuzian sense, one must be attuned to the different lines that we are composed of, maintain an appropriate respect for each of them (without collapsing one onto the other), and pursue any engagement and experimentation between them with a healthy dose of 'prudence' and 'precaution'" (246). As he sets out on one more journey alongside Noreth/Maewen as a nomad, he becomes "attuned to the different lines" which compose both him and Dalemark. With the spatial awareness that the nomad life has granted him, Mitt can see Dalemark with fresh perspective, which earns him the crown rather than his heritage of blood (since half of Dalemark are descended from the Undying and the Adon, there is not one person destined to be crowned as the King or the Queen).

After a long war with which Mitt deterritorializes the spatial organization of Dalemark divided as the North and the South, he reterritorializes it as the united Dalemark and carries the land from the beginning of industrialization and lays the foundation for its modern period. After all, the smooth and the striated spaces "in fact exist only in mixture: smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space" (Deleuze and Guattari 474). The reterritorialization Mitt performs is "not return to a primitive or older territoriality" as Deleuze and Guattari note, but "serves as a new territoriality for another" (174). The Dalemark Mitt builds as Amil the Great is a mixture of its past and future, reconstruction of both but something new. Although this act of reterritorialization may seem in opposition to Mitt's nomadic subjectivity, but as Lundy argues in his work in which he attempts to formulate the revolutionary nomad, he argues that "what Deleuze is after is not merely a disorganising force, but more specifically *an alternative kind of organisation* -what he hopes for is *to find some unity* of a *particular kind*" (236, emphasis original). As Mitt expands his spatial awareness thanks to his journey as a nomad, he becomes disposed to realize and explore the thirdspaces of performance and agency which opens at the intersection between the perceived and the conceieved, or between the imagined and the real spaces. As a result,

he employs his agency to unite Dalemark and construes himself as the legendary king Amil the Great.

The complex world of Dalemark Quartet invites readers to question the social and political production and reproduction of space mediated through the fantastic. By creating authentic spaces and places in a secondary world, she offers her readers a complete immersion but also look at the world with a new outlook. As Mendlesohn argues, the portrayal of the landscape of the Quartet is not the purpose but a means to "the possibilities of those places" for children as routes and patterns "worked out by people" (*Jones* xxvi). As such, she offers spaces in which the children can move freely, perform and potentially acquire agency. By endowing the landscape of Dalemark with histories, stories and myths, she mythologizes her landscape, and by enacting those stories on the landscape, she spatializes the narratives. In this way, she offers new ways of looking at the landscape and affords opportunities for attaining or increasing one's spatial awareness. Thus, Diana Wynne Jones' fantasy world that is Dalemark presents sites where the conceived and the perceived, the real and the imagined combine, which offers thirdspaces of movement and agency in which children are given opportunities to step outside places of power organized by adult authority and to deterritorialize the striated spaces of the state and turn them into smooth ones, and possibly reteterritorialize them as spaces of play.

CONCLUSION

From the faraway land of the fairy tales to the urban London of modern England, space and place have been significant elements of storytelling. While the land beyond the hill allows children to journey through a land which they may not find in the actual world, the urban London offers them a different picture of the city which they may not experience in the real life. Wherever the story takes place, whether a representation of a place in the actual world or depiction of an otherworldly land, it will be an imagination of the writer, a fantasy land if you will, and it will resonate with child readers in one way or another.

Place(s) that a story is set in are more than static, inactive and ineffective backdrop for the narrative to unfold. Moreover, representations of spaces and places may reveal the context, project the ideology of the author, reflect the psychology of the characters, give hints about the subtext or manipulate expectations of the reader. Spatiality of a fictional work offers countless prospects, sometimes liberating sometimes limiting, for both the children on the page and the children turning the page. As in many other literary works, settings of children's fantasy fiction range from domestic spaces such as home, school, garden to open ones such as countryside or the world at large. This distinction does not necessarily imply that domestic spaces inhibit children while open spaces liberate them. While a domestic space such as a home may be more emancipatory, a vast open space may be more restrictive for child characters.

The function of the spatiality of children's fiction mostly depends on adults' desires and demands. As Perry Nodelman argues, there is a hidden adult in every narrative aimed at children. This adult could be the author, publishers, teachers, or parents. As Juliet McMaster's detailed research shows, even the works written by children are concerned with adults, either as characters or as the audience. The way in which the spatiality operates in a narrative for children mostly changes in accordance with the context in which the work is written; the ideas, ideals, social issues, political atmosphere influence this way. As the notion of child constructed by adults has transformed from the superfluous child with little to no distinct character and power to the essential child who has her/his own ideas and feelings, is active and can take

initiative in the late nineteenth and the early twentieth century, the form and function of the spaces and the places which child characters inhabit have also transformed. The two world wars and their repercussions have altered the way adults look at children; literature for children in the twentieth century projects an "awareness of being a child *in the world* rather than a child at home" (Levy and Mendlesohn 101, emphasis original). Locations have changed from home and garden to countryside, big cities, and sometimes whole country, but most importantly, children's relations to those locations have shifted. The conception of the child as the saviour of the future has also found its way into children's fiction; as children's position in society has shifted so have the spaces and places of narrative worlds and their position in them. All of these pertain to spaces and places of children's fantasy literature as well.

The seemingly escapist nature of fantasy spaces does not liberate children's fantasy from the scrutiny to which other genres of children's fiction is subjected. From Carroll's Wonderland and Mirrlees's Lud-in-the-Mist to Lewis' Narnia and Rowling's Hogswart, fantasy fiction portrays worlds where curious and supernatural things happen, and magic, witches, wizards, dragons, elves, trolls, and flying castles abound. Through the instrument of the fantastic, whether the story is set in a primary world where the magic intrudes on the mundane or in a secondary world of the author's imagination, children's fantasy fiction invites children to worlds which they cannot find in the actual world. It provides them with experiences which they would hardly go through in their daily life and as a result may offer them unique perspectives to look at the world anew. Regardless, "other" worlds of children's fantasy are not necessarily liberating, or confining, for child characters or readers, but they may encourage illuminating ways of reading the spatiality of the works and of the characters. Therefore, spaces and places of children's fantasy literature deserve as much attention as the representations of "real" places and to be taken as much seriously, and spatial theories provide valuable approaches in the study of children's fantasy literature.

Social and literary theories of space and place point out the constructedness of spatiality. They argue that space is a production; it is constantly produced and reproduced both materially and symbolically by social, political, economic, and cultural structures. Spatial theorists such as Henri Lefebvre, Michel Foucault, Michel de

Certeau, Yi-Fu Tuan, Edward Soja, Gilles Deleuze and Felix Guattari investigate the relations between spaces, between spaces and people who inhabit those spaces, and how spatial organizations affect and shape people's perceptions and conceptions of space while people form and transform spaces and places through those perceptions and conceptions. Therefore, spatial analysis is a suitable approach to scrutinize spatiality of children's fantasy literature. For one thing, fantasy fiction lays bare the constructedness of spaces and places in that it portrays secondary worlds in which magic and supernatural exist (implicitly or explicitly) or its representations of primary worlds more often than not deviate from consensus reality. Moreover, as children's spatiality (in fiction and in real world) is liminal, between freedom and control, in that they are positioned according to both adults' desires and children's wants and needs, spatial analysis helps in understanding the implications of such constructions. Therefore, spatial analysis is a suitable approach to reveal how spaces and places in a fantasy work for children are produced and reproduced, how they function for story, theme, characters, and representation of the fantasy world. This approach also helps elucidate how the children in the story are spatially positioned, how they interact with spaces and places and with other characters through them, and how spatial organizations influence and are influenced by children. Eventually, this inquiry may reveal whether or not child characters are granted or acquire agency.

In light of all these, this study explores the production, reproduction, and function of spaces and places, and the child characters' position in and perception of those spaces and places in Susan Cooper's The Dark is Rising Sequence and Diana Wynne Jones' Dalemark Quartet. Cooper in the Sequence and Jones in the Quartet bring the past to the present through their enduring connection to the land. They spatialize myths and history by enacting their stories on the landscape and mythologize the landscape by imbuing them with the meanings and symbols of myths and history. This enactment grants the child characters spatial awareness with which they can associate the symbolic meanings of spaces and places (the conceived) with the physical geography (the perceived) and creates fantasy spaces where the past and the present, the real and the imagined converge which opens up thirdspaces of activity and performance, and potential agency for children.

Susan Cooper plunders the British landscape from Buckinghamshire and Thames Valley of England to the historical and mythical locations in Wales and draws on the stories surrounding around the epic of King Arthur. Although the main concern of the series is the battle between the Light and the Dark inspired by the myth and history of Arthur, she brings these battles to life on both fictional and fictionalized locations in Britain, thereby spatializing these stories and mythologizing them through renewed symbolic associations. This mythopoeic practice allows the children, Will, Bran, Simon, Jane, and Barney to gain a novel perspective of the world in which they live and realize the palimpsestic layers of the land on which the past is written through the acts and deeds of the people who lived before them. The fantastic intrudes on mundane places such as Kemare Head, Oldways, Brenin Llwyd, Bearded Lake, the Drowned Hundred which collapses the boundaries of the past and the present, the primary and the secondary worlds. By blurring these boundaries, the Sequence opens up thirdspaces of activity and performance. Although the children's spatial awareness and feeling of wonder is intrigued, they start to see the geography of the landscape combined with their symbolic meanings and take action to save the world from the Dark, the potential agency which these thirdspaces promise to children is taken away at the end of the series when magic recedes and the children's memories are erased, except for Will. The ending implicates that the locations in which these children perform turn out to be places of power organized and commanded by the adult authority represented by Merriman and the Old Ones. Even though Will remembers everything that has happened and every experience he has gone through, his performance does not issue from personal choice but from his responsibility as an Old One; he is destined to act in certain way within the limits that is determined by the Light. As a result, Cooper in her Sequence closes off spaces of movement and freedom and takes away the awareness and experience the children have acquired. Although she successfully demonstrates that the setting can be dynamic, potent and a prominent part of the narrative, she tells the story of space rather than the stories of children and fails to actualise the potential of thirdspace which has the potential to provide space for children to achieve self-realization and agency by means of spatial awareness.

Diana Wynne Jones creates a secondary fantasy world called Dalemark with its complex politics, history and culture which has been divided into the North and the South always in conflict with each other, and portrays children who are caught up in the political intrigues and tension. Although the story is set in places which do not immediately correspond to actual places, she immerses her readers in her world through authentic portrayals of the locations as dwelling places and taskscapes which affect and are affected by people's daily lives and occupations. In these taskscapes such as Holand, Kredindale, and Hannart, she depicts representational spaces (spaces of representation) by combining the spatial practices with the representations of space: space of action and lived situations. Furthermore, she emphasizes the temporality of the landscape by revealing the imprints left on the landscape by people of the past, and demonstrates the perpetual production and reproduction of space in terms of both the change in the physical geography and the meanings bestowed upon the land. Like Cooper, she spatializes the myths and the history of Dalemark by enacting the stories told throughout generations on certain sites such as the Holy Islands and Kernsburg, and in turn mythologizes those sites by affording new meanings to them. The imagined and the real come together in those places which produces thirdspaces of movement and action. Jones' children see Dalemark with renewed perspective as the gap between their conceptions and conceptions of the land is blurred by an awareness of the spaces and places around them. Unlike Cooper, Jones's children recognize the constructedness of space and the perpetual production and reproduction of spaces. Furthermore, this recognition allows them to take agency and take part in this process. Portrayed as nomadic subjects, Tanaqui, Mitt, and Moril come to these realizations not by sudden revelations but by their long journeys through the land, by evaluating their experiences to find their place in the complicated political and historical world. As they explore the thirdspaces which arise from the convergence of the real and the imagined, the past and the present, and question their spatial existence, they continuously construct and reconstruct their subject positions and reformulate their sense of self. They become empowered actors, which leads them to take part in the construction, deconstruction and reconstruction of the land of Dalemark. Different from Cooper, Jones presents

Dalemark as a space of play for these children and tells the story of their journey from subjection to empowerment.

The examination of two series, The Dark is Rising Sequence and Dalemark Quartet, from two different authors written in the same period aims to demonstrate the common concerns and inclinations of the children's fantasy literature of the period known as the Second Golden Age. As contemporaries who were children during the Second World War, taught by Lewis and Tolkien at Oxford University around the same time and started writing children's fantasy fiction in the 1970s, both Cooper and Jones show great concern with land and landscape, the past and its repercussions on the present, the power of imagination and children's place in a disordered world in the midst of conflicts and tensions reflecting the general trend of that period. While their concerns, subject matters, and the style in which they produced their works are similar, their attitude towards children differ. Cooper, an emigrant who feels nostalgia and fascination towards Britain, its land and history, gives priority to the physical and mental construction and reconstruction and potential of spaces and places over children's experience and empowerment. She restricts their movement and activity into places of power which are organized by adults and places of game the rules of which are dictated by authority figures, thereby hindering them from gaining self-awareness by means of spatial awareness. On the other hand, Jones moved all around Britain almost for half of her life, grew up with two indifferent parents in strange places with eccentric people and was usually ignored and ridiculed by her own parents. She tells the story of children through the medium of constructed spaces and places and offers them spaces of play in which they have freedom of movement and activity. As children come to be more and more aware of the production of the spatial organizations around them through their performances on those spaces, they acquire agency and become empowered individuals who participate in the production and reproduction of spaces and places. However, it would be a futile attempt to base these differences entirely on their experiences, though they both admitted their influence; it can only be said that their differences reveal their different interests, ideas and ideals regarding children and children's literature.

Furthermore, this dissertation aims to contribute to the discussions of children's literature which is mostly relegated to the periphery in literary fields because the works of children's literature, especially fantasy works. Although there is a growing interest in the global literary arena for children's fantasy for quite some time and it has found a place for itself among the studies of "serious" (or adult) literature, there have not yet been many critical studies on children's fantasy literature in Türkiye. Children's fantasy has been generally regarded as simple stories told for the entertainment and education of the little ones. This idea is valid, but many other literary works are written for the amusement and instruction of readers as well. As this thesis has demonstrated, children's fantasy literature offers intricate, multi-layered, and versatile worlds where serious matters are explored in complex forms, and the writers of these fiction believe that children have the capacity to comprehend these issues. More importantly, considering the influence of stories on children, on their perception of the world and themselves, their self-awareness and formation of their ideas and character, the significance of children's literature become prominent. Then, we can say that children's fantasy literature offers fantastic other spaces, where the imagination and reality come together which presents literary thirdspace of action and potential agency for child character as well as the child reader.

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CURRICULUM VITAE

Education

Degree	Field	University	Date
PhD	English Language and Literature	Ege University	2017-
M.A.	English Language and Literature	Ege University	2014-2017
B.A. (Double Major)	Political Science and Public Administration	Fatih University	2011-2013
B.A.	English Language and Literature	Fatih University	2009-2013

M.A. Thesis Title: *Representations of Masculinities in British World War I Poetry* (Supervisor: Assoc. Prof. Dr. Funda Civelekoğlu)

PhD Dissertation Title: *Exploring Space and Place in British Children's Fantasy Literature: Susan Cooper's The Dark is Rising Sequence and Diana Wynne Jones' Dalemark Quartet* (Supervisor: Prof. Dr. Dilek Direnç)

Positions Held

Title	Institution	Date
Research Assistant	Ege University Graduate School of Social Sciences English Language and Literature Department	2021-
Research Assistant	Ankara Hacı Bayram Veli University Faculty of Letters Western Languages and Literatures English Language and Literature Department	2021-2021
Research Assistant	Ege University Graduate School of Social Sciences English Language and Literature Department	2018-2021
Research Assistant	Gazi University Faculty of Letters Western Languages and Literatures English Language and Literature Department	2017-2018
Research Assistant	Ege University Graduate School of Social Sciences English Language and Literature Department	2014-2017
Research Assistant	Gazi University Faculty of Letters Western Languages and Literatures English Language and Literature Department	2013-2014

Certificates

Teaching Turkish as a Foreign Language, Ankara Yıldırım Beyazıt University, 2024

Pedagogical Training, Dokuz Eylül University, Buca Faculty of Education, 2025

Awards

Best Graduate Student Paper Award ("On War Poetry: Wilfred Owen vs. Mehmet Akif Ersoy"), *9th International İDEA Conference*, Malatya/Türkiye, 2015.

Publications

Karadaş Can, Burcu (2020), "Procreation on the Edge: Reproductive Technology and Genderless Motherhood in Marge Piercy's *Woman on the Edge of Time*," *Interactions* 29 (1-2), 113-124.

Karadaş Can, Burcu (2019), "The Woman Question in *The Memoirs of a Survivor* and *Güneş Saygılı'nın Gerçek Yaşamı*," *Metafor* (4), 18-29.

Karadaş Can, Burcu (2015), "On War Poetry: Wilfred Owen vs. Mehmet Akif Ersoy," *İnönü Üniversitesi Uluslararası Sosyal Bilimler Dergisi* 4 (2), 29-36.

Conference Presentations

Karadaş Can, Burcu (2020), "Heterotopia, Liminality and Freedom in Neil Gaiman's *The Graveyard Book*," *Breaking the Boundaries*: *In Between Texts, Cultures and Conventions*, Brno/Czechia.

Karadaş Can, Burcu (2019), "Human-Animal Relations in Harry Potter Series," *17th International Cultural Studies Symposium*, İzmir/Türkiye.

Karadaş Can, Burcu (2019), "Masculinities in Harry Potter Series," *13th IDEA Conference*, Gaziantep/Türkiye.

Karadaş Can, Burcu (2018), "A Turn to Body in Wilfred Owen's War Poetry," *12th International IDEA Conference*, Antalya/Türkiye.

Karadaş, Burcu (2015), "Reflecting the Soul of Time: Plautus' *The Brothers Menaechmus* and Shakespeare's *The Comedy of Errors*," *6th International May Conference Current Issues in English Studies*, Krakow/Poland.

Karadaş, Burcu (2015), "On War Poetry: Wilfred Owen vs. Mehmet Akif Ersoy," *9th International IDEA Conference*, Malatya/Türkiye.

Karadaş, Burcu (2014), "Bollywood as Postcolonial National Narrative: *Lagaan Once Upon A Time in India* and *The Rising Ballad of Mangal Pandey*," *Remnants of the Nation Conference*, İzmir/Türkiye.

Academic Interests

Children's Literature, Fantasy Literature, Spatial Studies, Gender Studies, Masculinity Studies