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**Harry Potter and the Stereo/typical Teachers: A Critical Study of
Teacher Characters in J.K. Rowling's *Harry Potter***

MA thesis

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ABSTRACT

This thesis examines the portrayal of teacher-characters in the *Harry Potter* series, a series of fantasy novels by British author J.K. Rowling, published during the years 1997-2007. The main purpose of this thesis is to analyse the teacher-characters appearing in the series with the aim of determining if they are based on stereotypes and if so, what is the function and constructional principles of stereotypes and stereotypical teacher-characters in *HP*.

The thesis consists of an introduction, two main chapters and a conclusion. The introductory part gives a short overview of the thesis, its research aims and structure as well as the used methodology.

The first chapter focuses on the theoretical framework of this thesis, examining three main types of literature that the *Harry Potter* series is often regarded as: children's literature, young adult literature and fantasy literature. The author analyses how the portrayal of teachers in different types of literature has changed in time, whether the portrayal has been positive or negative and how does it differ between different genres.

The second chapter analyses the teacher-characters in the *Harry Potter* series, with the main focus on the Defence Against the Dark Arts teachers, of whom not all are present throughout the whole series. The analysis is based on James A. Muchmore's teacher identity themes model.

The results of this study will be presented in the conclusion.

INTRODUCTION

“Curiosity is not a sin... But we should exercise caution with our curiosity... yes, indeed” says Albus Dumbledore on page 598 of J.K. Rowling’s *The Goblet of Fire*. *The Goblet of Fire* (2000) is one of the seven novels in Rowling’s *Harry Potter* series (hereinafter referred to as *HP*) published between 1997 and 2007. It is a fantasy novel series, featuring probably the most widely-known wizard character in literature: Harry Potter. The main plot throughout the seven books focuses on Harry Potter, his two best friends Ron Weasley and Hermione Granger and their journey in the fight against the darkest wizard of all time: Voldemort.

Although Harry Potter is the character around whom most of the activities in the novels revolve, there is a place in the books which has become as famous as the main character: Hogwarts School of Witchcraft and Wizardry. The whole narration of the series takes place in Hogwarts, with the exception of the last book *The Deathly Hallows* (2007), which moves the narration away from the school grounds. The story in *The Philosopher’s Stone* (1997), the book series’ first novel, takes Harry to Hogwarts and from there on the reader is introduced to the school’s many quirks and eccentricities. As magic is taught at the school, making it already very different from ordinary schools, it is given that its teachers are also special in some ways. The different subjects related to wizardry and magic that are taught in Hogwarts provide abundant possibilities for the creation of teacher-characters. Throughout the seven books, the reader is introduced to a few interesting teacher-characters. Professor Cuthbert Binns for example, is the History of Magic professor in Hogwarts and as it is revealed in *The Philosopher’s Stone*, he is a ghost. Then there is Professor Rubeus Hagrid, who starts out as just the keeper of keys on the grounds of Hogwarts but is promoted to a professor when he accepts the teaching position of Care of Magical Creatures class. What makes this teacher-character interesting is that he is a half-giant, with his father being

a human and his mother a giantess. In order to understand how Rowling has given her characters depth, it is interesting to take a look at the name etymology. Rubeus Hagrid's name is directly inspired by Greek mythology, where one of the early Greek gods was the giant of jewels. "Giant of jewels" in Greek is Hagrid Rubes, from which Rubeus Hagrid is derived (Pyne, 2011: 57). In the series' fifth book, *The Order of the Phoenix*, yet another curious teacher-character surfaces. Professor Firenze is a centaur who was appointed as the teacher of Divination in the place of the previous teacher, Professor Sibyll Trelawney. Centaurs are creatures whose torso, head and arms appear to be human, but the lower part of the body is of a horse. Centaurs are also creatures from Greek mythology (Cartwright, 2012). Rowling has managed to capture the magic of the book not only through the whole atmosphere of the story, but through the characters as well.

The gender and age of the teachers varies widely: there are female and male teachers, old- and young teachers. They also possess different personal traits: some of the teacher-characters are stricter than the others, while some do not care about teaching at all. However, one of the common denominators among the teacher characters could be that either from literature or real-life experience, they all seem to be somehow familiar to the reader. These characters are interesting, because they themselves combine already a well-known knowledge into a new wholeness. The characters display well-known cultural-historical indications to elements known from different myths, which is why stereotypes play an important role on creating those characters. I would like to take a look at the role of stereotypes in the creation of *HP* teacher-characters – if stereotypes are used and what is the result of such usage.

In order to answer these questions, it was important to establish what has already been done in the research of the *Harry Potter* series and the teacher-characters appearing in it. Although teacher-characters in the series have not yet got much attention as far as the

academic studies go, there is still some research done. Most notably there is a master's thesis by Einar Christopher Wong (2014) that uses the model proposed by James A. Muchmore (2010) to analyse the teachers in *HP* books as well as the movies. Wong (2008) has compiled a thorough research about the three main teacher-characters in *HP*, Albus Dumbledore, Severus Snape and Minerva McGonagall, that feature in all the books of the series. My initial research confirmed that three out of four teachers who most frequently appear in the *HP* books overlap with the ones Wong (2014) has studied.

For my research, I have chosen to use the teacher identity model by James A. Muchmore (2010), since it provides a working framework for easy classification based on recurring characteristics of teachers in literature. The model compiles ten different teacher identity themes that are based on stereotypical character traits, but for my analysis of the teacher-characters in *HP* I chose to incorporate Walter Lippmann's theory of stereotype from his 1922 book *Public Opinion*. My analysis also combines the works of two more modern authors who have studied stereotypes in literature: Nikolajeva (2002) and Birch (2003). In order to provide a novel angle, I decided not to analyse the main teacher-characters in the *HP* series, but take a look at the Defence Against the Dark Arts teachers. The reasons for such a choice are explained below (see pg. 33).

The theoretical framework of the thesis is divided into three main parts. The first part focuses on the types of literature that the *Harry Potter* series is mainly labelled as: children's and young adult literature. The series starts out with a young Harry with descriptions and events with very light tones, but as the main character ages and the series evolves, the themes of the books change into much darker ones. That is the reason why the last few parts of the series, notably *The Order of the Phoenix* (2003), *The Half-Blood Prince* (2005) and *The Deathly Hallows* (2007) are probably not meant for child audiences. This part of the theoretical chapter also incorporates the history of teacher-portrayals in English literature. I

will examine how the portrayal has changed in time and make conclusions about what kind of teacher-characters are most common in English children's as well as young adult literature. The second part of the theoretical chapter focuses on the fantasy genre and how much have the teacher-characters been portrayed in this field. The final part of the theoretical chapter gives a brief overview of the *Harry Potter* series and the teacher-characters portrayed there.

The second chapter of the thesis analyses the Defence Against the Dark Arts (hereinafter referred to as DADA) teachers in order of appearance in the book series. The chapter analyses each teacher by taking into account the narrative, their specific nature and looks and analyses their possible any stereotypical traits. The final last part of the second chapter concludes the findings and examines whether the chosen teacher-characters of the *Harry Potter* series can be regarded as stereotypical and if so, what is the function of such stereotypical teacher-character in the *Harry Potter* series. Finally, the thesis ends with a conclusion which presents the findings of the study.

CHAPTER 1

1.1 Harry Potter and its (intended) target audience

Teachers are people who, starting from the kindergarten up to the university and even beyond, are around children and influence aspects from their behaviour to world view. Besides the educators that exist around us in real life, there are also countless portrayals of those individuals in other media as well, mostly movies or TV shows for child audiences. Above all, teachers are widely portrayed in books as well: they are characters who span across multiple different literary genres, meant for many different age groups and target audiences. Many famous authors throughout literary history have used these characters in their novels, most of which have become literary staples. Starting from, for example the 1898 novel *Little Women* by an American author Louisa May Alcott, which features Professor Bhaer who was a German immigrant living in a boarding house and served as a mentor to the principal character of the novel, Jo.

My initial research revealed that although there is surprisingly little material written about the *Harry Potter* books regarding the portrayal of teachers, there still exists an extensive amount of material about the topic of teachers in literature. A variety of scholars (such as Staples Shockley (1971), Mitchell and Weber (1995)) have studied the portrayal of teachers in different types of literature: whether the difference stands in the genre, in the target audience or in the country that the literature is produced at. The portrayal of the teachers varies from genre to genre. In order to get an idea of how it first came to be, it is important to go back in history. Staples Shockley (1971) has provided a meticulous insight into the portrayal of teachers in American literature in the 19th century. He has stated that the prototype (which happens to be rather negative) for the teacher profession was established near the beginning of the 19th century by Washington Irving, America's most popular and successful writer of the time. He quotes Irving's description of the teacher-

character Ichabod Crane from the novel *The Legend of The Sleepy Hollow* (1820): “He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that tangled a mile out of his sleeves and his whole frame most loosely hung together.” Moreover, the teacher is described to have a small head, with huge ears and a long snipe nose. Staples Shockley notes that the teacher is presented in a wholly unfavourable characterization, while the hero of the story is presented as healthy, wholesome and fun-loving. According to Staples Shockley (1971: 218) „the first characteristic of the teacher image in American literature is cruelty.” This statement is based on the analysis of the famous 19th century American novels *Tom Sawyer* (1876) and *Little Women* (1869). Staples Shockley (1971: 218) also brings out the novel *Tom Sawyer* (1876) which featured a teacher-character called “old Dobbins” who was “an ill-tempered pedant, ridiculed and despised by his students,” and *Little Women* (1869) had a teacher called “old Davis” who “whipped and humiliated little Amy”. The fact that allegedly the first portrayal happens to be negative is interesting – it might have affected the way teachers came to be portrayed in literature in the future as well. Staples Shockley (1971) finishes his study by concluding that throughout American literature, the teacher has been presented as an object of ridicule and satire. He notes that there are exceptions to this, although they are rare. To emphasise his point about the negative representation of teachers, he compares the profession to others, such as lawyers and physicians, stating that the professional image of a teacher „remains significantly less favourable“ than of those mentioned. (Staples Shockley 1971: 220).

Mitchell and Weber (1995) also analyse the rather negative perception of the teacher type in English literature. To exemplify the teacher-as-anti-hero that has been carried to the contemporary literature, they bring an example of a paragraph from a contemporary novel *Barnyard Battle* (1992) by Francine Pascal that uses a widely-shared code of cultural markers for the construction of negative teacher. According to Mitchell and Weber (1995)

those markers are: gender (female), appearance (ugly: orthopaedic shoes, inch-thick glasses, hair tied back in a neat bun), and behaviour (unfriendly). Thanks to such portrayal, preconceptions and often misconceptions of the teacher type are easy to appear. The perception of teacher-characters in literature is not only negative: there are several authors who take a look into the positive portrayal of the teachers in literature.

Together with the ordinary teachers who teach different subjects, there is also a portrayal of head teachers or principals) in literature. According to Vasagar (2010), Pat Thomson's study includes 19 fictional head teachers from books published between 1975 and 2009. These include classics such classics like *A Series of Unfortunate Events* (1999) by Lemony Snicket and *The Chocolate War* (1974) by Robert Cormier. The results of Thomson's analysis indicate that out of those 19 characters, nine were portrayed as „evil or authoritarian“ and further six were shown as figures of power and that only one character was portrayed as a positive figure. This one positive figure according to Thomson's study was Albus Dumbledore, the Headmaster of Hogwarts, from the *Harry Potter* series. The fact that the publications under observation were written between 1975 and 2009 gives it a rather long time span, which could indicate that even though the times might have been changing slightly, the way the head teachers are portrayed in literature still remains the same. One of the negative Headmaster characters is brought out by Cleverly (2016) to be Miss Lupescu in *The Graveyard Book* by Neil Gaiman (2008). In this case, the teacher is described as being „terrifying in a few strange and unexpected ways“ as well as „strict and seemingly lacking of empathy“.

The *Harry Potter* series can fall into several different literary categories both regarding its target audience as well as genre. As for the age groups it caters to, it can be regarded as either children's literature or young adult literature. As of the genre, it is a remarkable example of fantasy literature. In order to analyse the teacher-characters in the

HP series, it is necessary for me to take a look at the notions of target audience and genre of *HP* series and see if and how the teacher-characters have historically been portrayed regarding those.

A person has their very first experience with literature overall in their childhood. Whether it is the book that their parents are reading to them while trying to get them to sleep or the very first book read independently, children's literature has an enormous impact on a growing child. The child can have its very first impression of something or someone that is solely based on a book and how this certain something or someone has been portrayed in it. Fadiman (1998: 1) generally describes children's literature as a genre that encompasses a wide range of books that include world literature, children stories and picture books. In addition to those, he also mentions fairy tales, folk songs and other materials that are primarily transmitted orally. Interestingly, Grenby (2014:1) says that before the mid-18th century, most books that had the intended target audience of children were almost always something instructional or deeply pious: either conduct books, spelling books or school books. Only in the second half of the 18th century, "children's literature, as we know it today, had begun." (Grenby 2014:12).

It is not uncommon to portray teachers in children's literature in a certain way – a way that might often be rather stereotypical. Since children's literature also consists of not only storybooks, but also picture books, transitional books and children's novels, it is important to take into account different circumstances of the portrayal. The fact that children's literature more often includes fiction rather than non-fiction is also noteworthy. Hirsch (2017) provides a categorisation of children's literature by the topics it includes. According to him, the themes in books that are meant for children include friendship, family and growing up. Such topics are simple and easily understandable for youngsters and they can associate it with their own lives (Hirsch 2017). Children are surrounded by education

from a very young age and it is an essential part of their life. For that reason, it is not uncommon for authors to portray teachers amongst other characters in their children's literature works. Several studies have taken a further look into children's literature and especially into the character of the teacher.

One of the authors who analyses children's fiction and its characters is Maria Nikolajeva in her book *The Rhetoric of Character in Children's Literature* (2002). Nikolajeva takes a look into the rhetoric of different characters in children's literature, including teachers. The wide range of literature she cites includes references to classic novels, as well as more recent authors like Philip Pullman and Katherine Paterson. According to Nikolajeva (2000) teachers, together with characters such as parents, siblings and guardians „correspond roughly to the fairy-tale personae of dispatchers, helpers, donors and false heroes”. It means that teachers are someone to look up to, someone who almost always help those in need and guide them through life. Nikolajeva (2002) classifies children's literature and the characters featured in it into different categories based on the age of the child. She states that in literature that is for and about very young children, most characters that appear are normally parents, neighbours, siblings and grandparents. According to Nikolajeva, teachers only appear in works that are for and about children who are already of school age. Interesting is the fact that she also brings out that in such literary works, teachers would be known in both positive and negative roles. She also brings into light the *stereotype*-character, who is „a character possessing only one feature amplified almost to caricature /.../“. Amongst the usual adult stereotypes, she also lists the „evil teacher“ and the „model teacher”. She points out that in many children's books, the first day of school is portrayed and there are usually three types of teachers there: a teacher who is considered stupid, the principal and one nice teacher (2002:101). Even though Nikolajeva

does not explain what she means by the notion “stupid teacher”, it is still an interesting paradigm to take into account while analysing children’s literature.

Brady (2009) examines a variety of the different types of children’s literature. The data consists of 38 children’s books, which includes for example also picture books. According to her, the trend in the portrayals of teachers in children’s literature during the years 1999 to 2009 is rather positive than negative. This study shows that compared to earlier findings, the analysis of newer literature shows a different trend. Her findings conclude that female characters continue to be dominant as teachers in elementary schools in the reviewed literature. Her study also shows that in addition to being perceived as „caring“, most of those teachers appeared to be having a light skin tone, pointing the racial stereotypes. Keroes (1999: 8) investigates the teacher figures in both film and fiction concludes that during the time frame female teachers are almost never portrayed as women of colour. According to Brady (2009), teachers featured in English children’s literature do not actually reflect the reality of the teachers teaching in elementary schools today and therefore this is a rather narrow perception of the real teacher figures. Still, although this statement is true, it has to be taken into an account that the child who reads a book with a rather negative teacher character might not realize that not all teachers are like that. No matter the fact that the teachers featured in children’s books might not truly reflect the real teachers in everyday life, it is still inevitable that the fictional characters make an impression on the reader – be it realistic or not. Maslej, Oatley and Mar (2017) comment on the character formation, saying that fictional characters do actually resemble and reflect real people, at least in terms of the dispositional tendencies. The authors of this particular article probably mean to describe how realistic the characters are for the child readers. If so it would be possible to create a parallel between real people and fictional characters: how can fictional characters resemble real people so well, if they are not based on actual living human beings? The characters might

resemble real people, because they may as well be based on the existing stereotypes. On the other hand, the fact that they seem so realistic is again one of the reasons why readers, especially children, might think that the real world is exactly the same as in the book they are reading.

Some further studies conclude that there is some heavy stereotyping when it comes to the teachers in literature. Niemi, Smith and Brown (2014) have conducted a study about the portrayal of teachers in children's popular fiction. Although they bring out that only a few studies investigate the portrayal of teachers in children's fiction, their findings are still comparable to the ones of Brady (2009). The selection of the books in the study contained in total 74 works of children's and young adult fiction. The study was conducted researching both textbooks and picture books and comparing the results of the studies to those by Brady (2009) and Niemi et al. (2014) in which the results were almost identical. The book selection of Niemi et al. (2014) includes older literary works like *Mr. Radadast Makes An Unexpected Journey* by Sharon Nastick (1981) as well as more recent stories like *White Lilacs* by Carolyn Meyer (2007) and *Timothy Cox will not Change His Socks* by Robert Kinerk (2005). Including books from different eras allows the researcher to see, if at all and how the portrayal has changed over the course of these 20 and more years. Before the research, the authors set down some expectations for the results: amongst others, Niemi et al. expected to find that gender/sex would be an important category for organizing the teachers. It was also predicted that there are more female teachers than male and the male teachers are portrayed as effeminate. The results of their study indeed did provide some background regarding the portrayal of teachers, more specifically about the gender stereotypes. It was found that the teachers are still mostly portrayed as „white, kind and conservative women.“ (Niemi et al. 2014) In fact, in out of the 74 books containing 74 teacher-characters studied, 56 teachers were women and only 18 are men. That is a

significant difference in gender representation. It is important to note that both of the studies, Brady (2009) and by Niemi et al. (2014), indicate that the teachers are mostly portrayed as being female. According to Brady (2009) the balance between female and male teachers is one to four: for every four female teacher-characters, there is just one male. This already indicates a clear dominance of female teachers. Then again – historically, there were more male than female teachers. From colonial times into the early decades of the 19th century, most teachers were male (PBS, 2018).

One of those teacher-characters who could be categorized under the „white, kind and conservative“ category is Miss Stacy from L.M Montgomery’s novel *Anne of Green Gables* that was published in 1908. Nikolajeva (2002) brings this character out in her analysis, stating that Miss Stacy is an important role model for the protagonist of the novel, Anne. Miss Stacy corresponds to two of the characteristics found by Niemi, Smith and Brown (2014): white and kind. In fact, she is well-known in the book for her unorthodox and liberal teaching methods, proving that the majority of characters are stereotypical.

Due to the times changing, the female teacher-figure is in 21st century dominant both at the contemporary school system as well as fiction. While analysing the gender aspect of teachers’ portrayal, it is necessary to acknowledge the obvious differences between the representation of the job of teaching by male and female teachers. According to Niemi et al. (2014: 69) the female teacher-characters in children's popular fiction do not interact with the subject matter and are often not even described in the act of teaching, while the male teachers are much more active as teachers, often making academics accessible to children. Men are often the first choice when it comes to placing someone in an authoritarian position: books are no exception. The fact that out of all the fictional principals studied by Niemi et al., 80% are men, is a clear indication. This means that out of all the 18 men in total, most are indeed head teachers or principals. Although the fact that out of all the principals, 80% are men

indicates that the 20% are then female, the male principals still have more power. Niemi et al. (2014: 69) note that it is almost always the male principal who tells the teacher what to do.

A concept that only men are able to do the „real“ work can be considered to be a stereotypical historic thinking pattern that is not only changing nowadays but is more or less disregarded. Concerning literature, such stereotypes are still used. As it became evident from the study by Niemi et al. (2014: 70), male teachers were more often shown in the position of power and in general actually doing the teaching. What is more, according to Niemi (2014: 70) female teachers are more often than not depicted as beautiful, young, kind and patient, rather than competent in teaching. In contrast to male teachers, who provide instruction, the female teacher-characters only provide support and nurturance in the sample studied by Niemi (2014). Such portrayal of female teacher-characters, in addition to the lesser number of them in leading positions contributes to a further gender divide. Although Diane M. Turner-Bowker has examined the issue of gender roles in literature in general in an article ‘Gender stereotyped descriptors in children’s picture books: Does ‘curious Jane’ exist in literature?’ (1996), she makes similar conclusions: male characters are more often described with more powerful adjectives in the literature for children, whereas females are described with far more passive adjectives. The results of Turner-Bowker’s research (1996) give a reason to assume that when male characters in general are already described to have more power than the female ones, the same gender device applies to the teacher characters as well.

As emerges from these studies by Brady (2009) and Niemi et. al (2014), the teachers are in most cases portrayed as being Caucasian - this indicates that the issue of race and ethnicity is rather absent in children’s literature. Maria Nikolajeva (2002) made another observation regarding the gender of the intended target audience: the portrayal differs in the books meant for boys and in books meant for girls. According to Nikolajeva, in boys’ books

teachers are usually portrayed as ridiculous and without any importance to the plot, but in girls' books, the heroine can be a female teacher. As was mentioned earlier, the types of characters who appear in children's literature are usually family members and sometimes neighbours as well. As the child grows and starts reading the material that is meant for older children, the list of characters might expand – the teachers, classmates, shopkeepers i.e. other characters the child comes into contact with, emerge.

As the children grow and change, so change the types of books they would like to read. Young adult literature (often also referred to as YA literature or YAL) is already popular amongst the younger generation whose reading abilities are already good as well. Although there is no clear distinction between what ages exactly fall into the category of „young adult“, it is widely accepted that it is the age between 12 to 18. According to Wells (2003), the themes most common in young adult literature are for example love, friendship, race and money. Friendship theme is common in children's fiction as well, but the issues in literature meant for young adults differ from those in children's literature. Contemporary YA literature, for example, often focuses on themes such as sexuality, drug- and alcohol abuse and depression. According to McMahon (2017) young adult novels tend to deal with issues familiar to teens such as peer pressure, romantic relationships or trouble at school or home. Young readers can identify themselves with such literary works and can see themselves in the characters. Even if the issues tackled are not relatable on a personal level, they are still relevant and teens tend to gravitate towards the subject matter that is relatable to them. Ellis (2017: 2) has defined young adult literature as „a genre built upon readers getting sucked into complete, fully fabricated worlds and empathizing with a protagonist who grows and gives a sense of progression.“ It is not surprising that he also refers to *Harry Potter* as one of the examples. The portrayal of teachers continues to be numerous in young adult fiction as well, and since the representation can more or less be a perception of reality,

it can be assumed that the perceptions of the teachers in the books has an influence on the „teen“ audiences. Through novels as well as movies, adolescents are exposed to different models that range from heroic to not-so-heroic as well as attitudes and behaviours that may change how they view the teaching profession (Crume, 1989: 36). Several authors researched the representation of teachers in YAL. Cummins (2011) analyses how in young adult literature teachers are depicted as both good and bad – it often results in the stereotypical binary of the „good teacher“ and the „bad teacher“. It seems that it is not as unusual to divide the teachers into those two categories. From the point of narrative, the binary way of portrayal is important, because generally teachers are not main characters, and binary helps to set the setting. In the case of children's literature, the categorization seems an easy way to show the young readers how to distinguish people with different personalities. The „good teacher“ is stereotypically someone who possesses positive traits, as in they are kind, loving and willing to help their students. Some of the teachers that would fit this type would be Miss Stacy from *Anne of Green Gables* (1908) by L.M. Montgomery and Miss Honey from *Matilda* (1988) by Roald Dahl (Bradshaw, n.d). Meador (2017: 1-2) has listed 7 characteristics that would define a bad teacher in real life: lack of classroom management, lack of content knowledge, lack of organizational skills, lack of professionalism, poor judgment and poor people skills. In children's and young adult fiction there are several teachers who conform to one or more of those characteristics. One of them is Mrs. Gorf from the *Wayside School* series (1978 - 1995) and according to Witney (2011) the character is full of hatred and wickedness. That could be characterized as having poor people skills, because as a teacher, Mrs. Gorf has problems mostly with her students, not her colleagues. Her tolerance and communication skills are heavily lacking (Albert, 2013: 2).

It happens more often that the teacher is in a secondary, supporting role, either as a character who appears in the narrative or through who the surroundings and situations are

described. Typically, the teacher is not the main character in YAL, but rather a minor figure (Staples Shockley, 1971: 218). Staples Shockley (1971) brings out some examples of widely known classics like *Tom Sawyer* (1876) by Mark Twain and *Little Women* (1896) by Louisa May Alcott, turning the attention to the fact that in both of those books, the teachers are referred to using a derogatory prefix „Old“, probably in order to indicate that they are holding on to the old traditional educational values. On the example of American literature, Staples Shockley (1971) also brings out that there seems to be three distinctive characteristics of teacher figures: cruelty, failure and reluctance. All of these characteristics are negative in their nature. The fact that teachers in young adult fiction are secondary characters rather than the heroes of the works is furthermore exemplified by Gail E. Burnaford. In the article ‘And The Oscar Goes To... Teachers as Supporting Actors in Fiction for Young Adults’ (2000: 173) she concludes that in the YAL genre the heroes are the youth themselves and the teachers are just the supporting actors. Burnaford (2000: 175) quotes G. Robert Garlsen’s (1980) research: „Teachers... are simply not that interesting to young readers – unless, as characters they are strange or eccentric and when they have supporting roles to the youthful protagonists.“ She also brings out an example of the fictional teacher Miss Blue created by M.E Kerr in the novel *Are You There, Miss Blue?* (1975) and states that this teacher also belongs to the cast of teacher supporting characters. What is interesting is that Burnaford (2000) actually compares the teachers in movies and teachers in literature saying that teachers in fiction can be downright strange. What exactly is meant by the notion „strange“ is not known, but it can refer to the physical characteristics of the characters or the way the teachers behave is unorthodox.

1.2 Fantasy fiction and teacher-characters

Teachers have also been widely portrayed in fantasy fiction. According to Stableford (2009), fantasy literature can be considered to be fairly old, depending on whether we take into consideration folktales, myths, fairy-tales – all of this was around already before written literature. What is interesting about this particular genre is that although people tend to associate the term „fantasy“ first and foremost with something that might be either out of this world or just not ordinary, fantasy literature can be about anything or anyone. Stableford (2009: 8) says that fantasy works can be about hate or war or love and romance. Such books can solve all of our problems and yet leave most unsolved. Furthermore, besides being fantastic, they can be cautionary or didactic and humorous. Contributing to the same view of fantasy literature being much more than just „fantasy“, are Hunt and Lenz (2003: 2) who say:

„It is the root of all literature, an area of advanced literary experimentation, and essential to our mental health; *or* it is regressive and associated with self-indulgent catharsis on the part of the writers; *or* it is linked to a ritualistic, epic, dehumanized world of predetermination and out of tune with post-romantic sensitivity; *or* it symbolizes the random world of postmodern.”

One is true: reading such literature requires one to try and open up their mind, to let oneself immerse in the wide world that fantasy literature has to offer.

E.M. Forster in his book *Aspects of the Novel* (1927) defines fantasy literature in an ambiguous way:

„It [fantasy literature] implies the supernatural but need not express it. Often it does express it, and were that type of classification helpful, we could make a list of the devices which writers of a fantastic turn have used – such as the introduction of a god, ghost, angel, monkey, monster, midget, witch into ordinary life; or the introduction of ordinary men into no man’s land, the future, the past, the interior of the earth, the fourth dimension; or divings into and divings of personality; or finally the device of parody or adaption.”

Forster (1927) leaves the reader to decide what exactly can be considered as fantasy literature, while giving some helpful clues. He lists a number of devices that would imply

the supernatural aspect of a particular literature work, including devices like monsters, midgets, ghosts, angels and witches. His definition is important because it does not set any barriers as to what fantasy literature is but allows the reader to make the conclusion.

Stableford (2009) classifies mythology and fairy-tales under fantasy literature, and so does Forster (1927), who states that fantasy is treated as with a mixture of realism as well as wittiness, charm and mythology, but adds that out of all of those, mythology is the most important. These two authors and their studies are decades apart, but their point of view remains the same. Manlove (2003: 10) defines fantasy using the term 'supernatural': he says that fantasy literature is a fiction that involves the supernatural of impossible.

There are many fantasy novels that essentially can also be categorized as either children's or young adult literature. This genre attracts the attention of adults as much as children or teens. In fact, some novels with fantasy elements that were at first meant for children, are now known for being a continuous influence for all age groups. One of these novels is *Alice in Wonderland* (1865) by Lewis Carroll. There are even more franchises that first started out as just fantasy books and then grew out to be expanded across different media – the *Harry Potter* series included. *HP* has been adapted into games, audiobooks or even into entire theme parks. Same applies to J. R. R Tolkien's *Lord of The Rings* (1954) and *The Hobbit* (1937), which paved the way for the fantasy genre and are generally accepted as something that defined the genre (Ellis, 2017). With such a wide influence across several dimensions it can be assumed that the readers (especially YAL readers) are looking at the characters as role models who they can relate with or just someone who seems familiar. Although fantasy genre is full of magical creatures, mythical monsters and other things that could generally be labelled as „supernatural“, one is still able to relate to the characters – including the educators.

Fantasy fiction includes many teachers or teacher-like characters, of which one of the most famous ones is Gandalf from J. R. R Tolkien's *Lord of The Rings* series. Despite of Gandalf not being a traditional schoolteacher, he is often seen as a charismatic leader and a spiritual guide. As *Lord of The Rings* has accumulated a considerable fan community over time, one can find several useful analyses from blogs dedicated to the subject. A blogger, for example, refers to Gandalf as an excellent teacher and says that one of the reasons for this is that his actions display something that could be defined as old school teaching, meaning that old school teaching is teaching where the teacher is in charge and the students do everything as the teacher commands – there is strictness that leads to respect and challenges that lead to character building (Mwthompson (2015). Gandalf indeed is portrayed as having deep wisdom, and in *The Hobbit* he clearly is a mentor to Bilbo Baggins. The striking similarities between Gandalf and the Headmaster at Hogwarts in *HP*, Professor Dumbledore have not gone unnoticed. Unfortunately, as of what has been written in the academic world about the portrayal of teachers specifically in fantasy literature – there is not much. Since often there are some parallels drawn between fantasy and children's stories as well as the former and young adult fiction, then most articles concerning the portrayal of educators in those two types of literature usually mention the fantasy genre or more specifically, literature works as well. Some of those works that could be categorized under each of those categories mentioned above and which feature a variety of different teacher characters, are the *Harry Potter* books, more precisely the *Harry Potter* series by J.K. Rowling. The popularity of the phenomenon is huge and due to that, the academic world has also started to look into a subject matter that was formerly disregarded as too shallow.

1.3 The *Harry Potter* series

As previously stated, the series can fall into different literary categories, mainly for the fact that it can be enjoyed by people of different ages. It can be said that the series' first couple of books can definitely be considered children's literature, but as the series evolves and the characters mature, the novels and the themes get darker. The themes covered in books three to seven are probably unsuitable for very young child-audiences.

Manlove (2003) studies the success of the *Harry Potter* series and in this case takes into consideration some other books that have been successful amongst children in the last century, those being: *Just William* series (1921 - 1970) by Richmal Crompton, the Enid Blyton's books like *The Enchanted Wood* (1939) and *The Magic Faraway Tree* (1943) and the fantasies of Roald Dahl. Manlove (2003: 186) says that all of these books can be enjoyed by youngsters between the ages seven and eleven, children who are already able to read longer books by themselves and actually have the time for it as well. The *HP* series takes place over a seven-year timespan – the first book starts out with Harry having his 11th birthday and in the last book, seven years have passed and the young boy has become an adult. The themes present in the later books like love, abuse and death amongst others indicate that the reader has had to grow together with the protagonist.

Since the *Harry Potter* series takes place mainly in a fictional school Hogwarts School of Witchcraft and Wizardry (from here on: Hogwarts), the novels feature an impressive number of teacher-characters. In Hogwarts, students are grouped by „houses“. Although nowadays this school system is not as widely used, the house system portrayed in the books is quintessentially British (Tongue, 2016). A well-known story from British literature *Tom Brown School Days* (1857), might be cited as Rowling's possible reference in constructing the Hogwarts. In *Tom Brown*, the Rugby School is one of the main places

where the story plays out. Hogwarts in *HP* is known for its history as well as traditions – the Rugby School similarly has strong traditions. Steege (2002) notes that there are many similarities between Hogwarts and Rugby School, one of them being the house system, which is traditional amongst boarding schools. In Hogwarts there are four houses: Gryffindor, Ravenclaw, Slytherin and Hufflepuff. Each of the houses are under the authority of the Head of Houses – these are four teachers who are the Head of House in addition to their usual teaching job. Another similarity between the two novels is the fact that both schools are seemingly isolated from any outside influences. Steege (2002) points out that Rugby School in *Tom Brown School Days* (1857) was situated off the main road, while Hogwarts in itself is a big castle surrounded by forests and lakes and only accessible by train.

As of the educators in Hogwarts, Birch (2003: 104) notes that most teachers at Hogwarts are stock caricatures. She says that by their behaviours, appearance, the subjects they teach and the instructions they give, the teachers fit conventional and rather shallow stereotypes. Booth and Booth (2003) compare Hogwarts and its educators in their article to American schools. Even though the school system itself differs, according to them the teachers in Hogwarts generally have pedagogical freedom in their classrooms, that regarding both their teaching methodology and choices of textbooks (Booth and Booth 2003: 313). They also notice the use of stereotypes, bringing the attention to the teacher-character Professor Binns, who they describe to be stereotypically boring. Birch (2003: 105) would divide the educators in Hogwarts into four easily distinguished categories: morally good or evil; wise or incompetent in their area of expertise; lenient or strict in terms of school discipline; and capable or inept pedagogically. Throughout the novels, several teachers are introduced that could belong to at least one of those categories mentioned. The series consists of seemingly innovative novels and characters but on a closer look seems to have been built on simple stereotypes consisting of binary oppositions – evidently that might be the reason

behind the fact that the novels are easy to read and also very popular. Birch (2003) conclusions bring out a rather negative perception of the schools, teachers and educators in the *Harry Potter* series: the teachers have very little power to shape instruction or the institution of schooling, a good teacher is about who you are as a person rather than what you know or who you have the capacity to become, and lastly, who you know is profoundly more valuable than what you know.

CHAPTER 2

2.1 Methodology

The basis for my research will be the model proposed by James A. Muchmore (2010) that compiles ten different teacher identity themes in literary works. Those ten identity themes according to the model are: 1) teacher as nurturer, 2) teacher as subversive, 3) teacher as conformist, 4) teacher as hero, 5) teacher as villain, 6) teacher as victim, 7) teacher as outsider, 8) teacher as eccentric and finally, 10) teacher as economic survivor. Such classification of identity themes were only the starting point for my analysis and during the writing of the thesis new categories arose from the research.

Muchmore (2010) describes the different identity themes as follows: teachers who have the nurturing tendencies are shown as caring, compassionate and in their classrooms they are benevolent leaders. Such teachers tend to be respectful towards their students and work hard to provide them the best education and intellectual growth. For them it is important to build a community. Subversive teachers are someone who resist the “system”, meaning that they have their own way of teaching and sometimes they even openly rebel against the status-quo of teaching. The approved curriculum might not be with the biggest importance to those teachers and their aim is to teach the students that the world outside of school might not apply to the same rules they are taught all the time. Such teachers can either be a positive or a negative example, depending on the impact their actions make. Conformist teachers on the other hand contrast the subversive teachers – they conform to the “system” and they fully accept the curriculum. They are reinforcing the status-quo continuously, sometimes even without knowing. They are often naïve and unaware.

Another identity theme would be the teacher as a Hero theme. Teachers who conform to that theme have heroic tendencies, they protect and save others in situations of crisis or they might be heroes for standing against adversity. Generally, those teachers who show any

heroic tendencies find respect amongst their students and are liked by them as well. Hero teachers are rather stereotypically good, while the teacher as Villain is an identity theme that is considered stereotypically negative. Such teachers are arrogant, cruel, sinister, spiteful and can be verbally as well as physically abusive towards their students. They show authoritarian traits as well. Sometimes they might not only be vicious towards their students, but their colleagues too.

Some teachers might be the victims – they are oppressed, either by the students or even their community. Sometimes the profession itself might be oppressing to them. They are generally pitiful, pathetic and overwhelmed by their own work. This identity theme is rather similar to the teacher as Outsider one, but there are still some differences. Outsider teachers are different from their students, colleagues or their community as a whole. They might have something that makes them feel alienated from the rest – either a different race, sickness, ethnicity, culture or even their sexual orientation. Teachers who possess traits of that identity are often looked down upon. They do not have any power, unlike the teachers who are seen as an immutable force. Teacher as Immutable Force is an identity theme that characterizes teachers who have a very powerful personality and with that they are able to dominate those around them. They might speak up, they are respected by their colleagues as well as their students and they are very strong. There is determination in everything that they do, even if it does not show at first.

The last two identity themes proposed by Muchmore (2010) are Teacher as Eccentric and Teacher as Economic Survivor. Muchmore (2010) points out that eccentric teachers more often appear in children's books. Such teachers have unique habits, their appearance might be different and often viewed as endearing by students. Economic survivor teachers are such characters who primarily became teachers for economic reasons. They might be struggling in life or they might come from families with limited resources.

In addition to Muchmore's (2010) proposed identity themes, I will be using two additional ones to analyse. One of them is teacher as Objectable. Teachers who can be categorized under that identity theme can leave a very different and often a dividing impression on people. They might be extremely popular by some students, but not because of their skills, but rather their conduct and looks. The other identity theme is teacher as Fraud. Such teachers are someone who build up their image, often indicating that they know more than they actually know. In the case of those teachers who conform to the fraud identity, their real intentions are revealed at some point.

Primary data for this thesis is collected by reading all seven *Harry Potter* books by J.K. Rowling and then this data is further analysed according to the model proposed by James A. Muchmore. *HP* teacher themes are compared to the portrayals of teachers in other literary works, mainly concentrating on children's, young adult and fantasy literature.

James A. Muchmore (2010) proposed his identity theme model in his paper titled 'From Laura Ingalls To Wing Biddlebaum: A Study Of Teacher Identity In Works Of Literature'. The books analysed there included 20 adult novels, 6 young adult novels, 6 children's books, 5 plays, 4 memoirs, and 3 short stories. Although the works included in the study were originally published as far apart as 1598 and 2010 and the settings in the books were very different (England, Canada, United States, Germany and Russia), it is still possible to rely on the character analysis themes, since the corpus of 50 works analysed gives a solid identity theme background. Although the identity themes proposed by Muchmore provide a starting point for my analysis of the teachers in J.K. Rowling's *Harry Potter* series, it occurs in the case of some characters that none of these identity themes are suitable. In such situation I propose additional identity themes to be added to the ones proposed by Muchmore. In addition, it can be said that the identity themes by Muchmore are based on stereotypical characteristics of a character. For this reason, I have chosen to combine

Muchmore's model with Walter Lippmann's theory of stereotype from his book *Public Opinion* (1922), while also taking into account the four main stereotypical categories proposed by Birch (2003) (see above pg. 25).

Walter Lippmann was the first person to coin the term "stereotypes" in the modern sense. Even though in his book *Public Opinion* (1922) he does not offer a precise, scientific definition of the term, he describes it through metaphors and famously comes up with the description of "pictures in our heads" (pg. 3). "Pictures in our heads" refers to an internal, mental representation of the world in contrast to the external reality. Lippmann (1922: 95):

"The systems of stereotypes might be the core of our personal tradition, the defences of our position in society. They are an ordered, more or less consistent pictures of the world, to which our habits, our tastes, our capacities, our comforts and our hopes have adjusted themselves. They may not be a complete picture of the world, but they are a picture of a possible world to which we are adapted. In that world, people and things have their well-known places, and do certain expected things".

It is possible to look at Muchmore's model by keeping in mind Lippmann's conception – by doing that, it becomes evident that the identity themes proposed by Muchmore are on fact stereotypes. Each of them constitutes a "picture", a part of the stereotype system. By categorising and analysing the teachers in Rowling's *Harry Potter* series through Muchmore's model keeping in mind Lippmann's theory of stereotype, it is possible to see the means of the construction of teacher-characters in *HP* series and analyse the function of such stereotypes from the literary point of view as well as from the perspective of the reader.

In order to give even more depth to my analysis, I will incorporate the findings of Nikolajeva (2002) and Birch (2003) in addition to Muchmore (2010) and Lippmann (1922). Those two authors have studied stereotypes that appear in literature and help to provide a novel angle to this analysis.

2.2 Teachers in the *Harry Potter* series

To provide a background to my analysis, it was important to establish the number of teachers present in each of the Harry Potter books. Since Hogwarts School of Witchcraft and Wizardry is a school where many different subjects are taught, it was essential to pinpoint which teacher characters appear in which of the novels. To have a better overview of the educators in each novel, I counted the teachers that appeared in that particular book. According to this, the highest number of different teachers appear in the first book of the series, *Harry Potter and the Philosopher's Stone* (1997) – 9 in total. With each of the additional books, the number of teachers decreased slightly. One of the reasons for that might be the fact that as the book series came to an end, the focus shifted away from the school life, concentrating more on other aspects (Harry being the Chosen One, having to defeat Voldemort, finding the Horcruxes, etc.). Although it would be interesting to analyse all of the teacher characters that appear throughout the series, it would most certainly exceed the limits of this thesis. Fortunately, by featuring certain characters continuously, J.K. Rowling has already made the choice of which teachers should be analysed much easier. There are four teacher-characters who appear consistently throughout the whole series – either as teachers, a teacher-to-be or as someone who once was a teacher. Those four are Albus Dumbledore, Minerva McGonagall, Severus Snape and Rubeus Hagrid. Besides that, another interesting point to bring out is the situation with the teachers of the subject called Defence Against the Dark Arts (DADA) – this subject features several different and very interesting characters, most notably Quirinus Quirrell, Gilderoy Lockhart, Remus Lupin, Alastor Moody and Dolores Umbridge. These are the people who only appear as teachers in Hogwarts during only one of the books in the series, starting from the first one respectively. The reason provided in the story for the appearance of a new teacher of DADA in each book of the series was that the position was cursed. However, the literary reason might rather lie

in that these alternating teacher-characters are a vehicle for new action in each book. The plot in each of the series starts evolving around the DADA teacher-character.

One of the main reasons why the *Harry Potter* books are so universally popular and much read is the fictional world that is based on the one hand rather stereotypical characteristics of the characters, and on the other hand, a novel combination of those stereotypes in each of the characters. The stereotypes are used to make the otherwise strange fantasy world more relatable and easily understandable for the reader. That in turn creates a balanced combination regarding the characters, settings and general narration, which in turn has resulted in great popularity. Thanks to the use of universal stereotypes in character formation, the books are also easy to translate and understandable even for the youngest of readers. Out of all the characters, the Defence Against the Dark Arts (DADA) teachers have a clear function throughout the whole series of carrying the narrative forward. Therefore, in order to make my analysis stand out, but still accurate and coherent, I have chosen to analyse the teacher-characters from a different angle. For this I will take the model by James A. Muchmore (2010) as the basis for my classification and analyse the five Defence Against the Dark Arts teachers that appear throughout the series.

Hogwarts is essentially like a traditional school with subjects, teachers, students and grading, but it is hard to compare it to any real-life schools, since there are some specific differences. First of all, the teaching is unorthodox, because the subjects taught are special: the students have to study such things like History of Magic, Ancient Runes or Charms. Even though the subjects are very different from what one would study in a real-life school, there are some things similar as well. Dickinson (2007: 240) points out that despite all of the school's charms, it still „requires its students to attend class, read books, write exercises, take tests and be graded on a competitive scale.“ According to her: „many of the classroom pedagogies at Hogwarts are fraught with shortcomings, but the students still master the

knowledge and skills required to become witches and wizards /.../“ (Dickinson 2007: 240). In a traditional school it is more common that the teachers are the main educators in class and concentrate on a specific subject. In Hogwarts on the other hand „the pedagogies of the teachers, rather than educating students in their subjects, often force the students to teach themselves” (Dickinson, 2007: 240). Since all the Defence Against the Dark Arts teachers that appear in the *Harry Potter* series are essentially very different characters, with different types of pedagogies, I will take a look at each of the teachers’ teaching methods.

2.2.1 Introduction of the teacher-characters

Although the narration in the book series does not start in Hogwarts school right away, the teachers still appear relatively early into the first novel. The first teacher that shows herself to the readers in the first book of the series *Harry Potter and The Philosopher’s Stone* is Minerva McGonagall (from here on: Professor McGonagall) and she first appears in form of a cat. As it later becomes clear, she is the teacher of Transfiguration – a branch of magic that focuses on the alteration of the form or appearance of the object via the alteration of its molecular system. She makes her first appearance as a cat on the page 2 of *The Philosopher’s Stone* and her first appearance as a professor on page 9. In addition to teaching Transfiguration, she is also the Head of House for Gryffindor, the house where Harry will be placed, and a member of the secret society the Order of The Phoenix.

The second teacher-character introduced is Professor Albus Dumbledore, Headmaster of Hogwarts, whose first appearance, similarly to McGonagall, is on page 6 of the first book. Having the role of the headmaster, Dumbledore does not teach, however, his presence can be felt throughout the series. Thirdly, the reader is introduced to a teacher-

character called Rubeus Hagrid (or simply Hagrid) on page 14. It has to be noted that during the time of his introduction, Hagrid was not a teacher in the Hogwarts School of Witchcraft and Wizardry – he was a gamekeeper. He only becomes the teacher in the third novel, *The Prisoner of Azkaban* (1999), when he replaces the previous teacher of the subject Care of Magical Creatures. Still, Hagrid can be seen as a „teacher-figure“ throughout the whole series.

Finally, Severus Snape, one of the four teacher-characters present through the whole series, is introduced on page 126 of the first novel. Professor Snape is the professor of Potions as well as the Head of House of Slytherin, a house where the enemies of Harry have been placed. Snape is an interesting character, since in the sixth book, *The Half-Blood Prince* (2005), he is appointed to be the Defence Against the Dark Arts teacher. Although he is technically one of the DADA teachers as well, I will not be including him as one, since his most important role throughout the series is not the one of the DADA teacher.

As of the Defence Against the Dark Art teachers who will be the main focus of the analysis in my thesis, Quirinus Quirrell appears in *Philosopher's Stone* (pg. 54) Gilderoy Lockhart in *Chamber of Secrets* (first mentioned as a book author on pg. 35), Remus Lupin in *Prisoner of Azkaban* (pg. 74), Alastor Moody in *Goblet of Fire* (pg. 120) and last but not least, Dolores Umbridge in *The Order of the Phoenix* (pg. 178). Each of the teachers brought out here concerning the DADA subject possesses a personality as well as teaching methods distinct from the others.

3. Defence Against the Dark Arts teachers

3.1 DADA Prof. Quirrell

Professor Quirrell is the first of the Defence Against the Dark Arts teachers. Out of all the professors who taught the subject over the years and over the series, Quirrell's character is conspicuously the most enigmatic, and for the good reason. Quirrell's first name is not mentioned in the *Philosopher's Stone*. The reader is first introduced to the Quirrell character on page 54, where he appears in Leaky Cauldron, the pub that serves the gateway between the real world and the world of wizards (Muggle streets and Diagon Alley). He is described to be a „pale young man“ who made his way forward very nervously and one of his eyes was twitching (PS: 54). Several indicators in this description, such as 'nervous', twitching eye, stutter, refer to the insecurity and instability of this character. Rubeus Hagrid, for example, describes him as being „scared of the students, scared of his own subject now“ (PS: 55). The setting of the scene where Quirrell is introduced is interesting: it is the first time of Harry being in the Leaky Cauldron pub and of him being around any wizards. It is the transition of Harry from 'real' life to the 'fantasy world'. The scene describes everyone greeting Harry as a saviour and the sole survivor of the dark Lord Voldemort's attack, and Quirrell is seemingly the same – just an admirer who also happens to be one of his new teachers at Hogwarts. By having this kind of an introduction, the reader might not even suspect anything from this character – only as the book goes on and the storyline evolves, it becomes clear that there is much more to this character.

First and foremost, the reader is indeed introduced to the „Eccentric Quirrell“. Muchmore (2010) has defined this identity theme to “possess unique habits, behaviours, or appearances that are often (but not always) viewed as endearing by their students.” It emerges already from the introduction of this character that he definitely possesses most, if not all of those qualities. In addition to the stuttering and overall nervous behaviour, the

students found his classroom smelling „strongly of garlic“ and he was wearing a turban that was supposedly given to him by an African prince (PS: 107). He had also apparently, by his own words, fought off zombies in his past. Another example of his weird behaviour came during the Halloween celebrations, when everyone was having a feast in the Great Hall. Rowling describes Professor Quirrell sprinting into the hall, his turban „askew“ and terror on his face. Before he faints and falls on the floor, he manages to gasp: „Troll – in the dungeons – thought you ought to know.“ (PS: 137). Such behaviour once again firstly shows that he is decivious - had made up the story about fighting the zombies, as well as cowardly. The eccentric behaviour is once again stressed when he sees the troll up close again and is described to „let out a faint whimper and sit quickly on the toilet, clutching his heart“ (PS: 141).

One of the main roles Professor Quirrell seemingly takes on in *Philosopher's Stone*, is the role of a Victim. According to Muchmore's model, Victim teachers are „oppressed or defeated in some way, either by students, by administrators, by their communities, or sometimes by the profession itself. They may be downtrodden, pitiful, pathetic, and feel totally overwhelmed by the demands of their work.“ (Muchmore, 2010). It can also be said that some of the teachers who conform to this theme are victims of specific attacks targeted against them, while others are victimized more figuratively by the overall conditions they encounter in their jobs. There are several examples that help to illustrate the fact that Quirrell's character is made to conform to the Victim role: as the exams were about to start, Harry walked back from the library where he was studying and he heard a whimpering noise from a classroom up ahead: „No—no—not again, please —, and „All right—all right—, As it emerged, Quirrell hurried out of the classroom, whilst straightening his turban and looking like he was about to cry (PS: 196). In this case, as it is revealed at the end of the novel, Quirrell is afraid of Voldemort who lives as a parasite in his body. This is also the reason

why he is wearing the turban – to conceal Lord Voldemort's face. Although, what is interesting is the fact that the „eccentric“ role is something he portrays only to conceal his true intentions, but the „victim“ role is something he retains throughout the whole novel, until the end. This can be exemplified by Albus Dumbledore's words to Harry: „*[Voldemort] left Quirrell to die; he shows just as little mercy to his followers as his enemies.*“ (PS: 240). The suspense is built in the narration by showing Quirrell first as the victim, a take that later on results in the understanding that he was just the victim of his own stupidity.

Quirrell is a character that on the first glance might not immediately strike as someone who could be labelled as a „villain“, especially because Muchmore (2010) defines this identity theme as being “obnoxious, arrogant, authoritarian, cruel, spiteful, sinister, self-serving, or physically or verbally abusive toward their students.” That is because of the fact that for the most of the novel, he is set to act as a stuttering and weird man. Only at the end of the novel when the hunt for the Philosopher's Stone comes to an end it is revealed that all the other roles Quirrell had played so far had only concealed his true identity. When Harry later encounters Quirrell, the teacher exhibits much different behaviour than previously. As it appears, he no longer twitches nervously and his voice has changed as well: „Quirrell laughed, and it wasn't his usual quivering treble either, but cold and sharp.“ (PS: 232). Quirell admits to the multiple attempts to kill the main protagonist Harry Potter. Later on in the book Dumbledore explains Quirrell's behaviour to Harry: „*[He was] full of hatred, greed, and ambition, sharing his soul with Voldemort...*“ (PS: 241).

As it emerges from the analysis, Profession Quirrell possesses simultaneously three of the ten teacher identities. Quirrell most certainly conformed mostly to the Victim identity, being under the control of Voldemort throughout the whole book and in the end, succumbing to that as well. *Philosopher's Stone* does not shed much light to Quirrell as a teacher in the classroom, since this character's function in the narrative lies in the confusion that builds to

the clarification of the situation in the end of the novel. Taking into account the general stereotype categories in Birch (2003), although appearing at first to be 'good' and in the end to be 'bad', Quirrell is neither morally good nor evil. Since he possesses both identities, the Villain and the Victim, of which the first is stereotypically evil, it appears that perhaps he was not completely evil: he was the victim of someone who had the control over him. On page 155 of *Philosopher's Stone* the Weasley twins bewitched several snowballs, so that they would follow Quirrell around and bounce off the back of his turban. That furthermore confirms that as a teacher-character, Quirrell conforms to a certain stereotype: he is the new weird teacher at the school who quickly reveals his lack of skills and becomes the laughing stock amongst the students.

3.2 DADA Prof. Lockhart

Gilderoy Lockhart is the DADA teacher in the series' second book, *Chamber of Secrets*. Rowling first introduces Lockhart to the reader in a completely non-academic context: as the author of a book *Gilderoy Lockhart's Guide to Household Pests*. He is described to be a very good-looking wizard, with bright blue eyes and wavy blonde hair and that the photograph on the book kept winking cheekily since in the wizarding world the persons on the photographs are moving. He appears to be a writer, since most of the books required for second year students are written by him: *Break with Banshee*, *Holiday with Hags*, *Travels with Trolls* etc. (CoS: 43-44). Even before it is revealed to the reader that he is in fact the new Defence Against the Dark Arts instructor at Hogwarts, the character is shown to be rather self-centred and arrogant: He is having an autograph signing at the Flourish and Blotts bookshop and when he sees the moment to be photographed with the

‘famous’ Harry Potter, he seizes it in order to get more attention to himself and his book. As to the analysis of Lockhart’s identity, the Muchmore (2010) categories prove to be rather inadequate – the character does not particularly conform to any of those categories, besides the Eccentric one. Therefore, I proposed to have two new identity categories: Teacher as Objectionable and Teacher as a Fraud.

Lockhart’s character is set apart from most of the witches and wizards, who usually wear modest robes with plain colours. Lockhart, on the other hand, is described to be „dressed in robes of aquamarine,“ (pg.77), or „Gilderoy Lockhart, [---], was immaculate in sweeping robes of turquoise, his golden hair shining under a perfectly positioned turquoise hat with gold trimming.“ (pg.89). As of the other eccentric qualities mentioned by Muchmore (2010): unique habits and behaviour, Lockhart does not really possess neither of those.

Even before the schoolyear at Hogwarts starts and Lockhart assumes the teacher position, he has left a twofold impression on other characters. Some see him as a genius writer, especially the female characters. Others, on the other hand, find him arrogant. We can see similar attitudes towards him in Hogwarts. The characteristics of Lockhart refer to an additional identity theme that is not present among Muchmore’s (2010) themes: Objectionable. Objectionable teachers can have a very different and often a dividing impression on people. While amongst some students they might find popularity, this popularity might not always be because of their skills, but rather some other aspects like looks. Lockhart seems to be obsessed with fame and being famous is something that overpowers being a teacher. This hunger for fame is exemplified in several scenes, one of them being the one where he talks with Harry about him arriving to Hogwarts by a flying car. „[I] Gave you a taste for publicity, didn’t I? .. Gave you the bug. You got onto the first page of the paper with me and you couldn’t wait to do it again“ (CoS: 91). His arrogance

can be easily observed in the way he introduces himself: „*Gilderoy Lockhart, Order of Merlin, Third Class, Honorary Member of the Dark Force Defence League, and five-time winner of Witch Weekly's Most-Charming-Smile Award /.../*“ (pg. 99) He is unable to understand that he has fallen into disfavour by his colleagues: Professor Sprout who teaches Herbology, gives Lockhart a scowl (pg. 90) and when Lockhart boasts with his ability to whip up a Mandrake Restorative Draught „*in his sleep*“, because he has done it „*a hundred times*“, Professor Snape who is the Potions teacher, answers „*icily*“: „*Excuse me.. But I believe I am the Potions master at this school.*“ (pg.114)

On the other hand, he is adored and widely admired as a writer. For example, one of Harry's best friends, Hermione Granger, a very eager and diligent student, is his admirer. She is mocked for that: „*Why... have you outlined all Lockhart's lessons in little hearts?*“ (CoS: 95). His Objectionable identity is even more present in his first DADA class, where he makes them solve a quiz compiled of questions about himself and his „*achievements*.“ Besides that, usually when a student is given detention, their detention is actually connected to their studies in that particular subject. In Lockhart's case, detention means helping the teacher sign his fan-mail. (pg. 119)

The readers are also introduced to Lockhart - the fraud. This is closely related to the Objectionable identity and is probably the one identity that Professor Lockhart conforms the most to. Fraud teachers can be described as someone who build up their image often indicating that they know more than they actually know. One of the first indications to Lockhart being a Fraud is his first Defence Against the Dark Arts lessons. Contrary to his former boasting with having fought different magic enemies, he is shown to be cowardly when apparent danger approaches: „*he gulped and dived under his own desk*“ (CoS: 102). In a later scene, the main protagonists Harry, Ron and Hermione start questioning Lockhart's expertise. Later on in the novel he says to Hagrid „*If you need my help, you know where I*

am,..“ tying in with his Objectionable identity, because he also adds: „*I'll let you have a copy of my book. I'm surprised you haven't already got one..*“ (CoS: 114). Booth et. al (2003) analyse the teachers in *HP* as well and as of Lockhart, they say: „He is not very good, because he always just talks about himself on and on and on.. he doesn't really teach them.“ For Professor Lockhart, the most important thing is himself and by trying to invent all the stories about what he has done, he hopes to achieve credibility and fame.

In another occasion Lockhart's incompetence is shown when he blabbers when a house cat is found dead: „*It was definitely a curse that killed her – probably the Transmogrifian Torture – I've seen it used many times, so unlucky I wasn't there, I know the very counter-curse that would have saved her /.../*“ (CoS: 141). The beginning of a chapter titled 'The Rogue Bludger' (pg. 161) also shows his eagerness to demonstrate his non-existent heroism by reading passages from his books to the students and re-enacting some of the most dramatic parts. J.K. Rowling has provided the reader with a background information about Professor Lockhart's character on the official Harry Potter website, *Pottermore*: „Dumbledore was convinced that Lockhart needed only to be put back into an ordinary school setting to be revealed as a charlatan and a fraud.“ (Rowling, 2012). According to that, Rowling probably intended to give the character the identity of a Fraud from the very beginning. Witney (2011) has listed the top 10 most horrible teachers and educators in fiction and one of them is also Gilderoy Lockhart. She says: „Lockhart was a charming fake, who didn't know anything about the subject that he was assigned to teach.“ (Witney, 2011).

Although with many flaws, at first it does not appear that Professor Lockhart is in any way a villainous character. Only at the end of the book, after revealing his lies to Harry and his friend Ron, he exhibits a darker side in addition to being a fraud: he is prepared to wipe the memory of him telling that story: „*Awfully sorry, boys, but I'll have to put a*

Memory Charm on you now. Can't have you blabbing my secrets all over the place. I'd never sell another book – “ (CoS: 298). He does not succeed and later on he attempts the charm for the second time, but his broken wand backfires and he is left with a near-total amnesia himself.

Considering such a teacher-character as Lockhart in *HP*, the model proposed by Muchmore (2010) needs some additional identity types. In Lockhart's case, it was not possible to see any conformist tendencies, nor is he in any case a victim or a hero. Nikolajeva (2002: 101) mentions such a category as a “stupid teacher” while elaborating on the stereotyping of teachers in literature. Although she does not specify what was meant by this notion, Lockhart can be considered as a stereotypical stupid teacher character: he truly believes that no one will ever find out his lies. After all, in Hogwarts, he works amongst other teachers who are best in their field of expertise, such as Albus Dumbledore who is repeatedly referred to as one of the greatest headmasters (PS: 45) as well as one of the greatest wizards of modern times (PS: 81). It is easy to see the stereotypical characteristics of an incompetent teacher (Birch 2003) in Lockhart.

3.3 DADA Prof. Lupin

Remus Lupin is Hogwarts' third Defence Against the Dark Arts teacher and it could be said that he is a far more complex character than his two predecessors. Although he takes on the role of a teacher only in the book *Prisoner of Azkaban* (1999), he is still present throughout the rest of the series as well. I will, however, only be focusing on his portrayal as a teacher. Rowling's description gives the chance to cross out some identity themes already when the character first emerges, sleeping in a train compartment shared with the

main characters Harry, Ron and Hermione, on their way to Hogwarts (pg. 74). He is described to be wearing „an extremely shabby set of wizard’s robes that had been darned in several places.“ and to „look ill and exhausted /.../ his light brown hair flecked with grey“. (PoA: 74).

Despite the appearances, one of the first identities that Lupin seems to take on, is that of the Hero. He is first of the DADA teachers who can be called a hero. Teachers who conform to this theme „may heroically respond to a crisis in a way that protects or saves others, or they may become heroes by taking a strong moral stand in the face of adversity.“ Any kind of act that could be considered heroic might indicate that the teacher has some tendencies to belong to this group (Muchmore, 2010). While on their way to Hogwarts on the train, the students experience a dangerous situation. Everyone seems to be confused, because the compartment where the students and Lupin are in is dark. Although for the most of the ride, Lupin had been asleep, he was then awake and his eyes were „alert and wary“. As it later turned out, the darkness was caused by a dementor (dark creature) visit to the train and Lupin was the one who cast a Patronus spell that made it go away (PoA: 84). He saved the situation by being able to act correspondingly in a moment of danger and protect others. From early on in the book it is shown that he is wise in his area of expertise.

Nurturer is yet another positive identity theme that this teacher-character conforms to according to Muchmore’s (2010) categorization: Nurturer teachers would be „caring, understanding, compassionate and benevolent leaders in their classroom“. Such teachers can be said to value the formation of relationships with students and the importance of building a sense of community within their classrooms. The nurturing can also expand beyond the classroom. Professor Lupin shows his first Nurturing tendencies when he gets rid of the dementor in the school bus – right after the event, he starts breaking up a slab of chocolate and starts giving it out to the students. He says „*Eat it. It’ll help*“ repeatedly (PoA: 85),

showing his caring and compassionate side. He is also respectful towards his students and works hard to make up for their lack of defence against the dark arts knowledge from previous years. Already in his first lesson the students are taught things through practice. Lupin obviously succeeds with this lesson and by that makes a great first impression of himself as a teacher, as the students are described to be „talking excitedly“ (PoA: 139) while exiting the classroom and „in no time at all, Defence Against the Dark Arts had become most people’s favourite class“ (pg. 141). He is truly portrayed as a morally good character (see Birch, 2003).

Kovach (2015) lists the reasons for Lupin to be the best character in *HP*: „[Lupin] engaged his students on a practical and interesting level, not only teaching them how to protect themselves, but helping them become their best selves.“. The character of Lupin is ascribed with the nurturer’s quality with the means of personal relationships with his students, more specifically with Harry, to whom he starts to privately teach the Patronus Charm. His mission in the narrative is to offer Harry protection and he is a character who in many ways is a father-figure to HP. This also indicates the hero theme in his character – he is a competent, kind and charismatic guardian.

Even J.K. Rowling has described Lupin’s Nurturing side on *Pottermore*: „At Hogwarts, Remus revealed himself to be a gifted teacher, with a rare flair for his own subject and profound understanding of his pupils.“ (Rowling, 2012) This small, but important piece of information gives witness to, that first and foremost, as a teacher-character, Professor Lupin can be classified as a Nurturing teacher.

Muchmore (2010) describes an Outsider teacher in his paper as someone who is „different from their students or others in their community, who is feeling perpetually alienated in some way – being different race, class, culture, ethnicity, or sexual orientation

– or being border crossers who successfully transcend these differences“. Remus Lupin seems to differ from the other teachers already by his looks, especially considering his clothes, that are repeatedly referred to as being „shabby“ (PoA: 74) or for having a „tatty old briefcase“ (PoA: 130). Looking at this, it can be also said that apart from the teacher-Outsider tendencies, Lupin possesses some traits of the teacher as a Victim as well. In the *Prisoner of Azkaban* (1999), he is several times made fun of due to his poor clothes by Draco Malfoy. He often makes comments about it as well: „*Look at the state of his robes /.../ He dresses like our old house-elf.*“ (PoA: 141). He is compared with house-elves, the characters who have no rights and belong in a lower class. However, as for the most part, Rowling portrays Lupin rather as an Outsider – his poor robes also indicate it. Confirming to the Outsider identity theme can be best exemplified by the fact that Lupin is a character who can change to be a werewolf. Prof. Lupin’s full name Remus Lupin directly hints at him being a werewolf: his first name Remus comes from Roman mythology, where Remus together with his twin brother Romulus was one of the founder of the city of Rome. The twins were raised by a she-wolf, *Lupa* (Garcia, 2018). The last name Lupin derives from the Latin *lupus*, which means “the wolf” (Ellen, 2016). The character being a werewolf is first mentioned by Hermione (pg. 345), but there are signs that indicate to it throughout the whole book. After the revelation by Hermione, Lupin asks her: „*Did you check the lunar chart and realize that I was always ill at the full moon.: or did you realize that the boggart changed into the moon when it saw me?*“ (PoA: 346) As the crucial detail about the professor becomes widely known in the school, he is forced to resign in the fear that the student’s parents would protest against a werewolf teaching their children. In *Pottermore* (2012) Rowling has clarified that Lupin being a werewolf was a metaphor for illnesses such as HIV and AIDS – something that carries the stigma. She claims that Lupin’s character gave her the chance to examine those attitudes, because „the wizarding community is as prone to hysteria and prejudice as

the Muggle one“ (Rowling, 2012). This could also be considered as Professor Lupin being the Victim, since he is forced to leave the job that he has done so well throughout the year because of something that is out of his control. Here it is possible again to see how the Victim and Outsider identity themes overlap.

A reason why Professor Lupin is so liked amongst most of his students might come down to the fact that he occasionally goes against „the system“. By doing this, he shows some tendencies of a Subversive teacher type. Subversive teachers (Muchmore 2010: 4) are someone who „resist 'the system', or the status-quo of teaching in some way, sometimes openly rebelling and other times quietly proceeding with unsanctioned activities outside public view.“ It is possible that the teacher can deviate from the approved curriculum or the teaching can often challenge strongly held beliefs systems or „existing structures of power“ (Muchmore, 2010). When analysing Lupin I found that one of the best examples of this is end-of-the-year exams. The Defence Against the Dark Arts exam is referred to as „the most unusual exam any of them have ever taken“ being compiled of „a sort of obstacle course outside in the sun, where [the students] had to wade across a deep paddling pool containing a grindylow, cross a series of potholes full of Red Caps, squish their way across the patch of march while ignoring misleading directions from a hinkypunk, then climb into an old trunk and battle with a new boggart.“ (PoA: 318) That differs from what one would think an usual exam would be: paper and a pen.

As it appears, despite of Remus Lupin being an outsider amongst his community, answers to at least three identity themes that could be classified stereotypically positive teacher identity themes. When looking at the stereotypical binary of the “good” and the “bad” teacher mentioned by Cummins (2011), Lupin is without a doubt the “good teacher”. According to Birch’s (2003) categories, he is also morally good. He is the first DADA teacher that the students like: his teaching methods are different from the rest, which makes

the class admire him and look past his rather poor looks. As his Hero and Nurturer identities show, he treats his students kindly.

3.4 DADA Prof. Moody

Alastor Moody, or as he is more known the series: Mad-Eye Moody, is appointed as the fourth consecutive Defence Against the Dark Arts teacher at Hogwarts in the fourth book of the series: *Harry Potter and the Goblet of Fire* (2000). Since Mad-Eye Moody is also one of the members of the Order of the Phoenix, he appears in the following books in the series as well. Professor Moody is a unique character and compared to the previous three DADA teachers, he has a completely different nature. Then again, as with Quirrell's character, Moody is not what he seems to be: he is impersonated by a dark wizard, Barty Crouch Jr. One of the first roles that Moody assumes, is the role of an Outsider. He, like Lupin and Quirrell before him, is introduced already before the schoolyear starts. An impression of an outcast teacher-theme is immediately formed: a former Auror (public service) who has had nothing to do with teaching before. Moody's name is also a reference to him being a law-enforcement officer and a clue about his overall character. His first name Alastor was in Ancient Greece the surname of Zeus. According to Sheard (2011) the name Alastor was "the personification of vengeance". His surname Moody however is an ancient Anglo-Saxon name, which was given to a person who was "bold and brave". The word itself is derived from the Old English word *modig* which means "brave, impetuous, or bold" (Smith, 1969). In its most common sense, "moody" simply means someone who changes moods quickly or who has a temper and as a teacher-character, this name fits Professor Moody well.

The reader is introduced to the character with a „long mane of grizzled, dark grey hair“ and a face that looked as though „it had been carved out of weathered wood by someone who had only the vaguest idea of what human faces are supposed to look like, and was none too skilled with a chisel.“ (GoF: 184). As his nickname, Mad-Eye, also suggests, he had a bright blue fake eye. This outsider feeling is also illustrated a passage when Dumbledore introduces the new DADA teacher to the whole school: „It was usual for new staff members to be greeted with an applause, but none of the staff or students clapped except Dumbledore and Hagrid /.../“ (pg. 205). As with the other DADA teachers, his looks are something that immediately get attention and not in the best way.

As for Moody's teaching, his methods are depicted as unorthodox and subversive. This includes for example transforming a student into a ferret as a form of punishment (GoF, pg. 205-206) that resulted in a disparaging note from another teacher, Prof. McGonagall: „*Moody, we never use Transfiguration as a punishment! /.../ We give detentions! Or speak to the offender's Head of House!*“ (GoF: 206). Muchmore (2010) has defined the Subversive teacher-type as someone who „may deviate from the approved curriculum“. An example that points to Moody being the subversive teacher-type according to Muchmore's classification is when he presents the class with The Unforgivable Curses, curses that are far beyond what fourth-years should be studying. He says to the class: „*I am not supposed to show you what illegal Dark curses look like until you're in the sixth year. You're not supposed to be old enough to deal with them.*“ (GoF: 211) and proceeds to show the class the curses anyway. The same happens in chapter 15, when Moody uses dangerous curses on students to exemplify the severity of those. The act of Subversion in such cases lies in disobedience to school rules as well as the set moral norms.

Already during Alastor Moody's first appearance in Hogwarts in the *Goblet of Fire* (2000) he displays his Immutable Force, a force attributed to teachers who: „possess

extremely powerful personalities that dominate those around them – they are strong, immutable, and impervious to change“ (Muchmore, 2010). This has some ties with the Outsider teacher identity theme, as everyone seemed to be taken aback by him as a whole at the beginning. As the story evolves, it is shown that his lessons have an impact on his students. A conversation between students can exemplify the impressions left by Moody in the first lesson:

„Moody! How cool is he?“
„Beyond cool.“
„[He] knows what it’s like to be out there *doing* it,“
„Fighting the Dark Arts,“
„He’s seen it all.“ (GoF: 208)

Moody displays his magic power, the Immutable Force, by making it clear that the students need to know everything that he is trying to teach them: „/.../ *Why am I showing you [the Unforgivable Curses]? Because you’ve got to know.*“ (GoF pg. 241).

There is also some second-hand indication about Moody’s Immutable Force, as exemplified on the page 312 of *Goblet of Fire* in a letter that Harry’s godfather, Sirius, wrote to him: „/.../ *and while you’re around Dumbledore and Moody I don’t think anyone will be able to hurt you.*“ Moody has no problem showing this side of himself, because he knows that before Hogwarts and even in Hogwarts, people still regard him as one of the greatest Aurors who ever worked at the Ministry. On the page 333 of GoF, Hermione makes a statement about it: „*Moody was the best Auror the Ministry ever had.*“. His past and his overall knowledge about Dark Arts is something that allows people to put trust in him.

Mad-Eye Moody continues to be a controversial character during the whole *Goblet of Fire* book. For this reason it is again possible to describe his character by using the Objectionable identity type, one of the types that is not originally from Muchmore’s (2010) categories. Although his teaching practice is praised by many (see the Immutable Force section), it also raises different opinions. One occasion that could illustrate it happens after

the class where Moody puts the students under the Imperius Charm and Harry and Ron share their opinions about him, with Ron saying: “*The way he talks, you’d think we were all going to be attacked any second,*” to which Harry replies: “*Yeah, I know... Talk about paranoid.*” (GoF: 232).

As a very diverse character, Moody confirms to the Nurturer teacher identity theme many times during the *Goblet of Fire* (2000). His compassionate and caring side is presented in his personal encounters with students where he consoles them or gives advice, as in the case after scaring a student in classroom situation: „*It’s all right, sonny... Why don’t you come up to my office? Come on... we can have a cup of tea /.../*“ (CoF: 219). However, it is important to remember that Alastor Moody’s character has similarities to Quirrell in the sense that firstly he is presented as positive character and later the impression is reversed. That is why despite being seemingly Nurturing, most of his Nurturing was just hiding his villainous side.

The last identity theme offered by Muchmore (2010) that Professor Moody takes on, is the one of the Villain. The plot in *Goblet of Fire* revolves around the complications surrounding the real Moody and the alias that appears as Moody in the Hogwarts. Thus, when speaking about Moody, we are talking about the alias or impersonator, who at first acts as the real but with an ulterior motive. all the above described identity themes the character embodies are the ones that confirm to so called real Alastor Moody (the imposter trying to act as true Moody). The Villain teacher identity theme is significant because with his villainous acts the act of impersonation becomes evident. Real Moody: „*/.../ [Moody] never killed if he could help it. Always brought people in alive where possible. He was tough, but never descended to the level of the Death Eaters.*“ (GoF: 532)

Throughout the fourth book in the series, Alastor Moody manages to possess several different identity themes. His three main identities revolve around being a figure who at the same time is Subversive, Immutable Force and Objectionable. Moody is neither a stereotypically “good” teacher nor a “bad” teacher – the binary of the “good teacher” and the “bad teacher” mentioned by Cummins (2011) does not apply to this particular character. The same applies when considering Birch (2003): Moody as a teacher-character in the *Order of the Phoenix* is neither morally good or evil, since As a teacher, he was in fact competent in his area of expertise and pedagogically capable, but, with an ulterior motive regarding the plot of the novel.

3.5 DADA Prof. Umbridge

By far the most unlikable DADA teacher out of all six, Dolores Jane Umbridge, is first introduced to the reader not as a teacher, but as a Senior Undersecretary to the Minister for Magic in the fifth book of the series, *Order of the Phoenix* (2003). She is already introduced in a very negative way, which might give the reader a clue about her character. Her first appearance is during Harry’s hearing at the Ministry of where she “spoke in a fluttery, girlish, high-pitched voice that took Harry aback; he had been expecting a croak” (OotP: 146). Later it is revealed that she is also the new DADA teacher. She is the only woman throughout the whole *Harry Potter* series who teaches the DADA subject. According to J.K. Rowling the character was based on a teacher she used to have. She writes in an essay on *Pottermore* (2012) that the teacher had „ /.../ a personality that I found the reverse of sweet, innocent and ingenuous,“ and that „the woman in question returned [her] antipathy with interest.“ Besides the fact that the character was based on a real-life teacher, Umbridge

bears similarities in identity to some other fictional teachers, like Miss Trunchbull from *Matilda* (1988).

While the Eccentric traits are definitely not the most dominant in her, an „Eccentric” Umbridge is without a doubt the first one the reader encounters when introduced to her character. Muchmore (2010) notes „unique appearances“ to be one of the signs of the Eccentric identity and Umbridge certainly does possess some. She is described by Harry Potter: „/.../ *she looked just like a large, pale toad... Her eyes were large, round, and slightly bulging. Even the little black velvet bow perched on top of her short curly hair put [Harry] in mind of a large fly she was about to catch on a long sticky tongue.*“ (OotP: 146) Umbridge’s behaviour does also exhibit eccentricity– usually, during the start of the schoolyear, it is the headmaster Albus Dumbledore who introduces new teachers and makes a speech. While Dumbledore is giving a speech, Umbridge says „*Hem, hem*“ several times, as in to indicate that she wishes to speak. The peculiarity of this situation is furthermore illustrated by the fact that „no teacher had ever interrupted Dumbledore before.“ (OotP: 211).

According to the teacher identity theme categories, by Muchmore’s (2010: 5), a conformist teacher is someone who „unthinkingly conforms to the system, who serves as an agent of hegemony within their community, continually and unknowingly reinforcing the status quo.“ When putting different identity themes side-to-side, then conformist teachers are often a complete opposite to the Subversive teachers. In the case of Umbridge though, she was enforcing the status quo knowingly. In her first Defence Against the Dark Arts class she disapproves that previous DADA teachers „have not followed any Ministry-approved curriculum.“ (OotP: 239) She insists that the students answer her by using her first and last name. She conforms to the curriculum set by the Ministry and continuously mentions it throughout the book. Umbridge states: „*Now, it is the view of the Ministry that a theoretical knowledge will be more than sufficient to get you through your examination, which, after*

all, is what school is all about.“ (OotP: 243) This is an answer to students’ protests about them not being able to actually use defensive spells. Here we can see the stereotypical traits of a teacher who considers school to be about studying and passing the exams.

Umbridge’s Conformist traits relate back to her being a Ministry worker first and foremost and then a teacher. She seems to be sure that the only thing right is what the Ministry approves: *„This is school, Mr. Potter, not the real world.*“ (OotP: 244) This statement raises questions, because surely school should be something that prepares the students for what is to come in the real world, not just for specific exams. I think this particular scene illustrates perfectly what a teacher should not be like. The students are clearly not satisfied with such attitudes to teaching either, as further exemplified by Hermione when she comes up with the idea to start learning DADA on their own: *„I mean, [something about] what a dreadful teacher she is, and how we’re not going to learn any defence from her at all.*“ (OotP: 324).

Besides enforcing the Ministry-approved curriculum in her own classroom, Umbridge does that in other teachers’ classes as well. While inspecting the lesson taught by Professor Snape, for example, she makes a remark about how the class is *„fairly advanced for their level*“, but questions why Strengthening Solution potion is taught in this class suggesting that *„the Ministry would prefer if that was removed from the syllabus.*“ (OotP: 363) Here it is possible to note some tendencies of the Immutable Force identity as well: she knows that she has the power of the Ministry, so she does everything to enforce it.

Even though Dolores Umbridge does certainly *„conform to the system*“ of what the Ministry of Magic has set down, when it comes to teaching, she has some interesting ideas. What at first glance might seem like the usual detention, the line-writing task turns out to be

a corporal punishment. Harry is required to write „*I must not tell lies*“ that carves into the back of his right hand.

Instead of teaching, Umbridge was more concerned about stalking the school and “stopping students at random and demanding that they turn out their books and pockets.” (OotP: 742) and her methods of dealing with students involve asking the students to her office for a hearing in order to extract information from them. Thus, the identity themes she could be associated with are teacher as the Subversive and teacher as the Villain. While she has gone against the school’s curriculum the whole year, she finally embraces the Subversive nature fully by actually attempting to go against the Ministry’s rules as well.

Muchmore (2010: 5) classifies the Villain teachers as „authoritarian, cruel, sinister, or physically or verbally abusive towards their students“ amongst other things. All the aforementioned traits can be found in Professor Umbridge as well. After one of his detentions, Harry tells to his friends: „*She’s evil ... Twisted*,“ to which Hermione replies: „*She’s horrible, yes...*“ (OotP: 277). Her Villain identity theme is exhibited in a scene when she punishes Harry and George Weasley by giving both of them life-long bans of playing Quidditch (OotP: 532).

Professor Umbridge’s Villainous identity could be compared to another notably evil fictional teacher character: Miss Trunchbull from *Matilda* (1988). As the official Roald Dahl website describes, Trunchbull had a „hatred of children“ and she was „a gigantic holy terror, a fierce tyrannical monster who frightened the life out of pupils and teachers alike.“ Although Miss Trunchbull was a headmistress, the comparison is still valid as Umbridge was also appointed as one during her stay at Hogwarts. The one big similarity between the two fictional teacher characters is that they both hated the children. It is a stereotypical trait in teachers evident in the case when the teacher burns themselves out or when the profession

itself is not suitable for them. Umbridge's aim is not in educating the students but making them follow the rules, a recognizable characteristic of a type of a teacher. Trunchbull, for example, was not much different: she force-fed her pupils cake and threw them across the playground by their pigtails (Roalddahl.com, n.d). Both teachers are imprinted in the popular culture for their villainous behaviour. Scatton (2014) has listed the Hogwarts professors from worst to best in an article for the website called *Bustle* and Umbridge is ranked the last. She states: „Not only was she intolerant, sadistic government toady, who tortured students and abused her power during her Hogwarts tenure, she wasn't a very effective teacher.“ One of the strongest identities Professor Umbridge possesses in the *Order of the Phoenix* is the one of Immutable Force teacher identity theme. She displays it mainly through her punishments, which mostly consist of the detention where the students are required to write lines with their own blood. She puts her force into use even more by having herself appointed as the High Inquisitor of Hogwarts in Chapter 15 of *Order of the Phoenix* (2003). By being the High Inquisitor, she has the power to inspect other teachers and report of their methods to the Ministry. She uses the power of this position, as she goes to inspect the classes of her fellow educators and often proceeds to make comments as well. On page 351 she issues a note that tells that all student organizations, societies, teams, groups, and clubs in the school are disbanded and her activities reach the climax when she also bans the headmaster, Dumbledore, from the school. She, once again, forcefully sets some rules on the students, putting the conformity to rules to be more important than the development of students.

Comparing Umbridge's Immutable Force to Alastor Moody's similar teacher identity theme, I can detect some differences: Moody's Immutable Force is rather subtle. In Umbridge's case though, the Immutable Force identity presents itself solely in the outward expression of her anger and arrogance.

Dolores Umbridge possesses five of the identities proposed by Muchmore (2010). Then again it is important to turn the attention to the fact that *Order of the Phoenix* is the longest book in the whole Harry Potter series, with 766 pages. That gives Rowling a better chance to dwell more upon a certain character and construct the identity of the character. Umbridge's name is also something that hints to this character's nature and adds to the forming stereotype: her first name Dolores derives from Latin *dolor*, which means "grief, sorrow" while her last name is a play on the word *umbrage*, which means "offense" (Ellen, 2016). J.K. Rowling herself has said on *Pottermore* (2012): "I felt like her surname conveyed the pettiness and rigidity of her character". Most of Umbridge's identities have a negative connotation – one can perhaps make an exception with the Eccentric one, because her looks are one of the main things that indicate her eccentricity and one can argue that such looks essentially might not be a negative thing. Only in combination with the other identity themes it also becomes a rather unpleasant part of her whole identity. These five identity themes contribute to the character appearing as stereotypical. She, as also other teacher characters in the book, is indeed portrayed as white and in addition, her Conformist traits indicate that she is also conservative. The fact that the identity themes that she conforms to are almost all with a negative connotation indicates that she is a stereotypical "evil teacher" as classified by Nikolajeva (2002) and "morally evil" as classified by Birch (2003). Umbridge is also listed as one of the most notorious teachers in fiction in an article by Melissa Albert. Albert (2013) juxtaposes her with other notorious teacher character Mrs. Gorf from *Wayside School* series. She describes Umbridge to be „bigoted, backward-thinking witch who uses her powers in government to stem progress /.../“. Her teaching strategies often do not conform with the school rules, which is the reason why she might be regarded as someone who is incompetent in their area of expertise and definitely pedagogically incapable and she tries to hide it with strictness and harsh discipline.

3.6 Function of stereotypes in DADA teachers

As it becomes evident in the analysis, all of the Defence Against the Dark Arts teachers possess at least one of the identity themes proposed by Muchmore (2010). It was rather clear while analysing those characters that they are in many ways very similarly constructed. Looking at each of the DADA teacher characters individually it is possible to see how each of them has characteristics that conjure up a “picture” in the reader’s mind, much in the same way as Lippmann (1922) explains the ‘mental images’ he calls stereotypes do. On the other hand, looking at the book series as a whole and comparing the DADA teachers to each other, it emerges that from the point of narration they are not so different from each other. In all of the cases, the construction of the characters follows a similar pattern: the character is introduced using devices that leave the reader with a certain impression. As each of the novel evolves, it becomes clear that the first impression of a DADA character will be reversed during the course of narration. In Quirrell’s case (*The Philosopher’s Stone* (1997)), the reader is introduced to the character who is nervous and even seems to be scared of his own students (PS: 55). To amplify that the character initially seems as someone who is unstable, helpless and harmless, Rowling describes Quirrell to have a twitching eye and a stutter (PS: 54). As the storyline evolves, it is revealed that Quirrell is not who he has been showing himself to be. It happens that instead of the “Eccentric” Quirrell initially portrayed, the reader is faced with a villainous Quirrell – there is a clear change as to what the character was like at first and what it turned out to be as the story went on. Similarly, the character of Prof. Lockhart (*The Chamber of Secrets* (1998)) follows the exact same pattern. The reader is introduced to a teacher who is charming, very good-looking and appears to be an author of several books, amongst which are study books used in Hogwarts. Although he certainly manages to leave a twofold impression on people (conforming to the Objectionable identity theme) as a teacher, he is still admired as a writer.

This is evident when Harry is asked by Lockhart to help him sign his fan-mail (CoS: 114). As the plot evolves it is slowly revealed that this teacher-character is a fame-eager fraud. As individual characters, Lockhart and Quirrell are completely different, but from the point of view of narrative construction in these separate novels of the *HP* series, there are many similarities. The initial impression given to the readers (Quirrell as someone who is nervous and keeps to his own and Lockhart as someone who has done many great things) appears to be false. Neither of them is really interested in teaching the students: Quirrell's main goal is to serve his master, Lord Voldemort and act in his benefit, even if it means harming others. Lockhart's activities are similar, with the only difference being that he acts only in his own benefit but is not afraid of harming others on his way to this goal either (using a Memory Charm that would erase the memories of his students).

Prof. Lupin, the third DADA teacher (*The Prisoner of Azkaban* (1999)) at first appears to be an ordinary teacher when compared to his predecessors. He is shown to wear worn-down clothes and he appears to be exhausted and tired (PoA: 74) which might at first indicate that as a teacher, he is also nothing special. Despite the first impression he turns out to be an excellent teacher, doing his best to make up the undone work of the two previous DADA teachers. Yet, it is rather clear that although Lupin is nurturing and possesses some traits of the Hero identity theme (2010), there is something different about the character. In the case of Lupin, Rowling has used foreshadowing to give hints about what is to come in connection with this character. For example Professor Snape, the Potions teacher, when substituting Lupin takes up the topic of werewolves and foreshadowing thus what was revealed later – Lupin indeed is a werewolf. Although it does not affect his teaching qualities in a direct way, it is still enough for people to change their mind about him. Using such foreshadowing keeps the reader interested in the character and brings the story forward. Yet again it is possible to note the similarities between the storylines of Prof. Quirrell, Prof.

Lockhart and Prof. Lupin. As his predecessors, he is constructed with similar devices – the characters give a certain impression at first that changes as the story evolves. The reader is already able to notice the similarities in storytelling and might even expect it when reading the following novels.

The last two DADA teachers, Professor Moody (*The Goblet of Fire* (2000)) and Professor Umbridge (*The Order of the Phoenix* (2003)) are both constructed in a similar way. In an instant, both of those teacher-characters are unlikable. In Moody's case the reason for such first impression might lie in the fact that his looks are scary, mostly due to his fake eye. His teaching methods in class are subversive and he uses magic on his students as a form of punishment (GoF: 206) that is generally not allowed. Moody is constructed to have a very strong personality which leaves an impact on his students as well as the reader, which is why he is a great sample of someone who has an Immutable Force (Muchmore, 2010). In combination with his unorthodox teaching methods and his unusual looks, his strong personality makes him a rather unlikable character. Yet again, as the plot evolves it becomes clear that Moody has a nurturing side which is evident in several situations where he for example comforts a student he has scared in the classroom (CoF: 219). In a similar way, one of the first ways Umbridge is mentioned in *The Order of the Phoenix* is by her looks – Harry compares her to a large toad (OotP: 146). The unpleasant first impression is further enforced when Umbridge interrupts head master Dumbledore during his start of the schoolyear speech (OotP: 211). In her case, the first impression is already rather negative even before she is shown in a teaching position. In a similar way to Moody, she uses punishments: her way of punishing students is by letting them hurt themselves. Although it might not seem so at first, Umbridge's character also follows the same line as do all of her DADA predecessors'. In all of their cases, the bigger picture is that they are stereotypically similar in many aspects. What makes them different from each other is how those stereotypical traits are constructed. In

that way, the reader sees each of those characters as new and interesting, no matter that in reality they are quite similar.

Even though all of these DADA teacher-characters are created with similar devices and their purpose of bringing the storyline forward in each of the novels is rather similar, individually, the teacher-characters each conform to very different stereotypes. Prof. Quirrell is portrayed as the “newbie”-teacher: he is the youngest of all the DADA teachers and the profession clearly scares him. He is described by Hagrid to be scared of both his students and his own subject (PS: 79). This shows in his classroom as well with the classes being referred to as a “joke” (PS: 150). His peculiar behaviour as a teacher indicates that he is a person who can easily be controlled. Referring back to Lippmann’s (1922) description of stereotypes as “mental images”– the whole character of Quirrell forms a picture of a teacher, who is inadequate in what he is hired to do and a weak person who is easy to manipulate. He is compiled on many different stereotypes: his stutter and his twitching eye for example are connected to being insecure.

Lockhart on the other hand fulfils the stereotype of a “clown” teacher. He is set to stand apart from the other teachers because he dresses in bright colours, while other teachers wear robes with plain colours (CoS: 77). What goes on in the classroom seems to concern him the least – he has no expertise in his own subject, which is evident in several cases: for example, the students are required to write a test, but instead of the test being about the DADA subject, it is about Lockhart himself (CoS: 112). This situation paints a picture of a very egoistic teacher. To him, school seems to be a place where he could gather even more publicity and it is the only reason he assumed the position of a teacher. As it became obvious from Lockhart’s analysis, his only popularity comes from him allegedly being a famous author. He is a great example of a teacher who is not fit to teach their own subject. Professor Lupin on the other hand seems to be an opposite to Lockhart, in most ways possible, yet the

ways the character is created are very similar. The reader is first introduced to a very shabby wizard whose “light brown hair was flicked with gray” (PoA: 82), the first “picture” that forms is the one of an “underdog”. This image is further enforced not only by his appearance, but as to how he is welcomed at school. The applause from both students and teachers after Lupin is introduced as the new DADA teacher is described to be rather “unenthusiastic” (PoA: 103). Again, the stereotype forms even before Lupin is shown in the context of a classroom. The initially formed “picture in our heads” (Lippmann, 1922) is changed, similarly to other DADA characters before him. The moment Lupin has shown his expertise in his area (the one neither Lockhart nor Quirrell had before him) the initial impression is reversed. Professor Moody’s character is constructed as a stereotypical “scary male teacher”. His unusual looks and his fake blue eye are intimidating right from the start. This already builds up on what the character might bring to the story in the future. What adds to him being intimidating is his rather authoritarian style of teaching – his Immutable Force. He has much experience dealing with Dark wizards, which is why he is an expert in this field and is able to make the students listen to him in classroom. The stereotype forms mostly in combination with his appearance, his teaching ways and his behaviour. He uses unorthodox teaching and punishment methods, his magical fake eye can see through tables and doors (GoF: 235) which enables him to know more about everything than people think and his rugged looks add to the scariness. Although the students were intimidated by him, they still respected him for his skills and abilities.

The teacher who also conforms to a clear stereotype is Prof. Umbridge. She is constructed as a “disciplinarian” teacher, mostly setting her past to be a Ministry worker. From the moment the reader is introduced to this character, the a negative “picture” takes form. She interrupts the headmaster (OotP: 211), which indicates that as a Ministry worker (person of power) she already feels superior and because of that, it is easy for her to set her

foot down. As brought out previously, Umbridge's Immutable force and authoritarian teaching style is not the same as Moody's – instead of the students admiring her despite also being scared, they find her horrible (OotP: 277). Akhmetova et. al (2014) bring out some rules to which the teachers who confirm to this stereotype comply: for example, the teacher shall teach and the students shall learn as the teacher knows everything while the student knows nothing. In Umbridge's case, both apply. She disapproves of the previous DADA teachers and their ways of teaching, which is why she only focuses on studying theoretical parts of the subject. While the students protest, she stays firm to herself and the Ministry's curriculum and continues to enforce it in her classroom. It shows that she will not let anyone contradict her. Rowling has given some additional details that on the one hand stress the harshness of her activities, and on the other hand also help form the stereotype: Umbridge's office was decorated with a collection of ornamental plates which each had a kitten wearing a different bow on it (OotP: 338). This suggests that the character is the so-called “crazy cat ladies” and such people are stereotypically lonely people. Umbridge has nothing but the Ministry to devote her life to, which is why she forces her authoritarian ways on the whole school and in the end, it is what drives her insane as well.

As it emerges from the analysis, each of the Defence Against the Dark Arts teachers conform to stereotypes that are conspicuously different from each other, yet, are constructed using similar tools and polarity of binaries. They are first introduced to the reader, with the author describing how they look. In all of their cases, their looks are already stereotypical, which helps the reader to start form a “picture” of that the character and their storyline will be like. Then – those “pictures” are changed in the case of all those DADA teacher-characters. What is more, the DADA teachers are characters who are new in each of the novels and as such crucial in order to take the plot forward and start the narrative going. This is the reason why it is so easy for children and young adults to read and relate to the *Harry*

Potter series: the characters, teacher characters in particular, are familiar, with most of these stereotypes recognizable from real-life situations. The storyline is repetitive and the characters are constructed in a way that it is easy to follow using already established 'mental pictures' and familiar teacher character themes.

CONCLUSION

To simply explain Lippmann's (1922) conception of stereotypes as "pictures in our heads" or "mental images", one can say that they are widely held, often negative, images that often represent an oversimplified idea or opinion. It is a belief about a particular group or class of people. Teachers are often stereotyped: in real life, in media and in literature as well.

The main aim of this thesis was to analyse whether the teacher-characters in the *Harry Potter* series are based on stereotypes and if so, what are the constructional principles and function of such stereotypical teacher-characters in the context of this novel series. The *Harry Potter* series was chosen mainly for the reason that it is one of the bestselling and most popular book series of all time. Although the series is written over the course of ten years, from 1997 to 2007, which makes it a contemporary novel, it emerges from my analysis that J.K. Rowling's teacher-characters still conform to some of the most typical teacher characteristics or stereotypes.

J.K. Rowling uses widely recognized teacher-stereotypes to make her characters universally understandable and more relatable in a way. Even though there are many teacher-characters in the *HP* series, this thesis focused on analysing the Defence Against the Dark Arts teachers. While most of the teachers at Hogwarts retain their position throughout the whole series, the DADA teachers change in each of the novels. That enabled me to study the role of a particular character more precisely as well as how they contribute to the storyline.

Out of the five Defence Against the Dark Arts teachers analysed, only one is female. Even more, this one female character, Dolores Umbridge is a stereotypical "evil teacher," who is more interested in getting the power in school and infiltrating Hogwarts with Ministry

spirit rather than actually teaching the students something useful. Niemi et. al (2014: 70) brought out the contrast between female teachers and male teachers and said that female teachers often “do not engage with the subject matter” while male teachers “are shown as actively engaged in making academics accessible to children /.../”. Umbridge’s portrayal conforms to this, especially in comparison to the other DADA teachers who all happened to be male. While not all of the male teachers are very keen on teaching the students something, there are still a couple that stand out. Remus Lupin is one of them – he is the one teacher who really conforms to the stereotypical traits mentioned by Niemi et. al (2014) – he teaches the students new, different defence methods and is actively engaged in their studies. Same applies to Alastor Moody who is the first to show the students Unforgivable Curses, which are essential in preparing them for real life and for what is to come.

Rowling chooses to use different stereotypes in the case of each of those DADA teachers. The variation is what keeps the reader hooked on the series from the beginning until the end. The stereotypes are constructed using several devices which include appearance, general behaviour and communication with others. With these devices, Rowling manages to create characters that are novel but yet extremely stereotypical, a fact that makes them familiar to the reader but still somewhat unpredictable to keep the suspense. The combination Rowling uses to create her characters is what makes the *Harry Potter* series universally understandable for a very wide range of different audiences.

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RESÜMEE

TARTU ÜLIKOOL

ANGLISTIKA OSAKOND

Renata Lukk

Harry Potter and the Stereo/typical Teachers: A Critical Study of Teacher Characters in J.K. Rowling's *Harry Potter*

Harry Potter ja Stereotüüpsed Õpetajad: J.K. Rowlingu *Harry Potteri* Novellides Esinevate Õpetajakarakterite Kriitiline Uuring

Magistritöö

2017

Lehekülgede arv: 71

Annotatsioon:

Käesoleva magistritöö eesmärgiks on uurida võimalike õpetajakarakteritega seotud stereotüüpide kasutamist J.K. Rowlingu *Harry Potter* raamatuseerias. Töö annab ülevaate sellest kuidas on läbi kogu raamatuseeria kujutatud Mustade jõudude vastase kaitse õpetajaid ning milliste vahenditega on antud karakterid ning nende stereotüüpsus loodud ja mida see narratiivi seisukohast kaasa toob.

Töö teoreetiline peatükk annab ülevaate sellest, kuidas on õpetajakaraktereid kujutatud laste- ning noortekirjanduses ning veelgi spetsiifilisemalt fantaasiakirjanduses. Magistritöö autor on otsustanud teooria osas keskenduda just laste- ja noortekirjandusele põhjusega, et *Harry Potter*-i raamatuseeria peamiseks sihtgrupiks kui ka lugejaskonnaks on lapsed ja noored. *Harry Potter*-i raamatud kuuluvad fantaasiakirjanduse žanri, mistõttu tutvustab töö ka seda, kuidas selles žanris on varasemalt õpetajakaraktereid kujutatud.

Töö empiiriline osa on üles ehitatud viiele Mustade jõudude vastase kaitse õpetajakarakterite analüüsile. Analüüsi tulemused näitavad, et J.K. Rowlingu poolt loodud Mustade jõudude vastase kaitse õpetajakarakterid on kõik loodud sarnaste vahenditega, kuid kasutades erinevaid stereotüüpe. Tänu sellistele stereotüüpsetele karakteritele on võimalik loo sisu edasi viia ning seeläbi kõnetada erinevaid lugejaskondi.

Lihtlitsents lõputöö reprodutseerimiseks ja lõputöö üldsusele kättesaadavaks tegemiseks

Mina, Renata Lukk

1. annan Tartu Ülikoolile tasuta loa (lihtlitsentsi) enda loodud teose
Harry Potter and the Stereo/typical Teachers: A Critical Study of Teacher Characters in J.K.
Rowling's *Harry Potter*

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Renata Lukk