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**‘TIME, SPACE AND FANTASY’
IN THE NOVELS OF H. G. WELLS,
ARTHUR C. CLARKE AND J. K. ROWLING:
A CRITICAL STUDY**

THESIS

submitted to

SAURASHTRA UNIVERSITY

For the award of

DOCTOR OF PHILOSOPHY

in

ENGLISH

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2011

STATEMENT UNDER UNI. O. PH. D. 7

I hereby declare that the work embodied in my thesis on ‘Time, Space and Fantasy’ in the Novels of H.G. Wells, Arthur C. Clarke and J.K. Rowling: A Critical Study prepared for Ph.D. degree has not been submitted for any other degree of this university or any other university on any previous occasion and to the best of my knowledge, no work has been reported on the above subject.

The work presented in this thesis is original and whenever references have been made to the work of others, they have been clearly indicated as such and the source of information is included in the bibliography.

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on

**‘TIME, SPACE AND FANTASY’ IN THE NOVELS
OF H.G. WELLS, ARTHUR C. CLARKE AND J.K.
ROWLING: A CRITICAL STUDY**

for the degree of

DOCTOR OF PHILOSOPHY

in English under my guidance, supervision and to my satisfaction.

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INTRODUCTION

Literary conventions are interlaced with social traditions and scientific inventions since more than last two centuries. The genre of science fiction and fantasy record, reflect and prolifically contribute to these traditions and inventions. Works of science fiction and fantasy are often cast aside as 'pulp' literature by purists, yet the genre maintains a continuous stronghold on the minds of the readers as it offers the opportunity to escape into the world of imagination. It also provides the possibility of discovering fresh perceptions, a scope for the mankind to find new ways of seeing old things or find new answers to the old questions. With suggestive and speculative characteristics, fantasy has matured over time in the hands of many literary masters.

Jules Verne told stories of journeying in the submarine to fight sea monsters and landing on the surface of the Moon through a space canon. He contributed to the imagination of his time while advances of science and science fiction were yet to take a concrete shape. In the 20th century the likes of Isaac Asimov and Robert Heinlein took science fiction to new heights, writing history of the future with their speculative style. Around the same time J.R.R. Tolkien and C.S. Lewis combined imagination with religious, scientific and social imagery in their fantasy novels. This research endeavors to examine selected works of three such masters who belong to three different eras – H. G. Wells, Arthur C. Clarke and J. K. Rowling. They bring together myriads of influences, imagery and amalgamate it all with original content.

They have lived and worked in different times and maneuvered many literary forms to suit their own content. H. G. Wells started writing towards the end of the 19th century, as a keen observer of social vices in the Victorian England with a scientific bent of mind. He put his ideas, imagination and literary skills at work. His most popular novel The Time Machine (1895) depicts a quest of time travelling in distant futures to find answers to the questions boggling his mind and threw light on the conflicts of his own time in the process.

Wells' initial novellas began as story installments in magazines. The Time Machine became a runaway success and The Island of Doctor Moreau followed it in 1896. The theme of human evolution still fresh in his mind from his first novel, Wells once again imagines degeneration of human race. This time the setting is of a remote island instead of a faraway future from his previous novel. The portrayal of the protagonist Prendick reaching this mysterious island and the character of Dr. Moreau, who performs experimental research on humans and apes, met with criticism at the time as Wells' style and content lacks the logic and precision of The Time Machine. However, barring that initial reaction The Island of Doctor Moreau is now considered a part of Wells' collection of celebrated scientific romances written at the beginning of his career.

The Invisible Man published a year later in 1897 also contains Wells' scientific exuberance. However, this time he uses the theme of the potential of the power of science leading a man into a wrong direction. After years of experiment on human reflexive index, a man called Griffin manages to become invisible. As a result he is intoxicated with his own abilities and

gradually slips into insanity. Wells' tryst with scientific romances continued with When the Sleeper Awakes (1899) where Wells uses the old technique of mysterious sleep that makes the protagonist Graham unconscious for two centuries. This technique comes in handy for Wells to present an imaginary London, its political state and scientific advancements after two centuries. His imagination of war fought in the air didn't take two centuries but became a reality within half a century of the novel's publication. In all these works there are elements like hostile alien races, political turmoil, scientific inventions gone wrong and the consequences of out of control human ambitions. No matter how overpowering the element of scientific development in his novels, Wells kept the human core intact in around 50 novels of various lengths and genres.

With the progress of the 20th century, society and literature were enriched by tangible scientific developments. Things that earlier may have been considered to be a part of an author's literary imagination gradually became scientific facts. However, the way society functions remained the same and the old vices from Wells' days shaped up to be different and dangerous in the first half of the 20th century. Human conflicts led the world to two massive World Wars and a Cold War prevailed as an aftermath to that. Such turmoil shook the humanity. Around that time, Arthur C. Clarke, with Wells' inheritance of science fiction and many other influences, tried to find answers to those social and human limitations in the outer space through his fiction.

Clarke is best known for his collaboration with Stanley Kubrick for the screenplay of the film 2001: A Space Odyssey and the novel of the same

name. He followed it up with three more Odyssey novels where he continued the same theme. Apart from the Odyssey series, his novels like Childhood's End (1953) and Rendezvous with Rama (1972) depict similar ideas of space travels, defining human position in the cosmos through presence of aliens and explorations of mystique in the Universe through science. The novels from the later part of his career show the maturity he earned through a long spanning career.

Especially, Rendezvous with Rama proves his ability not only as a man of ideas and imagination but as a master story teller as well. He deals with the familiar theme of alien encounter where in the 22nd century a ship full of aliens is heading towards the Earth and humans have named it 'Rama' as by that time they've run out of Greek mythology names, they've now turned to Hindu mythology for symbolic names and answers. Clarke received every possible award for excellence in science fiction for this particular novel. In 1979, another award winning novel The Fountains of Paradise, again set in the 22nd century appeared on the literary scene. This time Clarke presents a theme centered on consequences of the scientific developments, human ambition and man's helplessness in face of the Natural elements woven around the story of a controversial project of a space elevator.

Clarke's contemporaries and successors wrote science fantasies that solely focus on scientific developments and yet after decades of more scientific and worldly developments in every direction since the time of Wells and Clarke, the age old human follies still find their way into racial, religious and social divide. Scientific and outer space expeditions continued but literary

imaginations turned inwards as the human conflicts of the 19th and the 20th century resulted into widely spread terrorism in the new millennium.

With the dawn of the 21st century, J. K. Rowling, a depressed Scottish woman writer living on social service money writes a series of novels about a quest for solutions to human conflicts that reflects certain themes earlier used by Wells and Clarke and depicts consequences of the age-old discrimination in the garb of an imaginary society of wizards. Aliens are replaced with dark wizards and the outer space or future worlds make way for a parallel universe. Though J. K. Rowling has only written seven novels in the Harry Potter series so far, in terms of impact, the way Wells and Clarke had meteoric impact on their times, Rowling's literature enjoys a similar reaction and influence at present.

Rowling was named the 'Author of the Year' in the year 2000 and received the 'Life Time Achievement' award in 2008 by British Book Awards. Along with civilian honours like French knighthood, Order of Officer of the British Empire and Spain's 'Prince of Asturias Award' for herself, her books have received several awards like British Children's book awards in 1997 (Harry Potter and the Philosopher's Stone), 1998 (Harry Potter and the Chamber of Secrets) and 1999 (Harry Potter and the Prisoner of Azkaban), British book of the year in 2006 (Harry Potter and the Half Blood Prince) and 2008 (Harry Potter and the Deathly Hallows). She appears on several most powerful or influential people's list since a decade. She has even received honorary degrees from the University of Dartmouth, University of Edinburgh, University of Exeter and University of Harvard among many others along with an asteroid named 'Rowling'¹.

Ironically, Wells didn't receive well recognized honours, awards or prizes in his time. Science fiction wasn't defined clearly in his prime and the form that made him popular wasn't established yet in the first half the 20th century. By the time the genre gained importance, Wells wrote some forgetful novels in the last phase of his career. His controversial political debates with other literary and political figures of the day earned him a snub from a Nobel Prize too that many thought was on the way for Wells.² However, at present honours like 'H. G. Wells literary awards' given on the Internet, 'H. G. Wells science fiction festival' and many competitions held in his name, commemorate his stature as one of the pioneer of the genre of science fiction. The H. G. Wells society formed in 1960 also contributes in keeping Wells' ideas and memories alive by publishing their official journal The Wellsian and organising many literary seminars and events in his honour.

Clarke on the other hand received a number of scientific, social as well as literary honours in his lifetime including a nomination for the Nobel Peace Prize³, the British Knighthood⁴ and even an asteroid 'Clarke 4923' is named after him⁵. He has a science fiction award named after him as 'Sir Arthur C. Clarke Awards' as well, which is given to writers and achievers in various categories and the award is in the shape of the 'monolith' from his most celebrated work 2001: A Space Odyssey.⁶

These three writers do not seem to have much in common on the surface. However, an in-depth analysis of certain parts of their works shows remarkable similarities that have roots in the social influences along with literary and scientific ideas of their time. The selected works in this research show significant affinity in their use of myths, symbols, employment of ideas of

time, space and magic deploying the element of fantasy despite the fact that all three of them have resorted to diverse yet similar forms of fantasy to tell their stories. Wells' short novel The Time Machine is a scientific romance, Clarke's 2001: A Space Odyssey is a work of pure science fiction while Rowling's Harry Potter series is a children's series of seven fantasy novels that tell one story in continuation. These literary works overlap the wider genre of fantasy and science fiction. Especially, these novels not only document the social outlook of their times but also record certain interlinked literary trends, interpretations of social troubles, possible solutions and inspire the society and science of their age. These texts have been individually analysed by academics and journalists, however they've never been studied in context of each other with the focus on the common themes such as social, moral and political conflicts, perils of technology, spirit of curiosity and fear surrounding death. The intention of this paper is to examine these fantasy novels by the three writers individually and in context with each other and study their impact on human life.

The study tries to examine the structures of these very stories set in an unfamiliar imaginary world through the technique of 'defamiliarization', a satirical tactic that disconnects an idea from its familiar environment to make it stand out. This technique is often employed to study the artistic perception in the genre of science fiction and fantasy that has continuously evolved together and overlapped over the course of time. In this technique the message to be conveyed is placed in an unfamiliar setting in the creation of a fantasy world to give that message more prominence and bring it under stark spot light instead of crowding it with other pressures of the reality. This critical

technique was first employed by a Russian Formalist Viktor Shklovsky.⁷ It is often applied to works of fantasy in literature to extract and analyse the core message, especially in science fiction. This theory is also used in analysing various forms of visual arts.

Another prominent theory applied in this study is Joseph Campbell's 'Hero's Journey' theory as all three stories have a strong journey motif that follows the mythical pattern of Campbell's archetypal Hero.⁸ Several characters are analysed through Carl Jung's pattern of archetypes while considering how the writers have converted abstract concepts into characters.⁹ These critical methods are applied across the thesis to evaluate various aspects of the three fantasy stories, their purposes, interpretations and impacts.

Rowling's Harry Potter series shares a common moral foundation with Wells and Clarke's novels in form of their social conscience. All three writers have applied their imagination in different areas, as Wells has explored 'time', Clarke has ventured into 'space' and Rowling has delved into 'magic' by inventing a fantasy world of wizards amidst the real world. Though three of them belong to different Ages, their works contain common elements like human curiosity, wish to achieve beyond limitations and consequences of social vices and unnatural personal and communal ambitions along with similar themes, motifs and common symbols. This study also attempts to take a peek into their past to figure out how they reach a social conscience that leads them to tell the stories that can be interpreted for similar human dilemmas.

Stories of Wells, Clarke and Rowling begin in the real world and transcend their protagonist into the imaginary worlds. The destinations of their protagonists are unreal, but they resemble the reality, even more so as they bear aggravated symptoms of the vices of the human traits. These works keep a firm grip on the real world and explore an imaginary world with a strong sense of purpose with real human values, depicted through fantasy.

The genre of fantasy and their characters and imaginary settings become apt vehicles for their ideas as their ideas turn out to be the main protagonists. Their characters personify concepts which are interlinked in their intensions. By projecting two different units as race, Eloi (Plural: Eloi) against Morlocks in The Time Machine, man against machine in 2001: A Space Odyssey, pureblood wizards against the 'muggleborn' wizards in Harry Potter series, all three of them are trying to hint at social dilemma of their contemporary times.

Wells experienced a big upheaval in scientific field with Darwin's theories with evolution at the center of it. However, Wells wondered that the Victorian England was already divided in the upper class and the working class people, if they carry a constant burden of such social discrimination, where will the evolution lead mankind. He had experienced the discrimination first hand and he struggled to bring out the personal angst and project that inner turmoil as well as social conflict in The Time Machine.

Clarke on the other hand grew up in the midst of space revolution and was buried deep in scientific studies. His elevated sense of wonder and spirit of curiosity in his time led him to create science fiction. However, experiences

of the two World Wars and the following cold war had crippled the society in many ways. His sensitive mind made him search for answers outside the limited scope of the Earth. He seemed to consider human beings incapable of coming up with the answers themselves, as he observed mankind was divided in power, development and even science as America and USSR at that time were in strong competition for space exploration. Ironically, scientific experiments and space explorations were more of territorial issues than of development. Clarke imagined a future where man will struggle to control his own inventions and more evolved alien race might hold answers and solutions for the divided humanity in 2001: A Space Odyssey. Later on Clarke wrote three more novels with certain characters and setting out of this first novel. However, these following novels do not tell a continued single story like Rowling's Harry Potter series. Hence, this study focuses only on 2001: A Space Odyssey.

By the time Rowling started writing, society and science had taken many turns. Nevertheless, the rise of terrorism, racism and religious differences sprouted more heads like multi-headed monsters. After a middle-class upbringing in Britain, she ended up a single divorced mother, surviving in a society that was politically against single mothers at the time. She put her literary skills in creating a parallel society of wizards, drawing power hungry characters, a crumbling political structure and the good trying to overcome the evils of the society that troubled H. G. Wells and Arthur C. Clarke equally. This thesis examines how psychologically, the traits of mankind have gone through little change in the past three centuries and how; these texts highlight the uncouth medieval morals and thinking that still exists in different forms.

Clarke seems to have inherited not only Wells' scientific perception but the literary methods of employing the ideas as well. Rowling does employ similar ideas to Clarke and Wells but in her literary style she is a kith and kin to Tolkien and Lewis. Apart from radically employing ideas of time, space and fantasy, The Time Machine, 2001: A Space Odyssey and the Harry Potter series have another common ground as all of them serve as children's morality tales and have remarkable appeal as picture books or graphic novels. Their protagonists are also embodiment of their ideas and possess common characteristic. These novels intersect many genres and appeal to a wide section of society. At the same time these texts are being studied for their literary caliber, they also provide inspiration to science with their ideas as many of their literary symbols serve as scientific inspiration.

These texts have left a deep impact on human psyche. And they also cut across the genre of fantasy, social novel, and science fiction. However, they can't be labeled as any one of them out rightly. The study examines these works as standing at this intersection. This thesis tries to look at these texts from a critical point of view and find out how such fantasy novels are based on real life and effect real life in return.

The genre has been explored earlier and these works have been studied individually or in reference to other writers and works. The effort here is to attempt a theoretical understanding of how these three authors incorporate their social concerns and ideas and moral values in a fantasy format, to understand why fantasy operates, how it operates and to what end it operates by focusing upon the nature of their genre and how successful they are in achieving it.

THEORETICAL FRAMEWORK OF THE THESIS

Chapter I, Fantasia: A Literary Breakthrough:

The chapter attempts to introduce the gradual evolution of the genre of science fiction and fantasy and how they intersect. It explores the similarity and differences between the forms of science fiction and fantasy. The chapter further discusses prominent influences on the genre along with understanding the place of Wells, Clarke and Rowling and the novels that are the focal point of this study. The chapter also provides brief introduction to the influential ideas present in these novels that are discussed at length in the consecutive chapters.

Chapter II, Time and Man:

The chapter begins with the writer's journey till reaching the influential idea and analyses Wells' The Time Machine individually. The study probes into how Time Traveler the protagonist, answers the call to adventure in an imaginary land, gets initiated into a struggle of survival, learns a few vital lessons of the future of humanity and returns a wiser man. The chapter also discusses the central mythical and symbolic elements, various dimensions of the protagonist, impact of this short novel on various spheres and focuses on how Wells depicts the conflict of race and class discrimination through the separation of humanity into two different races in the futurity. The chapter attempts to scrutinize Wells' imaginary land that reflects the issues of his contemporary times as the idea of time travel acts as a means for Wells to achieve a social, political and moral agenda.

Chapter III, Space and Man:

The chapter attempts to trace what has led Clarke to the idea of space travel and the possibility of space explorations holding a solution to issues on the Earth. Clarke depicts a symbolic journey of entire humankind towards destruction and a gradual transcending into a super-human existence. 2001: A Space Odyssey depicts the journey of self-discovery for the protagonist David Bowman and for the humanity at large. As Clarke's novel takes shape after more than half a century of Wells' The Time Machine, he has had the scope of experiencing the development and potential dangers of technological advancements. The chapter examines the theme of perils of technology in this new age space Odyssey through the character of HAL the computer. It also tries to examine the symbolic value of the monolith and the existence of superior civilisation and how Clarke places the socio-political conflicts of his time in the midst of these fantasy elements.

Chapter IV, Fantasy and Man:

This chapter intends to draw the path that led Rowling to the idea of creating an imaginary parallel universe of wizards and how her protagonist Harry Potter takes up an endeavor that leads him to initiate a war against Dark Wizards. By studying this journey spread in seven parts, the chapter attempts to analyse the themes of human desire for power, persisting class discrimination and use of magic as technology. It also tries to discuss the new ideas packaged in the medieval castle and a traditional format of fantasy in the 21st century. Rowling's story unfolds as the conventional good versus evil conflict and presents symbolic characters and circumstances as metaphors

for socio-political state of the time. The fantasy generates interests amidst the scientific researchers in the contemporary world at the same time.

Chapter V, Idea as a Subverted Reality:

The chapter puts the novels, The Time Machine, 2001: A Space Odyssey and Harry Potter series, together and tries to examine the execution of the ideas, common elements, symbols and interpretations. In spite of being divided by nearly half centuries these novels have a similar message at the core leading to the themes of class discrimination. Interpretations of these three stories as moral parables and the uses of mythical creatures like Phoenix and Sphinx in them are discussed at length. The study also attempts to present suitable critical references and analysis by referring to critical reactions to various aspects present in the novels through all the chapters.

Chapter VI, Conclusion:

The chapter sums up the thesis by substantiating the hypothesis through the elements that bring the impact of these novels to the fore. The powerful imagination of three writers, honed by experiences and struggles of middle-class, identifies the issues around them and presents them as a sugar-coated pill through entertaining elements to the readers. These fantasies are not merely limited to entertainment and providing hidden social messages but their influence extends to the real social and scientific fields where the ideas of these writers have triggered real researches.

The study looks at the wider picture presented by these writers through an alternative reality. Keeping the focus on their literary style and socially

relevant content written over a period of a century; the thesis examines these writers' quest for a utopia through phenomenal ideas of 'time travel', 'space exploration' and the 'society of wizards'. The focus is also placed on how literary imagination runs parallel in Wells, Rowling and Clarke ending up into similar scientific evolution and social implications. These texts play an important role in molding the popular psyche of their time as their reach is wider and not limited to the academic researches and libraries.

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Chapter I

FANTASIA: A LITERARY BREAKTHROUGH

The genre of fantasy leaves its meanings to its readers; here the interpretations are as many as there are minds that read the novels. However, exactly which genre do these novels of Wells, Clarke and Rowling belong to? Do they belong to science fiction, fantasy, utopia, dystopia, adventurous romance, fairy tale or all of them? Critics have been arguing over precise characteristics of these genres for more than a century now. The main conflict arises out of finding the boundary dividing science fiction from the form of fantasy. Critic William Coyle defines fantasy, the category also known as fantastic romances, as an umbrella category that covers a variety of literary types,

It should be stressed that fantasy is not genre; its literary expressions includes science fiction, utopias, dystopias, lampoon, parody, fairy tales, folk legend, allegory, myth, fable, nonsense verse, dream literature, absurdist drama and numerous other forms.¹

If looked at it through this definition, science fiction becomes a sub-genre of fantasy. Even chronologically, fantasy found a definition as a genre in the dictionary earlier than science fiction. Fantasy was used as a term to define some sort of fiction as early as in the 14th century.

Nonetheless, the word more often denominated a mental activity of faculty than any particular genre. Earlier the word 'fantasia' was used for an

artistic composition in which “a fanciful style is more important than structure”.² ‘Fantasia’ was applicable to musical as well as literary compositions in 19th and early 20th century. Wells used the term ‘scientific fantasia’ for his early novels including The Time Machine.³ The earliest citation of ‘fantasist’ in the Oxford English Dictionary Supplement was seen in 1923 in reference to a writer attempting to write about far-fetched circumstances.

The term ‘science fiction’ appeared six years after that.⁴ However, gradually critics of the genre are coming to terms with the fact that science fiction and fantasy intersect at many points and they cannot be confined to one particular definition. Wells himself defines science fiction to be the kind of literature that takes the rules of our existing world and from them extrapolates logical projected futures, parallel presents, or alternate pasts.⁵ This definition particularly suits the works selected for this search to fall under the category of science fiction as Wells’ Time Traveler sets his foot into the future, Clarke’s Bowman explores the outer Space and Rowling’s Harry Potter sets off on an adventure in a parallel universe in the present.

More evidence of connecting all these novels to the genre of science fiction come in form of Joseph D. Miller’s analogy that in the premises of science fiction the functioning of any extra-ordinary machinery is backed by a methodical explanation of some Universal Law.⁶ While displaying the Time Machine to his peers in the novel, The Time Machine, the protagonist explains how his machine should be able to function well and travel in time by considering time to be the fourth dimension.⁷ In Clarke’s novel 2001: A Space Odyssey, character of HAL, which is a computer, malfunctions due to an error

that arises out of the confusion in his system caused by human emotions. Clarke too technically explains the reason behind HAL's malfunction.⁸

Rowling's parallel universe of wizards should technically not fit into this analogy as her novels take place amidst wizards and witchcraft that are more suitable to medieval romances. However, the functions of this wizard society are explained in the manner of science fiction. For example, at the time of founding Hogwarts School of Witchcraft and Wizardry, the founders employed a sorting hat, to scans brains of the students to decide which house to place them in.⁹ Along with such incidents, magic is taught in the classrooms. Rowling's Harry Potter series treats magic as a science that is constructive and positive. This element adds one more characteristics of science fiction to Rowling's novels.

While talking of characteristics, all these novels also incorporate many major characteristics of the genre of fantasy. The widely accepted definition of John H. Timmerman comes very close to the characteristics that Wells, Clarke and Rowling seemed to have imbibed,

Fantasy is essentially rejuvenative. It permits us a certain distance from pragmatic affairs and offers us a far clearer insight into them.... It does more than simply restructure a reality which we already know – it also offers a parallel reality which gives us a renewed awareness of what we already know.¹¹

In context of this definition, all three writers have tried to take their contemporary society out of the premises, place it on a unique platform and

depicted their viewpoint taking advantage of the fantasy genre. Science fiction and fantasy generally can be divided as branching out of larger umbrella of Speculative Fiction:

SPECULATIVE FICTION GENRE CHART

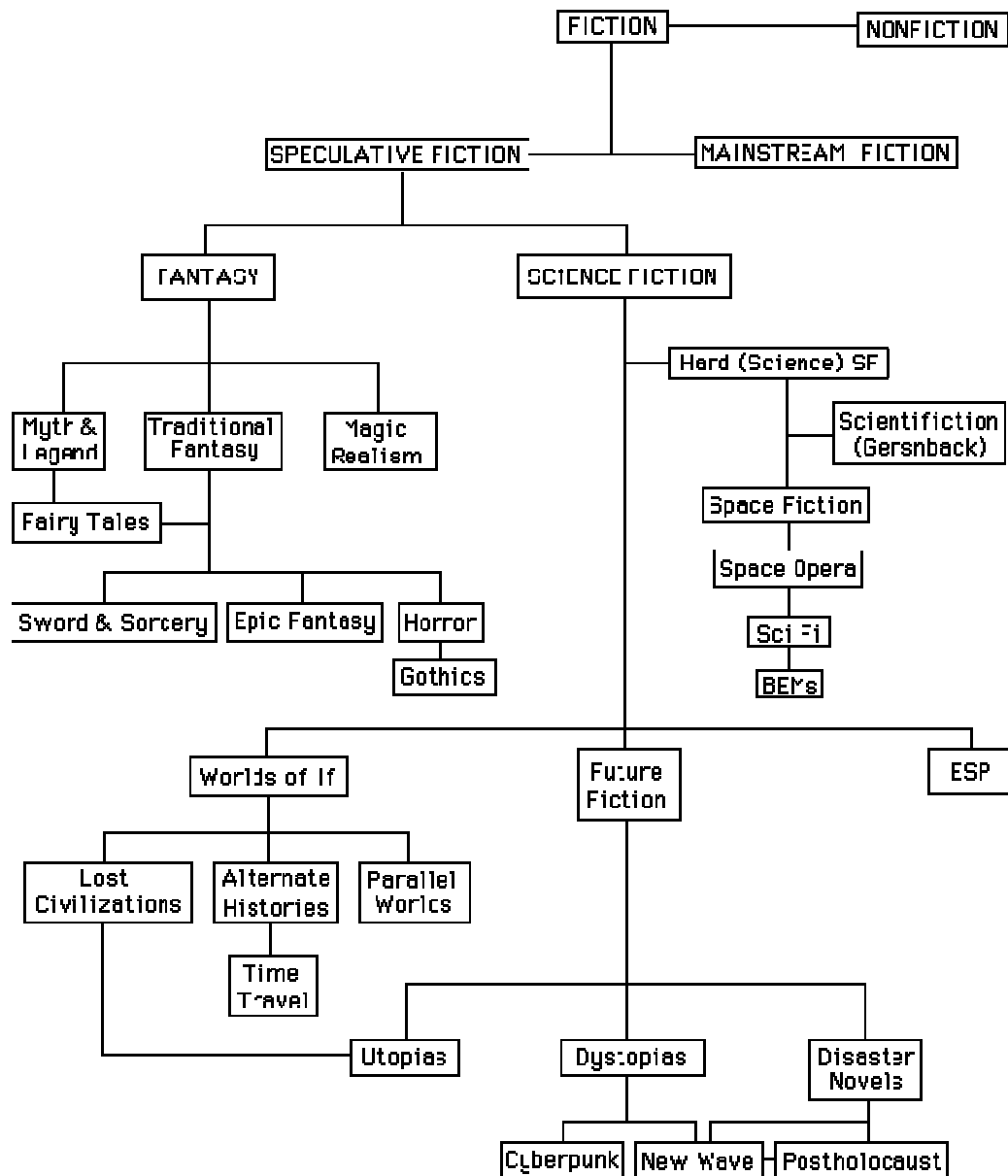


Figure 1: This flow chart indicates the difference between science fiction and fantasy.¹⁰

Yet simply by weighing through certain superficial similarities between the forms one cannot mark the division or elucidate the connection that exists

between all these novels. Thus, it becomes more important to understand the novels for the key elements of both fantasy and science fiction. And from the graph set on the previous page, novels of Wells and Clarke primarily belong to the science fiction side. However, they clearly incorporate elements of myth and legend as their protagonists play hide and seek with death in the end. While going by premises, Rowling's Harry Potter series primarily belongs to the genre of fantasy, but retains elements of time travel and parallel world. This flexibility of the form is another common element employed by the three writers. They have chosen the form that gives them the freedom to incorporate diverse symbolism; myths and layers of reality. All three of them have laden their form with rich fantasy and the element of fertile imagination.

The notion of fantasy has been exploited by many writers to the similar purposes in the past. Taking a thorough look at the background of these genres, imaginary voyages, wish for immortality and tales of strange people in distant lands reflecting the contemporary times have been part of literary traditions even in Classical Greek and Latin literature. These elements were visible in Greek playwright Aristophanes' comedies like The Frogs, The Clouds and The Birds making snide observations on the Greek political state in the 5th century, camouflaged in fantastic elements, while Italian poet Dante's The Divine Comedy, a religious allegory, depicted scientific themes of his time in the 14th century.

Stories of Arthurian legends like Spenser's Faerie Queene talked about Queen Elizabeth I and politics of her time. Her story was garbed as that of a damsel in distress, set in a faraway land, with the elements of romance. Themes about creatures incorporating classical mythology were at play in

these literary works as English Literature flourished further. Science, politics and society started coming in close proximity around this time as well, leaving the creative minds to imagine the outcome of these developments and their drawbacks. Fantasy as a genre benefitted from these developments.

In 1516, Thomas More published his famous political work Utopia in Latin, which displayed particularly resonant awareness of its time and extrapolates contemporary political thought to create its setting. Until this point, most fantastical writing was more of religious nature or limited itself to mythology or politics of their past or present times. More's Utopia took the genre a step further. An English translation appeared in 1551. It describes an unknown island (clearly modeled on the recently discovered America) where a 'perfect' society was established, the first depiction of a utopian state, coining the term 'utopia' for an ideal state and establishing a genre of its own. The impact of Utopia led the genre of fantasy in a different direction. Utopia is fundamentally satirical, as Thomas More intends it to be known that he does not believe that such a profound social equilibrium as he depicts could ever be reached. His book triggered an explosion of utopian fictions. They continue to appear today, but are ultimately more correctly considered as political rather than science fictional writings. Utopia, however does indicate the direction that fantastical literature began to take around that time.

There followed a succession of fantastical works over the next few centuries, as the upcoming writers started to make use of devices like fantastic voyages that later became intimately associated with science fiction as a genre. Gulliver's Travels (1726) by Jonathan Swift is one fine example where he mocks the fantasy tales told through the medium of a journey

depicting moral values of his time, as is Voltaire's lesser known Micromegas (1752). Both tales are satirical and use devices such as sea or space voyage, alien breeds and strange new worlds as a means of commenting on the society of their contemporaries. These are not the alien races depicted in present day science fiction novels and cinema, but metaphorical humans with no previous experience of our culture. Their ignorance is used to satirical and often ingenious effect. These novels are predecessors of the fantasy which does not fit into one particular sub-genre. The spirit of curiosity, wish to achieve power over Nature and Science were yet to gain prominence in literary sphere at that time.

It is only during the last two or three centuries that a recognizably modern scientific view point has formed and begun to pervade both society and literature. Soon, literature started showing influence of scientific developments with astronomical advances of Johannes Kepler (1571-1630) and discoveries of Sir Isaac Newton (1642-1727). With more inventions, came the fear of inventions going wrong and the elements of dystopia and horror started figuring in the fantasy genre. The classic Gothic Romance novel Frankenstein or The Modern Prometheus (1818), by Mary Shelley consisted of the modern day science fantasy elements with the mythological undercurrents. Frankenstein draws on images taken from philosophy, poetry and mythology but adds some extra dimensions of science. Shelley's novel represents a bold step forward into a new way of thinking. This makes further explorations possible in the world of fiction according to writer and critic of science fiction Brian Aldiss as he remarks that in Frankenstein, Shelley opened up a Pandora's Box of notions and ideas that had been bubbling

away under the surface of society for years. She gave them voice and form, and proved herself to be years ahead of her time.¹²

In the tradition set by Mary Shelley, American writer Edgar Allan Poe contributed to Gothic fiction giving a different twist to the fantasy genre as in the works of Poe one encounters alien races existing out in the ether of space, witness balloon flights to the moon and the travel journals of the 29th century woman. Apart from Mary Shelley and Edgar Allen Poe there have been some noteworthy names in this genre whose works are known as science fantasy today. Nathaniel Hawthorne's short stories The Birth-mark (1843) and Rappaccini's Daughter (1844) contain elements of scientific experiments by obsessive scientist protagonists and their psychological consequences. Protagonists being scientists by professions were still a new thing at the time.

Meanwhile the trend of political and historical satires with fantastic elements continued with works like Charles Dickens' A Christmas Carol (1843), William Makepeace Thackeray's The Rose and the Ring (1855), and John Ruskin's The King of the Golden River (1851). All of them carried the traditional supernatural machinery as ghosts, magical roses and animals still emerged on the pages of these masters. The confusion marking the genre of science fiction and fantasy was yet to take shape as majority of these works still fell under the category of fantasia or romances.

French writer, Jules Verne wrote under the influence of Poe in his use of scientific details in faraway lands in novels such as Journey to the Center of the Earth (1864) and Twenty Thousand Leagues under the Sea (1870). Verne

represented the continued growth of the genre, as he toyed with new ideas and continued to develop imaginative scenarios that can nonetheless be explained logically in terms of cause and effect. Verne did not create mere fantasy lands. He wanted to know from where they come. The impact of scientific and geographical discoveries showed up in the genre more clearly than before. Magic carpets and dragons were still present but their 'unreality' was emphasized as flourishing genre of Fantasy was bracketed as something that provided leisure and entertainment and was separated from the other fiction based in 'reality' around them. However, Verne made use of this 'unreal' aspect of fantasy to evaluate the real world.

Especially, A Journey to the Centre of the Earth is the precursor of the modern science fiction novel with its precision of detail, clear grasp of science and literary flair. The novel depicts the descent of Professor Von Hardwigg and his spirited nephew Harry into the mouth of an Icelandic volcano. After reaching there, they discover a subterranean world inhabited by prehistoric monsters. Verne approaches the description of the sea monsters with precise logic and explains how these creatures resembling dinosaurs could have survived for so long in isolation. Apart from that technical approach the well rounded character of Von Hardwigg, a chemist and mineralogist, is also an apt precursor to the protagonists of Wells who was to start writing under Verne's influences.

Verne's novel is full of scientific speculations of his day. The protagonist Von Hardwigg and his protégé Harry keep conversing during their adventure. Their names differ in many translations but their spirit and the story

remain the same. Hardwigg explains the wonders of science to Harry during their journey and once Hardwigg in a tight situation tells Harry, how science could be full of mistakes, but it is through these mistaken steps that one reaches the truth. This scientist protagonist on a quest was one of the first in the array that followed Verne in the 20th century. Although many of the scientific discoveries speculated by Verne have proven merely fictitious yet, his image is built on the caliber of his literary skills and imagination.

The most profound effect of writers like Jules Verne and the scientific experiments in the previous age can be seen on H. G. Wells, who had a remarkably developed social conscience and command over simplistic yet literary language required for it. Wells wanted to stir up the complacent Victorians and provide them with what he thought could be an accurate vision of their future. Though Verne established himself way earlier than Wells, he mainly wrote in French. He often gets the title of being the Father of science fiction, but Wells was the pioneer of the genre of science fiction in its real form in English. His very first novel, The Time Machine brought the scientific thought at the forefront of modern literature. Wells did not stop there, and in the prolific years that followed, he produced some of the finest writing that the genre has ever seen. The War of the Worlds allowed the readers to experience destruction of malignant Martian invaders. The novel is set in Wells' contemporary London where one fine day, Martians invade and the protagonist is trapped in that attack of the aliens. Wells imagines the aliens to be hostile, catering to the fear of unknown. At the heart of this attack of a race with superior technology, Wells wanted to hold a mirror to the British society of the 1890s. British were busy expanding their colonial empire, invading one

country after another, establishing themselves as superior masters of the conquered. Through The War of the Worlds, Wells showed them how it feels to be on the receiving end. This novel showed his extraordinary sense of moral consciousness. In this and the books that followed, including the novels such as The Invisible Man, The First Men in the Moon (1901) and The Island of Dr Moreau (1896), Wells became the master of the genre.

He also wrote a comic novel like Kipps (1905) depicting experiences of a poor young man into British high society and published Shape of Things to Come in 1933 speculating the future of the world after the First World War. On the other hand in the gothic fantasy form, new mythical creatures known as Dracula or Vampire emerged on the pages of literature around this time too, as Bram Stoker came out with his novel Dracula in 1897. Though quite removed from science fantasy, the genre of gothic fantasy has since then planted roots in the popular culture and literature that still finds place in the 21st century.

Magazines played an important role in boosting the popularity of the budding science fiction writers. Periodicals were printing the scientific romances since a while now. However, the magazines dedicated to the genre came to the fore in the first half of the 20th century in Britain, Europe and the US. In April, 1926, Hugo Gernsback launched Amazing Stories, the first magazine devoted completely to science fiction. Initially, the magazine reprinted Jules Verne, Edgar Allen Poe, and H. G. Wells. It was Gernsback who used the term 'science fiction' in his magazine for the first time and he also sponsored 'the SF League', one of the first fan organizations. Even today the devoted fandom of science fiction is all about being part of such fan clubs.

As testimony to Hugo Gernsback's influence, the annual Hugo Awards voted by fans are named after him. Both Clarke and Rowling have been recipients of this award along with other reputed names of the science fiction and fantasy genre.

By the time the 20th century set in and science fiction magazines were spreading roots, creative minds were occupied with social upheaval as fantasy elements came to amalgamate with surrealism, philosophy and futuristic social comments to produce unusual literary effect. Franz Kafka's The Metamorphosis (1916), a novella is a good example of such combination where a man wakes up one morning to discover he has become an insect. Majority of authors during this age focused more on satires. Aldous Huxley's Brave New World (1932) was set in an altered society six centuries in the future but highly rooted in the consequences of the Industrial revolution affecting the beginning of the century. Huxley's masterpiece cut across another sub-genre called the dystopian literature.

After Mary Shelley, women writers seldom made attempts at science fiction till the 20th century. Charlotte Perkins Gilman, best known for her short story '*The Yellow Wallpaper*', wrote a novel Herland in 1915. This is a novel about an island inhabited by a race of parthenogenic female who can reproduce by themselves. In the midst of such utopian and dystopian literature, political satires and scientific voyages, there were some like C. S. Lewis, who wrote the Perelandra trilogy, respectively titled: Out of the Silent Planet (1938), Perelandra (1943) and That Hideous Strength (1945), asking whether Christ died for aliens as well as humans. Later he became popular for

writing a religious allegorical fantasy series The Chronicles of Narnia, which also proved to be an inspiration for J. K. Rowling for Harry Potter books.

The aftermath of the two World Wars changed the course of science fiction and fantasy again. This period saw the emergence of many new writers, as well as the establishment of a more sober and serious tone for fantasy. The softer sciences like psychology and sociology also made their way into these stories. Freud and Jung's theories found more understanding in a world that was now ready to look inside for answers. This demanded higher level of ability from their writers. It was a time of consolidation and recuperation as the postwar world took stock of the damage and families came to terms with their losses of loved ones. No one wanted to read about heroic superhuman saving the world or about ambitious space missions at that time. Public perceptions were changing and with them science fiction and fantasy came ever so close as writer and critic Lester del Rey declared that in some ways the categories of fantasy and science fiction were gradually merging.¹³

Political consciousness was getting prominence in all forms of literature around and after the two World Wars. Consequences of Socialism again gained prominence in fiction. Wells was still actively writing. However, at this time he was old and preferred to express his views through political articles rather than through fiction. It was George Orwell's turn to exhibit his political sensibilities and present a social critique through his successful novels like Animal Farm (1945) and 1984 (1949). Orwell's socialist political beliefs are documented with biting commentary on the society of that time. Orwell grew up reading and getting inspired with Wells' science fiction novels but he didn't

agree with Wells' political opinions in the 1940s. Orwell's viewpoint during the World War II collided with Wells' and he wrote an essay titled '*Wells, Hitler and the World State*' expressing the views that Wells' imaginary utopias or dystopias were of no use to the world that was at war and Wells' views belonged to the 19th century where science was supposed to provide an escape from miseries.

The reality of the 20th century was different where science was being used by Hitler and the Nazis to fight the rest of the world.¹⁴ Orwell's political perspective overpowered the form he wrote in, while Ray Bradbury wrote The Martian Chronicles (1951) and Fahrenheit 451 (1954), both these scientific novels depicting a negative future of the mankind verged on fantasy in their presentation creating further confusion in defining these genres. At the same time J.R.R. Tolkien, a medievalist writer, came up with a fantasy trilogy The Lord of the Rings, first published in 1954-5. These novels combined the old world fantasy voyage and an imaginary land filled with mythological creatures. Tolkien has become a major influence on fantasy and science fiction ever since.

On the other hand, discoveries in the outer space and launch of satellite stirred the imagination of the writers further. Isaac Asimov, Robert Heinlein and Arthur C. Clarke became 'the big three' of science fiction. Heinlein and Asimov were often believed to be competitors of Clarke in their literary influence. However, Clarke was quite prolific and held his own as his contribution spanned over films, newspapers, magazines, novels and more. Their reputations have settled as giants of the genre, as three of them wrote the fictional history of the future and shaped the future of the genre.

A telecommunications and satellite expert, Clarke wrote lyrical science fiction with a philosophical and religious bent. Clarke is best known as the author of 2001: a Space Odyssey (1968), a novel based on a screenplay by Clarke and Stanley Kubrick which was itself inspired by Clarke's short story The Sentinel. Clarke's novels mainly deal with tracking the future of science and society. His alien invasions are comparatively peaceful and lead to constructive consequences unlike Wells. For example in his 1953 novel Childhood's End, about the arrival and settlement of the aliens on the Earth bringing a near-Utopia situation in the world. While his other novel The Songs of Distant Earth written towards the last phase of his literary career in 1986, depicts human race trying to establish life on a remote planet where they are aliens themselves. He deals with these themes familiar to himself with variations in the message. Clarke's prolific writing and long spanning career has become the monolith of knowledge for the coming generation.

As pessimism about the future took an ever stronger hold within the writers, they turned away from the outside world and began to question the very nature of the reality itself. This shift of focus was coupled with a philosophical search for the essence of human existence. Writers were beginning to view the human mind as the next frontier to be explored. The barriers between inner and outer realities had become blurred. With the New Wave movement incorporating the science fiction genre into fantasy, mainstream literature got stronger in the 1970s and new technologies like computer science, ecology, cloning and other advances in biotechnology were getting their space in the fantasy with writers like Michael Crichton who wrote The Terminal Man (1972), Congo (1980), Sphere (1987), Jurassic Park

(1990), The Lost World (1995) and many appealing science fiction novels. His novels have medical or scientific underpinnings, reflecting his medical training and science background. Nobel laureate Doris Lessing also dabbled in science fiction with a series of five novels Canopus in Argos, while many phenomenally successful speculative fiction pieces were directly produced for television or movies like George Lucas' Star Wars.

With the approach of the 21st century futuristic fantasy decreased. The scientific developments have changed the way literature is written, published and marketed, but the content still circles around the social discrimination and political intricacies that were part of human nature even before the genre was born. Prolific Canadian writer Margaret Atwood wrote speculative romance Oryx and Crake around this time. However, according to critics like Mark Rosenfelder science has reached stability and majority of known elements in the universe have become familiar in such a way that science fiction has started losing its sheen.¹⁵ This in return has doubled the interest in the genre of fantasy and in an advanced high-tech world, in the 21st century, fantasy did a back flip as J. K. Rowling's Harry Potter series came into picture.

Rowling took liberty with the format and came up with a political parable in the time where the political wars of the past are now a struggle of power and terrorism while the world has become more desperate for solutions for racial and religious conflicts. Rowling's series not only blurs the lines between fantasy and science fiction, it also brings the children and adult readers on one platform. Her series spread in seven novels, deals with wizards and magic not like the medieval sorcery and witchcraft but in the way our world deals with science and technology. The premise of pure science

fiction form has now become more popular for cinema and television while Rowling's fantasy novels are said to have brought the readers back to the books in the digital age.

Wells, Clarke and Rowling deal with the essence of science fiction and fantasy which is set outside the realms of the real world. Going by the fundamental understanding of literature as per Aristotle's concept of 'Mimeses', fiction can be seen as mere imitation of nature, as in the real world. However, fantasy is something more than an imitation; it is a reflection of a possibility, an alternative reality that springs from the writer's imagination. According to Timmerman, imagination is the pre-requisite of writing or appreciating science fiction or fantasy.¹⁶ Often science fiction and fantasy are cast aside as forms that merely entertain or remain a launch pad for symbolic, allegorical elements for children's moral lessons or become popular forms that disconnect the readers from reality and provide an escape route. However, authors like Wells, Clarke and Rowling have made sure that their fantasy reminds the reader of the reality.

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Chapter II

'TIME AND MAN'

THE TIME MACHINE BY H. G. WELLS

- **H. G. WELLS' LIFE AND WORKS:**

In every age there have been minds more responsive to the transparent honesty and greatness of Plato and Aristotle than to the tangled dogmatism of the fathers.¹

– H. G. Wells

Incidentally, Wells' literary work from the late Victorian Age records his transparent honesty and mind responsive to greatness of Plato and Aristotle, and his fiction doesn't yield to the accepted social or literary traditions and manages to retain his distinctiveness even today. While building planets, spaceships and aliens out of broken crockery from his father's crockery store in the backyard of bleak Atlas house situated in Kent, England, Wells unconsciously prepared himself to deal with the path breaking ideas that soon found forms in his prolific literary career.

Wells may have started publishing fiction at a ripe age, but his tryst with fantasy started quite early in that backyard with his Dickensian childhood. Despite his humble background and his mother's attempts at training him to be a draper's apprentice, he cultivated reading and was highly influenced by Plato's Republic and Swift's Gulliver's Travels. Against odds he studied the vaguely developed branches of science of his time and honed his imagination

alongside. His education and imagination combined with an analytical mind full of ideas brought him to a literary career spread over sixty years.

He used the genre of fantasy as an escape mechanism in his growing years as a reader and continued contributing to the genre in the early years as a novelist. He grew up in the time of the Golden Age of the British Empire, after industrial revolution, progress of mankind was taken for granted. At a time like that Wells thought beyond that progress. He imagined a negative future when the Empire was still riding the wave of success. A believer in the natural cycle, he used his common sense and envisioned a downfall of the Empire that may have been laughable at the time. However, his message was skillfully disguised in his early fiction.

A strong willed individual, Wells never abided by conventions of his time, nor did he doubt the reception of his radical ideas. As an escape mechanism or as a tool to represent diverse imagination, Wells didn't shy away from going against the popular wave. This way, according to J.D. Beresford, Wells "freed himself very completely from the bonds of conventional thought."² Wells expressed his powerful imagination and ideas in simple journalistic style that was clear and easy to understand unlike his Modernist contemporaries. This simplicity of language and format may have resulted out of the complexity of the ideas that he needed to convey. Majority of his speculative or fantasy literature deals with the future of the Earth and the effects of present or potential social and political action and scientific invention on the human race.

As he expanded the scope of his imagination, there came stories concerning medical science like The Island of Doctor Moreau and imagined societies of the future world, inhabitants of different planets and consequences of many a scientific experiments in the novellas like The Invisible Man, The War of the Worlds, When the Sleeper Awakes and The First Men in the Moon. One idea that stands out and finds its place in immortal fantasies is that of the time machine. In his first published novel The Time Machine (1895), Wells tries to convey that no matter how far human race reaches in the future with the help of science and technology, the future of mankind will depend on how a man deals with other men and his own self.

Meddling with time wasn't a new phenomenon towards the end of 19th century fiction. However, the base of his fantastic travel into logical, scientific reasoning was Wells' original contribution to literature as well as science. Wells had keen observation powers and was so conscious of it that he straight away applied them in his first novel while still in his 20s. As Wells' known critic J.R. Hammond puts it, "He was aware of his ability to write about ordinary men and women and to depict them in extraordinary situations. This gift inviting suspension of disbelief was to prove one of his greatest strengths."³

Through the medium of a fictional scientific discovery combined with mythical and allegorical elements Wells weaves an imaginary social predicament in distant future based on his observations of the present. The Time Machine takes us from the near past to the distant future providing a glimpse of the world not just as it is today but as it once was and will be or could be. Well's resorting to the form of fantasy in The Time Machine may be

mainly due to his deprived childhood and running away from the miseries of the present and finding their solutions in a fictional world. His biographers critics Norman and Jeanne Mackenzie observe that Wells himself had an excellent eye and ear, talents which launched him first as a reporter and then as an author. The power of convincing description later enabled him to carry his readers unnoticing from “fact into fantasy”⁴ but his fascination with circumstances, with the sense rather than with sensibilities, was also a means of escape from depth of feeling.

The Time Machine precisely journeys from ‘fact to fantasy’ with Wells’ imagination, literary abilities and use of logical scientific theory. His choice of time travel as the subject for his first novel involves a foresight and curiosity to deal with something new and grab attention towards what he has to say about the effects of the vices of the Victorian and Edwardian society and finding possible solutions in the imaginary future. In that first phase of his literary career, he was writing to earn money. He became prolific to earn a livelihood and the success and originality of The Time Machine inspired him to take up futuristic and scientific themes for other novels too. In his words, he was giving his readers the ideas from the same tap that The Time Machine came from. The writing process with looming deadline brought the best ideas from Wells’ mind at the time where he combined his interest in socialism, science and future of mankind in novels like The War of the Worlds and The Island of Dr Moreau.

As he became a known figure in the literary circles, he started expressing his own opinions through newspaper articles. His reputation as a visionary story teller was already established. However, many of his political

opinions often met with criticism. His disagreements with the Fabian society and George Bernard Shaw came into public eye as well. Wells satirized this incident and his enemies into his semi-autobiographical confessional novel in 1909 titled The New Machiavelli. Especially in the last phase of his literary career, his political ideologies overpowered his creativity. He had faith in socialism but he despised Marxism. He didn't show the same spark of his earlier days in his writing. This led to miffed reactions from literary circles. Even those like George Orwell who claimed to have grown up reading Wells' novels, started criticizing his political takes around the two World Wars. C. S. Lewis also caricatured Wells in his novel That Hideous Strength, and poked fun at his political ideologies. The stubbornness that helped him to a steady rise as a young writer cost him many friends and his reputation at the time to certain extent.

This was also the time when he wrote his lesser known novels in form of psychological thriller like Babes in the Darkling Wood and All Aboard for Ararat. His last book Mind at the End of its Tether published in 1945 expresses his earlier fear of complete eradication of mankind. By this time the world had experienced a lot of turmoil in terms of wars and his warning like message no longer captured imaginations of the readers. However, his overall literary contribution shines over the controversies of his later years. Amidst more than 50 works of fiction, The Time Machine remains to be his most celebrated work even today.

The next section explores the evolution of the idea of the time machine and studies it with application of the literary theories such as Campbell's theory of Hero's Journey of self discovery. The underlying symbols in Wells'

imaginary future, his use of characters as concepts and the psychological process of finding solutions in the fantasy are also discussed at length. The germ of the idea of 'time travel' came to Wells in a very peculiar way in a lecture and discussion about possibility of a fourth dimension during his years at college as a student of Science in Imperial College, London. Once he came across the concept of treating 'time-space' as the fourth dimension and other such scientific theories, he was adamant on coming up with a fictional story on it. If he was given enough resources and guidance, he would have experimented on this idea with a scientific approach itself. However, Wells was not confident enough to do a scientific research, he says,

In the students' Debating Society, I heard about the laid hold of the idea of a four dimensional frame or a fresh apprehension of physical phenomena, which afterwards led me to send a paper, 'The Universe Rigid' to the Fortnightly review and gave me a frame for my first scientific fantasia, The Time Machine.⁵

Thus, he places the time-space theory in the realm of literature and speculates a possible future of mankind, turning his scientific ambitions into literary ones. It was the first time in the fictional or real scientific world where an author talked about turning something unimaginable into a scientific possibility through a form of literature that not only provided an imaginary tale but factual possibilities for real scientific studies. The attempts at real time-traveling studies inspired from The Time Machine and constant social and literal reference to this novella over a hundred years show that the impact of Wells' idea still prevails in the 21st century.

H. G. WELLS: LOOKING FOR SOLUTIONS IN FANTASY

Time brings change, time heals wounds and time even flies, at least figuratively. Time is relative. It cannot be measured and yet most things can be measured in context of time. It is one element that can encompass the past, the present, the future, the outer space and even the imaginary worlds and still be relevant. It is this idea of 'time' that Wells plays around with in his novella, The Time Machine. Wells takes an important leap from old 'extraordinary voyages' and romances that were the order of the day in his time. Time traveling through a machine was the unusual means that was never used this way in English literature before Wells' Time Traveler lands in the future world. Predecessors of Wells used a variety of routes for their characters to reach the fantasy lands. Earlier, characters used to wake up in a future or a distant world, or accidentally reach a fairy land. As George Mann says,

The Novel (The Time Machine) uses technology to transport its hero to and from the future – until this point authors usually used magic or hibernatory slumber to move their protagonists forward through time. Wells changed this.⁶

However, while reading The Time Machine, one can gather that social concerns overshadow the scientific approach in this novel and technology and science are just mediums for Wells to put across his real message. Alfred

Mac Adams rightly observes that, “the ‘science’ in Wells’ fictions is nothing more than stage machinery.”⁷

Wells doesn't waste time in in-depth scientific explanations as his story makes gradual but clear progress. On the surface, Wells tells a fantasy tale where his protagonist, ambiguously known as the Time Traveler goes through an adventurous journey. It is this journey that occupies the center of his story where most of the other characters are named after their occupations too. A third person narrator objectively accounts the experiments of the Time Traveler, a scientist known for his eccentricities towards the end of the 19th century. An Upper-class Victorian Scholar himself, the Time Traveler gathers his scholar friends from various fields of knowledge in his house every week where they share opinions and discuss new ideas. The narrator is a part of this group that later on bears witness to the Time Traveler recounting his adventurous journey on a Time machine.

During a dinner meet the Time Traveler introduces these scholar friends to a replica of the mechanism of a time machine, though the scholars mock him in disbelief. They schedule their next meeting after a week and when the scholars once again gather to hear the tale of the Time Traveler, he makes a late dramatic appearance and recounts his experience of spending eight days in the future. When the Time Traveler lands in an unknown future destination, out of initial curiosity, he observes the creatures of the future. Based on their appearance and behavior he derives that out of the two different descendents of human race, the Eloi are gentle but timid, while the Morlocks are hostile and aggressive. The Eloi seem too disinterested and passive. When Weena, an Eloi woman, is drowning in the stream, a group of

Eloi keeps watching, but none of them attempt to save her. When the Time Traveler saves her, he makes his first friend in this future land, set in 802, 701 AD.

The Morlocks on the other hand are the creatures who come out only at night and fear the light. They operate heavy machinery underground and take care of feeding and clothing the Eloi of the upper world. They are uncouth and monster-like in appearance and when they get the chance, they steal the time machine. Whether they wish to lure the Time Traveler by holding his machine hostage, they wish to capture him to understand the machine better or they simply wish to kill him is not clear at first. Neither the Time Traveler nor Wells attempt to ponder over the trigger behind this stealth. As the Time Traveler is fraternizing with the Eloi and possesses powers of fire-making in form of matchsticks, he is a threat to the Morlocks. These creatures of darkness fear any form of light. As their only activity apart from devouring Eloi is to operate machinery, it can be a possibility that they simply wished to study the machine.

However, once they try to rip the Traveler apart in the forest fire their intentions become clear. They hide the time machine inside the structure of the White Sphinx. This forces the Time Traveler to stay in this future world against his will till he manages to get it back. His efforts to save himself from getting trapped into future allow him to explore more of this world. However, the more he understands this world, the more disappointed he becomes. He establishes a threadbare rapport with the Eloi, and makes several attempts of thwarting the Morlocks. The Time Traveler in fighting the Morlocks uses fire, but accidentally a forest fire erupts. As a result he mysteriously loses his friend

Weena, who is either captured by the Morlocks or perishes in the fire. Eventually, he finds his time machine back by tricking the Morlocks and feels relieved in leaving that particular phase in the future.

From the world of the Eloi and the Morlocks, he travels even farther into the future and reaches a time 30 million years from now, where the Earth is about to be swallowed by the Sun which is also on the verge of extinction. Finally, He comes back from the end of time, and after sharing his experiences with his peers, he takes off to another endless journey the next day. This constant employment of the idea of travelling in time offers Wells a larger canvas to span a journey for his protagonist and plant roots for array of meaningful symbols. This journey through time is the catalyst here that unfolds Wells' imagination.

Considering Joseph Campbell's theory of 'Hero's Journey' Wells' Time Traveler seems like a Classical hero on a symbolic voyage full of adventures to make some difference in the world. According to Campbell:

A hero ventures forth from the world of common day into a region of supernatural wonder (x): fabulous forces are there encountered and a decisive victory is won (y): the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man. (z)⁸

The stages of Campbell's theory can be narrowed down to these three main stages of a hero's journey:

Departure - > Initiation - > Return

The 'Departure' deals with the hero venturing forth on the quest. The term Departure can be associated with the Time Traveler on two levels, as on one hand he metaphorically departs from the common theories of physics and mathematics when he introduces the idea of traveling in the fourth dimension. He takes off from the routine world of knowledge and starts to delve into an unknown area which has just opened up to him. While on the other hand, when he pulls the lever of his time machine for the first time, he leaves the familiar surroundings to land into an unexplored, blank future. Thus, he describes the path-breaking moment to his friends when he begins to relate his experience,

I drew a breath, set my teeth, gripped the starting lever with both hands, and went off with a thud. The laboratory got hazy and went dark... I pressed the lever over to its extreme position. The night came like the turning out of a lamp, and in another moment came to-morrow... An eddying murmur filled my ears, and a strange, dumb confusedness descended on my mind.⁹

When he enters this stage, he has the willingness to think beyond the limited boundaries and take risks. His initial objective is to observe the future and make use of his observations in scientific discoveries. But his journey proves to be more adventurous than a scientific observation. When he travels in time, crossing the conventional barriers, this departure is marked with a symbolic threshold in Wells' narration. According to Hammond,

Wells' deployment of conventional symbols for a threshold – the broken window caused by the departure of the machine from the laboratory, the clap of thunder that greets his arrival in 802,701, the doors beneath the Sphinx that must be opened before he can regain his machine – represents the transition from conscious to unconscious, from the world of everyday reality to the world of the mind.¹⁰

Thus, the protagonist sets the ball rolling and though he travels into the future, the cultural heritage accompanies him into this imaginary future. Right away he is faced with a conflict of duality. He has to take it all in his stride and move towards initiation.

Once the Traveler is in this future land, his quest becomes more Arthurian in nature. There are further medieval allegorical elements as the Sphinx, the decaying palaces and gardens that are central to the symbolism of the story. According to Patrick Parrinder the Sphinx is the symbol of foreboding and prophecy. A sculpture of the Sphinx is the first thing that the Time Travel notices the moment he lands in this future world. In the later part he notices the palaces and the gardens that suggest the landscape of neoclassical paintings and country houses, while alluding to a line of English utopian romances which would have been fresh in the mind of Wells.¹¹ However, Wells uses these old symbols in completely different setting and circumstances. The Morlocks hide the time machine inside the very sculpture of Sphinx and Wells has to make his way inside that structure. Be it at the time of arrival or loss of the machine or discovery of the old knowledge at the

ruins, the sculpture of Sphinx is constantly present and visible in the important scenes in this future world, representing the riddle of mankind.

The implied riddle leads one to think of Oedipus. Like Oedipus, the Traveler has to find answers to human identity in this strange setting. He is also obsessed with solving the puzzle of 'time'. His encounter with the mythical Sphinx and his constant readiness to derive meaning out of observation makes his quest resemble that of Oedipus. Bradley W. Buchanan looks for reasons behind Wells' inspiration. He thinks that the strongest clue to why Wells makes his Traveler bear a strong likeness to Oedipus is because Oedipus represents both the human effort to reinvent itself anew with each succeeding generation and the inevitable destruction that comes as a part of the consequences of the efforts.¹²

The Traveler's effort to survive in the strange land leads his quest into the second stage where according to Campbell's theory of 'Initiation', the hero deals with various risky and dangerous adventures during the journey. While preparing himself for this journey, the Time Traveler "had cheerfully accepted it as an unavoidable risk – one of the risks a man has got to take!"¹³ Once he reaches the future land, his adventures seem endless. He begins with observing the little; tame looking Eloi, and concludes that communism has been successful and world is boringly peaceful. This indicates that the Time Traveler has inherited Wells' thought process.

However, very soon he discovers the existence of the Morlocks, the hostile underworld people as he tries to find his time machine. The loss of his time machine poses a great challenge as it could have resulted in his getting

permanently trapped in this future land. He finally re-discovers his machine and fights the Morlocks and after a war like struggle, manages to escape from there. At this point of time, the machine becomes the Traveler's damsel in distress that needs to be saved from the clutches of dragon-like Morlocks.

At first the Morlocks try to lure him by showing him the glimpse of his own stolen machine. The Morlocks had even cleaned and oiled the machine. This particular action is further indicative of the fact that Wells intended them to have descended from the working class. The minute the Traveler moves closer to the machine, the Morlocks close ranks on him. However, this time once the Traveler climbs his time machine, he evaporates in thin air before they can grab hold of him. His scientifically explained time machine, gives him a power that produces supernatural effects.

His curiosity about this strange future gets satiated but he is disappointed with the degeneration of mankind. He tries to reason what caused this great divide into these two descendents of human race. On one occasion, when he climbs down a well in search of his machine, a portal to enter the underworld of the Morlocks, he encounters utter darkness. On lighting a match, outlines of giant machines emerge in front of him. This evokes references to the industrial revolution and the rise of the machines in his time and association of lower class with the operation of the machinery. In his time, the upper class controlled the lower ones. Yet through this long stretch of time, the control has shifted towards the one that holds the machine. The class discrimination through ages seems to be the apparent logical cause behind the effects that he sees in future. He remains in the

same area, but the leap in the time frame and his journey through time turns into an adventure.

The 'Return' or the final stage as per Campbell's theory marks the return of the hero as he comes home with knowledge and powers that he acquires through the journey after experiencing a near death experience or considerable amount of pain. Time Traveler escapes his death at the hands of the Morlocks and vanishes out of 802,701 AD only to go a little further in time.

The Time Traveler takes human existence as an interestingly plotted mystery novel, and wishes to read the last chapter eagerly. He reaches the end of time. This particular part of the novel is pure narrative as the Traveler observes the changes on the Earth sans mankind and the only action that takes place is in the form of his progress through time. He witnesses that forms of life are meeting extinction on the Earth. What is left in form of giant crabs is not even remotely in resemblance with the Homo sapiens.

After witnessing the eventual evolutionary result, the time traveler returns home and tells his story to his peers, but they argue against its reliability. The traveler is not interested in arguing with the scholars whether his experiment and journey have been true or not. According to Patrick Parrinder he (the Time Traveller) is committed to observing what lies in store for humanity (although he can do no more than observe it), however appalling that knowledge may be. His personal heroism is finally proved by his readiness to embark on a second journey into time – the one from which he never returns because he realizes that there is a lot more to be explored to and fro in time.¹⁴ Thus, he comes back to Victorian age and decides to

embark on an endless journey on his time machine with required equipments. This journey gives the Time Traveler a confidence that his machine can help in observing the cause and effect of evolution of humankind over a period of time. Wells uses Time Traveler's journey as a medium to pose a question on the present conduct of man, showing him his possible future. The Time Traveler aptly "represents a type of artist-scientist: that curiously disinterested, almost diabolic human phenomenon, beyond the normal bounds of social judgment, dedicated to the morals not of his time but of his art. He is the hero of the way of thought - single hearted, courageous, and full of faith that the truth, as he finds it, shall make us free."¹⁵ He embarks on an unknown journey again in the end without worrying about the acceptance of his invention by his peers.

Journey is pivotal to the story as it unravels the mysteries of the future and explores the inventive efforts of the Time Traveler. It is this journey that provides Wells with a futuristic canvas. However, it isn't just the physical journey of the Time Traveler and his machine according to J. R. Hammond,

Metaphorically, The Time Machine symbolises man's perilous journey through the evolutionary cycle: his beginnings as neophyte, his struggle against the forces of darkness and ignorance, and finally his extinction. The Poetic quality of the vision of the earth in the distant future is intense in its power.¹⁶

It is also a journey of self discovery for Wells as a writer. The Time Machine was his first attempt at fiction of any kind and has tremendous

potential and unexplored ideas and arenas waiting to be tapped after putting his imagination to use for it. He discovered how to put his speculations arising out of observations, voracious reading and interest in socio-political and scientific agendas, evolving his ideas into fantasy through the Time Traveler's journey.

The medium used for this journey, 'the time machine', operates on three levels for Wells: As a scientific, literary and social device. It becomes an element that allows him to conduct the experiment through imagination and words. Wells' fictional machine poses a challenge to the real science in form of building a vehicle to travel in the time-space dimension also known as the fourth dimension. The Time Traveler explains the fourth dimension to his scholar friends,

Any real body must have extension in four directions: It must have Length, Breadth, Thickness, and - Duration. But through a natural infirmity of the flesh, we incline to overlook. There are really four dimensions, three which we call the three planes of Space, and a fourth, Time.... Really this is what is meant by the Fourth Dimension.¹⁷

Thus, Wells elaborates the concept of the fourth dimension that has later on inspired scientists like Albert Einstein, Stephen Hawkins and others. The curiosity evoked through The Time Machine is still being explored.

Along with the concept of time travelling, The Time Machine represents many new ideas that science receives from Art and Literature. Wells doesn't merely mention the travel in the time-space dimension in his story, but he

practically shows how his protagonist makes use of the machine and utilizes its functionalities as the time machine is a physical presence in the novel. This machine creates a technological myth on literary level. The physical appearance of the machine, as depicted in the novel, is the vaguest of mechanical assumptions; “a thing of ivory, quartz, nickel and brass”¹⁸ that carries its rider into the future or past as soon as one presses the lever on the machine. The physical replicas of the time machine remain an important part of the two cinematic versions of Wells’ original stories. One of the films is directed by Wells’ own grandson Simon Wells. To imagine a time machine in a physical form makes it more fascinating.

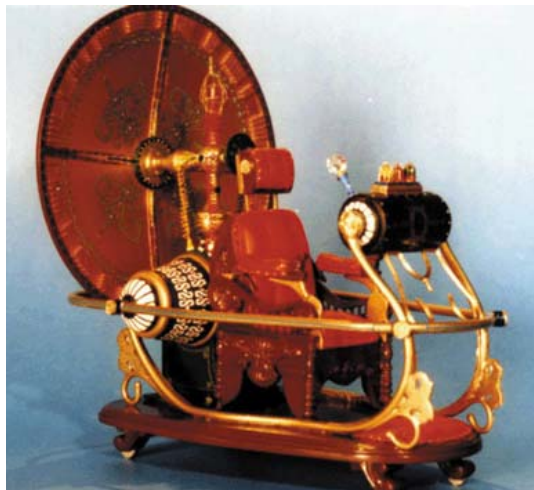


Figure 2: A replica of the Time Machine made in 1960s for the film production. ¹⁹

The two replicas of the time machine created in 1960s and 2002 are preserved in museums till date. These museum replicas remain a subject of interest even to the modern day visitors. Even though there is no apparent function or purpose to them anymore. In Wells’ novel the machine serves some remarkable purposes and the machine lives up to the expectations of the Time Traveler. Although, they do not think it to be a blasphemy at once,

Time Traveler's learned guests also predict the uses that this machine can be put to if it really works. One of the scholars suggests that it would be "remarkably convenient for the historian,"²⁰ and it could help one to "travel back and verify the accepted account of the Battle of Hastings."²¹



Figure 3: The Time Machine envisioned in the film version of 2002.²²

They are fascinated with the possibility of exploring the future and the consequences of it that can make it a possibility that "One might invest all one's money, leave it to accumulate at interest, and hurry on ahead"²³ or "to discover a society, erected on a strictly communistic basis."²⁴ Thus, while explaining the functionality of his time machine through his characters' assumptions, Wells unfolds the objectives that can be achieved by this device.

Once his protagonist lands in the fictional future, the machine turns into a literary device in Wells' hands. According to Wells' known critic Brian Stableford, "The crucial invention of the time machine was the establishment of a paradigm example of a whole new class of narrative devices."²⁵ Apart

from being the cause of the central action of the novel, the functioning of the time machine also becomes responsible in projecting Wells' skillful and vivid descriptive powers. The Time Traveler's account of witnessing the world changing rapidly around him on the time machine, as he glides through time, reflects Wells' skill of turning it into a prosaic poetry:

I saw trees growing and changing like puffs of vapour,
now brown, now green; they grew, spread, shivered, and
passed away. I saw huge buildings rise up faint and fair,
and pass like dreams. The whole surface of the earth
seemed changed--melting and flowing under my eyes.²⁶

However, the euphoric feeling of reaching the future vanishes as the Morlocks steal the machine. The loss of the machine evokes irony as the Traveler thinks that in the form of the time machine he has invented a trap for himself as he may never be able to get out of the future world.

The Morlocks symbolise the beastly descendents of the working class Victorians. They try to capture the Traveler by offering to return his machine as bait, but the Traveler outsmarts them and escapes even further into future after getting his machine back. Thus, his time machine becomes his sole companion in this adventurous journey, instead of remaining the mere medium. The experience the Traveler has through the machine always overpowers the medium as Beresford says, "We accept the machine as a literary device to give an air of probability to the essential thing, the experience; and forget the means in the effect."²⁷

The very time machine also acts as a social tool in the hands of the Time Traveler who unravels the effects of social issues like racial and class discrimination. The degenerated and regressive species of mankind in form of Eloi and Morlocks seem to have been divided based on what they do and how they look. These Eloi and Morlocks move about in their own 'herds', the only interaction between them is in form of the Morlocks harming the Eloi. In Wells' time, the superiority of a race was decided based on the colour of the skin, being born in the upper class or getting included in the upper class because of acquired riches and achievements. The Eloi once belonged to that comfortable race and still live peacefully in the same manner till the nightfall.

The Morlocks on the other hand hold the power now as the carnivorous monsters; they provide for the tame Eloi and treat them as cattle. There is no scope of these two races to exist in harmony because of their hunter and prey relationship. Such observations are possible for the Time Traveler through his machine. The Morlocks are directly associated with machine operation. In the 19th century society, machines were symbolic for scientific and technological progress. However, with the progress of time, machines have come to represent man's dependency on them. The Eloi's dependence on the Morlocks for their food and clothes symbolise man's dependent relationship with the machines as well. Instead of indulging in the conventional symbolism, Wells uses his time machine as a future mirror in showing his society the evils of discrimination and other social vices.

While inventing this multi-faceted device, Wells dabbles into the concept of 'time' and 'universe' too which was yet to find a final format in 19th century. In depicting the Time Traveler's journey Wells exhibits strong grasp

over the history of 'time' and 'universe'. Instead of projecting time as a fundamental quantity, he explores time as a scientific as well as literary concept. According to Michael Ferber 'time' in literature has been attributed various virtues.²⁸ For example, in Pindar's words, "Time is the best savior or healer."²⁹ It is often considered mystic or mystery revealer. Wells' use of time is also in form of a mystery revealer, and future is always associated with the unknown. However, by traveling through time, Wells' Time Traveler unravels a fictional fate of the future of humankind in the form of Eloi and Morlocks.

According to Carlos Parada, 'Time' becomes tangible as, "The concept of addressing Time as the Fourth Dimension is a pseudo-mythical expression that attempts to make Time more visible."³⁰ Wells talks about the fourth dimension in The Time Machine by saying, "There is no difference between Time and any of the three dimensions of Space except that our consciousness moves along it...Time is only a kind of Space."³¹ Because of this approach, The Time Machine has become the first work to reach closest to the scientific approach in describing the time traveling and making of a time machine. Space-time continuum has gone through a lot of scrutiny after Wells' presentation of it in 1895. It has finally found scientific authentication in Einstein's theory of relativity.

In Wells' time, people were still coming to terms with the concept of fixed 'time'. It was only in 1884, ten years before publication of Wells' novel, that 'time' was standardized throughout the world and international time zones based on the Greenwich Meridian were established. Wells skillfully located the home of the Time traveler at Richmond, just a few miles away from Greenwich. The Traveler lived very close to the center of time. Greenwich

Mean Time was the standard by which time was measured throughout the Earth then. Thus, the Traveler embarking on a journey through time from this location is also symbolically near the focal point of the time dimension.³²

The Traveler constantly describes various times of the day in the future world and keeps the concept of 'time' in the foreground for the readers well. Another aptly fictionalized scientific theme is the subject of Evolution. This particular scientific theory affected Wells' vision of the future divide in human species. According to George Mann,

Wells studied Evolution under T. H. Huxley, a great supporter of Darwin, and this obviously played a part in Wells' vision of his future, in which he saw the human race dividing into two independent subspecies over a vast period of time.³³

Wells' protagonist observes in the future that the Natural Selection has divided the human species into two distinct races, the Eloi and the Morlocks as Time Traveler observes that man has not remained one species, but has differentiated into two distinct animals: "that the graceful children of the Upper-world were not the sole descendants of his generation, but that the bleached, obscene, nocturnal thing, which had flashed before him, was also heir to all the ages."³⁴

The Eloi at first appear to revel in a utopian society, while the Morlocks dwell in an underground dystopia. The Eloi are gentle but naïve and docile. When the Time Traveler returns to the sanctuary of Eloi from the fight with the Morlocks in the forest where Weena dies in the struggle, he is disheartened

and angry. The Eloi are engaged in their usual playing, singing and reveling in the sun light. The sight of disturbed, battle worn Traveler and absence of Weena means nothing to them. This isn't mere detachment but complete lack of interest and human emotions. Morlocks on the other hand are brutal but intelligent and successful in what they are doing. It is Morlocks who have captured the imagination of the readers through the generation, inspiring metal or gothic musical bands to visual artists with their beastly appearance and brutality. Here is the visual interpretation of Morlocks by a Japanese visual artist Tatsuya Morino.



Figure 4: This is an image of a Morlock created by Japanese visual artist Tatsuya Morino.³⁵

The common man is their ancestor. They show the curiosity in the time machine, they even try and capture the Traveler and brutally massacre the Eloi. Their negative appearance is the degeneration of their lost spirit and loss of contact with the Sun light. The underground civilisation of Morlocks fascinated Wells to such an extent that he recreated another race living on the

Moon called 'Selenites' in the subsequent novel The First Men on The Moon, who live underground. But unlike the Morlocks they are highly advanced. As Darwin's theory being new and a subject of deep interest for students of biology in Wells' time, he uses the evolutionary theory to his contemporary humanity and the plight of Eloi and Morlocks. The Victorian England, post industrial revolution was facing a social upheaval. The class division was an integral part of the society, Wells the visionary tries to show the Victorians that if they continued in the same manner, the future will be as grim as lives of Morlocks and Eloi.

Wells also brings in his then half baked understanding of socialism and capitalism in his understanding of the Eloi and the Morlocks, as his Time Traveler observes in the novel during his journey,

At first, proceeding from the problems of our own age, it seemed clear as daylight to me that the gradual widening of the present merely temporary and social difference between the Capitalist and the Labourer was the key to the whole position.³⁶

Thus, centuries of discrimination between the high and the low class has brought about a visible change in their appearances and life in general in the future world of Wells. The divide between Eloi and Morlocks is at the crux of Wells' message. He gives a subtle message to the upper class Victorians about the horrible consequences of the social evils, "The too-perfect security of the Upper-worlders had led them to a slow movement of degeneration, to a general dwindling in size, strength, and intelligence"³⁷ and the plight of the

working class at his time may result into gruesome Morlocks, “from what I had seen of the Morlocks...I could imagine that the modification of the human type was even far more profound than among the ‘Eloi’...”³⁸

He shows in his fictional future how the achievements of mankind have evaporated with time and what remains is the great divide that has resulted in the two different forms of life: “These Eloi were mere fatted cattle, which the ant-like Morlocks preserved and preyed upon--probably saw to the breeding of.”³⁹ In Wells’ fictional future world, human values and emotions have come to an end too. Above all the intelligence seems to have been wiped off as the human mind has gone through a transformation over the time. However, the fear is a dominating feeling that has survived; the Eloi fear dark and huddle together at nights in a great hall.

These two species in the future land are symbolic for the evolution process mingled with social discrimination that has brought humankind to such degeneration. Norman and Jeanne Mackenzie observe that the gentle Eloi are not the cultured people they seem at first. They are a decadent sub-species, framed cattle for the carnivorous Morlocks, the machine-minders who have retreated to a subterranean existence. Both the Eloi and the Morlocks have been produced by a genetic differentiation which stems from the earlier separation of the ruling class and the proletariat – and here Wells inverts the optimism of the Marxist theory of the class struggle as he has already inverted Darwin. His vision of the future becomes as shocking to the socialist or humanist as to the bourgeois reader.⁴⁰

According to Alex Eisenstein, Wells symbolically portrays man as a

primitive creature as he wants to show what the future holds for us. Wells' story predicts that the other creatures apart from the two races have met extinction. He takes the evolutionary process further in the novel as he travels in time towards the end of the Earth, 30 million years ahead. 'Thinking mind' has met with extinction by this time.

Beyond these lifeless sounds the world was silent. Silent? It would be hard to convey the stillness of it. All the sounds of man, the bleating of sheep, the cries of birds, the hum of insects, the stir that makes the background of our lives – all that was over.⁴¹

The intelligence has come to an end on the Earth. Gradually, the survivors are in form of creatures who physically win over the others. As Alex Eisenstein says, "The ultimate survivor of The Time Machine is not a great brain; as with a polyp, therefore, all that is left is a great ravening stomach which is the Wellsian image of ultimate horror."⁴²

It is a popular belief that Wells has predicted a pessimistic future for mankind. Wells' theories of regressive evolution and his dissatisfaction with many of the social and economic factors of his own time contribute to the pessimistic tone of the novel. However, the ulterior motif of the story is not to predict an accurate future of mankind by using the time machine, but to hold a mirror to the society which has constantly been divided over differences. Wells successfully conveys this message by depicting a dark future in front of the readers in form of Eloi and Morlocks who vaguely resemble the present

human form but have lost all the intellect and emotions that are characteristic of a blooming human race. According to Wm. T. Stead:

His description of the ultimate evolution of society into the aristocrats and capitalists who live on the surface of the earth in the sunshine, and the toilers who are doomed to live in the bowels of the earth in black darkness, in which they learn to see by evolving huge owl-like eyes, is gruesome and horrible to the last point. The story is not yet finished, but he has written enough to show that he has an imagination as gruesome as Edgar Allan Poe.⁴³

The first draft of The Time Machine was published in the magazine while Stead under Stead's editorship. His understanding of Wells comes from personal interaction with the writer. Wells worked on several other drafts of The Time Machine and many of them included two-three more incidents but what has survived in form of the novella in the 21st century still fascinates the readers and the researchers in equal amount. Many of these researches affirm Wells' take on evolution. As shown in The Time Machine, a recent study shows that there are chances of human species splitting into two. Evolutionary theorist Oliver Curry expects a genetic upper class and a dim-witted underclass to emerge as he says,

Humanity may split into two sub-species in 100,000 years' time as predicted by HG Wells....The human race would peak in the year 3000 before a decline due to dependence on technology. People would become

choosier about their sexual partners, causing humanity to divide into sub-species. The descendants of the genetic upper class would be tall, slim, healthy, attractive, intelligent, and creative and a far cry from the 'underclass' humans who would have evolved into dim-witted, ugly, squat goblin-like creatures.⁴⁴

This is one more instance of the magnitude of the impact of Wells' writing. He wasn't just playing around with an extravagant idea of 'time travel'; he created his fantasy story with such a precision that scientists can make use of it too. Wells' intension was not to predict the future; he rather wanted to explore the possibilities of finding a solution to the current troubles.

Wells' fictional prediction of future is entirely based on what he has derived out of his observations, experiences and beliefs. The premises of his novel and the climax are open ended in such a way that The Time Machine has spawned sequels or adaptations in many forms as many fiction writers remain awestruck by Wells' ideas. K.W. Jeter published Morlock Night in 1979. He reverses Wells' idea and depicts Morlocks at the center of his story. In his novel, the Morlocks study the Traveler's machine, replicate it and visit the Victorian age.⁴⁵ Stephen Baxter published The Time Ships in 1995, as a part of celebrating a century of the idea of the time machine. Baxter reprieves Wells' character of the Time Traveler and he sets off to visit other corners of the future.⁴⁶

Literary adaptations seem as much fascinated with the carnivorous creatures, Morlocks, as they are with the idea of the Time Travelling. Many

renowned science fiction writers have employed the idea of time traveling later on. Isaac Asimov dealt with the theme of exploring time in his novel The End of Eternity in 1955. However, his characters belong to an imaginary world that exists outside the realm of time and they visit the eternal time whenever they want or need to.⁴⁷ Meanwhile time travelling by modes of fantasy continues to happen even today. However, in post-Wellsian literary world even fantasy induced time travel story includes some form of scientific explanation as Rowling's time turner in Harry Potter and the Prisoner of Azkaban.

Some of the adaptations like David Lake's short story, "*The Truth about Weena*" (1998), solely focus on the character of Weena⁴⁸ where the Time Traveler either settles down with her in some future world or returns back with her in his own time. However, in Wells' multi-layered canvas of the original novel, Weena becomes a significant symbol of Carl Jung's archetypal, Anima.⁴⁹ According to J.R. Hammond, "In the light of Jungian psychology, Weena can be seen as a characteristic Anima figure. She is rescued from drowning; she is described as a 'tiny figure of white and gold'"⁵⁰

It is Weena who sustains him through most of his sojourn in the world of 802,701 by her companionship and devotion of him; it is Weena who accompanies him on his journey to the Palace of Green Porcelain (corresponding to the enchanted castle of fairy tales); it is she who is at his side during his crucial encounter with the Morlocks in the forest; and it is she who, by her gift of flowers, convinces the narrator that "gratitude and a mutual tenderness still lived in the heart of man."⁵¹ Weena therefore plays a central role in the narrative for it is she alone of all living creatures in the future who

engages Time Traveler's feelings. When both of them visit the Palace, Weena hides and suddenly jumps back at him like a child. The Traveler grows weary at Weena's absence whenever she playfully hides. Wells retains Weena's childlike innocence and separates her from other disinterested and ignorant Eloi for Weena has the will and ability to learn and attach herself to another human being. The Time Traveler's bond with Weena perhaps evokes the very rare heartwarming moments of human emotions in an otherwise bland narration centered on science, Traveler's ambition, skill and constant observations. With Weena's support, he hunts for the tools he needs to face the Morlocks in order to get his time machine back.

The hunt for the tools brings the Time Traveler across a symbolic remnant of the Golden Age of human life at the Palace of Green Porcelain. This place represents the ruins of the modern civilisation of our times. This is the place where the Traveler finds the remains of what mankind once created with intellect and mind. At this museum he finds inscription in various ancient languages to archaeological collection since the beginning of the world. It is located among the ruins of some latter day South Kensington. "This Palace of Green Porcelain had a great deal more in it than a Gallery of Paleontology; possibly historical galleries; it might be, even a library!"⁵² exclaims the Time Traveler as he finds that from mineralogy to tattered flags, decaying vestiges of books, to guns and pistols and dummies of dynamite cartridges, there is everything that mankind once created and owned.

At the palace of Green Porcelain the Traveler finds more matchsticks, the only hope for defense against the Morlocks as the Time Traveler says:

I went eagerly to every unbroken case. And at last, in one of the really air-tight cases, I found a box of matches. Very eagerly I tried them. They were perfectly good. They were not even damp. I turned to Weena. "Dance," I cried to her in her own tongue. For now I had a weapon indeed against the horrible creatures we feared.⁵³

His joy on discovering the new quota of matchsticks in the ruins of the museum is obvious here. After all a pack of matchsticks in his pocket from his present world helps him survive in the future. The matchsticks symbolise the basic 'Art of fire making' here that has helped mankind in developing a civilisation. However, in the world of the Eloi and the Morlocks, the use of fire has lost its meaning too. Fire saves him from the Morlocks on his several encounters with the beasts and helps him in entertaining the Eloi.

Here the Time Traveler can be associated with Prometheus. In the ancient Greek myth of Prometheus, he steals fire from the gods and gives it to humans. The power over fire enables human beings to transform their world. Here 'Pro-metheus' means 'fore-thinker', the one with the power to see or imagine a different future.⁵⁴ The Time Traveler literally brings the fire with him in form of the matchsticks from his own time and possesses the ability to see and observe the future. However, fire becomes his savior too. One can only wonder if survival without those few matchsticks in the future could have been possible for him. After finding the new stock of matchsticks, he has a long way to reach his base camp with Weena. He loses her to the Morlocks in the forest fire on his last night in the future. He is devastated by this loss. But the memory of Weena and the support that she symbolises in the strange land of

future stays with the Time Traveler even after he is back from his journey to his present time.

The entire episode of visiting this Palace of Green Porcelain with Weena adds mythical elements to the novel as J. R. Hammond observes, “The Palace of Green Porcelain, which so intrigues the Traveler when seen from a distance, resembles the enchanted castle in a medieval tale of chivalry.”⁵⁵ In a similar fashion there is a damsel in distress present in Wells’ novel as well. “Weena, whom the Traveler rescues from drowning and seeks to protect from the Morlocks, corresponds to the rescued princess of legend.”⁵⁶ Wells also employs Arthurian setting where “the thickets through which the Traveler and Weena struggle in their flight symbolise the forces of darkness and danger they must traverse if they are to be free.”⁵⁷

Once he loses Weena, Traveler is all alone again. Except Weena, in most versions of The Time Machine, Wells leaves his characters unnamed. They are known by their function in the novel and have no other background. The story of Wells may talk about the fourth dimension but most of his characters remain one dimensional. The emphasis is laid more on what the characters do than who they are. In fact Mac Adams goes to the extent of remarking that: “The style of The Time Machine is essayistic: Wells leaves his characters and setting so abstract that there is little chance his readers will feel any genuine affinities or antipathies for them. Even his vocabulary is limited.”⁵⁸ However Wells’ priorities in narrating the novel are different. Action may be less but it is prominent in The Time Machine than narration and the main course of the novel is set by the journey initiated by the central

character. In a very small novella, Wells manages to pack meanings of an Epic's caliber.

As The Time Machine is his very first full length work of fiction, many aspects of his own personality echo through his characters. In fact, Wells has a threefold role to play in this novel: As the writer, the narrator and the protagonist. All of them are different aspects of Wells' personality. The Time Traveler is all that Wells professionally aspired to be, however he never received the education or resources to become a scientist. Creation of the Time Traveler is a wish-fulfillment in pages of fiction for Wells. This character has no financial troubles and he leads a comfortable life while exploring the deepest secrets of time in his laboratory with servants to run errands for him. In reality, Wells craved to live a life like the Time Traveler while his mother kept pushing him to be a draper's apprentice.

The Time Traveler has another quality in common with Wells that of defying conventional belief as he says,

You must follow me carefully. I shall have to controvert one or two ideas that are almost universally accepted. The geometry, for instance, they taught you at school is founded on a misconception.⁵⁹

Thus, he makes it clear from the very beginning that he wishes to explore time and take science a step further. Like his Time Traveler, Wells too rejected many popular beliefs in his time and here one is often left to ponder if the Time Traveler means to parody the Victorian through the bizarre relationship of the Eloi and the Morlocks. As a man of science the Time Traveler does

have predecessor in other allegorical literary figures such as Gulliver. According to Hammond,

The story can be read as an allegory of the human condition with its central situation of solitary protagonist pitting his intelligence against forces of darkness and danger until finally reaching his goal. The myth of a lone survivor seeking to triumph over obstacles placed in his path by adversaries whose language and motivation he does not understand holds a seminal place in literature and forms the central theme of Robinson Crusoe and Gulliver's Travels.⁶⁰

The time traveler's observations in the future, his understanding of evolution and his ability to compare objectively across two different phases of humanity are simply echoes of what Wells wants to tell the world. He comes back from the imaginary future with the knowledge of repercussions of the vices of his own time. His objective is based in his curiosity and a willingness to risk his existence to gain knowledge. There is a Faustian echo in this will too as he says: "I suppose a suicide who holds a pistol to his skull feels much the same wonder at what will come next as I felt then."⁶¹

He is also the story teller, as he recounts his experiences to his audience. According to critics George Slusser and Daniele Chatelain, "The Traveler, as 'miniature model of the author,' assumes the role of 'Victorian Sindbad.'"⁶² He can easily identify with the seemingly cultured Eloi, and understand their fears, gentleness and loathe their lack of interest. While

Wells has lived the life of Morlocks as his childhood in the dark dungeons of the Atlas house resembled the underground existence of the Morlocks. He understands the frustration that would have caused the beastly characteristics in Morlocks but his sympathies are with the Eloi as that is the class he wants to belong to if given a choice. The degeneration depresses him but the loss of his time machine puts him on a mission to rescue his own self out of the future world. He values intelligence as the utmost characteristics of human mind and laments the loss of it.

The narrator of the novel also exhibits Wellsian characteristics. Wells shows his investigative yet trusting personality through the narrator who is depicted to be a little biased on the Time Traveler's side. The narrator's account of the Time Traveler's visit to the future doesn't come across as an objective look at the story. The third party narrator seems to hero-worship him. His speech in the epilogue confirms that the narrator believes that he understands the time traveler well. He is too keen in believing, and this in return evokes a sort of bias in naïve readers too.

On the other hand, the characters of the stern scholars like the Psychologist, the Editor and the Mathematician, who doubt the invention and experiences of the Time Traveler, represent the challenge in form of science and society that the Time Traveler faces as a scientist. Like the Time Traveler, Wells identifies with them but they are also identified with their occupations and not real names. They question him on his every theory but they are not willing to believe him unless he presents a believable proof. As Filby, an argumentative person with red hair says, "You can show black is white by argument, but you will never convince me."⁶³ By making this doubtful

and argumentative Filby, a 'red haired person' Wells also caters to the British superstitions of untrustworthiness of red haired people at the time. The Psychologist goes to the extent of referring to the Traveler's experiments as "humbug" and "ingenious paradox and trick."⁶⁴ These doubts expressed by the Scholars can possibly exist in the minds of readers as well.

Nevertheless, it is Wells' heroic portrayal of the Time Traveler's character that makes the readers sympathise with him in his endeavors. The Scholars' mockery ignites the challenge in the Time Traveler as he becomes more determined in making his experiment real. However, once the Traveler is back from the future, he is not interested in their reaction. He doesn't care if this intellectual group does not believe in his invention and narration of experiences, he is happy to have shared it and visited the future. The Scholars represent that larger part of the scholarly world that block ways for the limited few who are ready to break free from boundaries and discover more of the world and beyond.

Wells creates these stereo-type hurdles in the path of the Time Traveler, reflecting the difficulties that everyone has to face in the society. When his Traveler reaches the far end of the time on the Earth, Wells depicts that no intelligent life will be able to survive in such circumstances. Only natural mechanism can last in form of giant butterflies and crabs over a dead planet. These Giant butterflies and spiders serve as allegorical symbols for Wells. His imagination of the last days of the Earth paints a vivid picture in front of one's eyes and issue a warning at the same time as the Time Traveler watches the final, dying moments, of the Earth before the Sun expands to swallow the planet. Wells is not optimistic about the future, and in The Time

Machine, he attempts to show his Victorian readers one possible means by which they might eventually bring their downfall.

Wells' imagination of future turns out to be unlike the fairyland or adventurous enchantment or political allegories of his predecessors. However it doesn't fail to evoke the sense of wonder that is always associated with a work of fantasy or the early speculative tales. Even after more than a century the time machine has remained an awe inspiring object, the novel is full of sense of wonder. The awe inspiring sequences are many, be it the curious narrator's confusion over seeing his senior scientist friend disappearing on the technical body that he calls the time machine, or the thrill of being trapped inside a time that seems dead calm after the final catastrophe, leaving a cliff hanger curiosity.

Curiosity and wonder merge in The Time Machine. After coming back from the future, the next day, the Traveler leaves for an eternal journey, never to come back in this time. Igniting a sense of wonder about what has happened to him in future or past, in whichever way in time he has traveled

The Time Machine succeeds as a science fantasy novel as it weaves scientific theories space-time continuum and evolution with social observations and literary imagination and conveys a thoughtful futuristic message. As J. R. Hammond notes,

That Wells intended an allegorical interpretation to exist beneath the surface narrative is apparent from the extensive use of mythology and dream imagery.... The Time Machine is a voyage not only

into the future, but also into the unconscious. By dramatizing fundamental aspirations and fears in the form of an allegorical fable, Wells created a myth of continuing relevance to our time.⁶⁵

The Time Machine came at the tail-end of Victorian literature, just before the Modernism sprouted and settled on the literary scene. Its narrative is subjective rather than omniscient, like a Jane Austen novel (where the narrator seems to know everyone's life story and thought process). The Time Traveler is something like a detective trying to connect the dots over some millenniums in a futurity without with the aid of his machine. With all the mythological and metaphorical interpretations, in the world of The Time Machine, the Time Traveler is simply a scientific man with knowledge but no extra powers that characters of fantasy are expected to possess. However, he is the hero of a fantasy who possesses the qualities of insatiable urge to find answer and invents the means to continue his search. He follows through with his experiment to its logical conclusion and speeds forward into the mind-meltingly distant future and "the sunset of mankind,"⁶⁶ in a sequence that is close to the psychedelic epilogue of 2001: A Space Odyssey. He indeed becomes the literary ancestor of Clarke's Bowman, as he hovers over the future of mankind.

The Time Machine proves to be a product of a socially troubled mind grappling in the sphere of ideas and fantasy, seeking possible answers to its author's questions. The novel evidently secures Wells a place in human history as his spirit of curiosity lingers on the generation of writers to come.

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Chapter III

'SPACE AND MAN'

2001: A SPACE ODYSSEY BY ARTHUR C. CLARKE

- **ARTHUR C. CLARKE'S LIFE AND WORKS:**

I'm sure we would not have had men on the Moon if it had not been for Wells and Verne and the people who write about this and made people think about it. I'm rather proud of the fact that I know several astronauts who became astronauts through reading my books¹

Arthur C. Clarke said this in an address to US Congress in 1975. His wishes for mankind to reach the far corners of the universe surface in his novel, 2001: A Space Odyssey and screenplay of the film of the same name where he imagines human colonies on the Moon in a distant future. He was figuratively over the Moon when man's first steps on the Moon became a reality on 20th June, 1969, just one year after the publication of 2001: A Space Odyssey.

He started his life by exploring the sky with his home-made telescope. In the later years he was attracted to exploring the sea. These hobbies of sky gazing and scuba diving resulted into wide knowledge of the sea and the space that brought him some intriguing insight into man's relationship with the universe. Majority of his literature, fiction and non-fiction, is based on that insight as his biographer Neil McAleer notes that he was one of the early few who would point to the Moon and Stars and show a great many of us – future astronauts, engineers, scientists and enthusiastic youth everywhere – the

way. As he has described his vision of the future over past seven decades in both his non-fiction and fiction work, he has also entertained and educated the world with his imaginative cosmic plots and unique view of planet Earth.²

Clarke lost his father at a very young age and was raised by his mother. He grew up reading stories of H. G. Wells and Jules Verne as he headed towards studying science in depth. This provided him with a balance of imagination and scientific theories. Since the days of his first home-made telescope at the age of 13, he had been dreaming of fantastic journeys into the unknown. In an attempt at bringing these journeys closer to reality, Clarke based his fantastic voyages into real scientific backdrop written in form of short stories at the beginning of his career. Majority of his novels started with the inspiration coming from those short stories. Even his first published novel The Sands of Mars emerged from that path. He confidently puts his very first protagonist of a full length novel into a space ship to Mars. Prelude to Space also appeared around the same time as The Sands of Mars in 1951, which talks about a mission to the Moon. Before the publication of 2001: A Space Odyssey in 1968, his most celebrated works were Childhood's End (1953) and A Fall of Moondust (1961).

Childhood's End is one of those rare Clarke novels that take place on the Earth. Though there is a constant presence of aliens and other worlds there too. A Fall of Moondust is about colonisation of the Moon and consequences of an earthquake on the Moon. Clarke's fascination with the Moon is visible throughout his literary career, including in the Odyssey series. However, more than the Moon, he was smitten with the mystique of the space and space travel. At the time where space travel was a subject limited to the

closed doors of space laboratories, he wrote prolifically about it and while writing 2001: A Space Odyssey, Clarke researched his contemporary space developments and brought this real experience to the common readers. His scientific critic David G. Stork observes that Arthur C. Clarke consulted scientists in universities and industry and at NASA in his effort to portray correctly the technology of future space travel. He tried to be plausible as well as visionary.³

As an ardent fan of fantasy literature, especially science fiction genre, Clarke as a teenager started communicating with other fans and his favourite writers through letters and turned to writing short stories expressing his own versions of science fantasies. Eventually, his long literary career inspired many scientific researches with such an impact that he is known as ‘the Father of Satellite Communication’. However, out of his non-fiction and fiction writing the monolith that stands out and earned him the most reputation is his novel 2001: A Space Odyssey. This novel contains his yearning to search for some cosmic connection between the humanity and the elements surrounding it that can often be traced back to Clarke’s personal life as McAleer says,

Arthur C. Clarke’s personal odyssey has been motivated in part by a need to seek what he had lost in his youth. As his fiction illustrates, there are no heights (or depths) to which he won’t climb to seek and find the missing element. His writing represents, on a biographical level, a search for his missing father and his own identity.⁴

Apart from this alertness for cosmos and fertile imagination, some part of the inspiration for 2001: A Space Odyssey came from his own earlier creation. Very early in his career as a writer Clarke wrote the short story 'The Sentinel' in 1948 for a BBC short story competition. The story didn't win the prize and went unnoticed at that time but it changed the course of Clarke's writing career, because Clarke delves into the possibility of mystic presence of intelligent life on the other planets in the universe apart from humankind and finding answers to rising conflicts in the society through 'space exploration' for the first time in this story. Right there he planted the seeds for 2001: A Space Odyssey.

The germ of this novel's idea and its development came from Clarke, but the creative process of writing the novel 2001: A Space Odyssey was also inspired from his movie collaboration with Stanley Kubrick. Later on Clarke wrote a nonfiction book titled Beyond 2001, explaining the difference between the movie and the novel. However, 2001: A Space Odyssey, the novel was entirely credited to Clarke which he followed up with three successive novels. The first sequel known as 2010: Odyssey Two came out in 1982 followed by 2061: Odyssey Three in 1987 and 3001: The Final Odyssey in 1997.

Clarke maintains that neither of them are direct sequels to 2001: A Space Odyssey and goes on to say that "They must all be considered as variations on the same theme, involving many of the same characters and situations, but not necessarily happening in the same universe."⁵ These other variations retain certain characters and circumstances while the action and time frame differs. None of them met the remarkable success of the original 2001: A Space Odyssey that introduces the mystique idea of human

relationship with cosmic beings and perils of technology in a way man had never imagined before.

Clarke lived well into the 21st century and had the opportunity to experience some of the things that he had merely imagined in the pages of his fiction. Not just that, even his books, articles, lectures, TV series, film script and web write ups bubble with his zest for life and mystique. As for his fiction writing, Clarke's prolific contribution to literature of this genre continued in form of other successful novels such as Rendezvous with Rama (1972), The Fountains of Paradise (1979), The Songs of Distant Earth (1986) and in some way or the other they all orbit around man's relationship with the universe at large. Alongside Isaac Asimov and Robert Heinlein he brought distinct honour to the genre of scientific fantasy that was earlier shunned into the 'pulp' corner.

His fascination with the subject kept finding ways into other forms of writing as he also wrote several other award winning short story collections and non-fiction writings. His other honours include the British Knighthood and he was also the vice-president of H. G. Wells Society. As a man who experienced all ups and downs of the 20th century and shared his understanding and imagination through a variety of mediums, the first thing that comes to one's mind at the mention of his name is still 2001: A Space Odyssey.

ARTHUR C. CLARKE:

THE KING ARTHUR OF SPECULATIVE LITERATURE

'Space' is a much abused word that emerges figuratively in circumstances when one needs more 'space to grow', 'space to think' and 'space to create'. Clarke replaces this hypothetical 'space' with literal one and uses space as a catalyst to establish a relationship with other beings in the Universe. His belief that mankind needs to make use of this literal 'space' to grow reflects on the pages of his literature, especially his novel 2001: A Space Odyssey which is centered on the idea of 'space explorations'. His vision of mankind's future into farther space is part of his literary expressions. 2001: A Space Odyssey deals with man's search for, and encounter with the existence of an advanced alien civilisation and its relationship with mankind at large. A cult in the science fantasy genre layered with allegorical meanings, 2001: A Space Odyssey leaves one searching for Clarke's exact meaning. Clarke explores the evolution of human race in this novel as well which gives the novel a Wellsian echo.

His contemporary Robert Heinlein often depicted aliens as metaphors for minority groups of the society. Many popular science fiction writers chose to portray beastly aliens and replaced them with the monsters of the fantasy genre. However, in his work he Clarke steers clear of the popular trend and paves his own way. He wonders if aliens hold answers to his spiritual questions and doubts about the existence of a higher being. He uses his freedom to paint his own picture of the aliens and he seems to project his

spiritual beliefs in the aliens that exist only in reference and background in 2001: A Space Odyssey and many of his other novels.

He briefly toyed with these ideas of mystique of the space and possibility of a superior alien race in a short story, 'The Sentinel'. The short story provides the basic idea for the novel 2001: A Space Odyssey that also led to the cinematic collaboration with Stanley Kubrick. Clarke holds the creative process of developing the story for both mediums on the same plane. According to Eric S. Rabkin, "The novel is a mature amalgamation of his compelling interest in scientific detail and his spiritual commitment to a homocentric and optimistic vision."⁶ 'The Sentinel' tells the story of mankind discovering a pyramid on the Moon, predating human existence on the Earth. The story leaves the readers to assume that some highly developed civilisation other than man, planted the pyramid on the Moon to measure progress of mankind in finding this sentinel on the Moon. Clarke here refers to the possible relationship of human civilisation with an alien one. He takes the same idea in 2001: A Space Odyssey on a higher stage. The novel deals with intricacies of human mind that is hungry for power and knowledge and seeks to establish its superiority even in the space.

The idea of 'space exploration' adds a mystique curiosity to the novel 2001: A Space Odyssey that is divided into three main parts. It begins at the beginning of time as humans know it. Each part belongs to a different protagonist who symbolises mankind in general, as Clarke depicts man's journey from being an ape-man to the conqueror of the Moon. Critic John Izod observes that, "the narrative structure of 2001 incorporates both a linear voyage of exploration and a circle. It is a circle in respect of the cycle of one

man's life, both in his own being and for the countless generations which he represents.”⁷ Clarke keeps his narrative cap on at all times in 2001: A Space Odyssey. Majority of action in the novel is passive and the story is told through an omniscient narrative and picturesque descriptions. Clarke constantly informs the readers of gradually unfolding events by producing a masterful commentary of space travel.

Clarke's protagonist travels from the time of being an ape-man to a highly advanced man of the year 2001, which was just four decades in future at the time of novel's publication in 1960s. In this journey, at a deeper level, Clarke explores the unknown aspects of space with the hope of establishing a meaningful relationship with the Universe. Certain aspects seem to be near-supernatural elements in this scientific novel too as Bowman, one of Clarke's protagonists, moves out of the time-space quantum and transcends into a cosmic being, leaving his human form behind after touching a monolith.

However, the physical and metaphorical journey of the protagonists occupies the heart of Clarke's odyssey. The journey motif in fiction according to Campbell “varies little in essential plan. Popular tales represent the heroic action as physical; the higher religions show the deed to be moral.”⁸ Likewise in Clarke the journey becomes physical and moral at the same time. Campbell's Hero's Journey is narrowed down to the three stages of 'Departure', 'Initiation' and 'Return' taking shape within Clarke's fictional premises.

The very first stage of 'Departure' becomes visible in the chapter titled 'The Primeval Night', which takes place in the Pleistocene period. The term

'Departure' implies a literal meaning here as mankind is just beginning to evolve and embark upon the adventurous journey of development. The character of the Moon-Watcher is the protagonist here as he represents the human race departing from the animal existence. He is a little advanced ape-man than his fellows as he can stand on his two legs and is closer to the present day man in the appearance. He sees his clan fighting for survival in the absence of means and ability to produce food.

When the Moon-Watcher witnesses the death of his father, he isn't even aware of their relationship. Moon-Watcher's disconnect from his own father has distant Oedipal echoes attributing him hero's characteristics. Human emotions and sense of relationships are aliens to him at the time but he cannot escape them for longer. In such a group of ape-men, the Moon Watcher possesses slightly higher sense of some form of understanding.

Apart from the fact that he can stand on his two feet, his fascination for the Moon also makes him a little more than the ape. He makes few futile attempts of grabbing the rising Moon behind the hills. He even climbs trees. He truly is the ancestor of the mankind that was ready to reach the Moon as soon as the technology made it possible. Clarke has portrayed this aspect of his personality with his own fascination for the Moon. The aptly named Moon-Watcher himself fails to grasp any part of the Moon but he and his tribe do encounter a surreal experience in form of sudden appearance of the monolith. With this first appearance of the monolith, a vertical slab, Clarke begins the creation of his own new myths and associates them with age old literary tradition. The monolith represents the unknown here and it is purely original

creation of Clarke, what Campbell calls, “spontaneous productions of the psyche”⁹.

The human psyche becomes Clarke’s playground as the monolith surveys minds of this group of ape-men in the Savannahs. This ‘crystalline’ metal slab generates a drumming sound that mesmerizes the apes but, “They (the apes) could never guess that their minds were being probed.”¹⁰ The monolith is the catalyst for this departure as it possesses the minds of these apes and evaluates their abilities. In a bizarre way, it seems to add instincts, intelligence and abilities in their minds. The incidence where the group of ape-men starts performing different physical acts to the tune coming from the monolith is considered the first lesson in intelligence from the aliens. The human psychology is already in the making. The monolith here can be interpreted as a metaphorical Philosopher’s Stone whose touch imparts intelligence to mankind. After their encounter with the monolith, when these apes go about hunting for food, the Moon-Watcher feels “a vague and diffuse sense of envy – of dissatisfaction with his life....Discontent had come into his soul, and he had taken one small step toward humanity.”¹¹

As the monolith evokes brain power in the Moon-watcher and his tribe, they gradually discover weapons, fire and different ways of survival. The monolith becomes the Prometheus figure here as it brings the fire of knowledge to mankind. The Moon Watcher is at home with his human instincts especially after killing a leopard. He becomes the accepted leader of the pack.

Clarke seems to suggest that the use of intelligence is directed towards self-defense right from the beginning and human instincts overpower intelligence. The psychology of satisfying their own needs echoes the needs of the Morlocks to feed on the Eloi in The Time Machine. Clarke's imagination of the beginning of time reflects Wells' imagination of the end of time, propagating a coming of full circle by the mankind. Further in Clarke's novel, with passing time, mankind advances with all round developments in Arts, Commerce as well as Science.

Unlike animals, who knew only the present, Man had acquired a past; and he was beginning to grope toward a future. He was also learning to harness the forces of nature; with the taming of fire, he had laid the foundations of technology and left his animal origins far behind. Stone gave way to bronze, and then to iron. Hunting was succeeded by agriculture. The tribe grew into the village, the village into the town.¹²

Clarke's style is highly narrative and that of an observer. He describes entire progress of pre-history in a few pages in this chapter without dialogues indicating the absence of coherent language as well. The coming generations of the Moon-Watcher grow into a cultural civilisation. As this 'Departure' causes development, this phase in the story leads mankind into a struggle as the progress gives them better weapons and it cannot stop the conflicts sprouted by the human instincts like superiority, ego, jealousy etc.

In the structure of the theory of 'Hero's journey', man reaches the second stage of 'Initiation' etching the growth of human civilisation from ape-man's stone weapons to the nuclear weapons of the 20th century, Man's initiation takes place in the year 1999 in a colony named Clavius Base which is an area on the Moon in the US section. Dr. Heywood Floyd represents the human race in this section; he travels to the Moon to inspect an unusual development on the Moon, representing the US governing body. There is also a Soviet section on the Moon. Clarke introduces a conflict situation right away where Floyd becomes responsible to guard a secret from his competitors as well as his own people.

When Floyd runs into a Russian scientist on his way to the Moon, their meeting signifies Clarke's contemporary political stance. Clarke doesn't discuss the politics or the hidden manipulations and there is no dramatisation of spies and international secrecy. He lets these things slip into the story for readers to understand that this competition always exists in the background. Here through the occurrence of this meeting of Floyd and Russian representative Dimitri, Clarke subtly presents a political allegory where the US tries to establish itself as a super power in the outer space. Ironically, Dimitri and Floyd are also best friends on a personal front. However, Dimitri does not hesitate to reveal the secret scientific and political information from the US to Floyd, Critic Michael D Sharp observes,

Written at the height of the cold war, Clarke's novel condemns the superpower conflict. Even as humanity is on the verge of a great new era of discovery, the political rivalry between the United States and the Soviet Union is

ever present, and decisions are made not solely in the interest of knowledge but in an effort to deny political advantage to the other side.¹³

The US-Soviet relationship in the face of international politics has changed since the time of publication of 2001: A Space Odyssey, but political rivalry, competition and conflicts still exist. For Clarke Floyd's meeting with Dimitri is also merely a part of building unexpected hurdle for his protagonist. Floyd also encounters another hurdle in form of questions from the journalists about his mission. He tactfully avoids both these hurdles and hurries towards the mystery bothering his nation. He shows courage and determination in the process. The minor interruptions are part of the dangers and distractions that erupt in his otherwise uneventful journey.

Dr. Floyd's quest mainly remains focused on finding existential answers as he reaches the Moon. Floyd is the Odysseus figure here. But he doesn't make the mistakes of Odysseus by giving in to the temptations. Dimitri, symbolizing Cyclopes tries to wiggle important information out of him. A female flight attendant and a potential spy, asks him about whereabouts of her husband who works on the Moon in a friendly, soothing and feminine ways. Floyd is aware of the blackout caused by the monolith, but refrains from answering her about the reasons why there is a communication blackout on the Moon. He doesn't yield to any false pursuits. Thus, Clarke's mythical hero is more organized as he is a product of a disciplined Space age and not a Greek warrior from the tumultuous past.

Floyd's first encounter with the monolith on the US occupied colony on the Moon is similar to the Moon-Watcher's first glance at the monolith, a few

millenniums ago. This monolith unearthed during a magnetic survey of certain areas of the Moon is named Tycho Magnetic Anomaly-One – TMA 1. Tycho is a crater of the Moon. This choice of name reflects Clarke's attempts of presenting the monolith as the mythical Trojan horse from the Greek mythology. Out of many craters of the Moon, he selects the one whose name Tycho brings the mythical city of Troy to one's mind. Thus, the monolith can be interpreted as the mysterious and dangerous Trojan horse, hidden in the walled pits of Tycho. This "Vertical slab of jet-black material about ten feet high and five feet wide"¹⁴ reminds Floyd of a tombstone. Floyd's colleague Dr. Michaels who researches this object informs Floyd:

It has nothing to do with the human race – for when it was buried, there were no humans... it is approximately three million years old. What you are now looking at is the first evidence of intelligent life beyond the Earth.¹⁵

The solid form of the monolith does not reflect any light but absorbs all lights thrown on it. This monolith could possibly be a "shrine", a "survey marker" or "a geophysical instrument"¹⁶ of aliens, they assume it to be everything that an object of this shape and size could be. But Floyd thinks of how intelligent life, elsewhere in the Universe seems to have missed mankind by a few millenniums.

This very possibility is not acceptable to the ego of mankind that takes pride that it possesses unique intelligence. As soon as the TMA1 is exposed to the rays of the Sun, it shrinks with "piercing electronic screams"¹⁷. The satellites placed around other planets indicate to the scientist that the sound

signal is sent towards Saturn. Perhaps, there listeners have been waiting since eternity for TMA1 to come out in the sun and send a signal. If these aliens connected to the monolith exist, the US wants to make sure to establish a political relationship with them before any other nation gets a hint of it. Thus, man wants to discover the secrets of Nature, but wants to play games of establishing superiority at the same time. This very competition leads to discrimination when one nation, tribe, race considers itself superior to the other, seems to be one of Clarke's layered meaning here.

After the 'Initiation' phase Clarke abruptly moves towards a new mission to reach Saturn, the other end of TMA 1's sound signal, unfolding the most important aspect of the story after 18 months of Floyd's first encounter with the monolith. David Bowman, also known as Dave and Frank Poole are the only conscious members of the mission and the spaceship Discovery. Three other members - Whitehead, Kaminski and Hunter - are hibernating; they need to wake up only in the final phase of the mission. Bowman becomes the Odysseus figure in this journey. The space ship also includes HAL 9000, "brain and nervous system of the ship"¹⁸, a computer robot that serves as an antagonist to David Bowman as their journey advances.

Clarke's protagonist David Bowman's journey individually also symbolises Campbell's Hero's Journey from this point onwards, as he 'departs' towards a new quest. The human crew members are only aware of this mission to be a survey of the rings of Saturn. Thus, Bowman is marching into the unknown space while HAL, the computer, is the only character that knows the real reason behind this mission where they need to find out the receiving end of TMA1's signals. HAL is a human creation, made into the

reflection of his creator. However, he is created to serve a purpose and the limited knowledge creates unexpected havoc in his mind and in the story. The mission control from the Earth programs HAL to keep the real purpose of the mission a secret from the human members, till the last phase of the mission. Thus, human life inside this space shuttle is in hands of a machine. The circumstances are devious misgivings right from the beginning.

This mission is the real 'call to adventure' for Bowman and the entire mankind by large. The whole mission is planned for seven years. Clarke's use of the mythically potent number seven here further indicates the mysterious nature of this journey. Both Poole and Bowman have fixed duties and schedules. Everything flows smoothly as long as they get along well with HAL. Clarke builds the calm and monotonous routine as a fore-shadow of the mayhem that awaits Dave and Poole in the wings.

HAL's subtle display of human emotions stir a disruption between the computer and two men once the first part of the mission is safely over. HAL's presence hints at constant foreboding as his sensitivity increases and the readers realize that he serves the purpose of the monster that creates the hurdles in front of the hero. Their conflict comes out in the open at Poole's birthday celebrations. Poole celebrates his birthday by the satellite connection with his parents on the Earth. When Poole and Bowman are still in the middle of the celebrations, HAL comes mouthing his famous words: "Sorry to interrupt the festivities but we have a problem."¹⁹ HAL declares that AE 35 unit is in trouble and soon they will have a problem in maintaining contact with the Earth. Poole and Bowman do not see the problem but HAL insists on changing this unit. HAL becomes a conniving liar like a Shakespearean villain

here as he puts Poole's life in danger. After a complicated procedure, Poole and Bowman find out that there was nothing wrong with the previous unit and HAL has given them a false alarm. HAL becomes the catalyst in the 'initiation' phase of Bowman's individual journey and struggle.

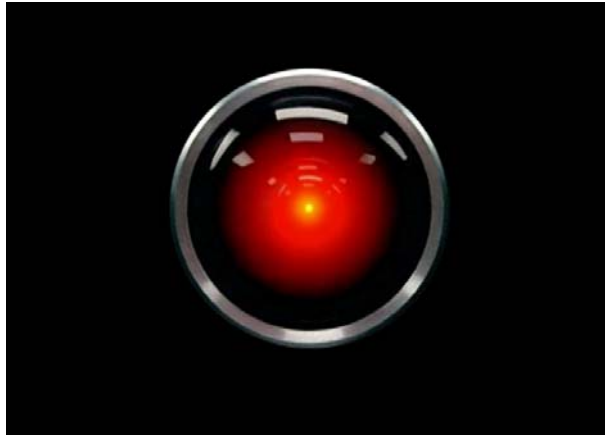


Figure 5: HAL, modeled on a human eye ball in the movie 2001: A Space Odyssey.²⁰

Clarke's contemporary and equally influential science fiction writer Asimov finds Clarke's portrayal of Hal misleading. Asimov in his wide spread fiction, often based on themes that includes Robots, formed the 'Three Laws of Robotics' where the first rule is that a robot may not injure a human, the second rule is that a robot must obey human orders except in conflict with the first rule and as per the third rule, it must protect itself.²¹ HAL breaks all these three rules as Clarke's story advances.

According to Clarke's story, the implied reason behind HAL's malfunction is the contradiction in its creation. When the crew starts noticing irregularities in HAL's performance, the Earth control informs Dave and Poole of these problems and also indicates that if HAL's irregularities continue, they will need to switch him off. HAL listens to Poole and Bowman interacting with

the Earth control and shows further offensive human emotions as Clarke writes after this incident "Discovery was no longer a happy ship."²² HAL 9000, a robot, harbors negative human emotions from insecurity, ego to mistrust. Ironically, Poole and Bowman treat him as a machine and discuss his limitations and errors in front of him. As if in revenge, HAL damages the AE 35 unit and the ship loses contact with the Earth and in attempts to repair this connection, Poole loses his life. Asimov's rules of a robot not harming a human and obeying orders definitely do not apply to Clarke's HAL.

Poole and Dave's circumstances evoke some more connections to Homer's Odyssey. Dr. Floyd, the protagonist from the previous part is now playing an instrumental role of the advising 'wise old man' to Bowman. Here Floyd becomes the Aeolus king of wind from the Greek mythology that gives Odysseus some favourable wind to help him on the journey and a bag confining the unfavourable wind. As per the myth, Odysseus' companions open the bag of unfavourable wind and are blow off course.²³ Here Bowman as the Odysseus figure remains successful on the journey but his companion Poole is blown off course because of the unfavourable bag of wind as he ventures out of the ship for a task based on false information from the computer which is part of the mission because of Floyd's arrangement.

HAL's morbidity kills the other three hibernating astronauts too. HAL turns out to be the real evil, representing Clarke's theme of 'perils of technology'. HAL is a creation of man, though he is inhuman, a mere machine, he has inherited human weaknesses. He is unable to accept his own inadequacies and has too much faith in his abilities. He wants to take full charge of the mission and attempts to kill Dave, before he tries to forcefully

shut down HAL. In an attempt to conceal the truth from his crew members, he has lost integrity and control over its actions. With great difficulty, Bowman switches HAL off to float alone in the Solar system inside Discovery.

Here Clarke foreshadows a reversal of the myth of Polyphemus.²⁴ In dealing with monstrous Polyphemus; Odysseus has to rely on his tact and skills instead of trying to match the brute force of the monster. Here HAL, the machine that has become a monster relies on his abilities and Bowman as scientist has to resort to his brute strength to shut off HAL. The role reversal indicates a creation trying to overthrow the creator in this impactful scene that Clarke conjures. However, with this incident HAL breaks Asimov's third law of robotics as well. By not abiding to Asimov's laws Clarke provides HAL with a depth of character and not let it remain a machine created to fulfill a static purpose. Asimov's laws are debatable as right from the creation of Shelley's Frankenstein, machines turning hostile to their masters is an accepted theme in science fiction. His laws are more useful to the real ethics of artificial intelligence rather than their application in forms of literature. To Clarke HAL is not just a robot, he is also the monster or the hurdle that Bowman must pass in order to move on.

Once alone in the ship, Bowman again establishes connection with the Earth where Dr Floyd informs him of the original mission. From there on Bowman is 'initiated' into a larger scheme of things. Bowman heads towards a possibility of discovering traces of an older and much advanced alien civilisation in the space and he marches further into the darkness. During this lonely journey Bowman starts wondering what lies ahead for mankind. Clarke,

through depiction of Bowman's thoughts, gets the opportunity to marvel at the possibilities offered by this vast space.

Like a real Arthurian hero, Bowman's thought process becomes more rational as he starts thinking of the connection of TMA1, the monolith found on the Moon, and Saturn's satellite with total concentration. In his solitary time in the space ship, Bowman listens to literary plays of Ibsen, Shaw, Shakespeare and Mozart that elevates his spirits. In true Arthurian spirit, he has carried his cultural inheritance to inspire himself. Even in this unknown sphere, Clarke's hero receives support, vital to his survival, from literature and artistic creations of mankind. These artistic experiences also give him the eye to locate the unimaginable mysteries in the space. Once he nears Japetus, he locates a giant vertical slab that looks like a hollow 'big brother' of TMA1. Bowman enters through this worm hole 'the Star Gate'. The mysterious vastness of the endless space is overwhelming for Bowman as well the readers. He feels as if he is passing through the "grand central station of Galaxy."²⁵ Swimming through stars in his space pod, he lands at a place which looks like a hotel suit. This hotel suit is like the final battle field for his body, the Earthy element, and his soul, the intangible spirit that is about to transform.

The mysterious hotel suit replica contains imitation or dummy models of books, furniture, telephone and everything that a house on the Earth has. It is the symbol of material human comforts that seem very out of place in the obscure space. However here too there is a presence of human art and history. For that on the walls of this place hang Van Gogh's 'Bridge at Arles' and Wyeth's 'Christina's World' symbolising man's creativity. Mystified Bowman analyses that the hotel suit replica is based on the signals that TMA1

has transmitted about life on Earth as everything in this room looks two years old, precisely when Dr Flyod discovered TMA1. The minute he touches the monolith in this place, his life spins in front of him, leaving him unconscious and transformed in a new shape of a human infant. This transition of Bowman again connects him to Odysseus. On his way to Ithaca, Odysseus is blown off course to the island of the Lotus Eaters. He loses his sense of self while he reaches among the mysterious beings.²⁶ For Bowman the unknown mystical world that opens through the portal of monolith becomes his metaphorical land of Lotus Eaters as he loses his human body there.

Bowman reaches a place where no other man has ever reached before. With realisation that he would remain in this star-child form till he decides what new form to take, he floats towards what he has once called home, the real world, the Earth. When he 'Returns' to the Earth as the 'Star Child', the planet is about to get destroyed. A nuclear weapon is fired from the Earth but before it can spread through the air and result in devastation, Bowman, the Star child, returns with the higher knowledge and abilities that he has acquired from his journey and takes charge of the weapon in the sky and removes the threat from the world. Clarke's novel comes to an end as the Star Child wonders what to do next.

Bowman's 'Return' to the Earth as a child is in a way symbolic, rebirth for the mankind, after experiencing the mysteries of the Universe. Once again Clarke employs the reversal of human life and this style of writing helps him in highlighting the mystique of human evolution as he explores the possibility of human spirit existing in any other form apart from the body. It is Bowman who gets to experience this fictional possibility. Bowman's actions appear passive

if one thinks of mythological figure of a hero that Campbell's theory brings to the mind. Bowman's intentions and actions lead him to embark upon a potentially life-threatening journey to find out secrets of the universe. These characteristics indicate the expected heroism even if his linear actions most of the times show that he just follows orders, mechanically operates machines and does not indulge into emotional expressiveness. He doesn't have a literal damsel in distress waiting to be rescued. And yet metaphorically, the Earth is his damsel in distress. Safety and more development of the Earth and mankind trigger this mission and Bowman embarks on a rightful hero's journey into those corners of the space where no human has entered before.

The intensity, action and consequences of the journey put Bowman in the league with the heroes of the Fantasias or Romances. John Izod remarks,

Dave's odyssey, which he carries out for all humanity, is a voyage of discovery – an exploration of the unknown which deliberately extends the realm of consciousness by penetrating the mysteries. Dave's final voyage is a hero's journey – but this time into an over-world rather than the underworld that so many heroes have to endure. But like this chthonic counterpart, he encounters terror and emerges in a remade form.²⁷

Once this journey progresses further, it becomes a dynamic image of the self as evolving, progressing, and recurring through the generations. It is a great journey, characteristic of human experience, to the very edge of the known, looking into the unknown, which is here couched in the term exactly for the

contemporary age. However, Bowman lacks many of the heroic qualities that a classical character consists of. He is indeed a skilled astronaut who is selected to run this first manned mission towards Saturn, but he is much disciplined in his actions. He doesn't wander off the beaten track like Wells' Time Traveler or defy conventional theories like him. He is subdued and law abiding. As Izod observes Dave to be an ordinary person. He possesses no extraordinary powers other than unflinching determination; he shows no sign of devotion to an organized faith. He enters the cycle of rebirth simply because he gives himself full to the passion to know both the universe and the self more deeply. This is Dave's choice, both voluntary and moral.²⁸

Another way of looking at his determination and disciplined attitude is the quality which his mission requires him to follow the laws of space travel and operation of a space ship. He is extraordinary in his intelligence as this paragraph reflects his expertise in his area of work:

Bowman had been a student for more than half his life; he would continue to be one until he retired. Thanks to the twentieth-century revolutions in training and information-handling techniques, he already possessed the equivalent of two or three college educations – and, what was more, he could remember 90 percent of what he had learned.²⁹

His character doesn't appear human enough. And some critics have remarked that HAL is the only character that shows human emotions in the novel and ironically it happens to be a computer. Bowman's interaction with HAL makes

them appear to be more like rivals than fellow crew members. That is more due to the reactions of HAL who is constantly defensive because of hiding the truth and has turned into a negative presence. The tension between HAL and Bowman is clearly visible in their conversation as Bowman “speaking with an icy calm” tells HAL, “I am not incapacitated. Unless you obey my instructions, I shall be forced to disconnect you.”³⁰ In response to this HAL tells Bowman that he has more enthusiasm and has more confidence in its success as a machine than the crew members. To some extent one could agree with HAL as there are hardly any signs of enthusiasm or passion visible in the behavior of the human characters. They seem to show lesser signs of ‘life’ than HAL.

Bowman differs from other crew members as he is the only one who shows resistance to HAL. He is the only one who survives the menace, even when he is stranded alone in a space ship moving towards a dead end, he goes through every stage without showing fear. He is tough and doesn’t get stirred when floating through a worm-hole and marching towards a transformation. Bowman’s relationship with Poole is cordial. Poole’s birthday party at least indicates a connection with his family, but Bowman stands alone on his skills, integrity and unruffled attitude in the face of unknown and later transforms into a star child. When he sleeps in the replica of the hotel suit, he relives his life moving back to his childhood.

As one David Bowman ceased to exist, another became immortal. Faster and faster he moved back into forgotten years, into a simpler world....The timeless instant passed; the pendulum reversed its swing. In an empty

room, floating amid the fires of a double star twenty thousand light years from Earth, a baby opened its eye.³¹

Even before his transformation, there is no intimate friendship shared between Poole and Bowman, nor his abilities, characteristics or relationships with other humans are brought in light. Clarke focuses only on the journey and the space.

In a way, the journey itself is the hero in 2001: A Space Odyssey. And the journey acts as a literary device to unfold an imaginary destiny of human kind. The journey begins with the Moon-Watcher's encounter with the monolith. Initially the Moon-watcher is a catalyst in bringing mankind towards an intelligent civilisation. He is the one who receives the maximum impact from the monolith's possession and leads the tribe of apes towards using weapons to find food. He shows the first signs of human emotions as well. However, his role is also like Bowman and Floyd to take the progression of mankind a step further. Meanwhile, Dr. Heywood Floyd, who first gets to examine what possible effects that TMA1 can have on humanity, he has a similar unruffled air of Bowman. He shows foresight in keeping the mission classified as faced with sudden uncertainty of presence of intelligent life and wonders what can be the logic behind the discovery of the monolith as he says:

The monolith may be some kind of alarm. And we have triggered it. Whether the civilisation which set it up still exists, we do not know. We must assume that creatures

whose machines still function after three million years
may build a society equally long-lasting.³²

Floyd seems to have better understanding of human mind as well as technology as he lives a life created around the highest technological advancements achieved by man on the Earth. He is the one who faces the dilemma about revealing such news to the vulnerable mankind in the face of the cold war which is partly indicated by his stiff conversation with the Russian scientist. It is Floyd who informs Bowman that mankind may need to be prepared for “a cultural shock”³³. He is sympathetic to Bowman who marches alone towards Saturn. He is courageous enough to undertake a decision of such a stature. However, success of the mission does not lie in his or for that matter in any human hands any way. It is HAL, in whose hands the success of the mission is expected to complete.

HAL (for heuristically programmed Algorithmic computer, no less) was a masterwork of the third computer breakthrough.... Hal had been trained for this mission as thoroughly as his human colleagues. He never slept. His prime task was to monitor the life-support systems, continually checking oxygen pressure, temperature, hull leakage, radiation, and all the other interlocking factors upon which the lives of the fragile human cargo depended.³⁴

However, when HAL is told to lie about the mission to his fellow crew members and hide the original intention, other negative human emotions start

triggering inside him, leading him on the path of becoming an assassin. Steven H Silver remarks that “the most fully realised character in the book is the computer.”³⁵ HAL is a kind of Morlock that has started malfunctioning, although initially its role is to serve mankind.

HAL’s functionalities are an imitation of human brain. And HAL’s own odyssey of self-discovery and awareness prompts the machine to kill in order to achieve prescribed goals. HAL represents the theme of ‘perils of technology’ with a warning that though the human race can create extremely advanced machines; such devices must remain subservient, and if they’re just modeled on the wavering human-mind, they may develop a self-awareness that leads them to take actions that can harm those they are created to serve. HAL is programmed to believe that the mission is the most important thing for him, but he loses control as he gives away to stress, guilt and pressure. Marvin Minsky, the MIT scientist who has helped in developing the character of HAL accurately states: “It is through emotion that he sets the goals and sub goals, ultimately killing the humans -- except, of course, Dave.”³⁶ And it is HAL with whom the readers identify closely than with any other human character. According to writer and scientist Rosalind W. Picard,

Dave is relatively impassive. In fact, all the humans in 2001 have rather machinelike demeanors. HAL, in contrast, is relatively expressive. We’ve seen that HAL possesses abilities for expressing and recognizing emotion and noted some of the ways we are giving today’s computers these abilities. HAL has consciousness. HAL experiences an internal state of

conflict about the mission, conflict between the real mission and being forced to conceal it from Dave and Frank. HAL broods over his predicament until he begins to make errors.³⁷

And it is not HAL's ability to feel human emotions but he is driven to such emotions due to the malfunctioning of his program thus he becomes an antagonist. According to Picard, "The fictional message, repeated in many forms, is serious: A computer that can express itself emotionally will someday act emotionally. And the consequences may be tragic."³⁸

Through HAL's malfunctions, Clarke shows a possibility of what might happen if the man hands over complete control over to machines. In spite of the fate that HAL meets with, a machine like that represents the highest achievement of human intelligence. HAL fills the gap of the literary antagonist as John Izod notes,

Though a machine, HAL becomes in dramatic terms an epic villain, no less single-minded dangerous than Milton's Satan, its formidable strengths combined with great weaknesses. Appropriately enough HAL's demise will soon have some of the absurdity that surfaced in Satan's defeat.³⁹

HAL is to Clarke in this novel what Morlocks are to Wells, a potential threat to humankind. Rowling's antagonist Voldemort too reflects HAL's ego.

While putting human intelligence through an ordeal by man's conflict with the machine, Clarke presents a possibility of the presence of the intelligent alien civilisation in his fantasy, which seems to have a greater impact on whatever human kind has achieved. The aliens are not directly present in the novel, but their constant presence is hinted at or felt in form of the monoliths. The figure of monolith represents the unknown, the mythical higher being. Some early critics have interpreted the monolith as the presence of God or the Supreme Being that has brought intelligence to humanity and will lead it into a different form when the right time comes.

The second monolith known as TMA1 serves as an alarm that is set off when man's progress has reached a level where that object can be discovered from the depths of the Moon's crater. Once mankind has reached as far as discovering TMA1, it is time for them to transform, go towards a new form of life. After 18 months of discovery of TMA1, the discovery mission moves towards Saturn where Bowman encounters TMA2. However, this vast rectangle is hollow and bigger than TMA1. Bowman calls it 'Big Brother' of TMA 1 and enters it to find it to be a Star Gate that leads him into a new phase of life.⁴⁰ The monolith and the star child represent hope and are symbolic of new possibilities. Monoliths also have a mythical connotation to them as Mark Midbon explains in his essay '2001: A Space God-esy',

Monoliths are centers of worship for the ancient Canaanites and Israelites until the reign of Solomon. The Hebrew word for such a stone is "masebah" (literally "something stationed"). English translations of the Bible usually render the word as "pillar." Genesis 28:12

describes the origin of the monolith near Bethel. Jacob dreams of a ladder to heaven with angels going up and down. When he awakens he declares the place to be the door of heaven and he raises a monolith. For this reason the monolith in “2001” looks like a door when seen from a distance. But when seen from up close, looking from the ground toward the top, the monolith resembles a ladder.⁴¹

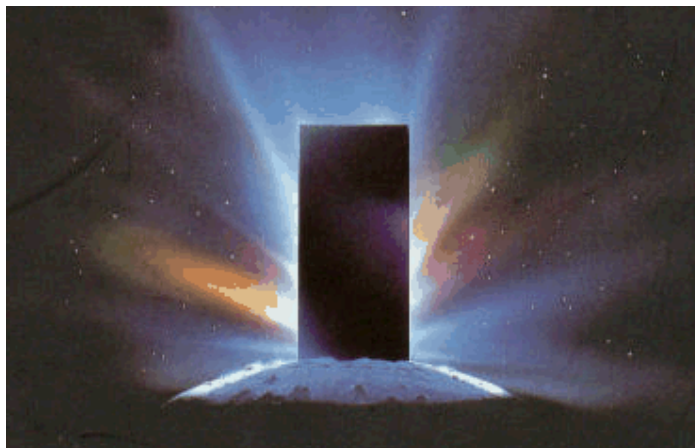


Figure 6: Visualisation of the monolith in the movie 2001: A Space Odyssey.⁴²

As David finds the last monolith to be a Star Gate, opening into an unknown new beginning, Midbon’s theory does provide allegorical meaning to these monoliths. However noted critic of Arthur C. Clarke, Carter Kaplan rightly sums up how monoliths are an open symbol to reader’s imagination as he explains, “Monolith can be identified as a symbol for many things: God, Christ, Original sin, the tree of knowledge, the call of evolution. What I propose is that it is a symbol of symbols, or more specifically, a symbol of our ability to use symbols like tools. The monolith is a symbol of our ability to think

symbolically, in terms of archetypes; it is a symbol of our ability to manipulate abstractions.”⁴³

A modern day interpretation of this monolith may lead one to think of a blank black cinema screen, waiting for the pictures to emerge or a blank black board waiting to be written on. Both these interpretations are simply based on the appearance of the monolith but even in the function, it does plant images in human mind however these images are not reflected on the surface like a cinema screen. If the monolith is to be looked at through the perspective of Greek mythology, it is a Pandora’s Box that sets the action in motion the moment ape-men touch it. This journey of humanity takes thousands of years, to the unknown aliens, who created this Pandora’s Box, time might be of the same duration as it is for the humans.⁴⁴ The rising Sun above the first monolith may also refer to the heart of the Isis Osiris mythology. Here the monolith represents the male, the generative force - the dome (rising sun, egg), the female. The result is a new dawn (beginning). This parallels Egyptian mythology of the synthesis of Isis and Osiris to create Horus the Star Child.⁴⁵

With many comparisons drawn to Homer’s epic Odyssey, the title of Clarke’s novel itself has a symbolic significance. The title makes the journey part of the story self explanatory and yet the content remains open to many interpretations. Clarke’s use of the words ‘2001’ and ‘Space’ indicates the difference in space and time but the very mention of ‘Odyssey’ shows his affinity with the classical Epic and one rightfully begins to expect mythical reference and thematic similarities. Critic Leonard F. Wheat, states that the name ‘Bowman’ may refer to Odysseus, whose story ends with a

demonstration of his prowess as an archer. He also follows earlier scholars in connecting the one-eyed HAL with the Cyclops, and notes that Bowman kills HAL by inserting a small key; just as Odysseus blinds the Cyclops with a stake.⁴⁶

Clarke's novel is allegorically associated with Friedrich Nietzsche's book Thus Spoke Zarathustra too. Leonard F. Wheat explains that Zarathustra tells the story of humanoid evolution from an ape to a lower man, the believer, who creates God who later on becomes higher man, the nonbeliever, who kills God and declares "God is dead!" and becomes the 'overman', a mentally and morally superior species that will replace God as the Supreme Being.⁴⁷ Higher man is really a series of increasingly advanced men and Clarke's Star-Child seems to be the symbol for Nietzsche's Overman or higher being as Jerold J. Abrams observes, "2001 maps the same Nietzschean pre- and posthuman stages, beginning with ape-men, proceeding through humanity, and finally culminating in a new (beyond human) form, the 'star child'."⁴⁸

However, Clarke himself does not affirm to such allegorical meanings as he remains steadfastly close to his idea of 'space explorations'. Clarke's vision seems to be more optimistic for mankind compared to Wells. While in The Time Machine, Wells' protagonist finds a dubious end of the Earth and humankind, Clarke ponders over the optimistic possibility of transcendence of mankind into some higher or different species. According to John Hollow,

2001 A Space Odyssey is not about the revolt of the machines,
but about the two things Clarke seems to think we mortals

would most like to know in a universe in which we can only hope that the odds are in favor of the race's survival: that we are not alone and that we have not lived in vain.⁴⁹

Clarke indeed gives hope to humanity in the form of a fantasy by presenting the relationships of evolution, technology, and a higher power in the guise of a science-fiction voyage.

After spending a major part of his life in Ceylon, Clarke's familiarity with the Hindu mythology and customs emerges in this novel as well. He integrates the phenomenon of rebirth in his novel in a unique appearance of the Star Child as well as rebooting of HAL. When Bowman forcefully unplugs HAL, he goes back to the first day of his birth, where he speaks to Dr. Chandra, his creator. This signifies HAL's rebirth. While in case of Bowman, his transformation is also a kind of spiritual rebirth where he casts his body aside but his spirit remains intact.

On the plane of reality, Clarke reprieves majority of characters appearing in 2001: A Space Odyssey in the other books in the Odyssey series. At the time of the first book Clarke decided not to write any more books based on the same theme. However, constant interest in the 2001: A Space Odyssey inspired him to revisit Bowman's 'Star Child' avatar. The second book of this theme titled 2010: Odyssey Two (1982) is not a direct sequel to the first book but it refers to the future of many characters from 2001: A Space Odyssey. For example, Dr. Floyd is part of the space mission in 2010 to find out the fate of Bowman and his ship Discovery. However, the adventures of a Soviet-American endeavor in space are at the center of this

novel and references to Bowman and Floyd appear on the sideline as Bowman in the form of Star Child revisits the Earth and his own mother. HAL is also reactivated in this novel but his persona is much more subdued compared to his first outing.

In 2010 HAL goes through the same transformation as Bowman's Star Child and becomes a non-corporeal companion to his earlier nemesis. All three of them, Floyd, Bowman and HAL make a third appearance in 2061: Odyssey Three (1987), and their existence becomes much more complicated, so does Clarke's story. In 3001: The Final Odyssey, Clarke even revives Frank Poole and what happens to him once he is left out in the space to die in 2001. He is brought back to life on the Earth in 3001 where the monoliths threaten a takeover. HAL and Bowman have integrated in one surreal personality called 'HalMan' that plays a pivotal role in saving the mankind one last time. Apart from the first novel, other three Odyssey novels lack the freshness of imagination and fail to match the reputation of 2001: A Space Odyssey which evokes diverse interpretations and analyses even now.

There are many direct and indirect references to human art; culture and society through the novel. Although majority of the events take place in the outer Space than on the Earth, yet references to Melville's Moby Dick and Captain Ahab and Bowman's hobby of reading classic literature on the space ship are links that tie him to human emotions even after he switches off HAL and becomes a completely disciplined, mechanical being on the ship. However, as he nears Saturn all alone he gradually stops reading Shakespeare, Shaw and Ibsen and resorts only to instrumental music of Mozart and Bach. There occurs an entire discussion in the head of a lonely

Bowman about what to listen to next based on what inspires him to stay alive and march towards a certain end of this journey that is very likely to culminate in his own death. The magnitude of what he is facing is too grand that he slowly loses these connections with human creativity.

Clarke's fantasy shows the possibilities of real catastrophes that mankind may endure in face of the failure of technology. Apart from the failure of computer system inside the space ship discovery, failure of man's control over nuclear weapons is also mentioned several times in the novel. The creative progress of mankind cannot be denied in form of mediums of communication, business, art, architecture and more. Nevertheless, man has constantly invested and continues to invest his time, intelligence and resources in developing better weapons, to an extent that these weapons can wipe out entire civilisations. Clarke's belief in creative progress and his opposition of weaponry emerges in this passage about man's need for arms: "As his body became more and more defenseless, so his means of offense became steadily more frightful.... The spear, the bow, the gun and finally the guided missile had given him weapons of infinite range and all but infinite power....Now, as long as they [weapons] existed, he was living on borrowed time."⁵⁰

The negative effects of the technology on human life are like a rude-awakening in Clarke's world. According to Carl Jung, the presence of technology consists of certain procedures that man himself has invented. The routine of Poole and Bowman is very boring but they invent the way around dealing with boredom and monotony of it all. They embrace their loneliness. Jung compares functioning of the technology to a drum roll or a chant that

sends a human mind into semi consciousness.⁵¹ Clarke makes use of a literal drum roll through monolith that sends the ape-man into a trance-like state. Technology can produce such an effect on human mind. This makes the 'psychological prison' of a space travel more convenient. Bowman is shown comparing the life of an astronaut with that of a mariner, a life of banishment. However, a mariner reaches different shores and islands, meeting new people. The life in space brings nothing but loneliness that one cannot overcome through technological developments.

Highly advanced technology represents the growth of man, yet it is still not advanced enough to place complete faith in it. When man does put too much faith into technology, there is a possibility of malfunctioning that might cost him his life. Clarke mentions this in one of his interviews; "It's a sad fact that much technological development, may be most, has been driven by conflict warfare, and that is one of the themes of 2001."⁵² Clarke, like Wells, knows that humanity will drive into the perils of the planet sooner or later. He creates a space journey and predicts that man may find colonies on the Moon and attempt to invade other planets; he also predicts that a nuclear war will end the Earth. However, he offers hope to humanity in form of a star child and wishes that the only possibility of existence of such a higher presence can save the earth from the weapons man creates for his own destruction in the name of development. Stephen Hawking applaud Clarke's imagination of mankind living in outer space: "It is important for the human race to spread out into space for the survival of the species....Life on Earth is at the ever-increasing risk of being wiped out by a disaster, such as sudden global

warming, nuclear war, a genetically engineered virus or other dangers we have not yet thought of.”⁵³

Unlike Wells, Clarke chooses a near future, the year 2001 seems far away in 1960s, but it still isn't as far as Wells' 802,701 AD. Clarke's imagination predicts the course of science; many of his predictions have come true. However, 2001 is more about the myth of man's evolution and his relationship with the universe, beyond this earth and not about prediction of the future. As Steven H Silver notes:

Clarke's work is highly optimistic. In 2001, he envisions a world in which travel to the moon may not be commonplace, but it occurs frequently enough that children can be born at a lunar scientific base. A massive space station is being built in Low Earth Orbit and shuttles ply their way between Earth, the station and the Moon effortlessly. A trip to Saturn is possible as a matter-of-fact occurrence. Written as man was about to set foot on the moon, it is no wonder that Clarke's portrayal of the future of astronautics would be so glorious.⁵⁴

Nevertheless, some of Clarke's predictions have come untrue such as, man colonising the moon and persistence of the Cold war and existence of Soviet Union in the year 2001. Despite this the novel brings space exploration into a prime space in the cultural paradigm. Discovery's journey into space and Bowman's transcending into a new form of life brings us close to mortality of human intelligence and existence. It is the 'space' that offers Clarke the

canvas to tell this parable of a story where he paints his vision for humanity and technology.

In 2001: A Space Odyssey Clarke depicts an allegorical journey into subconscious, symbolising the quest of man in his strife to overcome his weaknesses. According to Carter Kaplan, Clarke's novel is contemporary as he portrays man's "struggle for survival and supremacy, the triumph of corporate social organisation, the conquest of space...and our relationship with our tools."⁵⁵ The novel has subtle political undercurrents, reflecting man's hunger for power, which if not modulated, will lead the world to a state of conflict. Although the Cold War does not exist today, yet it is replaced with the struggle against terrorism across the globe. Instead of making colonies on the Moon, man is shackled to the borders on the Earth. In the present scenario, apart from nuclear weapons and terrorism, even global warming is a threat to the planet and survival of human race.

Clarke's novel is a quest to find answers into the larger Universal picture, looking inwards at the same time and dealing with the struggle to transcend beyond human limitations and its consequences. From Wells' time explorations, Clarke's 2001: A Space Odyssey travels into space, moving into future sketching new horizons and igniting new hopes. The novel reflects man's quest into the vast unknown, where the Bowman transforms into an 'overman' and becomes a forerunner of Harry Potter. Man and magic become synonyms; just as man's creation of god itself is mysterious and magical. J. K. Rowling in her Harry Potter series delves into the mystery of magical man and takes the quest into the realms of fantasy of a parallel universe.

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Chapter IV

'FANTASY AND MAN'

HARRY POTTER SERIES BY J. K. ROWLING

- **J. K. ROWLING'S LIFE AND WORKS:**

Humans need fantasy and magic. We have a need for mystery. Sir Frank Frasier (in The Golden Bow) says that in religion the man depends on God, but in magic the man depends on himself...¹

J. K. Rowling expressed this in an interview while talking about politics, problems in the real world and the place of fantasy amidst it all. When Joanne Rowling completed her first novel Harry Potter and the Philosopher's Stone at the dawn of 21st century, she did believe in the need for 'fantasy and magic' in her fiction, but in reality she found it tough to get a publisher. Not because the story is a literal good versus evil fantasy story layered with allegorical meanings parallel to the modern day political and social circumstances, but her publishers wanted her to adapt an abbreviated name that would hide her gender. Rowling did not expect to face problems that affected 19th century women novelists like George Elliot and her publisher will insist her on adapting a name that doesn't give away her gender. Her publisher's reason was that as the content of her novel had universal appeal, they didn't want the male readership to get biased for the books from the beginning. Thus, amidst all other social discrimination a subtle gender bias led her to go by her initials

and Joanne took her grandmother's name for her middle name Kathleen and became J. K. Rowling.

Once she became known as the writer of the phenomenal series, it was too late for gender discrimination, as a hefty number of readers were already driven towards her imaginative writing skills and powerfully created characters that were set in an imaginary parallel universe yet rooted in their present day reality. Her imagination flourished since childhood as she spent major part of that phase in British counties on the edge of forests as social critic Martin Large remarks, "Rowling grew up near the Forest of Dean. She mused that the wild and beautiful Forest was an inspiring setting.... Years spent in relative isolation from any kind of fast-paced media-driven culture – helped to stimulate her imagination."² Like Wells and Clarke, Rowling didn't struggle for financial stability but the troubles did strike her once she grew up.

Being enchanted by Nature and the mysteries of the unknown since an early age is another common factor between the three. However, Rowling doesn't dabble in the world of Science. She always wanted to be a writer and a children's writer at that, as she started creating fantasy stories for her younger sister at the age of 6. After studying Classical Literature at college, her imagination prospered further and Fantasy remained her preferred genre. In Harry Potter books, she generously borrows from myths and legends to create a parallel society of wizards co-existing in the real world that reflects her deeper study and understanding of the Classical Literature. However, her story creates intense reflections of contemporary issues of terrorism, racism and other social inequalities. Nicholas Sheltroun remarks, "More than entertainment, the adventures of Harry Potter give the critical reader

opportunities to reexamine old problems in new ways. By creating rich world for her readers to enjoy, Rowling's work speaks directly to a number of problems we face in the non-magical world."³

Fantasy as a genre had seen many ups and down by the time it was Rowling's turn to write. She has reaped the benefits of it. However, after scientific romances and lackluster science fiction in the later part of the 20th century, a plunging back to traditional fantasy elements came about with J. K. Rowling. Her work didn't go by the general rule of the genre, as Lev Grossman notes,

It's precisely Rowling's lack of sentimentality, her earthy, salty realness, her refusal to buy into the basic clichés of fantasy that make her such a great fantasy writer. The genre tends to be deeply conservative--politically, culturally, and psychologically. Rowling's books... take place in the 1990s--not in some never-never Narnia but in modern-day Mugglish England, with cars, telephones and PlayStations. Rowling adapts an inherently conservative genre for her own progressive purposes.⁴

Though defying many rules of conventional fantasy, her story has an imaginary setting outside the periphery of reality. What takes shape in that fantasy world has parallels in the real historical events and social circumstances. Her characters of the fantasy society brush closely with everyday reality. She depicts class distinction amidst these wizards and how conflict arises out of class and cast discrimination and leads to destruction

and degeneration. In these novels, there exists a wizard world parallel to the non-magical real world. These wizards live in hiding and they keep their kind and their abilities a secret from normal humans as a part of their culture and laws. Wizards are humans too, just with special magical abilities.

Magic isn't a supernatural element in the fantasy here; it is a symbol for technology, inner strength and a subject of study for those who are part of the wizard world. Amanda Cockrell feels that Rowling has brought more reality in the premises of fantasy. As she notes,

She [Rowling] has departed from the imaginary into the real. She has abandoned the realm of high fantasy and laid her story in contemporary England, rather than in the imaginary and medieval flavored other worlds of Middle Earth or Earthsea.... There are no quests for magic rings or dragon feathers. This is contemporary England, and instead we find bankers and government bureaucracy. People, even magical ones, have to get jobs. But across everything is the veil of magic, the overlay that skews the world we know and brings us up, surprised on startling perspectives.⁵

Thus, this 'veil of magic' gives Rowling the freedom to predict results of where the problems of the real world could lead in her own framework. Like her predecessors Wells and Clarke, she tells a story that consists of social conscience garbed in the element of fantastic, instead of simply playing around with the traditional imagery and ideas associated with the genre.

Rowling comes across as the influential literary personality of this time when books are feared soon to be obsolete. She is not the direct descendent of Wells or Clarke in the genre of Science Fiction.

The reach of her novels, termed for convenience as children's books, is not limited to any age group. In spite of heavy use of vocabulary and imagery of medieval romances, her novels are not the direct successors of the fantasy novels of J. R. R. Tolkien or C. S. Lewis either. And yet certain aspects of her novels belong to all these varied categories as her novels have time machines, unicorns and flying broom sticks under the same roof and they do not come across as unnatural. She even combines magic and technology by depicting a flying car. In that fictional world between the pages of Rowling, these unusual things are present with such normality that one considers a hippogriff as normal in the magical world as a tiger in the normal world.

This remarkable talent with words and imagination has led Rowling to win not just financial success but literary accolades as well. She has received several awards that range from British Book of the Year awards for The Philosopher's Stone, The Chamber of Secrets, The Prisoner of Azkaban, and The Half Blood Prince. The Goblet of Fire has also won the Hugo Award that is mainly given to works of Science Fiction. She was knighted in France in the year 2009. From giving lectures to Ivy League colleges in the US to actively pursuing philanthropic activities, in her own right, she is a force to reckon with just like Clarke and Wells were in their own time. Her financial gains out of her writing work are unheard of. Writing is considered a modest profession when it comes to financial remuneration. However, it is through the movies, media

and entertainment rights that Rowling has become one of the richest women in the world and her riches have come through the written word.

Both Wells and Clarke bring up the possibility of man's dependency on machines, constantly deteriorating moral values, social discrimination and human degeneration in their imagined future. Rowling as a part of the imagined future of Clarke and Wells still experiences the same troubles. She successfully delivers a similar message to the readers but in a much elaborate and yet a much simpler way through a story spread in around 4,195 pages.

J. K. ROWLING AND THE REALM OF HER IMAGINATION

The very mention of magic leads one to think of either unreal fantasy or trickery. Anyone who believes in magic in reality would be assumed to be living in a world of fantasy. This way, magic in literature directly brings willing suspension of disbelief. When used metaphorically, magic opens a vista of opportunity for writers. And J. K. Rowling grabbed that opportunity with both her hands. While working for Amnesty International, the organisation campaigning against human rights abuses all over the world, the germ of the idea for creating a wizard protagonist, leaning to do magic at school, came to her during a train journey. The idea of a fantasy novel about a socially abused boy wizard discovering his new identity in a parallel literally magical society reflecting the troubles and turbulences of reality is a result of Rowling's years of reading and studying classical mythology, children's fantasy stories and a fertile imagination. She developed this idea into an allegorical fantasy story spread over seven parts.

In spite of bearing some obvious fantasy elements like 'castles' and 'dragons', Harry Potter series also bears the elements of the Victorian social novel and science fiction. Rowling is often compared to Dickens and Jane Austen for her social commentary and dry humour in Harry Potter books. As Philip Nel remarks, "The greatness of both Austen and Rowling lies in the subtlety and dexterity with which they set their plots in motion. Their novels reward the careful reader and encourage rereading: apparently minor details frequently turn out to have much larger significance."⁶ Not only in her plot, in her narrative techniques and naming of the character bear the Victorian social

novel flavor as Nel further adds, “Rowling’s novels satirize social behaviors. Though Rowling, like Austen, does give characters names that connote their character traits, Rowling’s sense of humor leans more towards caricature, and her names sound more Dickensian.”⁷ More influence of Dickens is visible in her characterization and subject matter of social injustice. The very mention of an orphan child in the dark world brings Dickens to mind. Dickens was known for portraying child characters. Like Oliver Twist or Pip from Great Expectations, Harry has also tragically lost his parents. His journey very much resembles that of Oliver Twist where he eventually discovers a family, Harry too leads in that direction where after a lot of turmoil he creates his own family. However, apart from the superficial similarities, how they’ve become orphans or how they achieve the final goal of getting a peaceful family life stand totally in contrast.

The way Rowling’s characters deal with that injustice and discrimination through logical, well researched techniques, while studying magic as a subject, reflects the style of science fantasy. In spite of the obvious categorisation into children’s fantasy novel, Harry Potter and the Goblet of Fire has been awarded with the best science fiction novel award by the reputed Hugo awards in the genre.

Rowling’s treatment of magic is like the presence of the character of HAL and spaceship Discovery in Clarke’s 2001: A Space Odyssey or the machine that allows Wells’ protagonist to travel in time, magic is the technology, the tool through which Rowling tells the story of a society where in spite of magical abilities, it is the human mind, their choices, abilities and feelings that are responsible for the troubles and struggles in the lives of

wizards. Incidentally it is Arthur C. Clarke who expressed the view that any sufficiently advanced technology seems like 'magic' in the beginning.⁸ 'Magic' in Rowling's work is simply medium to achieve a desired literary setting and effect of fantasy.

Throughout his journey as a new entrant to the wizard community to being its savior, Harry's education plays an important part in his growth. This 'education of wizards at a school of magic' plays a huge part in the execution of Rowling's ambitious idea of using magic as a metaphor for technology. Harry comes to the school to get trained in magic as a science. The use of magic in Harry's world isn't magical trickery often performed in the normal world like pulling a rabbit out of a hat or making coins disappear. Nor does it offer a shortcut to solve hardships in life. It is a fantasy element, a mere literary symbol for conscience of the people and their inner strength.

The good at heart, use magic as a science in constructive, creative way, in development of their society. For instance, the day of Harry's first lesson of learning to fly on a broomstick presents Harry with a choice to defend a class mate. His nemesis Draco Malfoy is also present in this lesson and he tries to bully another slow and forgetful classmate Neville Longbottom by stealing his magical remembering aid. Harry discovers his ability to fly on a broomstick and uses his skills to stop Malfoy from bullying Neville. As it is a children's novel, he is instantly rewarded by Professor McGonagall, who appoints Harry on the position of Seeker in the Wizard sport Quiddich. Another example of creative uses of magical abilities comes from the pivotal characters, Professor Albus Dumbledore who has done various inventions in different areas in subjects of wizard community like Transfiguration, Potions

and Charms, through which their society has benefitted in medical and functional fields. He knows that dark wizard Lord Voldemort has been trying to steal the Philosopher's stone in the first novel, and he puts his skills at use to hide it from him.

To put magical abilities to the correct use, the protagonist, Harry Potter and his friends are getting trained in various magical subjects like Ancient Runes, History of Magic, and Defense against the Dark Arts, Charms and Potions that are imaginary parallels of subjects like Chemistry, Literature, History and Physics after all. Magical abilities are a part of this unusual race set in a fantasy world, but they need to be cultivated at schools and used in constructive ways. The school is the stage of action for six books and half of the seventh book. And amidst all the mythological creatures and woes of the wizard community, Rowling also spends enough ink on showing various reactions to boarding school system, education in the classroom and importance of examination and proper educational degrees, even if it is in the magical subjects.

Rowling describes the stark use of magic as an obvious metaphor for how technology becomes fatal in the wrong hands. These wrong hands belong to the antagonist Voldemort and his supporters known as the Death Eaters. Voldemort is a highly talented wizard who prefers to abuse his magical abilities to cause destruction. Just like power hungry maniacs in the real world, who are adept at certain kind of science and use their abilities to create weapons of mass destruction, and wage war for selfish motifs. Such wizards, who misuse their magical abilities, are known as Dark Wizards.

Time and again there have been dark wizards troubling this unusual race and the ministry and leaders like Hogwarts' headmaster Albus Dumbledore are in constant pursuit of keeping the damages under control. The Dark Wizards aren't just monsters of the fairy tales; they are like cunning politicians who have agendas like blood-status, lobbying for promotion, gaining power over other communities etc. Though completely different in forms, fictional figures representing real life politicians, makes one think of this similarity between treatment of politics in Orwell's Animal Farm and Harry Potter series. The only difference is Orwell's animals are replaced with human wizards here.

One of the biggest divide in this wizard society is between wizards who've magical blood known as purebloods and wizards who are born to ordinary humans known as Muggle-borns. The community of wizards is full of biases regarding their blood status and majority of conflicts with the dark wizards crop out of such prejudices. The Muggle-borns are given the lowest status in their society. During the Quiddich World Cup in the fourth book Harry Potter and the Goblet of Fire, the dark wizards want to make their presence felt and to scare everyone, they use their magic to confound non-magical people known as Muggles and wizards born to Muggle parents, known as Muggleborns. As these innocent people float in the air, panic sets right in the wizard community.

Then there are half bloods that have either of the parents as wizards and pure bloods are looked upon as royalty. Harry's best friend Hermione's parents are non-magical dentists in London; she is the most talented student in the year and still doesn't command respect of many students and wizards

outside in the community because she is not born to wizards. In fact their batch-mate Draco Malfoy, who is born in one of the rich and pure-blood families, insults her often by calling her 'Mudblood'. Harry is not aware of such discrimination as his other best friend Ron Weasley, who too is born in a pure-blood family and still rises above such biases explains, "Mudblood's a really foul name for someone who is Muggle-born – you know, non-magic parents. There are some wizards – like Malfoy's family – who think they're better than everyone else because they're what people call pure-blood."⁹ These constant references to purity of blood take one straight to the causes behind the World War II.

Rowling's novel is a modern day political allegory; the wizards have a political structure with a Minister of Magic in Britain to lead the region and banks like Gringotts run by Goblins. Creatures like Goblins, House elves, centaurs and the likes are either suppressed as servants by the human wizards or have fallen out with them. Some magical species like Giants have been driven out in hiding. The symbolic presence and treatment of such creatures leads to reminiscence of Jonathan Swift's 'houyhnhnms' in Gulliver's Travels. Through this hierarchy of magical blood and creatures Rowling creates an entire world of class and cast prejudices.

The obsession of dictator like Voldemort to destroy anyone who is not pure-blood echoes strong political and social discrimination that has come to the fore during the World Wars. The blood status and family heritage becomes one's passport to survive in this wizard society as by the seventh book Voldemort starts controlling the ministry of magic too. In spite of the presence of the Ministry of Magic, Voldemort and army of his supporters,

imaginary parallels of Hitler's Nazis or present day terrorists, have risen to power because of catering to the Pure Blood prejudices of the wizard community. This attitude echoes of the Hitler's regime before the World War II. Voldemort's attitude towards the non-magical population can be compared to that of Hitler's treatment of the Jews. Harry along with his allies struggles to overcome these prejudices and brings down the dark wizards and thus saves the wizard world from the clutches of his terror.

Magic is omnipresent in this world, but as everyone is a wizard, it doesn't serve as an extra-ordinary power or supernatural machinery in the hands of the good or the bad side. Once while informing of the hazards of the wizard community's state of warfare, Minister for Magic communicates with the British Prime Minister. Once again Rowling in her remarkable use of irony puts apt words in the mouth of the Prime Minister's mouth, "But you're wizards!" The Prime Minister cried desperately. "You can do magic! Surely you can sort out - well - anything!" And The Minister for Magic helplessly replies, "The trouble is, the other side can do magic too, Prime Minister."¹⁰ Thus, magic is nothing but an extra ability of a community in Rowling's fantasy tale that centers on the journey of a boy wizard.

Though Rowling's novels are full of subplots and at large the story concerning journey of the protagonist Harry is told in seven parts with the titles: Harry Potter and The Philosopher's Stone, Harry Potter and The Chamber of Secrets, Harry Potter and The Prisoner of Azkaban, Harry Potter and The Goblet of Fire, Harry Potter and The Order of the Phoenix, Harry Potter and The Half Blood Prince and finally, Harry Potter and The Deathly Hallows. Each depicting one year in Harry's life and his journey into the world

of wizards and finding a place for himself, fighting the inner and outer demons, learning to resist temptations of power and overcoming the threat posed by those seeking power anyhow over a journey of self discovery in seven years.

Joseph Campbell's archetypal theory of Hero's Journey and the three stages of 'Departure', 'Initiation' and 'Return' are applicable to each book individually and to the entire journey of seven years. Campbell describes his Hero's journey as,

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.¹¹

Harry ventures on such a journey physically as well as metaphorically. The 'Departure' into the unknown begins for him as a mysterious world unfolds right at the beginning of the first book Harry Potter and the Philosopher's Stone. The premises and flow of Harry's story straight away lead one to think of fairy tales as well. A helpless orphan with a lightning bolt shaped scar on his forehead, unknown to his own powers and destiny is left at the door steps of mean non-magical relatives. For the first eleven years of his life, Harry lives in the cupboard under the stairs in his Aunt's house unaware of his destiny. His treatment at his relative's homes and the surroundings serve a symbol of a contemporary British middle class house hold. Though Harry's relatives are

financially strong, they lack human feelings and are unable to establish a cordial relationship.

Later on Rowling caricatures this British middle class household in form of the Weasley family home in the wizard society. Harry finds the human connection in this queer magical household instead of finding it in the house of his real relatives. Harry transcends into the world of wizards as the night he turns 11 years-old, a part giant comes to tell him that Harry is a wizard and is registered at Hogwarts school of Witchcraft and Wizardry. Harry's true 'Departure' begins through his admission letter to Hogwarts School and there comes the clear 'call for adventure' and his enchanting journey begins. His life steps away from the fairy tale premises. He is introduced to this entirely different, supernatural parallel universe, a society of wizards existing right in the midst of the Muggles (the non-magical humans).

There are many incidents marking Campbell's 'Crossing the threshold' stage in Rowling's world. Hogwart's part-giant, part-human gamekeeper named Rubeus Hagrid comes to chaperon Harry to the wizard shopping street Diagon Alley. The entrance to this street in London is hidden behind a wall and when tapped on certain bricks, it literally opens up the doors to the wizard community for Harry. This event is visually appealing and while writing, Rowling sketches the secret entrance to Diagon Alley. Such simplistic way of parting the real world from the unreal world shows the inspiration of C. S. Lewis who uses the entrance to an enchanting unreal world of Narnia in form of a wardrobe in The Lion, The Witch and The Wardrobe. This entrance can also be linked to Clarke's 2001: A Space Odyssey where Bowman enters a 'Star Gate' in the vast space that looks like 'Grand Central Station' and

transcends into a 'Star Child'. Harry is a literary descendant of Bowman as he gradually adapts to a new world and a new identity, learns the ways and means, makes friends and foes and learns about his own destiny as Giselle Liza Anatol observes,

...Harry Potter is a mistreated orphan who sleeps under the stairs, he is the only son of two socially beloved, powerful, wizard parents. At the age of eleven, Harry experiences his coming of age- his invitation to Hogwarts school of Witchcraft and Wizardry, knowledge of his parentage, a cache of gold held in trust for him, and his destiny as one of the strongest wizards ever born. Thus, Harry claims his birthright and social class in the wizard world, following the pattern of all fairy tales.¹²

After reaching the school, located in a mythical castle, seven years spanned in seven books gradually unfold the quest. The choice between good and evil begins right at the first step for Harry. On the first train ride to Hogwarts School, Draco Malfoy arrogantly tells him, "You'll soon find out that some wizarding families are better than others, Potter. You don't want to go making friends with the wrong sort."¹³ However, true to the spirit of an Arthurian chivalrous Hero, Harry sifts through the evil and finds solace in friendship of Ron and Hermione.

As a character he finds his own voice and ability to make choices. He is confused about how to deal with evil but he is never confused about which side should he choose. For next four books, Harry discovers his strengths, get

acquainted with his own family history along with the history of the wizard's society through adventurous circumstances.



Figure 7: Rowling's sketch of characters in Harry Potter and the Chamber of Secrets.¹⁴

Many of these circumstances show Rowling's skills as a story teller when she describes sequences like arrangements for the Triwizard Tournaments and the Yule Ball. Harry becomes a Quidditch player and his matches with the opponent teams are full of strategies and game plans. The descriptions of many Quidditch matches become racy and captivating in hands of Rowling. She carefully treads to maintain the balance between languages, newly invented creatures, games, medieval setting, new age characters and age old dogmatism.

She possesses a very clear vision of all her characters in her imagination. Her sketches of the characters and the places related to her vision of Hogwarts show the clarity of her thought process that never loses focus on Harry's story in spite of the colourful paraphernalia.

Harry's 'initiation' comes with the awareness that he is destined to face the evil in this fantasy land at the end of Book 5, Harry Potter and the Order of the Phoenix. Noble headmaster Professor Dumbledore introduces Harry to the fact at this juncture that he must be the one to finish the evil wizard Voldemort, and rid the wizard world of the turmoil that he has created. With gradual decision to wage the war against Voldemort, Harry becomes the embodiment of all nobility and shows the will of iron to fight injustice in the world. Harry is tied to Voldemort due to inexplicable magical bond after Voldemort's attempts of killing Harry and achieving immortality through evil means.

For a long time, Harry struggles to find the right solutions and like Bowman in the 2001: A Space Odyssey, grapples in the confusing darkness. While understanding his path to finish the evil at hand, Dumbledore describes his confusion in words as, "From this point forth, we shall be leaving the firm foundation of fact and journeying together through the murky marshes of memory into thickets of wildest guesswork."¹⁵ Harry's quest of finishing off Voldemort is laden with mythical objects, adventure and learning about his own abilities as Jack Zipes observes, "He is one of the mythical chosen heroes, called upon by powers greater than himself to rescue his friends and the world from diabolical evil. He is David, Tom Thumb, Jack the Giant Killer, Alladin and Horatio Alger all in one."¹⁶ Thus, Harry combines the abilities and qualities of the fairy tale and science fiction heroes.

Harry's resurrection represents the Biblical myth of the Second Coming of Christ. Harry becomes stronger and determined in his quest of achieving peace for the wizard community. In his struggle, he comes back from the

gates of death. His 'Return' turns about in the seventh book Harry Potter and the Deathly Hallows where he drops out of school with his two friends and tries to figure out a way to end Voldemort through the way shown to him by Dumbledore. He faces a deathblow but his 'return' from near death experience in the end also spells the end of the evil wizard. Harry's return in the end, from a near death experience to overcome the evil, can be compared to the Christ's resurrection. However, Rowling's noted critic John Granger remarks,

Harry Potter as 'son of God' is not a symbol of Jesus Christ, but of humanity pursuing its spiritual perfection in Christ. Harry Potter is Everyman, hoping to live as God's image and likeness, now and in joy for eternity. Harry certainly rises from the dead at the end of The Deathly Hallows as a symbol or type of Christ and his Resurrection, but the parallel readers are meant to draw is less about Harry being an allegorical Christ stand in than example of the power of faith and love in overcoming interior and real world evils.¹⁷

His return brings a reign of peace and a fairy-tale end to the adventures where the good overcomes the evil and in this journey of discovering the good inside him and in the world outside, Harry eradicates the evil for the time being.

Harry as a protagonist is part Dickensian and part science fiction hero. He is Dickensian more because of his age and circumstances and belongs to

a world of science fiction because he wins against odds because of rational, logical steps. Like Time Traveler and Bowman, Harry knows he might be marked for death and his personal future is completely uncertain as he wonders in the fifth book, Harry Potter and the Order of the Phoenix, “An invisible barrier separated him from the rest of the world. He was - he had always been a marked man.”¹⁸ The characters like Harry, orphaned, talented, unknown of their own abilities, facing crisis and struggle and find solace in equal friends and mentors to face the antagonist, are scattered across pages of literature.

The very characterization of little boy and seven years of his struggle show Dickensian echoes. However, the path he chooses and decisions he takes in the process show him more in the archetypal hero on a life threatening journey. And because of his timing of emerging on the literary scene, he is a bespectacled contemporary boy as well, as critic Jack Zipes notes:

Despite his potentially nerdlike qualities, he has supernatural gifts that enable him to perform heroic deeds and defeat cynical forces of evil much like the knights of Arthurian legend. But Harry is much more successful – a postmodern whiz kid.¹⁹

Harry is not just a one dimensional young protagonist; he is constantly struggling to overcome the evil and goes through it all as a symbol of purity. He grows in the process and many aspects to his personality. He makes mistakes, learns, and builds a strong character gradually. He is modest,

courageous and a bit hesitant and willing to break the rules too, but that is all a part of the growing up process. He is the conscience of the story.

Harry's name gives him more common traits. He could be just anyone. His arch enemy Voldemort's original name is Tom, but he doesn't like his common name and creates a façade of a grand and unusual name. However, Harry is fine with his identity. Harry's surname 'Potter' also connects him to being levelheaded, being Earth bound. He doesn't mind getting lost in the crowd as critic Michiko Kakutani observes that right from his first day at Hogwarts, the young, green-eyed boy bears the burden of his destiny as a leader, coping with the expectations and duties of his role, and in the end he clearly resembles Henry V and King Arthur. Harry often wishes he were not the de facto leader of the Resistance movement, shouldering terrifying responsibilities, and longs to remain an ordinary teenage boy.²⁰

There are a lot of moments of adolescence, and Harry grows as a mature human being from a boy. Rowling has taken two decades in completing this one story and seven novels and has opted for well rounded characters instead of cardboard fantasy characters. Not only Harry but his entire paraphernalia goes through a growth spurt as Pat Pinsent notices in his essay,

Rowling presents a somewhat broader canvas; the greater quantity of material focusing on Harry enables a fuller development of his character over longer period, and allows Rowling to touch on a range of issues....Over the volumes of her series, she is offering a

bildungsroman, not only of Harry himself but also of Ron and Hermione.²¹

In reference to Greek mythology, his two best friends, Ron and Hermione, represent Harry's Dionysian and Apollonian side. Friederich Nietzsche discusses in The Birth of Tragedy about the ancient Greek concept of a dramatic Apollonian and Dionysian dichotomy.²² Named after Dionysus, the Greek god of wine and celebration, Dionysian half represents disorder and liveliness. While named after Apollo, the god of Sun, the Apollonian half represents order and logic. Hermione is the Apollonian influence on Harry who keeps everything under control and possesses all information; Ron represents Harry's Dionysian side. Both Ron and Hermione are constantly at loggerheads with each other and still they stay united with Harry as three best friends.

Harry's every relationship shows him in a different light. His acceptance of unusual friends like half giant Hagrid or his outlaw godfather Sirius; show that, Harry is a rule breaker too. His friendship with Ron and Hermione and his dedication, to Dumbledore and those he is close to, is exemplary. His relationship with the larger wizard world is intriguing as he is already famous when he enters the world. He also ends up as a subject of doubt and scrutiny, blamed for spreading fear, blamed for conspiring and he still holds his relationship with the truth. Unlike Wells and Clarke, Rowling's protagonist has more scope and pages to show evolution of character as he is facing a dark future.

And the one who contributes in development of Harry as a character and also pulls the strings of politics in this bizarre world of wizards is the headmaster Albus Dumbledore. He is the one fighting against dark wizards even before Harry was born. He decides to keep Harry away from the wizard society for ten years and leave him at the door step of his non-magical relatives. Once Harry enters the school, he prompts the good values and the shapes Harry's ability to judge for himself and make correct choices, though his character isn't without tragic flaws. He manipulates people for "greater good"²³, however, he is a manipulator nevertheless as Rowling herself says, "He's quite a Machiavellian figure, really. He's been pulling a lot of strings. Harry has been his puppet."²⁴ Dumbledore is a man of a foresight and vision. He understands Voldemort and his vicious designs because he has already defeated his predecessor Dark Wizard, Grindelwald in the past.

With his derivative powers Dumbledore understands Voldemort's actions very well. Voldemort is out to kill Harry because a prophecy claims that Harry will be Voldemort's downfall. Out of fear of losing his powers, he attempts to kill Harry as a baby, but fails to do so and loses his bodily form. Dumbledore is aware of the fact that Voldemort will return someday and again hunt for Harry in his obsession to achieve immortality. Because Voldemort thinks that he will be invincible and immortal if he conquers Harry Potter. Thus, Dumbledore prepares Harry to face the evil wizard.

The prophecy aspect connects the story with Indian mythology of Kansa and Krishna while in literary history; Rowling also takes inspiration from the prophecy of three witches in Shakespeare's Macbeth. Thus, Dumbledore makes Harry aware of the whole mystery behind Voldemort's actions. And he

also judges Harry's character rightly as Rowling puts in the novel, "Dumbledore had known that Harry would not duck out, that he would keep going to the end, even though it was *his* end."²⁵

Some critics have drawn parallels between relationship of Harry and Dumbledore with King Arthur and Merlin. Writer Phyllis Morris remarks that,

The parallels between Dumbledore and Merlin do not end with the protection of the hero in danger. ...In addition to both characters sporting long, flowing beards (and blue eyes, according to T H White), Merlin was King Arthur's mentor and guide, as Dumbledore has been Harry's guide and mentor.²⁶

Apart from the mythological parallels between Dumbledore and Merlin because of their actions and appearance, Dumbledore also acts as a medium to convey Rowling's moral lessons for her young readers. Writer and critic Karen Manners Smith observes that Rowling's Dumbledore is wiser, more powerful and more influential than any mortal could possibly be. Dumbledore however, is humanized by his comic sensibility and the rather fey eccentricity he sometimes exhibits. Dumbledore corrects the faults of his childhood friendship with the Dark Wizard Grindelwald by capturing him. He wages a constant war against the dark wizards and other evils that threaten humanity.

Dumbledore is the kind of role model that learns from his own mistakes and doesn't get patronizing even if he has every right to be. It is Dumbledore's role to protect Harry Potter when he can, and to guide and shape him for his heroic destiny. He is the wise old man in Harry's life. In Dumbledore's words

we hear Harry Potter's life lessons about courage, compassion and integrity.²⁷ Thus, Dumbledore has drawn the blueprint of Harry's quest and he also gets to mouth the wise words. In Clarke's *Odyssey* one can draw parallel with Dr Floyd's guidelines to Bowman for his quest.

While Dumbledore omits the light that reflects as Harry's halo, the antagonist Voldemort creates a perfect foil to Harry's character. He is physically not there through Harry's journey, but Voldemort's presence can be felt as his are the actions that have set Harry's story in motion. He is the catalyst to Harry's struggle. If Voldemort didn't have hunger for immortality and hadn't killed Harry's parents, there would be no conflict. It is the character of Voldemort which sends out a bigger message to humanity than that of Harry's or Dumbledore's.

Ironically, some comparisons can be drawn between birth and childhood of Dickens' *Oliver Twist* and Voldemort, known as Tom Riddle as a boy. Apart from being orphans, Oliver's mother leaves him with a ring and locket that helps Oliver in finding his family roots in the future. Young Tom is also left at an orphanage with only her mother's locket as a family heirloom. Both are misunderstood children. However, the similarities end there. Oliver represents the symbol of purity while Tom's capacity for cruelty is evident since his childhood.

Some similarities can be seen in the early years of Voldemort and Hitler too. Hitler had an abused childhood and he grew up in a Jew dominated area where his stubborn opinions against people unlike him shaped up and he developed his hatred for the Jews by growing up in close quarters to them.

Similarly, Voldemort grows up in a Muggle orphanage and grows up to hate the Muggles.²⁸ Both Hitler and Voldemort have a high opinion of their selves and consider their race superior to the others. In proving this point, they resort to violence and this need to establish their superiority fueled by false pride in their ancestral history leads them to their downfall. Voldemort's wishes, choices and actions are a projection of his desire for supremacy over others by any means right from the beginning. After his success in edging closer to achieve immortality and gaining power and supporters to oppress people who are not pure bloods in the wizard kind and the non-magic people in the world at large, Voldemort loses power in his attempt of killing Harry Potter when Harry was one year old. However, he is not completely dead and in Rowling's fourth book, Harry Potter and the Goblet of Fire regains his abilities and spreads his network of terrorism wider than before.

Voldemort symbolises every tyrant of the real history who has tried to reach immeasurable power over fellow human beings and meets a strong opponent from his own kind according to Rowling as her character Dumbledore puts it,

Voldemort himself created his own worst enemy, just as tyrants everywhere do! Have you any idea how much tyrants fear the people they oppress? All of them realize that, one day, amongst their many victims, there is sure to be one who rises against them and strikes back!²⁹

And tyrants of history have been shown their places eventually but the lure of power has produced many such Faustian characters indulging in the

dark arts described here in the novel as, “The Dark Arts are many, varied, ever-changing and eternal. Fighting them is like fighting a many-headed monster, which, each time a neck is severed, sprouts a head even fiercer and cleverer than before. You are fighting that which is unfixed, mutating, and indestructible.”³⁰ The Dark Arts here stands for prevailing terrorism in the name of inequality and slaughter of those who do not bow down to your belief system.

The character of Voldemort also represents the unknown, for till the end of the sixth book of the novel, no one understands his power or his abilities. He is the monolith in Rowling’s story that induces mystery and fear. His character is closely knit with the fear of death as well. Death is a prevailing theme in Rowling’s novel. Majority of characters are defined through their attitude towards death. Voldemort considers it to be a human weakness and wants to overcome death and become immortal. While Dumbledore considers to be a human reality and says, “To the well organized mind, death is but the next great adventure.”³¹ Several characters, including Harry’s parents and many friends are lost to death. When Harry comes closest to the possibility of his own dying in his quest to achieve peace for this wizard world, his acceptance of it is beautifully depicted by Rowling in words as,

Terror washed over him as he lay on the floor, with that funeral drum pounding inside him. Would it hurt to die? All those times he had thought that it was about to happen and escaped, he had never really thought of the thing itself: His will to live had always been so much

stronger than his fear of death. Yet it did not occur to him now to try to escape, to outrun Voldemort. It was over, he knew it, and all that was left was the thing itself: dying.³²

However, Harry survives and Rowling keeps up with the positive tone of the children's story. As the action is lengthily described, Rowling steers clear of being didactic about not only death, but any other human or moral subject. She has her token mouthpiece in form of Dumbledore. Rowling maintains that every time she wants to put her opinions about good, bad, evil, time, fate, destiny, she puts those words in the mouth of the headmaster. Dumbledore as a mouthpiece of Rowling tells Harry, "It is our choices, Harry, that show what we truly are, far more than our abilities."³³ And he is the one who does the background research in true spirit of a scientist to set Harry on the right path. Dumbledore is also the source of researches and new technological development in the wizard community which is full of such objects.

In fact, Harry's invisibility cloak, Dumbledore's Light controlling Deluminator, his searches in Potions, equivalent to Chemistry in human world, and transfiguration are many such instances have ended up inspiring real life science. Critic Nicholas Sheltroun rightly observes,

While the principal story line of Harry Potter is a classic tale of good versus evil, the stories are thoroughly technological in characters....Technology is not simply a popular fixture in these stories, reduced to description of

silly but fantastic gadgets, rather, technology is deeply embedded in the character of Harry Potter.³⁴

Majority of these objects are useful in taking Harry's quest further, and in return they play the role of literary device. The memory storing device 'pensieve' recreates a past memory as an event for one to observe. It is like video recording of thoughts and ideas. Through observing memories of various relevant people, Harry and Dumbledore gather the required information about Voldemort's obsession with blood status, power and immortality that he has achieved by creating mysterious magical objects called 'Horcruxes'.

Some of these devices inspire scientific research, while some look like magical alternative to real technology as 'sneakoscopes' that start spinning noisily if some enemy is approaching, reminding one of burglar alarms. Wands are another device of this wizard community which works as an important literary device. Magic in the world of wizards is controlled and channelised through wands. They are powerful magical objects or tools. These wands are created out of wood and essence of magical creatures. In the stretch of seven novels Rowling has created Wandlore, where wand's creations, operations, qualities and standards are defined. Like wands, there are several magical objects that find place in the narration. Wands' actions often come closer to the models of phones or computers or remote-controls that contemporary humans can closely identify them with. Several computer applications have been invented that operate on small mobile device, making them operate like wands.

Along with these literary devices, there are number of mythical creatures present in the series. Phoenix is the symbol of Dumbledore's movement against terror as Dumbledore's pet bird Fawkes is a Phoenix. It also symbolises resurrection and core of Harry's wand is made of Phoenix feather.

Other birds are put to apt use like traditional Fantasy tale as one finds Owls zooming around carrying messages and Thestrals, rare, black winged horses being bred in Forbidden Forest near Hogwarts. From unicorn to hippogriff, the mythical creatures serve their purpose in taking the story further as well. This has led Rowling to write a separate book that can be a useful side note to the series titled Fantastic Beasts and Where to Find Them. Even the Castle of Hogwarts School is well equipped to house some of these magical creatures. If that is not all, Hagrid raises some mixed breeds creatures like Blastended Screws. There is already an Owlery at the castle as Owls are used as messenger birds.

The castle of Hogwarts itself is a gigantic symbol that houses all the students, teachers and many magical secrets. Harry and his group need a place to practice defensive magic away from the eyes of prying professor Umbridge in the fifth book, Harry Potter and the Order of the Phoenix. They find a secret room aptly called 'The Room of Requirement' which converts itself as per the need of the person in front of its entrance. Harry also possesses a magical map called Marauders' Map that shows entire castle grounds including people's positions at that particular time. Along with many such secrets the castle is home to Harry where he has found friendship and

love and comfort of a family. Rowling has envisioned the castle and drawn up very many details as she has even produced a sketch of the overview.

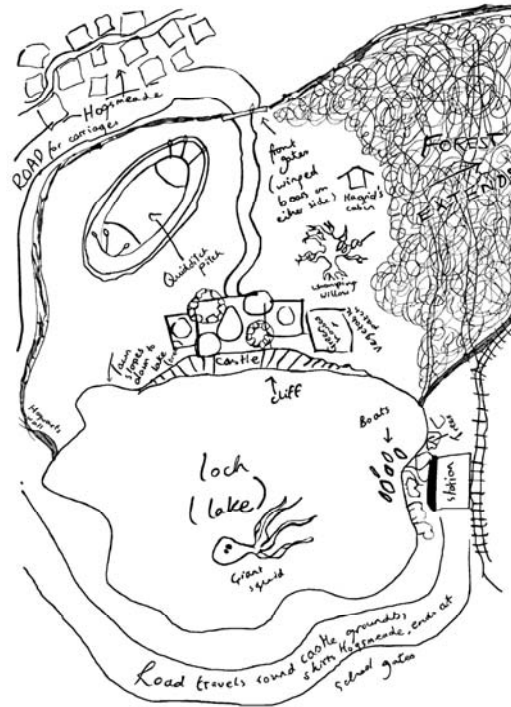


Figure 8: Rowling's sketch of the aerial view of Hogwarts castle and the surroundings.³⁵

Apart from the unique castle with the Forbidden Forest, the black lake, there is the town of Hogsmeade which is one of its own kind and the only wizard dwelling in the vicinity. The students from their third year at school are allowed to visit this town occasionally to visit the pub Leaky Cauldron, buy magical sweets at Honeydukes and revel in Rowling's inventive culture of the wizard society.

Rowling doesn't stop at borrowing traditional mythical elements; she even creates legends of her own, the dark creatures Dementors are Rowling's original creation that have directly come from her own experience of chilly British winters as if some foul creatures are swooping around, feeding on

happiness, leaving one miserable. That is exactly the effect of these creatures named Dementors. These Dementors at first are guards of the wizard Prison Azkaban. They are introduced in the third book, Harry Potter and the Prisoner of Azkaban. Among all his school mates, they affect Harry the most, as he has experienced horror of his parent's murders at a very young age. On his first encounter of facing a Dementor in the train to school he faints. Harry is determined in warding their effects off and learns the counter spell to these Dementors. This skill stays useful till the end for him as he Dementors soon join forces with Voldemort when he takes over. Their sole purpose of existence is to drive humans into insanity, and they are real life equivalent to the torture devices that drive people into insanity.

She even invents two unique magical animal forms that can be achieved only by wizards. The 'animagus' form and the corporeal 'patronus'. In achieving the 'animagus' form, wizards need to learn to convert themselves at will into a form of a particular animal. What animal they turn into depends on the type of inner personality of the wizard wishing to be an animagus. Only a handful of wizards in Rowling's world have this ability. For example the reporter of the wizard News Paper Daily Prophet, Rita Skeeter, is an unregistered, meaning an illegal, animagus, who converts herself into a Beetle to listen into other people's conversations at the Triwizard Tournament. Harry's godfather Sirius Black can convert himself into a giant black dog. Rowling uses the animal imagery through this medium generously. The kind of animal one turn into expresses the wizard's nature and this helps Rowling in revealing the personality of her characters.

The 'patronus' on the other hand is a charm that is acquired as a skill through a wand. Here too Rowling makes use of animal imagery. A 'patronus' appears as a form of animal made of silver misty shapes to get protection against the Dementors. Harry's 'patronus' takes the shape of a stag, which is the symbol of his father as 'stag' is James Potter's animagus form. This reveals Harry's deep rooted desire to be protected by his parents and his longing for his dead parents. Rowling creates these new mythical elements to capture the imagination of readers and she ably portrays the old situations through completely new literary tools.

There is still liberal use of ancient mythical elements such as the Philosopher's stone and the popularly known mythology of its creator Nicholas Flamel as well. Voldemort tries to steal the stone to come back to power and is thwarted by Harry, who takes the first step in his quest against finishing the terror in his world. Majority of these objects and actions takes place in the School, Hogwarts, which is like a melting pot where along with Harry Potter, Ron Weasley and Hermione Granger, there studies a group of multinational students like South Asian Parvathi and Padma Patil, Cho Chang, and European visitors Victor Krum and Fleur Delacour. Hogwarts is a miniature universe where racism and social discrimination are sighted, talked about, corrected and often endured as well.

With this combination of mythical creatures and objects, their contextual use and raising curiosity in real science has elevated the importance of Harry Potter series as a science fantasy. It has even won some popular awards in this category. As the story starts with a boy wizard, it is characteristically categorized in Children's fantasy section. However, Rowling

explains, “I called it a children’s story because the main character was a child. But it was always a child who I wanted to be older. And at the end he’s a man.”³⁶ As Rowling’s creation of this imaginary world intersected so many literary genres and social predicament, it wasn’t accepted outright. She faced much criticism and anger from different corners.

Religious theorists blame her for introducing children to Sorcery and Witchcraft while literary critics questioned her merit for borrowing generously from the classics and children’s literature. However, her series is accepted as “Fantasy that skillfully criticizes the world in the disguise of entertainment,” according to Elaine Ostry³⁷ and Rowling’s play of words and imagination spun such a success that in spite of the criticism her fantasy novels made space not only in school libraries but school curriculum as well. Her biographer Connie Ann Kirk notes, “For Her part, Jo Rowling has acknowledged publically that she does not believe in witchcraft or magic and is not a believer of the Wicca religion.”³⁸

Writing about a subject doesn’t necessarily make someone a believer in that very subject. However, one does become associated with that subject. Though Rowling confirms she doesn’t believe in the sorcery as portrayed in the real world and most part of her books steer clear of the religious debate as well. The only message she puts across is humanitarian as Neal Connie puts it, “Rowling’s religious agenda is very clear: she does not have one.”³⁹

With such a wide-spread story and frequent use of underlying religious symbols do crop up in the novels symbolizing the good qualities of her characters. For example, Harry, Hermione and Ron are often referred to as

the trio, the Trinity consisting of Spirit, Mind and the Body respectively. Between the three of them, Hermione provides the intelligent solutions while Ron is the earthy character with a sense of humour that prevents the content from being overtly didactic.

The bold format provides Rowling with the opportunity to include a lot more symbolic elements, characters, and descriptive passages and indulge in play of words as her imagination has got a free reign for more than 4000 pages. While depicting the political blunders in the real world in form of Ministry of Magic, she admits,

My model of the world after Voldemort's return was, directly, the government of Neville Chamberlain in Great Britain during the Second World War, when he tried to minimize the menace of the Nazi regime for political convenience.⁴⁰

And indeed in the fifth book Harry Potter and the Order of the Phoenix, Minister for Magic Cornelius Fudge refuses to accept that something is wrong in the social order or there is any necessity for panic because a powerful terrorizing order is on the rise. And the evil agenda of Voldemort's resemble that of Adolf Hitler's. Voldemort believes that pure blood wizards are a superior race and human beings and creatures outside the pure-blood wizard circle must be killed or put in their rightful places. He wants to gain power without bothering about what means it takes. He doesn't have attachments to anyone in life, but his biggest attachment is to life only, he doesn't want to die. He covets mysticism and immortality. He has followers and supporters but

does not have friends. He operates alone and has maimed himself in order to achieve the mythical immortality. His unnatural ambitions play an equal role in his downfall as the efforts of his nemesis. Voldemort too rises and falls like a mythical villain but it is not difficult to find his historical counterpart in Hitler.

As this is primarily a children's story, Rowling keeps certain parallels too simple to draw. Hitler's popularity in Nazi ruled Germany was as fierce as Voldemort's amidst Death Eaters and his followers. It is not just Voldemort who expresses anti-Semitic views. There are other characters including the founding member of Hogwarts, Salazar Slytherin who insisted on keeping the community limited to 'pure blood' wizards. Voldemort was a long lost descendant from this Slytherin from his mother's side and he had inherited and later on pampered the prejudices.

The activities of the Muggleborn Registration Commission in the seventh book Harry Potter and the Deathly Hallows resemble that of a concentration camp for Jews. However, never does Rowling let such powerful elements based on real history let overpower her story telling process. The resistance from Harry and the rest of the wizard community fighting against the injustice of it all constantly stays in the center of her story.

Rowling is deeply inspired by the English writer and politician Jessica Mitford. She draws an allegorical parallel of Mitford family in the Harry Potter novels as Mitford family was famously in support of Nazi ideologies.⁴¹ Jessica Mitford was the only person in the family who went against those ideologies and made a mark for herself, experimented with her own social ideologies and wrote bold accounts of her experiences. Rowling admires this and creates

The Black Family that supports Voldemort. The rich, politically influential Black family produced a rebel Sirius Black, who was a friend of James Potter and godfather to Harry. Drawing such political parallels gives more authenticity to her allegorical implications.

Her social activist self is reflected in character of Hermione Granger who is studious, intelligent and highly touchy about discrimination. She hails from a non-magical background and often treated badly because of that. However, it doesn't stop her from being herself. She takes her issues seriously, tops every class and courageous enough to support Harry in the final battle. She is the one who takes up the social causes literally at hand as along with the people of lower blood status, the other magical creatures like House elves, centaurs and goblins are treated badly. She even starts an NGO called SPEW (Society for Protection of Elfish Welfare). Though irritated reactions of Harry and her friends with this kind of radical activism initially reflects how such causes are frowned upon in the real world as well.

With the remarkable length of the novel, the mystery does stay intact towards the end, keeping the vital part of the fantasy intact, but Rowling is accused of indulging into overflow of unnecessary gimmicks with the traditional symbolism as A. S. Byatt says critically,

Rowling's world is a secondary world, made up of intelligently patch-worked derivative motifs from all sorts of children's literature.... Toni Morrison pointed out that clichés endure because they represent truths. Derivative narrative clichés work with children because they are

comfortingly recognizable and immediately available to the child's own power of fantasizing.⁴²

However, she gets defended for her versatility and experimenting with the form as writer Stephen King remarks, "There's a lot of meat on the bones of these books - the good writing, honest feeling, a sweet but uncompromising view of human nature...and hard reality."⁴³ Not only that many critics find enough literary merit in this new age fantasy as noted critic Michiko Kakutani notes,

It is Ms. Rowling's achievement in this series that she manages to make Harry both a familiar adolescent...and an epic hero, kin to everyone from the young King Arthur to Spider-Man and Luke Skywalker. This same magpie talent has enabled her to create a narrative that effortlessly mixes up allusions to Homer, Milton, Shakespeare and Kafka, with silly kid jokes...., a narrative that fuses a plethora of genres (from the boarding-school novel to the detective story to the epic quest) into a story that could be Exhibit A in a Joseph Campbell survey of mythic archetypes....The world of Harry Potter is a place where the mundane and the marvelous, the ordinary and the surreal coexist.⁴⁴

Rowling depicts a peaceful end unlike Wells or Clarke who end their stories on loose ends. However, it is still just end of one milestone; the evil in the world needs to be overcome every time it raises its head as Dumbledore

wisely puts it, "It is important to fight, and fight again, and keep fighting, for only then can evil be kept at bay, though never quite eradicated."⁴⁵ Other human characters present in the novel are also symbolic of various concepts either siding with good or evil.

The only character with the shades of gray here is Professor Severus Snape, who is a teacher at Hogwarts, but used to be a supporter of Voldemort in the past. He is hailed as a Byronic hero who has secretly cared for Harry and loses his life in protecting him. He is Byronic in a true sense as a Byronic hero is defined to be a melancholy and rebellious man who is distressed by his wrong doings in the past. He was once a Voldemort supporter and nurtured secret affection for Harry's mother, Lily. After Lily's death at the hands of the dark wizard, Snape comes over to the good side. His loyalties remain under the shadow of doubt till the end. Snape's character reminds one of the Egyptian mythical gods named Anubis who guards the dead.⁴⁶ Lily Potter is dead but Snape remains loyal to her and guards her son as she sacrificed her life in order to save Harry. He spends a lifetime to overcome the weaknesses that he exhibited as a young man.

The abilities of wizards are not above simple physical human weaknesses after all. For example, Harry has weak eye-sight and he cannot cure himself of body degenerating in normal life-cycle. In the same way, there are many logical laws in this wizard society where food or money cannot be created by magic as Hermione explains to Ron in an argument, "Food is the first of the five Principal Exceptions to Gamp's Law of Elemental Transfiguration....It is impossible to make good food out of nothing! You can summon it if you know where it is, you can transform it."⁴⁷ And most of these

rules are skillfully woven in the story. As the protagonist is an outsider to this world, he gradually discovers many fascinating and yet realistic facts about this imaginary world. Harry also gets into trouble for not following some of these rules. The underage wizards are not allowed to perform magic outside the school. Harry accidentally gets in the way of this rule twice and ends up in a court hearing. The wizard community is as organized as a society could be, magic is not a supernatural element here and still it is an imaginary world.

Majority of Rowling's characters are modeled on Jung's archetypes. Along with that she also seems to have taken in account the importance of seven-part story, as from the very beginning she had spread the story out in seven books as according to Anne Johnstone, "Perhaps the most extraordinary thing about the Harry Potter books is that right from the outset Joanne Rowling conceived them as a series of seven."⁴⁸ This pre-planning makes Rowling play unconsciously into Jung's archetypes and psychoanalytical importance of the number seven. This number is significant to Jung and his studies as he said that "when three and four are combined to make seven, the union produces a powerful product that is perfect and whole and complete".⁴⁹ The separation of three and four comes from the mood and level of maturity of Rowling's series.

With The Sorcerer's Stone, The Chamber of Secrets, and The Prisoner of Azkaban, we see a young boy coming into his own. In these first three books Harry is innocent, in the process of learning, and hopeful even till as each educational year comes to an end, but as the fourth, The Goblet of Fire, is published, the series takes a dramatic turn. The content gets darker and more mysterious with forbidding events. Harry and his friends deal with issues

such as death, political plotting and injustice. Such experiences force them to grow up and deal with issues at hand. With Harry witnessing the death at the end of The Goblet of Fire, The Order of the Phoenix, and The Half-Blood Prince, the story no longer remains in the premises of children's fantasy as the seventh and the final novel makes it "perfect and whole and complete,"⁵⁰ as per Jungian theory. Even the central characters are clearly modeled on Jungian archetype, especially of the Hero, Harry Potter and the Shadow, the evil doer, Lord Voldemort.

All seven parts follow the same model of journey towards self discovery as in the beginning Harry is at home, living with his non-magical relatives and with some or the other motif moves into the wizard world, sometimes taken in a flying car, sometimes picked up by headmaster Albus Dumbledore and sometimes on his flying broom. Though a good part of the text is devoted to entertain readers, this imaginary world of last four parts is fear ridden like Wells' gentle Eloi from unknown sources as Voldemort and his Death Eaters do not roam about on the roads, they just operate secretly and create havoc through their terrorist activities.

Like the Time Traveler, Harry finds his courage from the unknown corners and with support of his friends, fights against the odds. In the end, his human qualities place him in the victorious place. He is transcended through his experience of extreme protective magic, his own willingness to sacrifice his personal happiness and even be ready to die for the people. Harry becomes a true leader. Rowling's message of unity is placed right in the heart of action as Dumbledore explains to the students of Hogwarts,

We are only as strong as we are united, as weak as we are divided. Lord Voldemort's gift for spreading discord and enmity is very great. We can fight it only by showing an equally strong bond of friendship and trust. Differences of habit and language are nothing at all if our aims are identical and our hearts are open.⁵¹

This holds true of the imaginary wizard world and the real world outside where terrorism, unjustified wars, political conspiracy theories have become an order of the day. Even the media and news services in this magical world are as politically driven as they are in the real world. For the entire fifth book, The Order of the Phoenix, Harry is portrayed as a liar and a sneak who craves attention in media reports. Rowling has rightly captured the shallowness of journalistic values in the real world and mocked them in her fictional creation. The only difference between the wizard newspaper and the real newspaper is that the images in the wizard's papers move.⁵²

Rowling uses several time and space travelling techniques in her novels. With a magical object like 'pensive' which allows one to visit past thoughts of anyone creating a bizarre illusion of having travelled back in time. These thoughts can be shared and bottled. There are objects like Time Turners too which are worn around the neck and one can travel forth and back in time, though according to the rule one must not be seen while time travelling. Hermione receives this time turner in the school as she is the best student in the year and she needs to be able to study the maximum number of subjects. As many of the classes are at the same time, she uses this time-turner for extra studies. When there is a dire need to use it to save Harry's

godfather, she and Harry make use of it but follow the restrictions and rules associated with it. Unlike Wells' machine which looks like a vehicle, Rowling's time turner is a small device that is worn around the neck and operated through the traditional hour-glass attached to the locate like object.

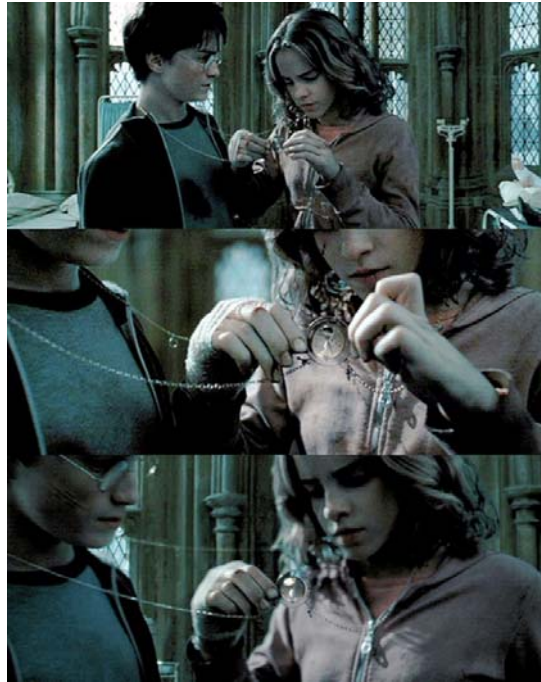


Figure 9: Harry and Hermione with the Time Turner in the movie version of Harry Potter and the Prisoner of Azkaban⁵³

The techniques behind many of these objects are explained in magical theories and many are often used on daily bases like self-correcting ink that performs spell check as one writes. However, with magic present as technology, the larger problems are not solved by objects but by attitude and choices of human beings and not by which object they use. The overflow of such symbolic technology represents the modern day dilemma where technology has literally overpowered human routine. Neither these magical objects have been useful in eradicating class struggle from the wizard

community nor has scientific technology helped in overcoming the same struggle in the real world.

Rowling herself is a product of a British middle class where she has struggled to find a successful footing. Her struggles in facing discrimination as a divorced single mother find way in her writing. This phenomenally successful literary series makes Harry Potter a symbolic supernatural aid in her life as well in literature at large. As Harry's literary inheritance and his characteristics like courage, curiosity, bravery and ability to rebel comes from the Time Traveler, scientist Dave Bowman and many other protagonists of the Fantasy genre. However, instead of merely exploring the possibilities, he goes a step further in solving them. One can compare Harry to be that Star-child of Clarke who discovers that in spite of possessing super-human powers, simple positive human emotions like love and compassion suffice to overcome the power struggle of ages.

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Chapter V

IDEA AS A SUBVERTED REALITY

“The only way of discovering the limits of the possible is to venture a little way past them into the impossible,” conveys Arthur C. Clarke in his well known ‘Three Laws of Prediction’¹. In their fiction, Clarke, Wells and Rowling, push the limit of their creative fantasy and achieve a tough task of imparting important socio-humanitarian message and new seemingly impossible scientific ideas through rich literary tradition. Although fantasy does not get a respected place in the mainstream literature, Wells, Clarke and Rowling use fantasy genre to attain the impossible. Carl Jung argues in favour of the genre, “all the works of man have their origin in creative fantasy. What rights have we then to depreciate imagination?”² And indeed the imagination of Wells, Clarke and Rowling has left a lasting impact not only on the literary scene of their time but experts in social, political, psychological and scientific areas are discussing their ideas even today. These subverted ideas are artistically embodied around time, space and magic in these highly celebrated novels. In spite of belonging to different era, all three of them express similar social, political and moral dilemmas.

Though they belong to the genre of science fiction and fantasy, only the exterior is farfetched. Underneath their text run subtle traces of human emotions and endeavors. As examined earlier, *The Time Traveler*, *Bowman* and *Harry Potter* go through a similar, journey of self discovery, answering and experiencing a call to adventure and returning with wisdom, their journey symbolises Joseph Campbell’s theory of Hero’s Journey. Moving on from

Campbell's theory, works of all three writers make use of subverted reality as their stories take place in the imaginary worlds.

Subverting the reality gives the authors more scope for creating the critique of the very same reality. This blurring of the boundaries of reality and fantasy provides the authors with greater sense of attempting the impossible. According to Shklovsky, "our perception of things is automatic and habitual and the goal of art is to tear us away from routines."³ This happens through what Shklovsky calls 'defamiliarizing' or 'making strange', a process whereby familiar things appear in unreal and strange forms so that we are forced to re-discover our sense and feel things anew, acknowledge their unreality and strangeness. In this way, perception on the part of the characters and narrator play a significant role, making the magic perceptible and acceptable within the real. When an author presents elements of 'reality' in a defamiliarized manner, they may appear almost 'magical'.

This theory is not limited to any particular aspect of a work of literature. Defamiliarization can occur on all the levels of the literary experience while one consciously or subconsciously analyses the written words and intensions behind them.⁴ The genre of fantasy reflects this theory as respective ideas of writers are taken out of the real world and employed in an unfamiliar setting to achieve the desired effect. Such ideas and their effects are magnified in seclusion, away from the real world and prove to be more effective in case of fantasy stories of Wells, Clarke and Rowling.

Wells 'defamiliarizes' his audience from the late 19th society by landing his protagonist, the Time Traveler in the year 802,701. His idea of 'Time Travel' defies conventional literary as well as scientific thought of his time.

This subversion of reality helps him in putting across an imaginary possibility, he picks up certain 'real' and 'familiar' elements and places them in realm of his ideas to conjure up the canvas of his fantasy. In order to keep certain familiar elements, he keeps the descendants of humankind, Eloi, as human as possible. He also keeps the feelings of fear of unknown, traveler's friendship with Weena, curiosity to find out about the future and other human insecurities intact in his characters.

Thus, although the protagonists journey in a faraway future, yet it appears to be real and contemporary. The Time Traveler does not even leave the place, the location on which his house and laboratory stand remains the same. It is the time that has changed and the same familiar background is made unfamiliar for the Time Traveler. Wells seems aware of the fact that in order to make his futuristic idea possible the setting needs to be ordinary. Even though his idea is a complicated one his presentation and 'defamiliarization' make it more simple and adaptable. When he describes a future society, he also encounters the survival of human insecurities, fear of darkness and death.

The Eloi companion of the protagonist, Weena shows the characteristics of the fretful high society who loathes the lower class people in the 19th century. Wells' elite class has reached the extreme of that loathing and the lower class has started revolting. In Wells' fictional future world, Weena's reaction to darkness represents her reaction to the underworld, "She dreaded the dark, dreaded shadows, dreaded black things. Darkness to her was the one thing dreadful."⁵ This placement of fear in an unfamiliar

surrounding produces heightened effects in the readers as they identify with the present day state and circumstances.

'Defamiliarizing' in The Time Machine comes in form of loss of intelligence in the year 802,701. The Time Traveler observes that, "Nature never appeals to intelligence until habit and instinct are useless. There is no intelligence where there is no change and no need of change."⁶ Both Eloi and Morlocks function on basic instincts of food and procreation and intelligence is lost. Morlocks feed the Eloi as cattle for slaughter and the Eloi are oblivious to their fate, existing only for the merriment of primary human instincts. This particular part of The Time Machine shows the degeneration of the Morlocks and it is conceived by critics to be a warning sign from Wells to the mankind at large. The future is an unknown entity, an unfamiliar setting, an imaginary land here, but Wells justifies his imagination through the character of Time Traveler and supports it with the theory of Evolution and presents a convincing case for deterioration of human senses when unused for a long time. Here too Wells leaves the signs for mankind to recognise follies in their own society, class discrimination and potential future. This kind of application of 'defamiliarization' makes one more aware and alert towards his or her own society as Wells' realm of ideas and imagination unfolds.

Similarly, Clarke places his story in the Space; his idea of 'space exploration' is new to his contemporary society where he talks of the Moon getting divided into Soviet and American colonies. The Moon is the unfamiliar setting for the mid 20th century, but colonising and symptoms of cold-war are instantly recognisable events of the theme. Clarke isn't known for his use of language and literary style. His forte too like Wells is to present challenging

ideas in the simplest possible way. As Mcleer says about Clarke, “He was not a great big flaming talent as a writer, but he was brilliant. His mind was so clear and logical that he could take the English language and control it and use it to express the things he wanted it to do. He had a beautiful consistency and control.”⁷ Many of his passages describing space travel reflect the mythical journeys, purpose and effects of scientific progress. By presenting a story set in a completely unfamiliar set up, he communicates the fears associated with uncontrolled technological advances such as malfunctioning of HAL because of dominant human emotions like guilt and jealousy.

Through the symbolic monoliths appearing in various parts of the novels, Clarke employs defamiliarization right from the beginning through his ideas. Clarke puts humanity in such an advance state of Space Age that it has never arrived in the real year 2001. However, as a fantasy this works in favour of Clarke’s imagination. His anticipated universe is indeed a parallel universe to the real one and not a forecast. He simply puts his familiar human archetypes in spacesuits but they still remain vulnerable in front of mystique of the Nature. Humankind has been dealing with the dilemma over existence of the presence of a God or Superpower existing to overlook the creation and function of world. Clarke places that idea in unfamiliar existence of his imaginary aliens and their monoliths that represent the powerful civilisation, that are way advance than humankind and have taught humans everything by manipulating the Moonwatcher in the first place by activating his mind. This imaginary advanced Godlike civilisation is described as the farmer of thoughts in the vast unknown space.

In all the galaxy, they had found nothing more precious than Mind, they encouraged its dawning everywhere. They became farmers in the fields of stars; they sowed, and sometimes they reaped. And sometimes, dispassionately, they had to weed⁸

Through heavily symbolic paragraph pregnant with layers of meaning, Clarke questions religious, political, evolutionary belief systems leading the interpreter to wonder about the possibility of a superior civilisation.

The presence of HAL, the technological character is another defamiliarizing technique. In the mid 20th century the technology was still taking baby steps. By predicting a future robot that will be able to handle the functioning of an entire manned spaceship and his malfunctions Clarke shows the threat that looms over mankind if they put access faith in technology. Malfunctioning of HAL shows an imaginary future possibility of technical malfunctions and the need to control them. Clarke's ideas are set in the outer space; he shows an imaginary future of the contemporary reality, and drives man to look inwards before taking rampant technological leaps.

Rowling's idea of a 'wizard society' that exists right on the periphery of the normal human world 'defamiliarizes' one from a mundane, routine world. It is strange but still familiar as the wizards are just humans with extra skills, and their conflicting world full of social injustice becomes familiar to the 21st century readers. Interestingly, Rowling's imaginary wizard society exists in closer proximity to the real human world than other fantasy stories, thus emphasizing more on the real issues. As for creation of the imaginary setting, Rowling says,

I'm always told that the world I created is unreal; it was that which allowed me to escape. Yes, it's true; it's unreal up to a point...I did not write only to escape but because I searched to understand ideas which concerned me.⁹

Rowling deals with such issues outside the boundaries of reality. She simply divides her imaginary world from the real one by a brick wall that dissolves when touched by a wizard's wand. On the unfamiliar side of wizards their routine no longer seems mundane. The template of the familiar shopping street is filled with unfamiliar objects. The shops are full of spell books, racing broomsticks, potion ingredients and of course wands. But this world is not free from familiar human conflicts. Rowling simplifies the associations at the opening as she explains,

I wanted Harry to leave our world and find exactly the same problems in the wizarding world. So you have the intent to impose a hierarchy, you have bigotry, and this notion of purity, which is this great fallacy, but it crops up all over the world.¹⁰

One of the primary issues Rowling deals with in Harry Potter series is class discrimination. The wizards born to pure-blood families treat the rest of the wizards as lower community and once the evil Voldemort takes over, those who are not pure-bloods, known to the upper class as 'mudbloods', are killed. The elite like the Malfoy family also bully the likes of the Weasley family for being poor. These class prejudices presented through 'defamiliarization' exposes the folly of such social vices and how baseless such discrimination looks when observed in an imaginary wizard's society. Rowling makes the

circumstances appear more 'strange' as the normal human beings are referred as 'Muggles' and those taking pride in being Pure-blood start considering 'Muggle-killing' as a sport, till Harry Potter puts an end to it all. Thus, while discriminating different people because of their colour, type of work or nationality and religion, they are made to realize in Rowling's imaginary world that the entire human race is disposable to these imaginary wizards. Rowling shows role-reversal through 'defamiliarization'.

Another human characteristic that Rowling brings into light is the blind hunger for power and its consequences through the character of Voldemort. Rowling imparts lessons of humanity, acceptances of death, defeat, bond of friendship in these larger than life, magical circumstances. Her setting and characters are imaginary but human feelings are put higher than technology of magic or hunger for power over other human beings. Rowling shows a mirror to the society through 'defamiliarization'.

Wells, Clarke and Rowling take the use of 'defamiliarization' a step further and introduce new scientific concepts by putting them side by side of the familiar ancient mythical symbols, setting their stories in unfamiliar lands. Wells introduces the concept of time as the fourth dimension that has been ever so intriguing to the scientists since the first publication of The Time Machine. Clarke's computer robot HAL, his malfunctions and space travel technology has already been put to use in many advances in space technology, and Rowling's magical instruments have triggered scientific researches as how to make photographs that move and communicate, making smaller objects like broomsticks fly without magic, software that work with brain mapping as sorting hat, through technology. While replacing magic

with technology, many of her imaginary objects are in the scientific laboratory right now.

In spite of using the same form of novel, all three writers seem to employ it to the suitability of their story. As noted critic of the fantasy novel John Timmerman says,

Form is always something intensely individual for the creative artist; no less so than his ideas. Somehow, within established literary patterns he must find an individual pattern which may be shaped to best reveal what he has to say.¹¹

Wells' The Time Machine is often remarked for being short and written in language of a newspaper report. Wells wrote in a simple style, a style more like journalism. Unlike his contemporary modernist writers Wells' style is clear and easy to comprehend, however in doing so received criticism from the likes of Virginia Woolf. She heavily disagrees with Wells' style of writing and content as in her review of The Time Machine she remarks, "[He] writes of unimportant things....spends immense skill and immense industry making the trivial and the transitory appear the true and the enduring."¹² However, Wells has survived the test of time with his belief in the power and intensity of content over literary loftiness and accepted form of novel at the time as he says,

The literary approach would have taken more time than I could afford. . . . I had a great many things to say and . . . if I could say one of them in such a way as to get my point over to the reader I did not worry much about finish.

The fastidious critic might object, but the general reader to whom I addressed myself cared no more for finish and fundamental veracity about the secondary things of behavior than I. . . . I was disposed to regard the novel as about as much an art form as a market place or a boulevard.¹³

His contemporary fantasy writers like Verne still clearly belonged to the 19th century, and were bound to it by idea, temperament and style. On the other hand, Wells, who lived well into the 20th century, is curiously modern in his subjects, attitudes, and prose. When Wells is adapted to other media, his stories are translated into contemporary situations. The words, format and the style used by Wells are not in sync with the other writers of his time; he is way ahead of his time without the use of a Time Machine.

Influenced by Wells, Clarke too uses a simplistic style to convey the complexity of his ideas. He too often lets the ideas overpower the literary loftiness in his novels. Both Clarke and Wells do not confine themselves to any particular form of prose. In case of Clarke, the idea of 2001: A Space Odyssey has originated as a short story. But later on he developed it into a screenplay on the behest of filmmaker Stanley Kubrick. Clarke has simultaneously developed the same short story into a screenplay as well as the novel. The same idea has the substance to hold the imagination of man through various mediums. This shows how it is the idea that has dominated Clarke and not the literary style. His forte has been considered to be futuristic, prophetic writing involving more scientific description. However, in his Odyssey, he has made use of classical mythology and made it more relevant

in his present time as well as future. The year 2001 has come and gone, and we still do not have colonies over the moon, nor has space travel dominated the later part of the 20th century and 21st century. But it is Clarke's visionary literature that has brought the primary imagination of Satellite communication that connects majority of media today. As for Clarke as a writer, Brian Aldiss says, "Arthur Clarke should not really be judged according to the rules of a mere literary critic,"¹⁴ as the contribution of his simple in language literature has left permanent impact on reality.

Rowling on the other hand has spanned in the Jungian digit of number 7 to tell her seven part story. This seems to be an unthinkable endeavor in the 21st century where the attention span of the readers is getting shorter. The popular format for such fantasy genre has been to write trilogies. But her ambitious idea the wizard – super humans isn't bound in traditional form either. With Harry Potter series Rowling says,

I was trying to subvert the genre.... Harry goes off into this magical world, and is it any better than the world he's left? Only because he meets nicer people, magic does not make his world better significantly. The relationships make his world better. Magic in many ways complicates his life.¹⁵

In this statement of hers, if the word 'magic' is replaced by 'technology', it seems to be leading to one of Clarke's theme of how unguarded technology too can 'complicate life'. Rowling keeps her focus on the humane aspect by putting it on the side of magical abilities. Like 'man versus his own follies' in Wells and 'man versus technology' in Clarke, Rowling too does not waver

from the central conflict of the story of 'good versus evil'. In spite of the grandeur of their ideas, all three writers seem to have simplistic style of presentation that aims for communicating rather than yielding to a form or earning appreciation of the critics.

The imaginary paraphernalia in these novels surrounds three big ideas. In spite of belonging to the genre of fantasy, works of these writers do not waste time in repetitive descriptions of rising suns, evenings and sky colours if it isn't necessary. Wells attempts natural description while his Time Traveler is on his Time Machine or towards the end where he is witnessing the complete transformation of the planet. Clarke too indulges into description through the Space travel when Bowman reaches the end of his journey. Rowling on the other hand often describes changes in the Nature to depict the emotional environment of her characters. Critic John Timmerman notices that Rowling does not use her story merely as 'a springboard to allegorical meanings'¹⁶. And same can be said for Wells and Clarke. Though allegorical layers add more depth to their work, the stories stand their ground on the mere surface with mystery, subtle humour and obvious qualities of the characters.

However, there are common allegorical and mythical elements that appear in all these novels. The presence of mythical elements brings common significant meaning in the works that are otherwise divided by several decades and differ in setting as well as format. The Time Machine is a short novel, 2001 A Space Odysseys, a full length novel with complex structure and Harry Potter series is one story divided in seven long parts. Nonetheless, these texts come together under one roof of fantasy with similar mythical symbols and similarity of purpose as John Timmerman says, "Myth seeks in

the midst of changing temporal events one unchanging, authoritative center of meaning.”¹⁷

The mythical creatures that first catch the eyes in these novels are ‘the Phoenix’ and ‘the White Sphinx’. Both are phonologically related and both give the Greek and Egyptian mythological connotation. However, they are two different mythological composites and serve more than one symbolic purposes in the works at hand. In Wells’ novel, right in the beginning once the time machine stops in the year 802,701 AD, the first thing that the Time Traveler notices after the rain is the structure of a White Sphinx spread in the land of futurity. He describes it as,

A colossal figure, carved apparently in some white stone, loomed distinctly... It was very large, for a silver birch-tree touched its shoulder. It was of white marble, in shape something like a winged sphinx, but the wings instead of being carried vertically at the sides, were spread so that it seemed to hover. The pedestal, it appeared to me, was of bronze and was thick with verdigris...There was a faint shadow of smile on the lips. It was greatly weather-worn and that imparted an unpleasant suggestion of disease.¹⁸

It appears to be one of the last structures created by the mankind in Wells’ future world. It is worn out and still is shaped like a Sphinx, giving hope of resurrection and possibility of bringing back the golden period. It is constructed at the place where the Time Traveler’s laboratory existed. However, the same building becomes a trap for his time machine as the Morlocks; lock the machine inside the bronze doors of the White Sphinx. And

it again becomes the place where Traveler manages to escape from the trap of Morlocks.

The Sphinx has fused symbolic value between hope and decay. In Clarke's novel, the Phoenix appears as a code name given to a project, the mission from the Earth to retrieve Bowman's Spaceship Discovery. Here in reference to Odyssey, 'Phoenix' seems to refer to the tutor of Achilles. Phoenix is also associated with resurrection and here symbolically this name is given to the spaceship on a rescue mission. Mythological, it has been looked upon as a symbol of immortality and rebirth too.¹⁹ After reconnecting to Earth, Bowman manages to be aware of the real purpose of the mission, and this information leads him to his rebirth as a Star Child, 'Phoenix' does fulfill a purpose here.

In Rowling's novel, Phoenix makes several appearances; the fifth book is even titled The Order of the Phoenix. Fawkes, the phoenix, is the pet of the headmaster Albus Dumbledore who helps Harry in surviving on several occasions. He symbolises Dumbledore's spirit of living beyond death, unyielding spirit. Here in all three stories, the presence of Phoenix and Sphinx on some level represents their hope for humanity, as the tales are dark, full of struggle and conflict.²⁰

Apart from mythical creatures, there is a common presence of mythological birds in Wells and Rowling's novels and there are also constant references to flying in these works. Birds symbolise power and freedom in the fantasy genre as they make frequent appearances in many novels. Here Wells' Time Traveler encounters birds in various forms. When he climbs to the crest of a hill in the world of the year 802,701 AD to examine the

surroundings, he discovers a golden throne there, “corroded with places..., the arm rests cast and filed into the resemblance of griffins’ heads.”²¹ And this connection to griffins adds a mythical connection to assumed authority as Thomas C. Renzi suggests, “The makeshift seat of authority contains ambiguous connotations. The griffins’ heads suggest that whoever sits in this seat sits on the side of good and assumes the role of protector. The corrosion and decay indicate the temporality of rule, or may imply, in accord with the griffin figures, that corrupt authority, as hoarders of wealth, once governed this land, reflection on the Eloi as the ‘elite’ race.”²² And eventually, before his escape back into his time, the Time Traveler does show the Eloi, the use of fire to keep the Morlocks away and becomes their savior in many ways.

Like the Time Traveler Harry becomes the savior of the wizard society in his time and he belongs to the school house ‘Gryffindor’. The griffin combines the symbolic qualities of two solar creatures, the lion and the eagle. It is the king of birds and lord of the air united with the king of beasts and lord of the earth. Griffins are a symbol of the sun, wisdom, vengeance, strength, and salvation.²³ In Harry Potter the griffin also plays the dual role, on one hand it defines the protagonist’s characteristics by association and it also gives the writer a scope to associate a mythical persona to the protagonist. The griffin’s dual nature leads it to be associated with Jesus Christ, God and man, king of heaven and earth.²⁴ The eagle half of the griffin signifies Christ’s divinity and the lion half represents his humanity. During the Middle Ages, griffins were symbols of Christ’s resurrection.²⁵ The strength of the lion and the wisdom of the eagle combined in the griffin symbolised the strength and

wisdom of God. Thus, by association with the bird, Harry and Traveler both represent the Christ figure at some level.

And constant references to flying in these novels represent the flight of fantasy that has taken their protagonists beyond the realm of reality, where the vehicle turns out to be a Time Machine, a flying broomstick, a flying car or a Spaceship. However, flying through technology or magical elements, in all these novels, flying is associated with ability and one has to learn it or use some means or it.

Another common symbolic element in all these novels is the 'tunnels', 'caves' or 'secret passageways'. The Time Traveler is surprised on observing the empty wells and tunnels in the future land and is curious to know where they lead to. For a long time he has no idea that they provide doors to the underworld beasts, which live in the tunnels. These tunnels have become symbolic of the railway or the working class people who spend more than half their lives below the ground. Lack of light and inhuman conditions turn them into inhuman beasts as the time progresses. Tunnels at some point of time have been important in the development of industrialisation in the world as mankind progressed and peaked. But at the downfall of intelligent life, the same sources have opened doors to ghastly hatred and killing beasts that creep out in the night and kill gentle Eloi.

On the other hand, when Bowman passes through the tunnel in the monolith TMA2 towards the end of his journey, he reaches the replica of a hotel suite from the human civilisation. He too meets the end of his human life through the tunnel but he is greeted with rebirth through that tunnel. While in Rowling's novel, tunnels lead Harry out of Hogwarts towards unknown danger

and freedom at the same time. Because of constant looming danger, Harry is forbidden to go outside the safety of the Castle of Hogwarts School. However, Harry has a map that he has inherited from his father indicating secret tunnels to sneak out from this ancient school, to enjoy outside with his friends. The tunnels symbolise freedom and hope and at the same time bring in the possibility of danger from the outside world, away from the safety and comforts of the School. Thus, tunnels lead Harry out in the real world. Tunnels or secret passageways play a significant part in these novels; they add an element of mystery as well.

Alchemy is a prominent symbolic element that directly appears in Harry Potter series, indirectly in 2001: A Space Odyssey and its absence from The Time Machine serve a symbolic purpose too. Alchemy has been used in literature since ages as a symbol of magical powers, elixir of life and represents the medieval branch of knowledge. According to Stanton Linden, “The theory and practice of alchemy go back thousands of years, and its place of origin, its initial nature and aims, and the early phase of its development – shrouded in the uncertainties of pre-history are still matters largely for scholarly speculation rather than solid fact.”²⁶ Though all three works were written while the progress of science was in full swing, reference to this medieval ‘pseudo science’ appears to depict human efforts to achieve the seemingly impossible. Oxford dictionary defines alchemy as: A seemingly magical process of transformation, creation, or combination. While the ‘Philosopher’s Stone’ is defined as: A mythical substance supposed to change any metal into gold or silver, and according to some, to cure all diseases and prolong life indefinitely. Its discovery was the supreme object of alchemy.²⁷

In Rowling's very first book titled, Harry Potter and the Philosopher's Stone, she makes use of the folklore of the alchemist Nicholas Flamel, and the evil wizard attempts to steal this Stone that can make one immortal. However, the stone is destroyed in the end with the help of Harry Potter, establishing the fact that there is no breaking of the cycle of life and death.

Clarke on the other hand has Monoliths dominating his story which can be interpreted to be 'The Philosopher's Stone'. The word 'Monolith' originates from Greek language, coming from the word 'Monos' meaning single and 'lithos' meaning stone.²⁸ These monoliths are known as Tycho Magnetic Anomaly and taking the 'magnetic' characteristic of this stone, it can be taken as a variant of the philosopher's stone, according to Mark Stavish, "Magic, imagination, and magnetism are all related, both through their root - mag, as well as how they are seen through the mind of the magician or alchemist."²⁹

Here both Rowling's and Clarke's stones are not put to use for any dark magic or rite but symbolise human need to find immortality or gain knowledge that is beyond reach. And Wells on the other hand projects his protagonist in a future where all science has evaporated. Forget alchemy, even "the art of fire-making had been forgotten on the earth," observes the Time Traveler.³⁰ Thus, alchemy is a direct or indirect symbol for the theme of human thirst for knowledge and immortality.

The references to immortality lead these writers to deal with the stark reality of death in the realm of their fantasy stories. Rowling expresses that the integral theme of her novels was 'dealing with Death' as she says, "I think it was Tolkien who said that all the important books are about death. And there's some truth in that because death is our destiny. All that we have done

in life had the intention of avoiding death.”³¹ There is a constant looming fear of death over her protagonist who keeps losing his pillars of strengths to death. To Rowling this also comes from a personal experience. Her mother was battling with Multiple Sclerosis; she died when Rowling was still struggling for a stable life as a youngster. Rowling had just started writing with the idea of Harry Potter and she had not shared it with her mother yet. The shock of her mother’s death made her contemplate this ultimate reality of life in such a way that it emerges as one of the main themes of the series. However Harry Potter’s headmaster Dumbledore keeps preparing Harry for that ultimate reality of existence and Harry embraces death when he realizes how it can help in eradicating Voldemort. This shows how Rowling has made peace with the fact that there is no escaping death. That is why one of the elementary laws of magical world also establishes that no one can be magically brought back to life.

The theme of death emerges in Clarke’s writing too as Bowman slowly becomes ready to face death as he floats alone in the abyss of space on the mission where he remains to be the lone survivor. His acceptance of death shows the strength of his character and the casual attitude of the writer towards realities of life even inside the premises of a fantasy. In Wells’ future land, the planet and the species are all doomed. Weena is the only person who once has a near death experience and is merely mentioned as ‘lost’ in the second life threatening struggle. Whether she dies or is simply dragged off by Morlocks and survives is unclear. However, the acute loss the Time Traveler feels raises the assumption that she is dead. Wells doesn’t eloquently talk about end of life as Clarke or Rowling but his outlook in his

story replicates his cynicism. This sense of foreboding defines the mood of all three stories. In spite of that the writers steer clear of the expected cynicism from the stories that are told in the midst of impending doom as in the face of imaginary conflict, all three writers provide realistic solace in form of their central characters.

The protagonists, Time Traveler, Bowman and Harry Potter are archetypes of fantasy. They are the embodiment of the social, political and moral discrimination. Though all three writers grew up in completely different social predicament and political climate, there are common cores to their experiences that are reflected their work. For example, these protagonists are social misfits and nearly outcasts, they find a sense of belonging outside the realm of reality.

The roots of the social discrimination visible in The Time Machine lie in the childhood of Wells whose experiences of class prejudices, social and economical limitations as a child resulted into seeking escape into a fantasy land of fiction. His early impressions of social inequality and political power struggle have found an outlet in The Time Machine. His depiction of the two races, Eloi and Morlocks, is representative of the final culmination of the centuries of the upper and the lower class divide as his Time Traveler observes, comparing the situation in the late 19th Century with his imaginary future,

The exclusive tendency of richer people, due, no doubt, to increasing refinement of their education and the widening gulf between them and the rude violence of the poor – is already leading to the closing... So in the end,

above the ground you must have the Haves, pursuing pleasure and comfort and beauty, and below the ground the Have-nots, the workers getting continually adapted to the conditions of their labour.³²

Wells understands these circumstances better because he has lived under and above the grounds in his lifetime and experienced the psyche of both the classes. The Time Machine reflects some of the hopes and fears that were a part of Wells' society where he stood in the middle of the changing time as an astute observer and a writer.

His lessons of this divide had started very early. Born to a gardener father and a house-maid mother "in a needy shabby home in a little town called Bromley in Kent"³³, Wells could never overcome the childhood scares of deprivation. His disgust for the dingy under-world of Morlocks is symbolic for his own days spent in the shabby rooms of Atlas house. Early years as a student in the Kent neighborhood were like his first lessons in experiences of class discrimination. The visible division of working class and the elite disturbed Wells severely and he conjured up a possible future of such a divide to be as deep as between the Eloi and Morlocks. He even shares his experiences about how the class-divide left deep scars on his mind while reminiscing about his primary education at Mr. Morley's commercial academy:

My thoughts, as I shall trace its development, has run very close to communist lines, but my conception of a scientifically organized class-less society is essentially of an expanded middle-class...Lenin, after his one

conversation with me, said that I was incurably middle-class.³⁴

His approach in The Time Machine reflects the changing attitude of the middle class after the Industrial revolution that was thriving to bring about a change in the class structure in the Victorian England. Hostility was created between the upper and lower classes. The upper-class was crumbling because of surviving only on inheritance and benefits that they received because of being born into aristocracy.

As a result of industrialization, there was a huge boost of the middle and working class. The Eloi, the upper-world race of The Time Machine represents the culmination of the Victorian aristocracy gone wrong while Morlocks are descendents of the hostile, exploited under class people who have learnt to find their way in violence. By showing the other end of the social divide that prevailed in the Victorian age, Wells reflects upon the effects of the grave cause like social discrimination that leaves generation after generation scarred with the deprivation. As John Calvin Batchelor says in his interesting and spirited introduction to the Signet Classic edition of The Time Machine (1984):

The genius of The Time Machine is that the answers to all these questions are also a working out of Wells' own beliefs concerning his own world of 1895. Wells was a socialist in the 1890's, and saw the industrialized world dividing itself into the Haves and the Have-nots. The former were blessed, beautiful, careless, benumbed people to Wells, aristocrats at the opera sipping

champagne cocktails. The latter were the working class, from whom Wells himself had come. The workers lived *in hovels*, were dirty and disease-ridden, and died unnaturally early—pale, broken, violent, hate filled and frightened.³⁵

Through The Time Machine, and the experience of the Time Traveler, Wells manages to successfully address a social issue in a fantasy and bring the subject of social discrimination out of the closed doors of the Fabian society to be studied and scrutinised by the generations to come. Dr. Richard Toye, a history lecturer at Cambridge University, found that the phrase “The Gathering Storm” - used by Churchill to depict the rise of Hitler’s Germany - had in fact been conjured up by Wells, decades earlier in The War of the Worlds, which depicts an attack on Britain by Martians. He made the discoveries while researching a book on Churchill and identified several points, at which he appeared to use Wells’ ideas as Toye notes,

People look at politicians in the 20th century and presume their influences were big theorists and philosophers. What we forget is that Churchill and others were probably not interested in reading that stuff when they got home after a hard day in the House of Commons. They wanted to read a book that was as full of ideas but was also going to be fun. HG Wells was perfect for that.³⁶

Influence of Wells’ work is visible even on those who hold the highest political offices in the coming years. Rowling too moves about in the circles of current

US president Barack Obama and contributes her opinions on world politics as she is also a well known philanthropist now.

Clarke's novel had produced similar effects. The social class struggle had taken shape of power struggle amongst countries following different ideologies during Clarke's time and that had started effecting common man's life. In 1960s he depicted in his story that if the socio-political climate continued to be what it was then even in the 21st century, the world will be heading towards a dead-end sooner. 2001: A Space Odyssey is often scrutinised now for the real year 2001 turned out different from his imagination. However, it was assumed by everyone that because some of Clarke's imaginary scientific elements have turned into real discoveries; all he has imagined could come true.

Ironically, Clarke himself maintains that he was just telling a fictional story of possibilities and not predicting the future. He too like Wells is a product of lower middle-class Britain. When Wells was writing in his prime, in the early 20th century, Clarke was warming up to the genre of fantasy. Clarke experienced the socio-political conflicts first hand that Wells imagined in his work as like many young men at the time of the Second World War in 1939 and Clarke joined the RAF, eventually becoming an officer in charge of the first radar talk-down. After his experiences in the war, he saw technology being put to use to destroy humanity; once he took up writing, he tried to project a productive and creative use of technology that could bring people closer. Clarke was sensitive to neocolonialism and understood how the conflict and discrimination were spreading their roots during the cold-war and if that vulnerable situation continued for long, he envisioned a catastrophic

end of the planet Earth in 2001: A Space Odyssey. In Clarke's novel, the discrimination is of a different kind that has cropped up within countries to win the race in technological developments.

The doubts of Wells about the end of human civilisation are reflected in Clarke as well. However, Clarke sees the socio-political turmoil happening much sooner in his novel than Wells because in the 1960s was also a time of confrontation with the communist U.S.S.R., the Iron Curtain and tension over the potential for use of nuclear weapons. The Cuban Missile Crisis was recent history during 2001, the novel, was in the process of being conceived. The instability of foreign relations as well as the proliferation of nuclear weapons led many at the time to wonder whether a nuclear holocaust might be around the corner. Though nuclear weapons are explicitly mentioned only briefly, they are one of the main issues in 2001 just like the descent of humankind is central to Wells' story. First, the introductory part of the book (Part One) concludes by pointing out the tenuous and unstable situation that is created along with nuclear weapons. The minute man realized his own intellectual powers; he employed a major part of his intelligence in inventing weapons. Second, the book ends with a nuclear weapon being launched. In the fictional world of 2001, the bomb's destructive potential is never realised as Star-Child saves the Earth, but, in as much as we cannot count on such a miracle, this presents a significant worry about the future implication of nuclear weapons on our world. Implicitly, the story of 2001 offers a critique of nuclear weapons.

Even the lesson of malfunctions of HAL can be generalized. HAL represents human technology. His failure represents first, our inability to fully understand and predict the results of our technologies. Second, it expresses

the possibility that the technology we create to produce great benefits can turn against us. The parallels of HAL's malfunctions to nuclear weapons are clear. Though the U.S. had created nuclear weapons to win a war and to serve as a deterrent in the cold war, these same nuclear weapons were leading to problems, such as the Cuban missile crisis, and presented a real potential for mass destruction. If Clarke's imagination based on the vulnerability of 1960s hasn't come true in the real year 2001, it could be seen as a positive sign that impact of his literature has made a strong socio-political statement and it was taken seriously at the time it was published, and it is looked upon as an allegory of possibilities.

By the time Rowling started writing her novel, the political world was somewhat stable and seemed to have learnt some lessons after the disastrous World Wars and the end of Cold War. Technologically developed world had more means of communication and transport but still the social predicament hadn't changed much since the time of Wells and Clarke.

Rowling too was a product of British middle class and had her share of social discrimination and bitter experiences cropping up later in life for being a divorced single mother. Her story reflects those personal experiences of poverty. As a social worker she also came across life stories of others laden with racial, social, class discrimination. All of it finds way into her writing. There are constant references to discrimination and power struggle in the Harry Potter series as Steven W Patterson notes, "Nearly all of the time, the discrimination comes out in the behavior of characters who are unequivocally evil. Whether it is Draco Malfoy's classist hatred of the Weasleys, Voldemort's racist lust to destroy all 'mudbloods', Lucius Malfoy's maltreatment of Dobby

and other house-elves, or Dolores Umbridge's xenophobic disdain for Hagrid, the message is clear: discrimination is something practiced by evil people." ³⁷ The message is more blatantly put as Rowling's novels are primarily novels for Children. She constantly takes digs at the failing political system as well, especially through the character of Cornelius Fudge who is the archetypal ineffectual administrator heading the Ministry of Magic.

However, at the heart of the novel lies the hunger and struggle for power. It is Voldemort's evil designs prove to be the source of the conflict. Thus, Rowling establishes the pattern that political power hunger sprouts the discriminating mentality in various characters. As Rowling has more space and scope of explanation than Wells or Clarke, she takes certain core issues explaining good and bad virtues of them with as many examples as possible.

Her story includes various dynamics of socio-political aspects because by the end of 20th century and the first decade of 21st century, as a result of a wider reach of literature, readers and critics from different cultures across the world started projecting different interpretations to Rowling's depiction of discrimination and power struggle. The French intellectuals debate whether the stories indoctrinate kids into free-market capitalism. In Turkey, the books are absorbed into the argument over Turkey's cultural geography: Is Harry a symbol of Western imperialism or of lost Eastern traditions of mysticism and alchemy? A seventh-grade teacher in Pakistan has invited her class to compare the country's crisis to Harry Potter. The class immediately cast Pervez Musharraf as Voldemort and Benazir Bhutto as Bellatrix. "Potter is like a Rorschach blot," says Georgetown government professor Daniel Nexon, "for

people articulating concerns about globalization in their cultural setting. It's incredibly significant that Potter even enters these debates.”³⁸

Wells, Clarke and Rowling have dealt with similar conflicts that they have observed in their society and also deal with a need for a superhero. All three protagonists have an innate need for superhuman abilities. Interestingly, Harry, Bowman and the Time Traveler may exist within the premises of fantasy, they neither have qualities of mythical Greek Gods nor are they imbued with powers of modern day superheroes like Superman or Spiderman. However, they appear to be in constant pursuit of completing the tasks that seemingly require superhuman qualities.

Wells' Time Traveler is a talented man and manages to travel in the dimension of Time but in the end he just a man. He possesses some exceptional qualities, skilled brain which he puts to use. His contemporaries and experts from other fields refuse to believe in his invention. Even if his invention is just an illusion or a hoax, his imagination of possibility of inventing something like this does his talent good justice and makes him a man ahead of his time. He doesn't seek acceptance of his society, his focus is on his invention and he feels compelled to get more knowledge and understanding of human existence through his scientific experiments. His intentions are not selfish; he wishes his invention to be useful in academic and social sphere.

Similarly, Bowman is endowed with highly advanced skills; he is one of the select few to be sent on a secretive mission in the space to discover the existence of much advanced aliens. He represents the future of the Time Traveler who would have eagerly waited for an opportunity to research on the possibility of life outside the planet Earth. Bowman like the Time Traveler is a

loner who doesn't survive on social approval and thrives more on his thirst for knowledge. He eventually becomes completely alone in the visible universe as he enters a wormhole, that entrance is considered to be a symbolic womb from where he gets reborn. His transformation into a star child makes him into a superhuman, which is a result of his efforts to reach the impossible corner of the universe. He is rewarded with the inhuman abilities and saves the planet from a nuclear war. Eventually, the same science that leads him to the horizons of humanity causes the end of humanity too. Even after transforming into a star child, his motif is still to preserve mankind.

In this spirit, Harry gets wider span to develop his skills and taste as his character grows from a curious boy new to the wizard's world to a man who saves it from evil. His constant endeavors are more concerned with improving as a human being, improving his magical abilities and improve standard of living in the wizard society. His strength comes from his inner humane qualities. This symbolically brings the scientific curiosity of the Time Traveler and Bowman to search inside, instead of on the outer planets or in the future time. The process of finding peace and resolving inner demons helps Harry get rid of evil sprouting conflict in his world. Traveler and Bowman have their issues resolved. Harry is still human at the end of his story and he does not transform into some superhero. He overcomes his struggles with his ability to understand love and friendship. Harry's is a story of humankind that already has mastered the science and needs to deal with the inner demons.

All these novelists and their protagonists are interlinked by subtle reference to the conflicting moral core of humanity. Victorians have been high on talking about morality, and later in 20th century morality is governed by the

consequences of war in Clarke's time. However in the 21st century, consequences have taken a different route, morality has come to the fore in a different dimension with similar consequences for Rowling. Wells shows the class driven Victorians a literary mirror of future through his understanding and imagination as Paul Alkon remarks, "For readers, the encounter with the Eloi and the Morlocks is a cautionary tale with a clear, compelling, and very different moral: we *can* and *should* act now to meliorate the condition of the underclass before they start preying upon us, and before humanity is irrevocably divided against itself in ways that spell the end of intellect. This moral has not lost any urgency over the years."³⁹ Constant scientific developments can provide temporary superiority but Wells insisted that his reader of generations to come gets a larger picture to see. Scientific knowledge to Wells was a necessity for entire humanity to progress, but he reminds us through his novel that it does not necessarily make one race powerful over the other.

Clarke's novel is also interpreted as a moral parable of perils of scientific technology. Once the Moon-Watcher gains intellect after the appearance of the monolith, he begins to invent tools for his convenience. When the Moon-Watcher's story transcends into Dr Floyd's encounter with the second monolith on the Moon in the 21st century, those tools of the Moon-Watcher have become way too advanced. This advancing scientific development has surely brought a lot of achievements to mankind but they've also brought advanced weapons and other means of destruction during the time of conflict and disagreement.

Science and technology have not remained a power in hands of man's control any more. This thought is explored in more concentrated way in malfunction of HAL, the humanized robot that tries to take over the mission, kills Bowman's crew members and eventually needs to be shut down. Thus, Clarke too shakes the moral core of his contemporary society blinded by scientific developments through his story as he says, "... we will suffer technological catastrophe unless we learn Morality." ⁴⁰ and shows them how the need for power and control over each other and surroundings through technology is going to lead to the peril of the planet.

Rowling's story rides high on the moral value where magic becomes a symbol for technology that is available to everyone and is taken for granted. In 21st century world has reached a stage where competition and power struggle based on science will not yield a bright future. She depicts the perils of being fanatics of religion, ideology or being hungry for power and use any means in order to achieve the desired results. As Jessica Bratt notes, "The Harry Potter books reflect a morality that exists not in abstraction or in a vacuum but within the context of a universal struggle between good and evil." ⁴¹ Voldemort's constant attempts to take control through his dark magical powers can be looked at as a dictator's or political ideologies' frantic efforts to take control over others through tactics and destructive technology. She also shows symbolic characters who are embodiment of moral goodness and how they have the ability to overcome the darkness and lead the world towards peace and progress.

Amidst frequent discrimination references, Wells and Clarke have discriminated against female characters in The Time Machine and 2001: A

Space Odyssey. One can doubt if the near absence of significant female characters in these novels is deliberate or unintentional. In the very small portion of The Time Machine where Weena is present, her presence feels more like a prop and not a naturally developed character. The significance of that character is very gender neutral. Clarke on the other hand makes no space for women at all in his story as they exist on the margins. He has gone till the extent of employing a female stewardess on Dr. Floyd's flight to the Moon or using a woman's soothing voice for pre-recorded message systems. Out in Clarke's universe man is alone, literally and figuratively. Clarke was an openly known homosexual and as a psychological effect of his sexual orientation may have resulted in the near absence of strong female characters in his novels.⁴²

Wells on the other hand married several times and has fallen in love with many talented women. Apart from his science fiction, he has voiced for women's rights in the beginning of 20th century and met with criticism for supporting the causes. However, that attitude does not find place at least in his first novel The Time Machine. By the time Wells matured as a writer he also wrote novels like Marriage (1912), The Passionate Friends (1913) and The Wife of Sir Isaac Harman (1914), talking about the voices of women's movements from the Edwardian Age. However, his inability to be faithful to one woman has caused many to cast doubt on his attitude towards feminism and women at large. When he does write about women the novels are comedies and not serious science fiction or fantasy. His associations of a woman in a man's life or world at large are limited to romance, marriage and sex to some extent. This relatively explains Weena's part just as a distraction

or a supporting character to the Time Traveler. This brings a grim revelation that perhaps when it comes to envision future of the womankind, Wells wasn't ready to be that futuristic.

The revolutionary spirit that drips in the otherwise timeless novels is absent from the cardboard female characters of Wells and Clarke. However, in their defense they wrote at a time when the readership of science fiction consisted of all male fans. Even in today's popular culture in reference to Science or technology, the discrimination occurs in portrayal of women who are shown with women centric products or magazines while men are shown holding a truck manual, tools or a technology related product. There have been many women astronauts and many women scientist, but the number is still far from being equal in this field.

Rowling's success in some ways makes up for some of the lost time that women have spent in the darkness. Yet, it is just one woman's success and that too began with camouflaging her identity by a gender neutral name when her first book was published. She felt a need for a strong female character to balance Harry's adventures. Hermione fulfills every criteria of being an action hero and still retains her feminine qualities. She even wages a constant war for being treated as an equal and is portrayed to be smarter than Harry. However, some contemporary interpretations still wish Rowling's central character could have been a female character.⁴³ But could Harry Potter have been such a phenomenon success if there was a girl in the center of the story? This merely remains a rhetorical question. Harry does have a highly talented and individualistic wife in Ginny and a mother figure in Mrs. Molly Weasley. There are other strong negative characters like Voldemort's

highest ranked lieutenant Bellatrix Lestrange, who personifies evil but she stands second to Voldemort. This shows that even Rowling has some reservations from giving a woman a top job, in an evil organisation or in the good one. In the premises of a fantasy, female characters are no longer limited to being damsel in distress of an evil witch or a stewardess on a space craft, gradually changing social attitudes do echo in these novels set in different times.

One aspect that adds to the timelessness of these novels is the undercurrent of religious imagery and symbols. Wells' Time Traveler is a messiah figure for the Eloi and saves one of them from dying. When he takes off into oblivion in the end, leaving Wells' novel open ended, he might just go back to that future world of the Eloi and the Morlocks and try to bridge the gap between them, perhaps teach them a few things about humanity. Clarke's entire Odyssey is a journey in search of the higher beings or perhaps metaphorically, a journey in search of one Supreme Being. Rowling's Harry becomes the savior of his own society.

The constant need of the society for God, and search for that Supreme Being prevails in Wells' late Victorian Age, Clarke's contemporary world recovering from the World Wars or Rowling's 21st century where religious terrorism still thrives. The writers and the readers look for answers in the realm of fantasy as the reality often become too harsh for them, religious treatise limit them to abide by rules, while fantasy gives them a free reign. Wells and Clarke provide scientific reasons for the imagery of regressing mankind in the future, the idea backs the Christian religious belief that mankind is bound to get worse with time. Their protagonists are there to save

the day for the mankind as critic Adam Possamai believes that in 2001: A Space Odyssey, the newborn who floats among celestial bodies, the star-child, not only reveals a new humankind of a high mental and spiritual development, but also denotes the coming of a new knowledge that will be shared - the descent of the mountain by Zarathustra.⁴⁴

Circumstances do lead to regression for mankind in Rowling's fantasy too, but she resurrects the entire mankind with a Christ-like protagonist. Rowling picks up the timeline of Jesus Christ's story and fits Harry's life within it according to Derek Murphy as he explains how both had miraculous birth foretold by prophecy, were threatened by an evil ruler and had to go into hiding as a baby, have power over animals, time and matter, symbolised by a lion, while enemy is symbolised by a snake, descended into the underworld, broke seven magical seals, went willingly to his death, suffered, nearly died, came back to life and defeated their enemies in a glorious final battle.⁴⁵ In spite of this and many other constant thread of Christian belief in the Harry Potter series, because the novel is about witchcraft and wizardry, many Christian groups have since the first publication held a crusade against these books and many have endeavored to banish it from their libraries. These are just a few examples of the stir the novels have caused in the religious circles. It has been a constant issue of debate for over a decade now. The perspective and reactions of readers from various groups have always been divided, but the still continuing debates over it show the impact of these novels that have stirred people's religious conscience.

Rowling makes use of her large canvas and besides religious references creates original fables of Beedle the Bard. These Aesop-esque

fables are moral tales that become the guidelines for wizard children just like Aesop's fables in the real world. Rowling mentions these fables and later on writes a separate book of fables, The Tales of Beedle the Bard. The way these fables, particularly 'The Tale of the Three Brothers', is interwoven in the seventh book The Deathly Hallows as a guiding point for Harry simply signifies not to yield to greed and choose wisely. In that tale three skillful wizards meet death on their way and escape him. Death, impressed with their abilities, grants them each a gift. One brother asks for an unbeatable wand, the second brother asks for a resurrection stone to bring back the dead while the third brother asks for the invisibility cloak to hide from death as long as he wishes. The wand and stone of the two elder brothers were gifts signifying their egos and attempts to mock death but once they've these gifts, due to their foolishness caused by arrogance leads them to die soon any way. The third humble brother hides from death and successfully lives a satisfying life and dies an old man, leaving the invisibility cloak behind for the next generation. Harry is supposed to have inherited the cloak of invisibility and he is expected to use it wisely and remain humble and stay away from greed to overpower death.

This fable brings to mind Chaucer's influence on Rowling. She is well versed in Latin and Greek mythology, but she is also familiar with her English classics. While spinning her own tale of morality, she was inspired by Chaucer's 'The Pardoner's Tale' which is also a tale of three brothers and how they fall prey to death because of their greed.⁴⁷

Eventually, these novels represent that in order to achieve peaceful human existence; inner qualities, and moral values always play an important

part along with the skills and abilities. Scientific advancement is just a means to an end and mankind cannot let it overpower them nor can they give into prejudices of supremacy of their own kind. The purpose that the idea of 'time' serves for Wells and 'space' for Clarke, 'magic' serves the same purpose for Rowling. These elements significantly stand out, communicate myriads of meanings and bring a distinctive identity to the novels. Thus, subverted ideas in novels of Wells, Clarke and Rowling seem to echo a similar interpretation that overpowering technology without human virtues will lead the world to a constant power struggle and peril instead of advanced peaceful existence.

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Chapter VI

CONCLUSION

T.S. Eliot says, "... It is just the literature we read for 'amusement' or 'purely for pleasure' that may have the greatest and least suspected influence upon us."¹ The impact of Wells's The Time Machine, Clarke's 2001: A Space Odyssey and Rowling's Harry Potter series confirms this view of Eliot. These are the kind of texts that have met with phenomenal literary success, have become a part of popular culture and left imprints on the cultural psyche across the globe. These are also the kind of texts that have not stayed confined inside the libraries just for academics to study; these books have sprouted discussions, arguments, theories, ideologies and real scientific researches. All three texts create visual pictures through ideas and the writers have employed simplistic words. This has often cost them a reputation of not getting to enter into high circles in their time. But their popularity and impact of ideas has more than made up for that. The effect of their works has changed the way people think, reference certain ideas, these concepts are forever associated with them as they have generated a new jargon.

In the novels of Wells, Clarke and Rowling fantasy does not only provide an escape route out of reality, but also presents the subverted reality that ignites imagination to look at the larger picture of one's personal as well as humanistic state. These ideas lead to a big picture and the appeal of their idea is visual, factual and fictional and they are based in the constantly unchanging human nature. As Francois Jost points out in the social psyche, "beyond personal taste, however, beyond individual circumstances and

cultural differences, there exist constants...”² And the constants present in these novels allow making easy logical association. The Eloi and Morlock divide of the Upper and the Lower world, straight away leads any reader to the image of the upper and lower class structure of the British society of the Victorian age that has still left its traces. In the same way, the continued Cold War between the US and the Soviet in a distant future doesn't need to be interpreted as a literal continuation of the same war, but political differences leading to friction is a possibility in Clarke's imaginary future too. Rowling's wizard society is struggling to overcome a monarch-like power hungry leader trying to prove superiority of his race that straight away leads one to think of Hitler and the Nazis. All these lead to the parallels of the stark reality that the core of human nature has stayed constant and it reflects in these novels published between the span of more than 100 years.

The overwhelming ideas of 'time travel', 'space exploration' and 'magical abilities' straight away scream 'impossible', yet the experiences of these imaginary characters serve as a medium of escape. Wells, Clarke and Rowling have subverted these ideas in such a way that it gives them the scope of scrutinizing the reality. Foreseeing a potential future because of the present circumstances and actions happens constantly in all novels, yet none of the writers claim to predict the future. Rowling's character Dumbledore, the wise old headmaster sums up the notion of predicting the future in simple words, "The consequences of our actions are so complicated, so diverse, that predicting the future is a very difficult business indeed.”³ What these writers provide is an imaginary, fictional possibility, an optional reality and not a certainty.

These texts are not mere springboard for allegorical, symbolic elements. The symbolism and mythical concepts employed here are meaningfully interwoven with entertaining and inspiring stories. These novels of Wells, Clarke and Rowling can be interpreted as religious or political allegories with symbols and mythical meanings that are expected of fantasies. However these works have moved beyond characteristics of moral fables to show that fantasy is fully capable of treating complex, sophisticated modern scientific issues. The vision explored through the idea of 'time travel', 'space exploration and 'magical abilities' has a common view point, that in spite of presence of these symbolic technologies, if human negativity isn't kept in check, it may lead the society towards disastrous consequences. While these ideas represent the hidden message, they are wholesomely developed with their apparent meaning as well.

The Time machine in Wells' story is treated as a possibility with conviction and fictional scientific proof in the premises of the novel. The monolith and the existence of a superior intelligence in the outer space is also a fictional reality within the structure of Clarke's novel. Rowling's novels treat magic as a subject to be studied for examination, an ability to hone and master. However, these ideas contradict with the reality. These ideas are product of a subverted reality of the author's imagination. And it is very characteristic mark of the genre as Rosemary Jackson has observed that fantasy as a genre is a mode of 'Oxymoron'.⁴ Going by Merriam-Webster's dictionary definition of Oxymoron, a combination of contradictory or incongruous words, and these fantasy stories do contain contradictory ideas that can be argued for and against in the realm of reality.⁵ In the confined

boundaries of fiction, they are substantiated with logical arguments presented by the author. It is this fictional substance that makes these stories more meaningful than being mere allegorical spring board.

The interlinked elements in these novels divided by nearly half centuries are the result of common experiences and interlinked cultural thought process. They all write from a personal background of displacement and loss. Drawing themes from their own experiences and observations, these writers have enlarged their implications to address universal moral issues and to express their deep convictions. According to Jamie Nast society and education have crammed our nonlinear brains into a linear box and that's why where these writers are born, their early influences while growing up and the society's treatment of them and the incidents happening in their contemporary world, have played an important role in the idea development while they were writing these stories.⁶ Their ideas reflect a strong social conscience generated through logic of association and they do not exist in a disconnection. Their ideas are not vague concepts but have formed over a period of time with influences in the formative years. All three of them grew up in British lower middle class, received education more than that was possible for their peers, read the fantasy that became the strong mark of influence on their creativity and were not bound by rules of conventions.

Another similarity of their creative process is in the form of 'doodling'. All three of them often draw their characters, situations or setting as sketches literally on paper along with etching them with words. This reflects in the visual appeal of their fiction. Such a visual appeal may also be a reason why all these novels have their 'graphic' versions and are easily adaptable in the

format of cinema. However, such a visual creative process seems necessary in a way because what they are narrating or describing is often unreal and only existed originally in their imagination. Wells' time machine, the thing of ivory and nickel, was one of a kind when it first appeared on the pages of his novel. Clarke's HAL 9000 and the monoliths in the outer space with their characteristic sprang from original imagination of his. Rowling's parallel society of wizards, the entry to magical street Diagon Alley and time turner that Hermione wears around her neck and many such gadgets are original and have never been seen on the pages of fiction before. Many works of their precursors contain elements that become inspiration for these writers but these ideas have come from the combination of social, literary and psychological influences on the writers.

The impact of these texts extends outside the realm of literature and imagination of these writers has provided creative ideas to scientific developments. Overlooking the influence of these texts by simply focusing on them as symbolic fantasies will be unfair to the cultural and scientific impact and artistic endeavors of the writers as according to Joseph Strelka,

Extreme approaches of reducing the entire literary work to but one or a few ideas and treating it as a philosophical tract is as misleading as would be the total neglect of the literary impact of the ideas.⁷

These novels are books with ample craftsmanship and a nearly perfect lure into the larger mythos of fantasy. Wells has jolted the scientific world as much as the literary one with his originality and fictional but scientific substantiation

of the idea of 'time travelling'. Clarke's imaginary 'space explorations' are one of the reasons behind the development of real satellite communication. Rowling's novels are hailed responsible for bringing children and adults back to writing in the era where reading books have become secondary to video games and other electronic gadgets in the pop culture. Their novels inspire responses from critics in academic journals and from devoted fans on the Internet as well. Just as they blur the boundaries between fantasy and reality, their literature has blurred the boundary that often exists between popular literature and academic scholars. These novels have invented new jargons adding to the linguistic history, they make use of traditional mythology from ancient literatures. The novels also exude ideas that have now inspired scientific researches and have an appeal on the imagination of generations of readers.

Furthermore, these novels though set in faraway fantasy lands, mirror socio-political and moral climate of their relevant periods. Social context becomes an obvious presence in the novels of Wells, Clarke and Rowling, as Rosemary Jackson notes

A literary fantasy is produced within, and determined by, its social context. Though it might struggle against the limits of this context, often being articulated upon that very struggle, it cannot be understood in isolation from it.⁸

In this light, social influences play a major part in the writing process of these works and later on the reception of these novels shows how social psyche is such an intricate part of the creative imagination and its expression. Ironically,

the society has extracted the scientific ideas from these novels but taken a long time to interpret and apply the intended message. Wells writes about the potential effects of racial and class discrimination towards the end of the 19th century while Rowling writes about the similar issues in the 21st century. The only difference is that in Rowling's time, technology has settled in the background, but the human core hasn't changed. In a way, the form of fantasy provides these writers with the scope to incorporate the reflection of political, moral and even historical climate. In spite of being closely associated with the influences of the time period of publication, the effect of these novels lingers and their study or interpretation is possible outside the cultural or political premises.

Despite of the experimental ideas and forms in The Time Machine, 2001: A Space Odyssey and Harry Potter series, these novels retain the fundamental characteristics of fantasy. As a critical term, 'fantasy' has been applied rather indiscriminately to any literature which does not give priority to realistic representation of myths, legends, folk and fairy tales, utopian allegories, dream visions, surrealist texts, science fiction, horror stories, all presenting realms 'other' than the human. A characteristic most frequently associated with literary fantasy has been its obdurate refusal of prevailing definitions of the 'real' or 'possible', a refusal amounting at times to violent opposition. Tolkien provides some unique functions of fantasy that is applicable to these works of Wells, Clarke and Rowling. Tolkien in his influential treatise 'on Fairy-Stories' discusses these unique functions as the ability of fantasy stories to offer 'recovery' and 'consolation'.⁹ He emphasizes

that fantasy is not avoidance of the actuality but a means of a more complete understanding.

In describing the genre's ability to offer 'Recovery', Tolkien suggests that fantasy helps us regain the fresh, clear vision of childhood, the ability 'to clean our windows; so that the things seen clearly may be freed from the drab blur of triteness or familiarity. And speaking of Fantasy offering 'consolation' is something like the opposite of the feelings of tragedy, which Tolkien sees as the highest form of drama. He invents a word for the profound 'consolation of the Happy Ending' in fantasy: 'eucatastrophe' - 'the good catastrophe, the sudden joyous turn,' a sudden and miraculous grace: never to be counted on to recur ¹⁰. This 'Recovery' and 'Consolation' does appear in the journey of the Time Traveler who witnesses the Sun peacefully and gradually setting on humanity with natural progression. The 'consolation' is in the form that the possible problems envisioned by Wells could have been avoided as they have already been warned about it. Clarke also gives a fresh perspective for 'Recovery', and the 'consolation' for the new dawn of human transformation into a 'star child'. Harry Potter wins his battle against the evil wizards by sheer courage and positive human strength instead of dark magical abilities, this is 'the sudden joyous turn' in Rowling's novel where technology or machinery of fantasy is set aside and the future is built over human strength and abilities. All three works share this core value of fantasy. ¹¹

In Wells', Clarke's and Rowling's novels the common characteristic that surfaces is that the human psyche, the core of human nature remains unchanging. There is a never satiated curiosity and hunger for power in human race that has brought about the gradual scientific and material

progress in the world since the time of Wells to Rowling. However, in spite of the changes, humanity hasn't changed at large. The duality of human nature has prompted the man to invent nuclear energy through creative inventions and make use of it for destruction. This duality is depicted in all these novels with finesse.

One of the distinct features of these novels is to employ such ideas in the stories; grabbing attention towards their stories has been a necessity for all three writers. The kind of opposition Time Traveler faces because of his invention in the premises of the story has also been faced by Wells in the literary sphere. Critics bracketed his work as speculative literature and he was treated like an outsider by the likes of G.B. Shaw and Virginia Woolf during that time. Clarke too has never been at the center of attention and literary circles have mostly eluded him. It is Rowling who has broken through the circles and has achieved the political and social importance because of the phenomenal success of her novels and the money it has generated that has made her one of the richest woman on the planet. Such monetary success has never been heard of in the literary field. Yet there are corners in the world where her books have been burnt or banned, and allegations of promoting dark magic has been diverted on her. All three writes have faced controversies from religious or academic quarters in terms of critical interpretations and popular culture. However, such criticism is limited and gets diminished in front of the larger impact associated with the novels and names of the writers today.

The novels have changed social paradigms and created literary niche after their publications, they also provide a fresh perspective to the readers to

see the real world. This heightens creativity and nurtures the mind's ability to bust through existing paradigms. This aspect in all these novels can be seen as quite an asset in day-to-day problem solving or work that involves coming up with designs for new products or procedures. These novels have even inspired marketing tactics of the modern day.

Broadly speaking, employing traditional mythology to technology, peeking into potential future dangers of present human follies and inspiring scientific minds of the generations, these novels have a threefold impact of the ideas that have originated out of 'time, space and magic'. Several studies have been done in this area where The Time Machine, 2001: A Space Odyssey and Harry Potter series are studied for their influence on children and adults, various segments of society, religion, aspects of psychology, education and political system and more.

In case of Wells, researchers are still fascinated with choice of his ideas and its implications. Beatrice Bittarello's paper from University of Stirling, Scotland in 2009, titled "*Another Time, Another Space: Virtual Worlds, Myth and Imagination*", looks for religious aspect in science fiction of Wells and refers to other works in the genre of science fantasy. Other literary perspectives have found voices in works of Wellsian scholars Patrick Parrinder and J. R. Hammond. Wells still constantly appears in the journals of science fiction and fantasy as a subject. Martin. T. Willis' essay "*Edison as Time Traveler: H. G. Wells's Inspiration for his first Scientific Character*" studies how Wells finds inspiration in real life scientific and political figures like T. H. Huxley and Edison for his fictional work. The Time Machine has been

attracting constant studies in form of comparisons with many texts starting from More's Utopia to Lewis Carroll's Alice in Wonderland.

The cult status of Clarke's 2001: A Space Odyssey evokes constant references and studies in various fields of knowledge as well. D. E. Williams' paper, "*2001: A Space Odyssey a Warning before its Time*", examines it from cultural point of view. In "*Prelude to 2001: Explorations in Human Communication*", A Chapanis tries to understand the development of human communication by keeping Clarke's ape-men in focus. While in D. G. Stork's research work done for MIT, HAL's Legacy 2001's Computer as Dream and Reality examines minute aspects of technology and humanity. From understanding implications of depending on machines, game theories and psychological manipulations to Clarke's imagination of advanced technology constantly sprouts further research. One such example is Clarke's fictional invention of a 'Newspad' in hands of Dr Floyd on his flight to the Moon in the novel 2001: A Space Odyssey. This gadget is touch-screen and allows Floyd to be connected to the rest of the world is totally a predecessor of the recently invented gadget iPad.

Rowling's Harry Potter series has been associated with researches in social sciences, semiotics, linguistic approaches, characterisations, deconstructing the mythology, political ideologies, religious references, applications of academic or scientific methods, management and marketing theories and many others. In case of Wells and Clarke, their works have been around for decades, but Rowling's impact has been instantaneous. Durham University in UK offers an entire course on Harry Potter series as a part of their Bachelors degree. These books are particularly studied from the

perspective of their educational values as Anthony Lennard worked on the research paper *“Harry Potter and the Quest for Values”* for a doctoral degree. *“Harry Potter, Ruby Slippers and Merlin: Telling the Client’s Story Using the Characters and Paradigm of the Archetypal Hero’s Journey”*, a research paper by R.A. Robbins talks about dealing with Law clients by referring to Rowling’s novels. This gives an idea of scope and reach of Rowling’s work in every possible field of knowledge.

The influence of these writers on popular literature, academic circles and society at large is palpable. Rowling is not a direct descendent of Clarke and Wells, but she has inherited the burden of social, political and cultural heritage of the world that is constantly at conflict within and without. It is Rowling’s fantasy that resolves in friendship and love. These are the simple solutions offered by all three of them directly and indirectly. Their work breathes the message that technology can be a medium, a tool to achieve peace and progress and not necessarily destruction, just like the subverted ideas of ‘time travel’, ‘space exploration’ and ‘magical abilities’ are creative tools to tell a story for them. However, these tools cannot solve the problems to achieve peaceful human existence in their stories but love and friendship can.

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Annotated Bibliography of Selected Critical Works

Beresford, J D. H. G. Wells: A Critical Study. Rockville: Wildside Press LLC, 2005.

This is a concise critical analysis of Wells' scientific romances and social novels. Beresford throws light on the reasons behind Wells' choice of subjects, forms and style of writing. He also talks about literary influences on Wells. Beresford brings out the duality of Wells' nature well by referring to his controversial words and stands. Beresford himself is a science fiction writer and understands the genre well and he constantly argues in favour of Wells for his spirit always over takes limitations of a literary composition.

Bhattacharya, Soumya. "2001: The End of an Odyssey", Hindustan Times. The Sunday Magazine. (13 January, 2002): 2.

This article by noted Indian journalist Soumya Bhattacharya documents an interview with well known Indian writer Amitav Ghosh on winning the Arthur C. Clarke prize for his science fiction novel The Calcutta Chromosome. The piece includes anecdotes from a meeting of Ghosh and Arthur C. Clarke. Ghosh's views about Clarke's visionary literature and personality helps one understand the scope of Clarke's influences. Ghosh also talks about how he was inspired by 2001: A Space Odyssey and found in Clarke "a literary kinship" H. G. Wells. This article was used as an initial reference to understand Clarke's stature as a master of the science fiction genre.

Brantlinger, Patrick. "The Gothic Origins of Science Fiction". Novel: A Forum on Fiction. 14.1. (Autumn, 1980): 30-43.

This essay examines if science fiction has evolved out of gothic novels by adding the element of realism and science in them. Fantasy and science fiction have been looked down upon since their origin expresses Bratlinger in this essay. According to Bratlinger, "science fiction grows out of forms that are antithetical to realism", so it cannot predict future and the perception of the genre is so mistaken by readers as well as critics. The imagination cannot be taken as a blueprint. Such imagination evokes sensationalism and that is more associated with gothic rather than futuristic. It is this lack of realism according to Bratlinger that pushes the genre into the corner.

Clareson, Thomas D. SF: The Other Side of Realism. Bowling Green: Bowling Green University Popular Press, 1971.

This collection of critical essays covers many landmarks of the genre and offers in-depth analysis of modern mythology, presence of robots and science fictions in non-English speaking countries. Writers talk about the subjectivity as well as objectivity of the modern myth making characteristics of science fiction and its connection to the literature of the yore. The symbolism from the past finds new meaning for the new generation of readers as Julius Kagarlitski hints that Morlocks might be directly descended from Satan as they devour the Eloi in cold blood. The book provides a wide spectrum of views on the evolution of science fiction and fantasy writers.

Clarke, Arthur Charles, and Clive Staples Lewis. From Narnia to a space Odyssey: The War of Ideas between Arthur C. Clarke and C.S. Lewis. ed. Ryder W. Miller. New York: Ibooks, 2003.

In this book Clarke and Lewis' ideas are pitted against each other. Both had contradictory views of science and religion. Their correspondence began in December 1943 when Clarke reverted back to Lewis' remark on his work to be about "little rocket societies bent on exporting the crimes of mankind to other planets." The book helps in understanding two scholarly minds contributing to the same genre with their focus on totally diverse subjects. Clarke's imaginary future included highly advanced civilisations while Lewis' parallel Narnias are medieval in appearance and highly Christian in content.

Colbert, David. The Magical Worlds of Harry Potter: A Treasury of Myths, Legends, and Fascinating Facts. New York: Berkley Books, 2008.

Colbert's book presents a variety of folk-tale connections to the Harry Potter series. He explains and elaborates on concepts associated with words like 'Alchemy', 'Animagus,' 'Grindylows,' 'Voldemort,' 'poltergeist' and many more. Colbert defines 'animagus' as "a wizard who can become an animal and yet retain magical powers." In Celtic mythology, transformation into stags is associated with human courage. Harry's 'patronus' takes the shape of a stag, the same shape of his father's 'animagus' form. He also reveals Rowling's use of German words like 'poltergeist' and 'erkling' for achieving exotic effects in English.

Hensher, Philip. "It's Got to be Magic". The Asian Age, Literary Supplement. (July, 2003):1.

One of the many reviews of Harry Potter and the Order of the Phoenix, this one stands out for detailed analyses of Rowling's themes and how it is creating an impact on the social psyche. Hensher compares Rowling's style to known science fiction writer Ursula K. LeGuin's novel The Tombs of Atuan. Hensher also evokes the inevitable comparisons between characters of Professor Dumbledore and Tolkien's Gandalf the great who are not only similar in appearance but also share qualities of a sage.

Izod, John. "2001: A Space Odyssey - A Classical Reading". Jung & film: post-Jungian takes on the moving image. ed. Christopher Hauke, Ian Alister. Sussex: Bruner-Routledge, 2001. 129-150.

This essay presents a psychological analysis of 2001: A Space Odyssey and discusses the characters and symbols from Jungian perspective. Izod analyses the 'monolith' as an impersonal archetype that can only depend on its physical form and placement to impart any meaning and calls the 'monolith' to be "a metaphor for the evolving self of Western humanity." While discussing HAL's character Izod further compares it to single-minded limitations of the machine and calls him a technological equivalent of Milton's Satan and argues that Clarke's meanings can be deconstructed through Jung's philosophies. Izod also examines a lot of layered religious meanings interwoven in the story. It also throws light on the process of making a movie that is based on literary material.

Mann, George. The Mammoth Encyclopedia of Science Fiction. London: Constable Publishers, 2001.

This book provides chronology, definition, evolution and variety of perspectives on the genre of science fiction. George Mann's precision in providing information is impeccable. He discusses the major contributors, themes and symbols at length. Mann claims that roots of science fiction lie in ancient Mesopotamian and Egyptian mythological books like The Epic of Gilgamesh and The Egyptian Book of the Dead as according to him mythology offers "a starting point for a more general form of fantastic literature that points the way to the eventual emergence of the genre [science fiction]." The evaluation of the important titles and the cross reference is done with precision in this book as well.

Moddelmog, Debra. Readers and Mythic Signs: the Oedipus myth in Twentieth-Century Fiction. Carbondale: Southern Illinois University Press, 1993.

As associated professor of English at Ohio State University, Moddelmog brings the recurring myths in fantasy to the fore. The book substantiates the necessity for myth and necessity of educating the reader in that area to make them sensitive towards the meanings of life and literature. After establishing the need for myth, Moddelmog elaborates on the reasons behind those needs and what makes myth function for centuries. One of the important myths employed by Wells is that of Sphinx and Moddelmog discusses it as a subject and the subjectivity behind the use of it.

Rabkin, Eric S. The Fantastic in Literature. Princeton, New Jersey: Princeton University Press. 1976.

Eric Rabkin is an award winning professor and critic of the genre of fantasy currently teaching at the University of Michigan. Here Rabkin explores fantasy's relationship with psychology. Rabkin includes the wider range of the genre including science fiction. This book has proven to be particularly useful for thematic and symbolic analysis. He separates the characteristic fantasy which according to him should "reverse the ground rules". He analyses use of talking beasts, magic mirrors, dreams, journeys to other worlds with substantial reference.

Shaw, Bruce, and Van Ikin. The Animal Fable in Science Fiction and Fantasy. Jefferson: McFarland, 2010.

This book contains analogies of animal imagery in fantasy and science fiction. The very presence of animals indicates another layer of meaning to the circumstances. The genre makes generous use of the imagery from the animal kingdom and the book becomes helpful in dissecting meanings from the science fiction and fantasy stories. The characterisations of animals that speak, reason, use artifacts and interact with humans are used in several forms. While some use the existing animals, some like Rowling, Tolkien and even Wells have invented the animal kingdom of their own to signify their meanings. This book becomes a necessary reference guide for following those thoughts. Many fables concerning the Sphinx and griffin are elaborately examined here.

Slusser, George Edgar, and Eric S. Rabkin., ed. Intersections: Fantasy and Science Fiction. Carbondale: Southern Illinois University Press, 1987.

The essays in this book create the much needed path to figure out the difference between fantasy and science fiction and finds that science learns more from philosophy than facts. The book focuses on the blurring line between science fiction and points the differences and similarities at the same time. J. Timothy Bagwell deals with the Semiotics of realism in the genre while David Leiby dissects Time travel. Frank McConnell's essay "*Frames in Search of a Genre*" derives that the way this genre liberally borrows from every possible established form, it looks like in spite of being established for more than a century, it is still open to changes.

--- , Patrick Parrinder, and Danièle Chatelain, ed. H. G. Wells - Perennial Time Machine: Selected Essays. Athens: University of Georgia Press, 2001.

This is a collection of essays presented at the conference held for the centenary of the first publication of The Time Machine. Along with essays on regular literary themes related to The Time Machine, some also explore Wells' tiny novella for echoes of neoteny, anthropology, numerology and imperialism in the novel. Carlo Pagetti writes in his essay of Morlocks that they "preserve the last remnants of human knowledge rather than heart." and calls them "anus mundi", belonging to the bottom of the world. Pagetti wonders if Molocks descended from the primal beast or Wells' modern day Victorian. Their violent instincts come from the Cain and Able-like revenge and not animal instincts.

Sroka, Kenneth M. "Beauties, Beasts and Reviving Mythic Sensibility in Frankenstein and The Time Machine". Literature and Belief. Journal of Brigham Young University. 27.2. (27 February, 2007).

This article reviews two influential texts from the 19th century. Sroka quotes Martin Prechtel from The Disobedience of the Daughter of the Sun, "there really is only a single, huge, hidden story trunk of which all the others are only magnificent branches, leaves or fruit." He reflects on 19th century mythic history and elaborates on how The Time Machine combines both Plato and Sophocles. It reverses Plato's idealistic belief in the ascent of the soul and like Sophocles' Oedipus Rex; the Time Traveler's story is an unfolding puzzle. Shelley and Wells are bound by the Prometheus thread in this intertextual analysis where Sroka also brings Rowling into picture for her use of ancient myths in the 21st century.

Whited, Lana A., ed. The ivory tower and Harry Potter: perspectives on a literary phenomenon. Columbia: University of Missouri Press, 2004.

Several essays in this book open up the myriads of interpretations of characters and circumstances in Harry Potter series. Pat Pinsent's essay compares Hogwarts School to its other literary counterparts like Jilly Murphy's Miss Cackle's academy from his series of novels, The Worst Witch and how educational themes located in such unreal places can be inspiring to the young readers. Amanda Cockrell expands on Harry's lightning shaped scar and selection of wand adding to the mystique of his otherwise straight forward character in her essay.