A PORTRAYAL OF POWER RELATIONS AND AETONORMATIVITY

IN DIANA WYNNE JONES'S CHRESTOMANCI SERIES

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IN ENGLISH AT SRINAKHARINWIROT UNIVERSITY

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The growing interest in and the expanding market for children's literature have established the genre as a major part of publishing business. In the academic realm, scholars have applied existing literary and cultural theoretical concepts to the study of children's literature in order to formulate a specific literary theory for the field. Attempts have also been made to understand its narratological methods and functions. However, the general application of existing theoretical perspectives with regard to children's literature have yet to focus on their socio-ideological influences. This research paper specifically draws on the existing modalities of power and ideology conceptualized by Michael Foucault, Louis Althusser and the levels of ideological communication in children's literature by Peter Hollindale to examine the relations of power between adult and child protagonists in the Chrestomanci series by Diana Wynne Jones. The repression and subversion of power are portrayed through adult and child characters in Jones' fantasy works for children and represented throughout the development of her fantasy series, consisting of seven books written between 1977 and 2006. The portrayal of influence of villainous adults and their manipulative use of power calls for a deconstructive view of adults who refuse the position of righteous authority, in contrast to the representation of children who, as in most fantasy works, are subsumed under the influence of ideologies and the authority of adults. A study of this role reversal in Jones' works also calls for an application of the concept of "aetonormativity" by Maria Nikolajeva, an ideological platform employed to support the growth of children into righteous adults through the process of self-recognition and being critical of their adult counterparts. This role reversal revealed an alternative critical perspective on the tendency of texts for children which are normally created under the concept of adult's normativity.

Keyword : Aetonormativity, Children's literature, Ideology, Power, Diana Wynne Jones

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CHAPTER I
BACKGROUND OF THE STUDY

Introduction

The growing interest and the growing market of children's literature establish the genre as a major part of the publishing business. The state of childhood is a passage for all. Undergoing the process of learning and gathering new experiences in our early years affects the establishment of our subjectivity and our identity. The approaches by which we study and categorize children's literature reflect not only our society but also the depth to which we understand the delicacy of the issues of our own lives. The flourishing second and third golden age of children's literature[1] requires a better understanding of the importance and influence of the genre as well as the approach by which we understand it's function in our society.

Literary theories for children's literature generally exemplifies attempts to apply literary theories and cultural theories to the study of children's literature. Attempts also have been made to understand its function and method with narratology and pedagogy approach. However, the direct application of other theories' perspectives to the work of children's literature does not specify its influential status on social ideologies. This work will support the importance of children's literature as part of a cultural movement and also confirms its ideological use as a characteristic assumed by all children's narrative in general.

The cosmos of a school story is a metaphor for the world outside. The school narrative genre[2], focusing on conflicts and a passage to the successful life of a new or

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[1] The golden age of Children's Literature (1865-1926) was the origin of the famous children's literature such as, *Peter Pan* and *Alice in Wonderland*. The second and third golden age refers to the publication and popularization of adventure and fantasy stories since the 1950s to present.

[2] Thomas Huges's *Tom Brown School days* (1857) who has mentioned that the "sole object in writing was to preach to boys." His genre developing work characterized the formular of school story which emphasize on character building not acquiring knowledge. The genre's ideological purpose develops by including the fantasy elements, and includes Diana Wynne Jones's work as well as the works of J.K. Rowling as mentioned in the next chapter.

an under-performed student, supports the representation of the school as part of the character's *bildungsroman*. The idea of fantasy in works for children in the *Chrestomanci* series by Diana Wynne Jones is closely related to a school story's plot and the fantasy power elements are metaphorically used as an exercise of power. Generally, an interpretation of magic in children's stories does not include a discussion of its socio-political functions and power relations. However, the representation of adult and child power dynamic signifies the uses of magic as an instrument of power and oppression. In this work, the need for a critical reading on magic is underlined by the parallel binary structure of adults and children. All books in the series contribute to the interesting change and development of the work in the series in portraying the changing power dynamic between adult and children characters. The secondary world of Chrestomanci yields itself to the analysis of power in terms of its representation of a governmental authoritative figure. The title of Chrestomanci represents an adult's position of power and requires a person with powerful magical ability to fulfill the position. The child in the story portrays a newfound power and the children's development. The interaction between adult and child happens inside the schooling area of the Chrestomanci castle. Jones's works show the development from the school story model into a blended fantasy environment in which the power politics between adults and children find a balance between discipline, authority, and freedom.

On the formation and the extension of disciplinary power, Michel Foucault (1977) argues that such power has been designed to establish a society with the state of conscious and permanent visibility and the school space. The power "to supervise, train and correct" (Foucault, 1977, p.37) is achieved through the school and adult power. The expected product is to produce an able adult informed of the worldly gesture of the adult society. The social institution is used as surveillance on a young student who is subjected to develop themselves according to the rules and to proceed in their knowledge. The fantasy works for children, however, rarely mention the characteristic of the observing gaze in the panoptic environment, but rather the interaction among children and how children reconcile with their dilemma in compliance

with the general rules as they progress towards adulthood. The fantasy work by Diana Wynne Jones represents a model of panoptic surveillance and a learning ground for the children in the form of fantasy power. The different application of school space in the Chrestomanci series suggests the interpretation of gender roles, power dynamics, and ideological communication.

Purpose of the study

This thesis aims to analyze and discuss:

1. power and its implication in Diana Wynne Jones's Chrestomanci series.

2. the portrayal of adult-children power relations as represented by characters in Diana Wynne Jones's Chrestomanci series.

3. the fantasy elements and their roles in relation to power in Diana Wynne Jones's Chrestomanci series.

4. the concept of aetonormativity as represented in Diana Wynne Jones's Chrestomanci series.

Research Question

The present research aims to answer the following questions:

1. What is the implied meaning of power in Diana Wynne Jones's Chrestomanci series?

2. How is the portrayal of adult-children power relations represented by characters in Diana Wynne Jones's Chrestomanci series?

3. What are the fantasy elements and their roles in relation to power in Diana Wynne Jones's Chrestomanci series?

4. How is the concept of aetonormativity represented in Diana Wynne Jones's Chrestomanci series?

Significance of the study

    The findings of this research would be useful in the selection and usage of children's fantasy texts for educational or recreational purposes. The application of the work in Thailand will facilitate further understanding of the position of texts for children and how reading can influence children's development of socio-political thoughts. Furthermore, published from 1977 to 2006, the works by Diana Wynne Jones have represented the social and cultural background of England and western culture. The reading and understanding of this group of work in detail will contribute to the reader's better understanding of the cultural difference and the historical context of the past.

    By the example of Diana Wynne Jones's Chrestomanci series, we can better understand the work in the fantasy genre and its standpoint with its power issue. The general function of magic and fantasy in children's stories is often a point of debate. The importance of maturity and power lies in direct connection with the fantastic metaphor of the story. Through the study of Jones's work, we hope to characterize the use of magic as a metaphor of power and contribute to the social function of stories for children. The reflection of the power issue in works for children is an important part of the ethical lesson which is central to the social function of children's literature. The characters from the story serve to introduce students to valid or faulty rationalization. The story's protagonist and antagonist are a representation of opposing worldviews and personal reasoning. As young readers are exposed to these opposing viewpoints, it allows them to develop critical thinking skills and form their understanding of social values and how to direct their actions.

    In a way, the power issue in Jones's work contributes to the development of the genre of fantasy and children's literature in addressing children and adult relationships. The impact of this aspect of Jones's work on the newly developed way of looking at children's literature through aetonormativity will contribute to the stance of the children's literature genre and the development of the fantasy work for children.

The scope of the study

   The findings of this research will explain the early development of the sub-genre of fantasy school stories. By the selection of Diana Wynne Jones's *Chrestomanci* series as an area of study, the work will represent the early crossover of the fantasy genre and the school story sub-genre. However, the present development and representation of children in the well-known modern fantasy school story such as the *Harry Potter* series may not coincide with the position of Diana Wynne Jones's work in the fantasy genre and its standpoint concerning its power issue.

   The debate on the importance of the issue of maturity, agency, and power in Children's literature lies in direct connection with the position of the study as a literary analysis. The reflection of the power issue and the social function of children's literature are only useful as part of the selection process for the text used in the educational and pedagogical approach. In a way, the power issue in Jones's work and its connection to aetonormativity is only a small examination of a group of texts written for the children.

Selected works

   Though being introduced here in order of publication, the Chrestomanci books were non-sequentially written. The series can be read separately, by the author's suggested reading order or by the chronological order of the events in the stories. Two of the works are about the childhood experience of Christopher Chant: *The Lives of Christopher Chant* (Jones, 1988) and *Conrad's Fate* (Jones, 2005) while other works have other main characters and feature the grown-up Christopher Chant or the present Chrestomanci in most stories.

   Charmed Life (Jones, 1977) is about the self-discovery of the next Chrestomanci. The book reverses the tone with a true adventure in life, different from the tradition of an excursion adventurous journey outside the home of Edith Nesbit.[3] Instead of leaving home for a change, the orphans Eric (Cat) and Gwendolen are left without

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[3] Her most famous work *Five children and it (1902), The Phoenix and the Carpet* (1904) and *The Story of the Amulet* (1906).

parents and home. The unexpected accident left them under the care of Chrestomanci, their uncle.

In *The Magician of Caprona* (Jones, 1980), the magical business is run by two families – the Montanas and the Petrocchis they are deadly rivals. So when all the spells start going wrong, they naturally blame each other. The story opens with the line "Spells are the hardest things in the world to get right" (Jones, 1980, p.1) because the two main protagonists, Tonino Montana and Angelica Petrocci cannot make their spell works.

Witch Week (Jones, 1982) offers an alternative universe of 60s England in a boarding school, where the law says that all witches must be burned at the stake. The story features two underdog characters, the first of many dual protagonists in Diana Wynne Jones's work.

The life of Christopher Chant (1988) tells the story of Christopher's discovery that he has nine lives and is destined to be the next 'Chrestomanci.' The young Chant is the adult Chrestomanci in the other number in the series. In his childhood story, he also learns the hard way the nature of human conceit and the importance of self-discovery in the face of social expectation.

Conrad's Fate (Jones, 2005) is a story of another boy who meets with Christopher several years after *The life of Christopher Chant*. The setting is in another magical world, Conrad is at an important turn in his life, instead of continuing school he was convinced to work as a butler in a strange castle. The hope of a twelve years old to regain control of his life is used to explore the idea of identity and self-fulfilling destiny.

Pinhoe Egg (Jones, 2006) In all the stories, spells always have consequences and it's Chrestomanci's job to make sure everything is safely under control. Even so, in the village around Chrestomanci Castle, all sorts of secret magical misuse are going on. The Pinhoe family is behind a strange mishap and when Cat Chant finds the Pinhoe's egg, chaos resolves into a long-hidden truth.

Apart from the six novels in this series, Jones wrote four other tales which are printed together under the title *Mixed Magics* (Jones, 2000) The two tales: *Stealer of Souls* novella (Jones, 2000) and *Carol Oneir's Hundredth Dream* novelette (Jones,

1986) are set in a different world and happened during a different part of the series featuring different characters from the main characters namely Chrestomanci and Cat Chant. The other two stories: the short story *Warlock at the Wheel* (Jones, 1984) and *The Sage of Theare* novelette (Jones, 1982) feature the same created universe but don't connect to the main storyline.

Definition of terms

Children's literature

Before going into the analysis of texts the general definition of children's literature this work refers to cover the uses of children protagonist and the literature written for the child reader might be termed as children's literature.

Peter Hunt, Professor Emiritus in Children's literature, published critics in children's literature criticism, suggests that "Children's books are different from adults' books: they are written for a different audience, with different skills, different needs, and different ways of reading; equally, children experience texts in ways which are often unknowable, but which many of us strongly suspect to be very rich and complex." (4)

In addition to Hunt's address of the genre as a window into children and childhood, children's literature critic Russell points out the characteristics of works for young adolescents, that it expresses "experience of physical sexual maturity, experience of withdrawal from adult benevolent protection, consciousness of self in interaction, reevaluation of values, and experimentation" (61). The reading of children's literature and the fantasy fictions by Diana Wynne Jones in this work are re-evaluating the works for children in relation to the adult world. Jones's fantasy fiction for children is not a daydreaming of the child characters in the literary works but tells the story from the perspective of a child.

In this case, the protagonist is a strong indicator of the intended audience. Unspoken features children and it was created for children. The reading approach which attempts to give children their rights and socio-political status is proposed by Richard Flynn (1997). Flynn's suggestion for the literary study of children's literature is to

not presume we understand the state of being a child or assume ourselves as one. Instead, he suggested we

> "examines the representation of children and childhood throughout literature and culture; analyzes the impact of the concept "childhood" on the life and experience of children past and present; investigates childhood as a temporal state that is often experienced more in memory than in actuality; explores childhood as a discursive category whose language may provide a potentially useful perspective from which to describe the human person and to understand subjectivity." (Flynn, 1997, p. 167, quoted in Honeyman, 2003)

Children fantasy literature

In this research the fantasy fictions by Diana Wynne Jones refers to the general definition of fantasy works created for children according to *The Oxford Companion to Children's Literature* (Hahn & Morpurgo, 2015) defy the limit of fantasy in the genre of children's literature as:

> "Fantasy, a term used (in the context of children's literature) to describe works of fiction, written by a specific author (i.e. not traditional) and usually novel-length, which involve the supernatural or some other unreal element." (Hahn & Morpurgo, 2015, p. 200)

Aetonormativity

Literary theory is a scope of the scholar's position towards their subject, Maria Nikolajeva argues strongly in favor of the importance of theory for children's literature. Her concept of "Aetonormativity," proposes a reading of children's text as a way to understand how Aeto (adult) influences children through the establishment of the norm in works for children. The reading specific for the text for children depart from the general way of deconstruction reading in that it proposes a new dimension in taking advantage of our position as an adult reader "to explore and reveal the thematic,

narrative, and ideological specifics in books marketed for children." (Nikolajeva, 2010, p. 5)

The relationships between adults and children in Children's literature under the concept of Aetonormativity look at the adult norm or the proposed social standard the text and the way it is introduced to their children reader as part of the children's literature, genre, character position, or the whole outlook of the world through the perspective of what it should be in the eyes of the adult content creator. The process of creating text for children under the standpoint of Aetonormativity sees the adult author as unintentionally manipulative due to the embedded social standard and expectations written into their texts.

Power

Antonio Gramsci bases the use of power on the uses of social ideology. The social network-hegemonic forces are the mechanism that generates power in our society. However, this "common sense" model of hegemonic order is contrasted with Foucault's idea of power as "omnipresent." Similar to Gramsci, Foucault sees power as a relation of force that only exists in action. The binary oppositions are the terms in which we exercise power. But for Foucault, power, as well as resistance are diffused and not localized in some points.

The description of power relations in society later provided by John French and Bertram Raven classified the bases of the exercise of power into five types; positional power, reward power, coercive power, referent power, and expert power. (Raven, 2008) The various types of power reflected the character of the user and thus are useful in the study of literary characters to identify its power relations as a binary or as a reverse process of the usual binary between adults and children.

Ideology

Based on Louis Althusser's work, ideology is embedded within the small social institutions: family, school, language, media, and government are all tools of the ideological state apparatuses (ISAs) which help to reproduce individuals with a certain belief and system of thinking. The social norm or normativity in people's judgment is based on this constructed ideological belief. Common sense is created with the aim of

the powerful by the powerful. According to Althusser, the workings of the ideological state apparatuses or institutions are "relatively autonomous." In this work, texts written for children are considered a form of similar ideological work. At the unstated level of ideology, the text created for children is related to other ideological connections. The sense of identity and belief created by children's reading of a literary text is thus viewed as part of socially constructed ideas and as a recipient of a certain ideology as a subject in the social ideology.

Hegemony

The basic belief of Antonio Gramsci's theory of hegemony is the constant contradiction between ideology and the social experience of the subordinate people.[4] The dictatorship demands the people to listen and obey which makes it inevitable of oppression. Hegemonic theory demands political rule with the consent of the people being led. In breaking down the Marxist concept of 'Superstructure', Gramsci separates the civil society which includes school and private organization aims at indirect control from political society which includes the formal type of power and control. Through these processes and institutions selling off ideas, the state thus wins over the consent of the people under the law and order.

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[4] Bates, T. (1975). Gramsci and the Theory of Hegemony. Journal of the History of Ideas, 36(2), 351-366. doi:10.2307/2708933

CHAPTER II
LITERATURE REVIEW

This chapter will provide a survey of critical issues that are of relevance to the study, placing Diana Wynne Jones' works in the context of children's literature studies and other related socio-political theories that will facilitate an analysis of power. Critical studies of Jones's works are discussed in relation to the period she published her work. During the thirty years of her writing career, Diana Wynne Jones is widely regarded as an imaginative writer of fantasy for children. She has published 45 volumes in various series. Critical studies on Jones' works, however, are not proportionate to her contribution to the children's literary scene. A study by Farah Mendlesohn, entitled *Diana Wynne Jones: Children's Literature and the Fantastic Tradition* (2013), and a collection of essays, *Diana Wynne Jones. An Exciting and Exacting Wisdom* (2002), are the only two books exclusively devoted to her works. Some others are books that feature Diana Wynne Jones as a reference for other authors of her time.

In the introduction to the collection of essays above, co-editor Teya Rosenberg comments that Jones "pushes readers to think just a bit more deeply while enjoying themselves." Among other issues, Jones' narrative gives importance to the complex uses of intertext and the issue of power. Her challenge on the tradition of fantasy works deconstructs the fantasy-world cliche and requires her readers to extend their perception. The critical discussion of power and the genre's tradition will be discussed in this work. By approaching the texts, commonly perceived as being written for children, as well as the power dynamic between the creator, the editor, and the reader of the genre, a deconstructive reading of ideology and duality between children and adults in children's literature transforms the texts into a complex field of study for an exploration of ideological formation.

The identification and reflection of various cultural topics then fall under the study of literary criticism. Theoretical approaches are seen as a way to bring clarification and "a way to help us to make informed choices" over which text will be suitable for children. (Hunt, 1999, p. 4) The first concern from the reader-centered approach on the

cultural appropriation and cultural appropriateness of the text is not the meaning it conveys but the effect it will have on the reader of the genre if not chosen well. Theory usage drives a wedge between the existence of children's literature for its audience and the human world it represents.

Children's Literature: from School Story to Fantasy

Literary study on works for children emerged as part of the literary school in the 1980s. The oral tradition heritage developed from hornbooks, folktales, fables, fairy stories into storybooks, and children's novels. These works are marketed for children's readers and criticism of the so-called text as a group of literary works developed for young readers evolved. Children's book is a relative term, depending on the age ranges of the readers. This audience-defined genre is not a specific homogeneous group. Perry Nodelman observes that the judgment of excellence in terms of effects of books in the children's literature genre is on the contrary to the ivory tower of literary study where the book is often judged by the audience by the extent they were affected by the book. (Nodelman & Reimer, 2003, p. 18) One ought to be overwhelmed by the depth and beauty of the genius works of Shakespeare, but we are unlikely to be in awe of a little story for children.

The common definition is that children's literature is a body of work written for children. This heavily adult-dominated literary culture includes picture books, storybooks and its usage of folktales as well as short novels. There were few children's books written by children for children before the coming of the electronic writing community. The early works are seen as a way to introduce and teach children the realities of life. The mixture of tales-based genres of short stories has evolved into a longer story with fairy-tales influence. The early fantasy novels for children have kept the didactic qualities of the 19th century children's novel, the fairy-tales magic and developed its status as part of the genre. Since the merging and developing style exist, the general study of the genre's development and characteristics has been done by J.R.R Tolkien (1947), Tzevatan Todorov (1975), C.N Manlove (1975), Brian (Attebery, 1980, 1992), Maria Nikolajeva (1988) and Farah Mendlesohn (2013)

In trying to exemplify the similar use of fantasy as metaphor and to understand its use, Maria Nikolajeva's *The development of Children's Fantasy* (2012) sees fantasy as an alterity device and depended on interpretation. Nikolajeva added that the interpretation of fantasy is the key role in perceiving the message from fantasy stories as metaphorical or metonymic depending on the level of readers and the level of text. In other words, the general characteristic of the genre supports the subversive nature of Fantasy works and allows the author to present, discuss and interpret the truth in the world more openly.

The literary study of children's literature first aimed to establish the common understanding and the definition of the genre; however, it has been continuously evolving together with the study of children's literature as a literary work. Peter Hunt notes that it can be said that Children's literature does not have a theory of its own. (2006, p.12) The characteristic of the study of Children's literature is similar to those of feminist study in that it borrows the theory and perspective of other areas and applied it to the works. Among the main area of study borrowed, psychoanalysis and feminist studies are areas in which most of the works has been published. Children's literature and psychoanalysis share an interest in children and their development while Children's literature and feminist study share an interest in feminine identity development and the role of a mother figure. Some other studies in the genre focus on its educational purpose and its status as an ideological model. Under the influence of the philosophy of education laid out by Jean Jacque Rousseau[5], the reading material for children has been developed as part of the study material. The pedagogical purpose of the text for

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[5] Rousseau's theory of education emphasizes the importance of expression to produce a well-balanced, freethinking child. He believed that if children are allowed to develop naturally without constraints imposed on them by society they will develop towards their fullest potential, both educationally and morally. This natural development should be child-centered and focused on the needs and experiences of the child at each stage of development.

Rousseau is known as the father of early childhood education. As a result of his educational viewpoint, early childhood education emerged as a child-centered entity rich in unlimited, sensory-driven, practical experiences. Active participation in drawing, measuring, speaking, and singing also emerged as a result of Rousseau's educational viewpoint. Today, many elements of Rousseau's educational principles remain as a dominant force in early childhood education.

children includes the translation of Aesop fable and the text serves to educate and moralize the child. The beginning of the school story is influenced by Sarah Fielding's *The Governess* (1749), John Newberry *The story of Goody Two Shoes* (1765) and most importantly Thomas Huges's *Tom Brown School days* (1857) who has mentioned that the "sole object in writing was to preach to boys." His work characterizes the school story formula which emphasizes on character building not acquiring knowledge. The interaction between teachers and students serves as a social model for children. This particular ideological use is a characteristic assumed by all children's narratives in general. The mixture between Fairy tale, modern fantasy for children, and the school story genre is an interesting meeting point.

From the development of early school stories, the popularity of fantasy children literature rises above and transcends the old definition of the genre as a nonsensical work. In Caroline Webb's *Fantasy and the Real-world in British children's literature* (2018) the work discussed how J.K Rowling, Diana Wynne Jones and Terry Pratchett share a common interest in the manner of storytelling.

The Harry Potter phenomenon introduces a clash between the school story and a fantasy story to the general public and works with the characteristics of magic and fantasy have been pouring out into the market. Despite being the old pastime creation of an adult academic writer, the genre was turned into children's literature and returned as a cross-over genre developing and reaching out to various audiences. The common characteristic of the genre remains in presenting the fantastic another world, the intrusion of the alternative world into reality or the transportation from the present situation into the other realm with or without some archetype characteristic of the genre and the binary of good and evil. Many people including Jack Zipes (2006) relate the popularity of the work to the literary context of children's literature.

Apart from the movie and publishing phenomenon, the fantastic fame also boosts the growth of academic works and interest in the area. From the point of view of a literary study, children's literature is a new branch of study still developing a theory of its own and grows steadily by borrowing the theoretical standpoint of the general literary

study. This thesis contributes to the establishment of these children's work and its status as a text and how we can evaluate its literary quality so not to be merely seen as books for kids. The development of the fantasy genre since the 1940s addresses various topics. Both school story and fantasy genres build pictures of concentrated worlds with controlling influence. The fantasy world adopted the fantastic rule of fairy tales which is also the early didactic form of social education, while the school story takes the school space as an established institution, even as part of the character of the story. The geographies and boundaries; they demonstrate are the principles by which power is exercised and distributed and assign morality and immorality of children's conduct. The connection between the two genres marks a connecting point in including and excluding the social changes of the time depicted in the stories. Both genres also prove their longevity because of their adaptability where it has successfully combined with other genres and a range of different media and respond to the changing social condition. The present study aims to study the works of Diana Wynne Jones's Chrestomanci series in relation to its power issue.

The Three decades of Diana Wynne Jones

Diana Wynne Jones' work represents the time in which the works in the field of Children's literature combines sub-genres and is inventing new tropes in the fantastic which has been famous before in 1950-1960. At first glance, fantasy is seen mostly as the unreal and imaginary product of an author's imagination. The famous authors including Susan Cooper, Alan Garner, Penelope Lively, and Diana Wynne Jones went on to publish their work and leave their legacy in the genre. Charles Butler and Reynolds (2014), has grouped these four authors to represent the change and socio-cultural characteristics of British Fantasy writers during the time.

However, apart from the four authors, there are other famous writers of the period including, Joan Aiken, Philippa Pearce, Penelope Farmer, Peter Dickinson, Lucy M. Boston, and William Mayne. Among these writers, the use of the fantastic has been varied. The general characteristic they all share is the start of their writing career in the field of children's fantasy in the 1970s. While the work of Alan Garner moves on to

become famous among the grown-up fan-based reader, the work of Diana Wynne Jones stands out with the critical and metafiction quality.

The early works of children's literature academics in the 1980s sought to name and list important works of children's literature. Nodelman has relayed an honest account of the academic to define excellence in the field of children's literature. The three types of books to be deemed important in the fields include: the excellent book worth reading, the book that combines distinctness with popularity and the deserving kind, the books that were undeniably excellent, widely read but were not discussed. (In Butler & Reynolds, 2014, p. 16) The works of Diana Wynne Jones fall into this last category.

The works of Diana Wynne Jones are a large collection of children's fantasies published from 1973 up until 2014. All 45 volumes of her works represent the transition from the fantasy works after WWII until the 21st century. Most of her works came in series which is the same characteristic as the famous children's fantasy literature nowadays. This similarity underlines the possibility to study the similarity and difference of narrative techniques the authors used to achieve such readership. Although her work was in the market for a long time and was famous among her fans, the republication of her work did not happen until recently. The lack of fame and the limited group of readers start a question as to the difference which the works present.

Previous writing regarding Jones' works includes *An Exciting and Exacting Wisdom* (Rosenberg, Hixon, Scapple, & White, 2002) which present the broad grouping of her works, *Diana Wynne Jones: Children's Literature and the Fantastic Tradition* (Mendelsohn, 2005), and *Four British Fantasists* (Butler & Butler, 2006) both had studied her work in comparison with the tradition of the time and compare with other fantasy authors in England. The more detailed study of Jones's work is the categorization of her fantasy in comparison with the portal types in which fantasy enters the story. In Farah Mendelsohn's *The Rhetorics of Fantasy* (2008) Jones's work stood out as an extra type of fantasy in which the magical elements come from various sources and cannot be categorized as part of the general fantasy rhetoric. As a result, in *Diana Wynne Jones*

and the Fantastic Traditions, (2013) Mendelsohn specifically relates the origins of critical characteristics in the fantasy genre to the works of Diana Wynne Jones. The level of complexity, the use of double protagonists, and the double address nature of her works allows the broader readership and audience. The series and fantasy fictions created by Jones have been celebrated in memory of her devotion to the development of the genre by the Journal of the Fantastic in the Arts after she passed away.

Among her works of fiction, one that stands out in terms of tone and the use of narrative is *The Tough Guide To Fantasyland* (Jones, 1998), a guidebook to the world of fantasy. With a sarcastic tone, the work ridicules the age of guidebooks for backpacking and the tropes of medieval fantasy from the time of Tolkien. This issue is a starting point on which this research builds upon. The nature of the genre of nonfiction was used to present and ridicule the non-fact of the fictional world. Apart from *The Tough Guide To Fantasyland* Jones take part as editorial staff for *The Encyclopedia of Fantasy* (Clute, Grant, Ashley, Hartwell, & Westfahl, 1997) working with John Clute and John Grant and also with other fantasy writers such as David Langford, Mike Ashley, and Neil Gaiman. The encyclopedia and its' presentation restated the use of form to present meaning other than the truth. Her background as a literary student and her constant fantasy literary criticism work is the main reason her undeniably excellent but not widely discussed work should be studied. This leads to the core of this thesis which aims to examine the Chrestomanci series.

Diana Wynne Jones's *Witch Week* (Jones, 1982) is the first fantasy about a boarding school set in a 'world apart' in which witches are regularly burned. The work is the first book in the Chrestomanci series which depicted a different world for the children. The works serve as a strong relating point between the school story tradition and fantasy tradition. In either case, the closer look at the use of power in Diana Wynne Jones's work displays the author's concern with various levels of power used by both adults and children. The exerted and the effect of misusing power can be undertaken in many of Jones novels. Readings on power that have been done on Jones's works include an article by Debbie Gascoyne (2010), *"Why don't you be a tiger?": The*

Performative, Transformative, and Creative Power of the Word in the Universes of Diana Wynne Jones. Gascoyne discussed the interpretation of the power of speech in Jones work reflects the importance of the use of word and link Jones's status as a writer with the use of magic in her fantasy universes. The selection of works in Gascoyne's article includes, *Charmed Life* (1977) and examples from *Howl's Moving Castle* (1986). In Gascoyne's reading, the comparison on the actual use of magic refers to the power of speech. Another work by Martha P. Hixon also compares Jones's work from two different series, *The Merlin Conspiracy* (2013) and *The Pinhoe Egg* (2005) were compared on the basis of their reflection of political power in the fantasy rendition of English society and heritage.

Children's Literature and Literary Analysis

In 1968, John Rowe Townsend posited there were two distinct categories of people who write about children's literature "book people" and "children people" (in Wolf, Coats, Enciso, & Jenkins, 2011, p. 177) adding to Townsend comment on the people who take part in the study and criticism of children's literature we are addressing the third group which is "theory people." Literary criticism and theoretical approaches seem to go back a long way but it is a relatively recent field in comparison to the main studies of the arts like philosophy and younger than most scientific fields. The literary study of children's literature is even more recent, going by in the past thirty years.

The early attempt to criticize children's text faces its most basic problem, the problem with the reader. Children's reader status is not considered equal to an adult's ability to enjoy, understand and reflect on the text. The division and prejudice on the text as an easy popular work not of literary value and the prejudice on children's aesthetic perception. Felicity A. Huges supposed that "criticism becomes impossible in the face of the fundamental difference between adult and children" (in Wolf et al., 2011, pp. 542-561) which means their expected different responses from the same book. This conclusion of the necessity to judge books for children on the same standard as adult's text resulted in children's literature being classified as a lesser genre.

In celebration of the beginning of children's literature as a field of study, the acceptance the genre first receives is the collection of essays. *The Oxford companion to children's books* (Carpenter & Prichard, 1995 in Mills, J., & Mills, R. 2002) begins the group of literary collections printed about children's literature. Well known academics in children's literature of today are the early contributors of the field and other general collection works have been printed as a general introduction to the field and for the undergraduate courses on children's literature which was established around the same time. The study of children's literature as a genre also establishes the sub-genre study in connection to the genre. The study of a picture book, book illustration, boys' stories, girls' stories, fantasy genre, and the study of its background-origin also begin.

The important groundbreaking work that establishes the status of children's literature and the movement that comes together is the establishment of the study of children's literature as a field that combines art, literary study, sociology, pedagogy, and sociology. The multidisciplinary nature of the area invites the study of children's literature from a variety of approaches. The application of the sociological approach, philosophical theory ranges from the study of children's literature history to the detailed study of a specific area of the genre or subgenre. The reference book that establishes the worldview on the genre is Nikolajeva's *Children's Literature comes of age.* (1996) The book comes after the golden years of children's publishing and emphasizes the various use of literary techniques and the genre's semiotic perspectives. Addressing a various number of works for children which applied polyphony narrative, using different chronotypes, includes and intertext with former classic text and tales and also apply metafiction approach to its writing, the study shows that children's literature has reached the level of complexity which should entitle the field status in the academia.

The study of children's literature as a literary text has been practiced before this strong re-emphasizing of the genre. However, the sophistication of the work in the genre as pointed out by Nikolajeva is only a part of the whole. The majority of works produced for children do not necessarily feature the integration of experimental form and the attempt to question the genre's conventional approach towards text and reality. The

group of work that deserves the study in literary approach requires a greater demand on the reader. This challenge calls for further explanation and clarification on its rightful place as children's literature and its importance as part of the world's cultural legacy.

The structuralist approach first tries to explain the universality of folk and fairy tales. The semiotics coding of Northrop Frye (Frye, 1973) and Vladimir Propp (Propp, 1928, 1968) focuses on the simple plotline of tales and takes the character as an element of the story. This approach matches the early simplistic and didactic style of children's literature and thus does not provide a study on the construction of meaning from the text. The early reading of children's literature thus took after the tales in its simple identification reading. By seeing the child in the story as the representation of the child, the identification reading directs the critic's attention to the child into the book and concerns about the content of the book. The interpretation of levels of ideological communication in children's literature has not been mentioned until the study done by Peter Hollindale (Hollindale, 1988, 2011) and John Stephens (Stephens & McCallum, 1998).

The idea of children not being equal and the text about children not being as important helps us to see children's literature criticism as a challenge to the standard interest in instruction and amusement and to represent a more real children's literature. The deconstruction of the idea of childhood and the concept of children's literature into binary opposition: adult/ child, natural/cultural, didactic/amusing, book people/child people as discussed by children's literature academics also calls for a more varied application of cultural theory to the field.

Peter Hollindale (1988) applies his discussion of ideology to children's books to show an underlying climate of belief which is the basic form on which fiction was built. But as an ideology is inscribed in the text more deeply, the initial emphasis in his criticism only addresses its representation. John Stephen (Stephen, 1992) took the topic in the way of narratology and resolved to find how readers are taken by narrative technique to identify themselves with the character and its ideology. A recent proposal for ideological reading comes from the perspective in which ideological background will

add to the reading which applied to adult literary criticism. (Sarland, 1999) The exemplified marxist, feminist, and post-colonial reading of the text revealed a different set of ideas underlying in the text but the study of children's literature with literary theory will only fall under the background of representation. It seems that the use of theory is less concerned with children but more with how children's literature might offend particular cultures, races, or sexes. The ideological perspective on the text helps insist that texts are construction and critics should read to deconstruct the operation of its underlying message.

Children's literature and power

Peter Hunt first argues for the necessity of Children's literature own's theory in 1984 and also concluded that theoretical studies are exclusively part of academia and therefore of little use in discussing children's literature which is part of real-life (1994). He acknowledged that theory has provided children's literature scholars with adequate analytical tools (2006). But the fact that the works in this genre are divided between the educational part and the art involved, it is these different perspectives that Hunt has proposed that seems to make theory redundant. In truth, both well-known academics in the area had a hand in proposing a working theory for the reading of Children's literature.

An early critique of Children's literature comes as a judgment from the educational point of view, Xavier Mínguez has defined Children's literature together with its connection to education as follows:

> Children's literature is the branch of literature addressed
> explicitly to children and young people. It is an addressee in a
> process of training that needs language adaptation and the
> adaptation of other literary resources to facilitate
> comprehension. This kind of literature contributes to the literary
> education of children and young people. (Mínguez, 2012 in
> Ewers, 2009, p.102)

As suggested in the definition the 'needs for language adaptation' and 'the adaptation of other literary resources to facilitate comprehension' are not a pattern we look for in literary studies where we consider the text produced for children as a cultural product made for them to enjoy. Thus, to bridge the gap between the art and its practical purpose, the theorists suggest a look from two other points of view, one of the Child readers and the other of the prospect the work wishes to achieve. Peter Hunt (2006) "Childish criticism" suggested that "Children's literature is a maverick…it is generally defined in terms of its audience, and the concept of that audience shifts with time and place; and it is written for a subservient audience, which has led to a good deal of definition by use". By concentrating on the child reader, Hunt reverses the receiver of the message, the child as the central figure. On the contrary, the concern about children might be going all the way too much.

Another well-known argument of Jacqueline Rose is concerned with the notion of the 'constructed child' but the child outside. As the child inside the book helps us "to secure the child outside of the book", Rose identifies the fantasy genre as a space in which children choose to remain children and in power. *The Case of Peter Pan or the Impossibility of Children's Fiction* (1993) observes how Peter Pan continues to be rearranged and adapted to portray our poor understanding of childhood.

In other words, Hunt's Childish criticism, Rose's Peter pan and also David Rudd's idea of the 'constructive child' which he addresses in his "The Conditions of Possibility of Children's Literature" (2012, p.25) resolved our problem in identifying the reader and how the intended reader is portrayed in the text but not the message of the text itself. This constructive child is the child I am interested in – the child that is not mute and not subjected to the voice of the adult (writer). Thus, as Rudd puts it, 'while children can be construed as the powerless objects of adult discourse, they also have subject positions available to them that resist such a move. 'The voice of a child as seen by Rudd through the notion of the constructive child he borrowed from Stanton Rogers's *Stories of Childhood: Shifting Agendas of Child Concern*. (1992) Giving the child a voice, he writes that '[t]he Stainton Rogers' more Foucauldian notion of power, seen as

not only repressive but productive, too, allows us to overcome what is otherwise a problematic shift; that is, from the spoken-for child to the controlling adult.' (Pylypa, 1998 PP. 21-36)

By approaching the child from such an angle, Hunt argues that

"The fact that children are seen not to have a stake in this is, once again, a product of the way children's literature (in its texts and its criticism) has become institutionalized, such that – ironically – only commercially published work is seen to count; or, to put it another way, only adults are seen to "authorize" proper children's literature. Certainly, more work needs to be done on this […], but it does not help when scholars underwrite this culturally dominant version of events." (Hunt, 2006, p. 19)

In summary, the productive voice of a child in Children's literature is what Hunt is looking for. We cannot stop judging children's books in the context of cultural and formal definition but it can be seen as part of the culture that the text expresses another equally valid opinion. Almost all contemporary theory points to freedom in the audience, to define and produce a literature that is not forced into the linear, beginning-middle-end resolution. According to Hunt (2006), the implication of reading children's literature is to change the theorist point of view, he insists on the theoretical-critical position of his idea. However, his approach, focusing on the reading of books for children, argues that the canon that is held up by adults should be reconsidered. However, Maria Nikolajeva proposed that there is no need to choose between the perspectives of "childish criticism" and taking advantage of our perspective as adult readers (2006, p.5). If we come back to the perpetual debate between content with function versus entertainment without function, the childish criticism is only protesting about the child's status in the book and outside of it rather than commenting on the content of the book itself. The book person and the child person in Hunt's argument, apart from being the extreme publisher who publishes and sells good books for children or the teacher who uses children's books in school, also includes those that see the general concept of

children's books as a fixed genre with function and without further development. As critics had attempted to study works in the Children's literature genre, Hunt's theory provides the contemporary view of children's literature as a text not even from the bookish point of view and does not allow the children's literature to be studied with other borrowed theory.

Aetonormativity and its connection to power

A children's literature study has to be practical where theory and meta-theory are valued for their own sake, not merely as a tool for analyzing texts. Maria Nikolajeva argues strongly in favor of the importance of theory her concept of "aetonormativity," constructed from queer theory's concept of "heteronormativity." has shed light upon the tradition regarding the heterosexual as the norm and the homosexual as other to this norm. Nikolajeva transports this to how the adult is treated as the norm, and the child as the other: "heterological approach to juvenile literature will examine power tension between the adult author and the implied young audience" (Nikolajeva, 2008, p.12).

One recurring argument is that in children's books the adult is often presented as superior and the child in need of some kind of "improvement." Nikolajeva shows how when the child is ostensibly empowered, this power is often in some way restricted; however, the adult's values and supremacy are present at some level or at least restored in the end. Aetonormativity asserts the adult authority as a positive enforcement on the child.

Building on Roberta Seerling Trites' *Disturbing the Universe* (Trites, 2010) which studies the young adult novels and its connection to power, Nikolajeva builds on the notion of power concerning the other school of theories: feminism, post-colonialism, and queer. The notion of power refers to the process of alterity which already occurs in the nature of the text in the genre of Children's literature. Based on the concept of the Heterological approach, Michel de Certeau inquired into imbalance, inequality, and asymmetry between a different social group and together with the rising variety of the works in the genre of children's literature (Certeau & Rendall, 1988), Nikolajeva suggested reading of children's text through the difference between the author and

reader. The approach "examines power tension between adult author and the implied young audience." (2010, p.49) She explains the similarity of the approach to that of colonial and feminist reading.

> "an adult author can no better 'take the child's side' than a white author can wholly take a black character's side or a male author wholly take a female character's side, and so on, as heterological studies make us aware of." (Nikolajeva, 2010, p. 49)

Here, with heterology, the binary between adult and child is not clear as in the male-female heterosexual and queer but allows for the inequality. As it is impossible for an adult author to "wholly" take a child's side Nikolajeva writes about the unequal terms of the binary. "Writing from a disempowered perspective, women authors have vaster experience of alterity and can show more solidarity with a young character as such, and an opposite-gender narrator in particular" (Nikolajeva, 2010, p. 137) The post-structuralist approach of Aetonormativity takes away the concerns of creating a target reader that is observant of the author's work and the intended reader and the impossibility of a child author written for his/her peers. Nikolajeva's argument continues along the line of adult and children's power. And as it is impossible to reinvent the whole genre of children's literature to mean differently from a work created for child readers, the theoretical work of the genre proposes a substantial way not to approach a certain common feature of a group of text but to read various types of texts for children from a picture book, dystopian young adult novels, problem child novels, and fantasy works to see how it support the children power and its agency.

In supporting the child's power, subjectivity, and agency, the modern insight goes back to John Locke's claim on the existence of personal identity[6] as opposed to the religious belief on the human soul popular before the enlightenment age of the 18th century. The relationship of the subject and its master is further discussed in relation to

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[6] John Locke holds that personal identity is a matter of psychological continuity. He considered personal identity or the self to be founded on consciousness (build on memory), and not on the substance of either the soul or the body.

power by Hegel[7]. His discussion of what is a subject is done by Hegel's dialectic of a master and a slave. Their equal status as a subject enabled the potential for subversion and ambivalence. The controversy suggests the possibility of a disenfranchised slave gaining subjectivity by overpowering the master. In taking after this model of thought, Nikolajeva's theory is looking forward to the possibility of the children being the subject in children's text.

The model of children's subject as a self is based on the theoretical background of 19th to 20th-century thinkers which take the idea of a subject further. In the 1940s Freud examined the subconscious and later in the 1980s Foucault's study of the history of sexualities, the new theories revealed the interpretative nature of the human mind and the concept we take for granted as part of a social construct. The archeological study in which Foucault looks back on the construction of self when applied to the children subject can be used to expose the ideological mechanism by which adult and child relationship was the product of socialization.

The first study in children's literature which links the subject and the manipulative power in children's text was done by Roberta Seerling Trities' *Disturbing the Universe* (2000). As mentioned earlier, the study focuses on the use of power in young adult literature. The study distinguished the group of works according to the different nature of the book's relation towards social power. In books that younger children read, such as *The Tales of Peter Rabbit* (Potter, 1902), *Where the Wild Things Are* (Sendak, 1963), *Alice in Wonderland* (Caroll, 1907), *Winnie- the-Pooh* (Milne, 1926), or *Charlotte's Web* (White, 1952), Trites differentiate that much of the action of these books focus on one child who learns to feel more secure in the confines of his or her immediate environment, usually represented by family and home. And thus, categorize it as work for younger children. The contrary view on the selected example can be said from the view of the fantastic. Under the lenses of the use of fantasy as metaphor, *The Tales of Peter Rabbit*, *Where the Wild Things Are*, *Winnie the Pooh,* and *Charlotte's Web* are animal fantasy where the animal figure represents the ordinary world we live in.

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[7] Hegel concept of power is the capacity that natural and social things and processes have to become what they are

From this perspective, the works can also be seen as representing the power and ideological message. In her argument, Trites focuses on the nature of adolescent novels in which protagonists must learn about the social forces that have made them what they are. The more direct way the protagonist learns to negotiate the levels of power that exist in the myriad social institutions within which they must function.

The dynamic result of power the child accepts is similar in Trites' and Nikolajeva's conclusion. To negotiate for the child reader Trites consider the passive nature of the child because of the book for small children while Nikolajeva hopes for an engaging reader in the young adult reader who read long text. However, when we address the genre with differentiation of age group and the unequal status of different texts we miss out on some overlapping content where literature for the very young is also addressing various social institutions such as family; school; the church; government; or other social constructions of sexuality, gender, der, race, class; and cultural mores surrounding a death cannot be overlooked. For Nikolajeva, the different text types do not force a common interpretation but are viewed in its genre. The subdivision of text type comes into effect with all the positions of the reader. While Trites stresses the dividing line between the direct address of social representation of the mimesis and the fantastic mode as the defining characteristic of children's literature when deals with the power issue. The fantastic mode of storytelling, for Nikolajeva, is one group among other works for children which can also be seen as the presentation of the creation of the child subject under influence.

In answering the one-sided argument proposed by Trites in which the child is a passive power-imposed reader, Nikolajeva also addresses the literary-didactic nature of children's literature as part of a possibility of a more interesting result. The theoretical work includes various readings on power mentioned above under the separation or reproduction of power. In reading the adult normative text, the child has to choose between living outside this norm or eventually grow up to be part of them "to perish or to become repressive". (Nikolajeva, 2010, p. 7) The protagonist as well as the reader gradually accepts the adult normativity and leaves their childhood behind. Contrasting

to the reading of power suggested by Nikolajeva's concept of aetonormativity, other theorist suggests their comment on features such as the ubiquity of images, an emphasis on the interrelation of image and text, hybridity, genre blurring, narrative disruptions, self-referentiality and parody, interactivity, intertextuality and multimodality which have been aspects of fiction written for children and young adults for decades. These references outside the genre establish the status of the genre as a space for postmodern technique before it is acknowledged. The image of the child reader is changing and the othering of the child is not as central to the genre as exemplified by the case of Jacqueline Wilson, and worldly famous J.K Rowling. (Arizpe, 2015) The relationship between children and the adult author is that of increasing visibility.

Indeed, several critics make what is for this reader a curious distinction between fantasy and realism and the young and adults. In *The Youth Lens: Analyzing Adolescence in Literary Texts* (Petrone, Sarigianides, & Lewis, 2014) the term 'youth lens' is used to analyze how books for young adolescents communicate ideas about youth, how the image of the protagonist affects the general understanding of young adults. Petrone et al, suggest that the critiques on ideas about adolescence should evaluate how the YA works exemplify the overall character development. Petrone draws examples from *The Hunger Games,* and explains the difference between the projection of Katniss in district 12 acts autonomously, whereas in the Capitol, she is submitted to the system and dependent on adults. The different context and constraints in the story are the portrayal of both conventional ideas of adolescence and the political context. The study gives importance to the overall tone of the character's development which focuses on how Katniss evolves out of adolescence, rather than focusing on her current circumstances as an adolescent.

Most recently, Clémentine Beauvais's book *The Mighty Child: Time and Power in Children's Literature* (2015) proposed to develop Nikolajeva's claim on the one-sided view of power. For Beauvais, 'youth theory' supports the child's growth. "To grow doesn't mean only to gain power through their agency but to understand we will defy power more closely. For Beauvais, the 'child is powerful in . . . a sense that I call "might"' (2015,

p.3). In contrast, adults have less time and thus less potential to become something new; they have 'authority' – a power gleaned from experience –which does not necessarily make them authoritarian (although it might), merely authoritative.

Beauvais analyzes types of power in children's text and uses a Marxist theory perspective to support the status of children and constructs youth in the text as a site of manipulation and transition. The idea of transition is central to her work. In her proposition, the child learns to model themselves after an adult figure and the dominant social discourse (adulthood) in the end succeeds in turning a child into one of them. From the Marxist theory point of view, the theory focuses on a culturally determined age-based power hierarchy.

As Beauvais proposed her idea of a theory for children's literature concerning the idea of authority; here I would like to develop the idea further. In accepting that the child will become a powerful adult. We are looking at the normative effect in the adult and child characters as a way to support children's development. The analysis of power and the power hierarchy and type of power that exist between adult and child figures will allow us to understand the dynamic use of power. Because of the gap between the two theories, childish reading, youth theory proposed by Hunt and Beauvais, the use of Nikolajeva's aetonormativity with an analysis of power structure and ideology will allow us to question the status of children's literature and fantasy as a genre that communicates a subversive message or suppress children's voice. The question of the role of fantasy work played in the power interpretation and negotiation of power hierarchy will reconfirm its subversive nature or questions its subversive address with a contradicting message as the general status of children's fantasy literature during the time of its publication should allow the child reader to understand their status, their role in the adult world and also their power.

Magic and its power

The connection between children's literature and fantasy reflects in its uses of supernatural elements. The identical image of works for children and fantasy works is that both genres include the use of magic as part of their plot solution, character development, and overall beckon to the child's imagination. On the topic of the use of supernatural power in works for children, Peter Bramwell (Butler & Reynolds, 2014) developed a framework for the analysis of the use of magic in children's fiction. His approach to literary use of magic is in contrast to Nikolajeva's concept of 'magic code' (Nikolajeva, 1988) which focuses on the structuralist differentiation of the morphological form of magic to define the genre but not its usage and implication. Bramwell's work categorized the use of magic according to its function in the story to interrogate the underlying ideology as follows:

1. Maturation

Children's fiction uses magic as a metaphor for personal development; the fictional protagonist's maturation offers a model for the reader's growth. The magical transitional object becomes dispensable when a maturing character takes ownership of her/his abilities and realizes that a prop is no longer needed.

2. Imagination

Magic is also a metaphor for the child's imagination and capacity to tell stories. While these abilities are defined and honored as being characteristic of childhood, they are often presented as being important to preserve and adapt into adulthood, not least because authors of children's fiction are themselves imaginative, storytelling adults (which links to self-conscious narration- number 4 below)

3. MacGuffin

Magic may serve as a plot device, to get into and out of scrapes! But since magic is never essential to driving the plot, its presence upholds a magical view of reality. (see number 6 below) The ambiguities of prophecy and divination thicken the plot, but they also disrupt its linearity (the cause and effect of the beginning, middle, and end), so they are an aspect of metafiction.

4. Metafiction

Authors of magical fiction may foreground definitions and functions of magic, and 'spell out' analogies between magic and narration, both of which can play tricks with words and alter perception. Fiction involving magic lends itself to self-conscious narration, alerting the reader to the artifice of fiction and alternative ways of telling.

5. Morality

Good, evil, and false magic are differentiated, though in a more blurred and complex way in writing for older readers. Good magic tends to be portrayed as communal, evil as solitary and divisive. Exposing false magic – trickery –lends credibility to 'true' magic.

6. World-view

Magic thinking need not be outgrown, because magic can be used in fiction as a vehicle for an outlook on the world, including politics and spirituality. Magic is defined in terms of this world view – often magic is used to confound the arbitrary distinction between natural and supernatural, and to express a sense of wonder at nature. (Butler & Reynolds, 2014, p. 221)

From this list, we see the general function of magic in children's stories. The first focuses on the general theme of stories for children, the importance of maturity and power. Other imaginative values of the use of magic contribute to the social function of stories for children and reflect the moral and ethical lesson which is central to the social function of children's literature. Generally speaking, the first level interpretation of magic used in children's stories does not include the socio-political function and the discussion of power relation, the possibility of communicating power, and repression using magic. In this work, the importance of reading magic critically is underlined in their representation of power and the difference between child and adult representation.

Foucault's "Relationship of force"

Michel Foucault defines power as ubiquitous: "Power is everywhere; not because it embraces everything, but because it comes from everywhere." (Foucault, 1978, p.93) Foucault contrasts two political definitions of institutional power. One he calls the "contract-oppression schema" (Foucault & Gordon, 1980, p. 92). It is based on the belief that all individuals hold a certain amount of power that they voluntarily relinquish to exist under the rule of a governing body (Foucault & Gordon, 1980, p. 88). The other he calls the "domination-repression" model, in which the individual exists in "a perpetual relationship of force" (Foucault & Gordon, 1980, p. 92). The latter of these views, and the one Foucault considers a more plausible explanation of social dynamics, defines power as a political force that is a function of the economy - of the forces of production - and so is in perpetual motion. Individuals do not possess power so much as they apply it in the process of trading market goods (Foucault & Gordon, 1980, p. 98), so power "only exists in action" (Foucault & Gordon, 1980, p. 88). Power is more a process than a commodity, according to him market forces repress the individual's power rather than individuals' power being oppressed by a sovereign.

Foucault's repression model stands in line with the adult and child relationship. Power dynamics are a recurring and important theme in Jones's work; questions of power are central to any discussion of children's literature, where the balance of power is seen to lie with the hands of parents and of those who write for children, rather than the child audience. Applying a "Foucauldian notion of power as both repressive and productive" [8] allows us to view the relations of power between adult and child in the way that it might transform the reading experience and our interpretation of the text. Deborah W. Gascoyne has discussed the use of performative speech in Jones's work as a type of creative power. The further discussion of the types of power and the negotiation involved is presented in the Chrestomanci series will start from the multiverse models of

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[8] David Rudd, 'Theorising and Theories. How Does Children's Literature Exist?' in *Understanding Children's Literature: Key Essays from the Second Edition of the International Companion Encyclopedia of Children's Literature*, Ed. Peter Hunt (London: Routledge, 2005), pp. 15-29 (p. 25).

the series which represents the near-totalitarian power structures and features the possibility of change in bending history and possibility. Next, in Jones's work, the strong-willed and powerful characters who impose their will upon others and protagonists grow up to discover they are part of a power structure and need the strength of their own will and character to avoid allowing themselves to misuse it. The metaphor Jones draws on magic, agency, and character development is ruled over by another metaphor of the ideal relationship and systematic rule between adult and child. The negotiation between adult Chrestomanci and the child in each story of the series can be read as the representation of systematic rule and stability explainable as the establishment of social ideology.

Ideology and Children's Literature

The discourse surrounding children's literature originates from politics of age difference, by those who are in control. The general definition of Ideology is all assumption, consideration, and discussion of social and cultural value expressed. From the Marxist view, ideology cannot be separated from consideration of the struggle of economic base and power. In other words, the control of the conflict between materialistic and humanistic points of view affects the text's ideological standpoint. This underlying general meaning of ideology supposed that people are not the author of their history but they are rather the product of history. They are engaged in a dialectical relationship with their society. These basic underlying beliefs are used for the construction of the state, the control of the populace, and yield power to those who control the knowledge.

Althusser suggests two paradigms for the structure of the state by explaining the Capitalist structure with the assaults of a Marxist stance. The first mechanism sets the ground for the development of the following one, ideology. The system also works inversely, that is, ideology determines the functions of state apparatuses. State apparatuses (SAs) are divided into two sub-categories as repressive state apparatuses and ideological state apparatuses (ISAs). The former "functions by violence", whether by physical repression or not, and contains such groups as the government,

administration, army, police, courts, and prisons. (Althusser & Brewster, 1996, p. 53) The second group, ideological state apparatuses embody themselves in the social institutions such as religion, education system, family, law, political system, communication, trade union, and cultural ISAs. (Althusser & Brewster, 1996, p. 54) Ideological State Apparatuses, institutions have a self- perpetuating interest in instilling their ideologies into the masses to retain their hegemony (Althusser & Brewster, 1996, pp. 155-157).

The mass of children's literature criticism which has based their critique of ideological value on the initiative of the identification between character and child reader has retained and contributed to the building of hegemony. The general representation of the social structure and the character's role in accepted children's literature contribute to the confirmation of adult/child social structure. The Chrestomanci series with various characters and plotlines has a common figure of Chrestomanci as the central role. The position of a ruling powerful minister of magic in the entire world and an educator support his status as a social institution. The title refers to government work, with other staff as support and the Chrestomanci castle as the provided lodging and office. In *Charmed Life* (Jones, 1972), the use of magic means showing off for Gwendolyn, and in trying to retain the hegemony that is the separation between the normal world and for the good of the overall society, Chrestomanci policy and status is a governing body over the use of magic. While Cat is revealed to be the next Chrestomanci in line, the growth of his understanding and the reader's understanding grows throughout the story with the example of how the powerful adult rule tries to curb the aggressive Gwendolyn.

Social institutions are determined by discourse, and they exist to regulate social power, which is why Althusser refers to them as "Ideological State Apparatuses" (Althusser & Brewster, 1996, p. 155). They use language simultaneously to repress and to empower their constituents; they gain power from the very people whom they regulate. When we investigate how social institutions function in adolescent literature, we can gain insight into the ways that adolescent literature itself serves as a discourse of institutional socialization.

This Marxist Althusserian approach to ideology is criticized by Peter Hollindale who proposed that the analysis needed to move beyond a focus on explicit negative content to analyze the unaddressed assumptions of texts and the propensity for ideology to inhere in the language itself. (Hollindale, 1988) The focus on the language used is still underpinned. In the work of John Stephen, *Language and Ideology in Children's Fiction,* (Stephens, 1992), which supports the study of language to determine whether textual ideology is negative, positive, or more or less neutral will thus be determined by the ideological positioning of a text within the culture. The escape proposed by Stephens is 'the linguistic constitution of fantasy and realism as discoursal modes." (Stephens, 1992, p. 243) As he strongly affirms that there cannot be a narrative without an ideology, he divided the two-step process of the use of language and the connection of such form of meaning to the social surrounding. "Ideology is formulated in and by language, meanings within the language are socially determined, and narratives are constructed out of language." (Stephens, 1992, p.8) Grounded on the area of linguistics, sociolinguistics, and speech-act theory, Stephen uses analytical elements from narrative theory to investigate how texts manipulate their reader's understanding. This fresh and innocent eye approach is later criticized as impossible to be used by critics who already view the text with a loaded background. The development of the work in the area by John Stephen and Robyn Maccallum (Stephen & Maccallum, 2011) refer to the evolving project of Teun Van Dijk's (Van Djik, 2001) on ideology and discourse which goes on to discuss the possibility of the interpretation of ideology to be positive, negative or neutral.

Regarding our concern of the child reader Peter Hollindale (Hollindale, 2011) *The Hidden teacher: Ideology and Children's reading* use a quote from Robert Leeson, prolific children's writer on how the author's and teacher's concern about children's literature can be met half-way.

This is special literature. Its writers have a special status in home and school, free to influence without direct responsibility for upbringing and care. This should not engender irresponsibility on the contrary. It is very much a matter of respect, on the one hand for the fears and concerns of those who bring up and educate children, and on the other for the creative freedom of those whose lives are spent writing for them. I have generally found in discussions with parents or teachers, including those critical of or hostile to my work, that these respects are mutual. (Leeson, in Hunt, 2003, p. 24)

The reference to the status of children's text signs the truce between the book people and the child people. Hollindale's approach to ideology in children's books is just like Leeson's opinion of the genre. It needed equal attention from both parties. It is not the one-way communication of the social ideology, whether a book for children will be positive, negative, or neutral or whether the child will like the book or not enjoying the book, the reader's response approach of the work here suggested a moderate view critique can use as a point of reference to figure out a standpoint in between the two parties. Instead of the binary relationship between the concern for the book or the child, the same concern should serve as a practical tool to analyze text to help the teacher who uses the text. Hollindale suggested three levels of ideology presented in children's books and the way we could locate them.

Peter Hollindale's levels of ideology

1. Active ideology

The most traceable is made up of the explicit social, political, or moral beliefs of a particular writer. The clear line between right or wrong and this obvious and easy to detect presence of the concern for the child is probably the reason children's literature is often regarded as simple and repetitive. However, Hollindale also pointed out that it is also at this level that a new idea: "the nonconformist or revolutionary attitudes, and efforts to change imaginative awareness in line with contemporary social

criticism" might be presented. In the recent trend of children's literature, the respect for children's literature with the topic of sex, race, and class has developed and changed. The later text might carry their ideological burden more covertly and blur the lines between people in the process.

2. Passive ideology

As the previous paragraph has made obvious, the active ideology might be easily observed in the text. The passive ideology is also part of the author's imagination but it might not be part of their awareness. The critical view of the text, through the eyes of literary critique or an adult with some critical skill, might decipher the values taken for granted by the author. These unexamined passive values might be the shared social value or the mismatch which could not be confined to the social ideology the author had previously intended. Hollindale noted that the potency of this level of ideology might seem to be unnoticeable to child readers but the truth is on the opposite side. These passive values might also become a public value in the future.

3. Organic ideology

The last category of the social ideology communicated in children's literature is the changing interpretation of people of different ages. Taking into account the literary theory and the genre historical background the author undergoes in their time, the organic ideology grows and changes with the author and their time. The role of subculture and language play might be influential to these changes and might represent itself in the organic ideology of work. (Hollindale, 2011, pp. 36-44)

In his discussion and exemplification of these types of ideologies, Hollindale does not offer a specific example but suggests the possibility of the active and passive ideologies at odds with each other. As discussed partially above, stories in Jones's Chrestomanci series exemplify the various approaches to the issue of power both from the authoritative position and from children's point of view. The main character of the story is inevitably the child; however, Jones's use of narrative voice through the child protagonist may serve as a reverse mechanism for children's readers. Instead of listening to the didactic voice inside the work written by an adult, the reader is faced

with the fellow children point of view and the didactic message no longer dictates but invites the reader to join the protagonist in their quest for a better understanding of the situation or a better position or outcome within the adult's society bigger picture.

The division of different types of ideological levels according to Hollindale will differentiate the message Jones has embedded in the different levels of her narrative as well as the organic ideology hidden in the fantastic background of the work. The world of Chrestomanci serves as a reflection of the social ideology we are under and Jones's story took us to work on what might be the role we can play in influencing the organic ideology of our own lives.

Power models and their application to Children's literature

Max Weber: Authoritative power

For centuries, philosophers, politicians, and social scientists have explored and commented on the nature of power. Pittacus (c. 640–568 B.C.E.) opined, "The measure of a man is what he does with power," and Lord Acton perhaps more famously asserted, "Power tends to corrupt; absolute power corrupts absolutely" (Lumen, 2008). Indeed, the concept of power can have decidedly negative connotations. In the Marxist tradition, Max Weber defines power as "the possibility of imposing one's will upon the behavior of other persons [which] can emerge in the most diverse verse forms" (Weber, 1904, pp. 323-324). Weber focuses on economic power as the institutional power that dominates most people. Power affects more than personal relationships; it shapes larger dynamics like social groups, professional organizations, and governments. Similarly, a government's power is not necessarily limited to the control of its citizens. Weber's analysis of power is most similar to the power model which imposes its will onto the member of the group. The definition serves as the basic understanding of the relationship of power between adults and children. However, as Beauvais has attempted to differentiate the "might" of the child character in the story and the "authority" (in Kokkola, 2015, Beauvais, pp.207-209) of adult character in children's literature to have formed a connection with the plotline and growth of the child figure in the story. We can develop further in terms of types of power as a tool for ideological analysis.

In defining types of power, Weber uses the term 'authority' in reference to an accepted form of power—that is, the power that people agree to follow. People listen to authority figures because they feel that these individuals are worthy of respect. Generally speaking, people perceive the objectives and demands of an authority figure as reasonable and beneficial, or true. Weber identifies three types of socio-political power: legal authority, which is executed by and through a system of rules or laws; traditional authority, which is power accumulated via the repeated practice or an ideological sanctioning; and charismatic authority which is power accumulated through personal attractiveness.

Table 1 Weber's Three types of Authority

	Weber's Three types of Authority		
	Traditional	Charismatic	Legal-Rational
Source of power	Legitimized by long standing custom	Based on Leader's strong personal qualities	Authority resides in the office not the person
Leadership style	Historic personality	Dynamic personality	Bureaucratic official

This power or control, over others, can occur in person, one on one relationships, such as among family members, friends, or marriage partners, or as power vested in and wielded by government or other authority structures or institutions. In either case, the closer look at the use of power in Diana Wynne Jones's work displays the author's concern with various levels of power used by both adults and children. The exerted and the effect of misusing power can be undertaken in many of Jones's novels.

According to Weber, the power of traditional authority is accepted because that has traditionally been the case; its legitimacy exists because it has been accepted

for a long time. Traditional authority, in this case, an adult, can be intertwined with race, class, and gender. In most societies, for instance, men are more likely to be privileged than women and thus are more likely to hold roles of authority. Power dynamics in the family and marriage are a recurrent theme in Jones's books. In *The Merlin Conspiracy* (Jones, 2003), divorced parents and paternal and maternal grandparents displayed a clash of power as combat between magic users. The family dysfunction, personality conflict is also communicated as the negotiation of power between adult and child. In the Chrestomanci series, the title of Chrestomanci is used to refer to the most powerful magic user. Under this legal-rational authority, Christopher Chant as a child negotiates his freedom with the older man under the title. However, in the other book when Chant grows up and assumes the duty as the next Chrestomanci, his assertive personality can also be referred to as charismatic authority.

Conclusion

Theoretical concepts outlined above exemplify the attempts to understand the notion of 'power' through literary and socio-cultural lenses which can also be applied to the study of children's literature. The framework regarding power includes the general identification of the types of power and authority which influence people according to Max Weber, the notion of repressive power, and the construction of disciplinary society according to Michel Foucault will be used to analyze the adult and children character to reveal the power relations. The analytical data of the power relations among characters and the structure of the alternative world in the *Chrestomanci* series by Diana Wynne Jones will reflect on the functional power and its source. With this portrayal of the social ideal through the analyzed work of Children Literature, we can progress to analyze the capitalist structure from a Marxist stance. The mechanism of social ideology according to Althusser will be used to examine the use of power as repressive state apparatuses (RSAs) and ideological state apparatuses (ISAs).

When school and stories become part of Michel Foucault's disciplinary society, its representation in Diana Wynne Jones's *Chrestomanci* series will also be further identified not only as an ideological tool but in details of its presence in the medium

intended for children. Peter Hollindale's idea of different levels of ideology in Children's text (Hollindale, 2011) will be useful in separating the surface level and a deeper level of social ideology. The formation of innate belief or normativity through its process of analysis will reconfirm Nikolajeva's newly developed argument on the importance of a theoretical concept of "Aetonormativity," which sheds light upon the tradition for regarding children as the other from the norm of adult society. Through this work's close study of the power issue, we will reach an important conclusion on the representation of power and the difference between child and adult. The result will clarify the literary-didactic nature of children's literature. The theoretical work and the various readings on power mentioned above will help us to understand the representation and reproduction of power relations in our society.
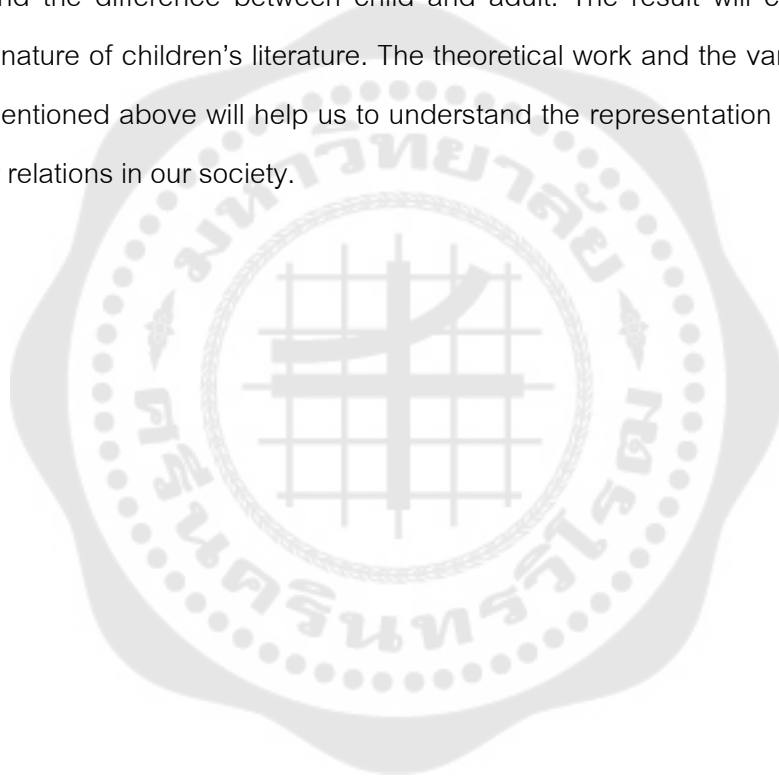
CHAPTER III

CHILDREN'S POWER AND THE WORLD OF POSSIBILITIES

Locating Fantasy Ideology in the Worlds of Diana Wynne Jones

To understand the work of Diana Wynne Jones and its fantastic universe, the structure of the worlds of Chrestomanci, where all the action in this series is based on, must first be examined. To exemplify the worlds of possibilities, Jones connected the fantasy world with the discourse of power and personal autonomy. The imaginary world of Chrestomanci provides readers with examples of the norms of knowledge, behavior, history and social institutions. The defamiliarization of our reality is achieved not only through doors and cupboards to the fantasy world, but also through the similarities and differences presented in the fantasy version which allows more possibilities for the child characters.

The stories in the Chrestomanci series present a learning process among the characters in terms of discovering that they did not need to follow 'the rules.'[9] Each story in the series is narrated by a protagonist who was born in that world and thus represented their perception of reality. However, the different details of each episode in the series changed the focus from the unreal quality of the fantasy world to the different qualities that directly mock or reflect various issues in reality. The interconnected world of each book in the series was held together with the title of Chrestomanci, which represented the highest magical power authority figure and how the different characters met and connected with the family connections of Christopher and Cat Chant from *Charmed Life* (Jones, 1977), who were uncle and nephew, and some met coincidentally like Christopher and Millie in *Lives of Christopher Chant* (Jones, 1988) and some are results of a certain mission, such as how Christopher tried to rescue Millie and ran into Conrad in *Conrad's Fate* (Jones, 2005). Deborah W. Gascoyne (2019) compared

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[9] Deborah W. Gascoyne examined the way that Jones used intertextuality to subvert the 'rules' about the storyline and genre tropes, thereby giving readers power to look beyond the expectations that may have seemed 'enforced' by literary traditions.

Christopher Chant to Jones's other works, such as the case of Christopher's growth in relation to the surrounding power. His sister will be further discussed in this chapter.

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                          ┌──────────┐
                     ┌────│ World 12A │
┌─────────────┐      │    └──────────┘
│ Chrestomanci │──────┤────│ World 12B │
└─────────────┘      │    └──────────┘
                     └────│  World X  │
                          └──────────┘
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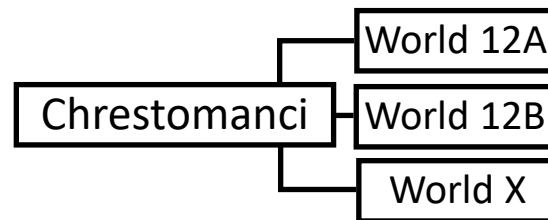
Figure 1 Different worlds and connections

The four books based on the series of worlds, with a total of six books, happened within World 12A, the world of the Chrestomanci castle and the home of Christopher and Cat Chant, the successors to the Chrestomanci title. The World 12A in *Charmed Life* (Jones, 1977), *Magicians of Caprona* (Jones, 1980), *The Life of Christopher Chant* (Jones, 1988), and *Pinhoe Egg* (Jones, 2006) is set with a specific location around Chrestomanci castle, the witches' village, and an Italian city-state where magic is commonly used. The overall structure of the worlds implied a learning space and assumed the modifications of a quest plot and a school story plot. The children learned facts about themselves, tried to discover their characters and powers, made mistakes, learned from them, and returned to their status as wards of the Chrestomanci castle. The model of power and relationships in the worlds of the Chrestomanci series is an example of a miniature world and a tool of state and school ideological apparatuses in the structure of magical power in the world to remind children of the strict unsympathetic rules that the adults represented. While the fact that certain rules were subverted to contribute to the character development of children will be further discussed, the overall structure of her imaginary world demonstrates Jones's conservative stance.

The chronological order started with Christopher's life in *Lives of Christopher Chant* (Jones, 1988), but as we can see by the publication date, Jones's imagination came with a certain issue and the basic character structure holds the series together by

its connecting points, but not progressively from one book to another. Each book can be read separately, but when read together we gain additional information about the details of the world. The protagonist of the four books mentioned above is Christopher and Cat, and each tackled their childhood or origin stories in different books, for example, Cat is introduced in *Charmed Life.* (Jones, 1977).

In *Lives of Christopher Chant* (Jones, 1988)*,* Christopher's dreams are a vehicle to different adventures. Instead of focusing on the bizarre discovery, Christopher may learn from these foreign worlds, Jones's plot focused on the self-discovery of the main character through his discovery of a moral code and the nature of human conceit. Through this lesson on human nature, Christopher learned about the importance of self-discovery, as a way of intervening and acting on things to make them right. In the face of social expectations, World 12A presented Christopher to the reader is not unusual. The surface ideology of the world expects boys to learn a skill and find his profession. The social expectation communicated through the actions of the parents and their lifestyles are those of the late-Edwardian era. The husband works while the wife has the assistance of a housemaid and governess to take care of both the children and the house. The cultural background of the old business model where the trade of the family, their upbringing and the shaping of a child is communicated through family traditions and skills in *Magician of Caprona* (Jones, 1980) and *Pinhoe's Egg.* (Jones, 2006). If the basic idea of the 12A World is a traditional view of child development, the possibilities of its connections and the fantastic elements are more obvious in World 12B and other connected worlds.

Although the social values in the first fantasy world introduced by Jones are similar to our reality, the limitless possibilities of the alternative world play with certain details. The two characters, Millie and Janet, which appeared in other worlds in *Charmed Life* (Jones, 1977) and *Lives of Christopher Chant* (Jones, 1988) presented a different version of the known truth. The oriental world of the deity, the rules of the temple, and the coming of age of the girl deity are introduced through Millie meeting Christopher. The oriental version of magic appears similar and interchangeable with

Christopher's abilities, but Millie's escape from the ritual involved the killing of a growing girl and her lack of freedom is a direct comment on the traditions of child and adult relationships. Does this undermine a set of classic traditions? Jones' work employs the traditional fairy tale plot, but does not wholly adopt superficial values. Instead, she uses these elements and tries to correct them. Millie negotiates her way out of adult power and try to grow out of her path as a goddess. Allowing an escape route for the life-like goddess and opening the connection between different worlds is how the subversive nature of passive and organic ideology of allowing children their space in Jones' work contrasts with an active and superficial ideology of adult suppression.

The connection between World 12A, World 12B, and the unidentified World X of *Witch Week* (Jones, 1982) to the possibilities and open-ended futures outside our present ideology was invoked through incidents in *Witch Week* (Jones, 1982) and *Conrad's Fate* (Jones, 2005). The possibility of an alternative world is split at a point in history where two possibilities are a possible result. While *Conrad's Fate* (Jones, 2005)*,* a later work in 2005 focused on the possibilities of a boy's future, the world around him and wealthy people creating change of actual fortune and fact, the first work which introduces world-changing possibilities and talks about the literal division of the old world into a new one. The outcome of the Gunpowder Plot is the incident that divides the world of *Witch Week* (Jones, 1982) from its original world. The social bias on witchcraft reflected social ideology as an obstacle for a large group of people. The witch hunt motif of the story is downplayed with the comic effect of magical pranks in school. The twofold nature of the use of magic as power, the creative possibilities of children, and the world-making metaphors were presented in connection to each other. Diana Wynne Jones's work in the Chrestomanci series is interconnected with the elements of power and the use of the characters.

The breakdown of all of the connected stories as a background of conflicting power in Diagram 2 introduced Jones's attempts to address positions of power, such as government officials, schools and adult positions. The inevitable clash between adults and children in the plotline was not based on bias towards age groups, but focused on

character development and contributions by both adults and children can make towards solving the problems at hand. Each story focused on a different issue and promoted an alternative way of looking at the problem. In *Witch Week* (Jones, 1982), the school is established to house children who are a result of the witch hunt, therefore the children are witches. In *Magician of Caprona* (Jones, 1980), the rivalry between the two families results in cooperation. Furthermore, in *Pinhoe Egg* (Jones, 2006) the need to escape the eyes of the authority brought authority to the heart of the coveted power and discrimination against lesser-known beings. The world presented through Jones's imagination depicted issues of the use of power and promoted a better understanding of and the treatment of inequalities in our society. In so doing, Jones positions these works as a new set of ideologies presented to child readers through her work. The status of the work as children's literature serves as an opportunity to introduce a new rationale of the old ideology, as well as a negotiation of the reasons behind the actions of adults and children.

Power background Chrestomanci Title and its office
Protagonist Christopher Chant meets Millie
Antagonist Abusive Uncle and illegal trade

Power background Chrestomanci against the world of pullin possibilities
Protagonist Christopher Chant and Millie meets Conrad
Antagonist Abusive Uncles, attempted murder and an illegal money heist

Power background School Story setting, the function and power of the Chrestomanci and the different worlds can be pulled together with the story
Protagonist

Antagonist Witch hunt, Legal Authority

Power background Orphan children enter the Chrestomanci castle

Protagonist Cat and Gwendolyn Chant

Antagonist Development of Gwendolyn Chant

Power background Count Authority, two rivalry family
Protagonist
Antagonist The Countess

Power background Chrestomanci Castle and the Pinhoe in the castle ground
Protagonist Cat Chant and Marianne Pinhoe
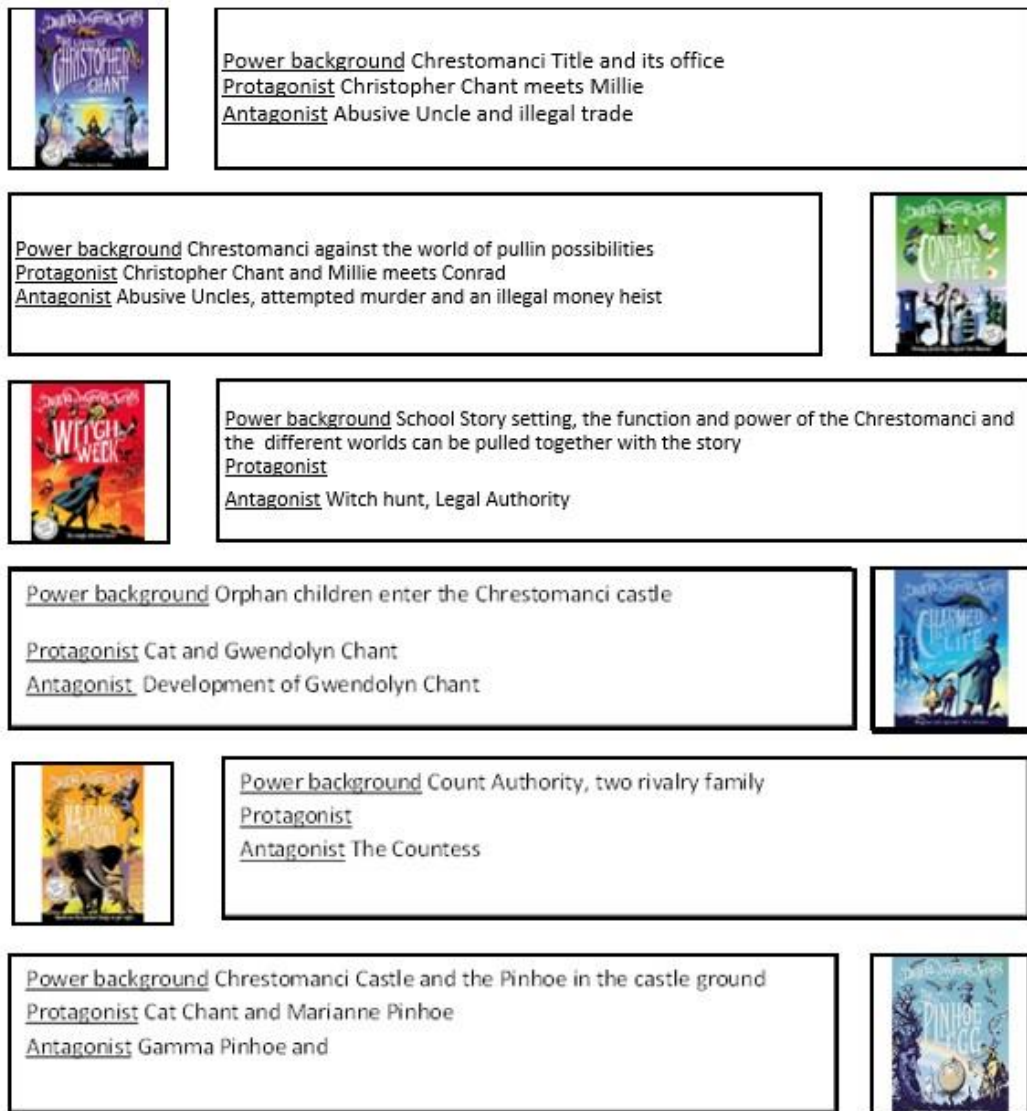Antagonist Gamma Pinhoe and

Figure 2 Story connections and power background

Witch Week: The School Story Tradition and the Power of Teachers

In Witch Week (Jones, 1982), the title refers to a time during Halloween, when the magical atmosphere is more intense. Jones added a fantastic twist to the myth of Halloween. The mythical and Christian feast is dedicated to remembering the dead. The word "Hallowe' en" means "Saints' evening" an interesting dedication and the contradiction between saints and witches are not played around with by the end of the story. For Christians, Halloween is the evening before the Christian holy day of All Hallows' Day are a time to honor the saints and pray for the recently departed souls who have yet to reach Heaven and wandering around. It was seen as a liminal time when the boundaries between this world and the Otherworld were thin. Jones's twist on these myths and beliefs with the witch hunt theme in her multi-universe creates a school story where the children are magically mischievous. As one of the early works in the series, Witch Week (Jones, 1982) stands out as the only one that borrows the plotline of the boarding school story. The world of a school is within a fantastic one that is very similar to our own. The conflict to be resolved is the existence of a witch, a presupposition that usually reminds us of the minority, in this case, the majority of people in this alternate universe. This fact directly contradicts the usual stereotype of the school story, in which one new student has to fit in with the new school that he or she attends. The power dynamic of a school story also stresses the importance of a band of friends where the welfare of the whole class is everybody's concern and the cardinal sin is to tell tales on your fellow students. The bottom line of any school story depends on good conduct with the original aim of the genre is to disguise teaching as play and telling children how to behave. However, in the alternative context of a witch hunt, the priorities and turns of events became nothing more than the usual 'how to resolve problems caused by naughty students', although the structure and allegorical intention aim for more.

The usual school story paradigm is established with a frame of setting and characters, as well as events in the school. The mixture of the good and exemplary students with the mischievous one influences their learning and collaboration. In *Witch Week* (Jones, 1982) five different characters from different backgrounds are used as a

representation of a variety of characteristics. The overview of the story is narrated through two main underdog characters, Charles Morgan, the negative and complicated boy and Nan Pilgrim, the more innocent and straightforward girl. The other three characters are Nirupam Singh, the reasonable Indian boy, Estelle Green, the just and helpful girl, and Brian Wentworth, the weak and problematic boy. The body of student characters are divided from their experience of school and their positive and negative attitudes toward their situations. These five characters do not function as the example students, but undermine the situation by putting a different light on the good, but wicked student by providing their different and bullied perspectives as the teacher's pet.

The usual code of conduct in boarding school remains similar to the other school setting, only that this school is a special place for the descendants of witches and the children of witches who were burned. The realms of the school world in school stories normally represented the real world that we live in. By presenting the controlling power of the teacher as a rule-setter enforcing the discipline of social conduct on the students to produce an educated version of social members in terms of what should and should not be done. By setting a precondition on the issue of the exploitation of power and the unusual ability of the state to judge and burn citizens based on accusations of witchcraft, Jones sets this school apart both in terms of its connection to the alternative universe of fantasy and the possibility of criticizing society for being unjust and for common misunderstandings.

According to (Foucault, 1977), the idea of public torture and execution was intended for theatrical effect. The direct consequence is discussed in terms of a child's experience of seeing a witch burn. Charles Morgan has first handed the experience of burning and of helping a witch to escape. This close relationship had unintended results in terms of sympathizing with witches and self-understanding and self-identification with the victims of such torture. He is also very hateful towards the realm of the school as it is a secondary prison. The position of Charles gives an example of a child being part of and under the agenda of society, as well as internal pressure from his school and smaller circles. The discipline of the society requires a certain attitude and the smaller

scale requirements of the school requires him to perform the part of a good student. For Charles, the school and its teachers are law-enforcers, pushing for his understanding of social functions and conduct. Even before receiving punishment, Charles anticipates the coming torture and uses it as part of his method to compromise his desire for survival.

The public torture of a witch is related to Charles's discovery of his magic ability. Upon his self-discovery, he reminds himself that "it hurts to be burned" (Jones, 1982, p. 83) by deliberately burning his finger to remember the pain. Furthermore, the more he pushes himself, the more he seems to expose himself and unintentionally rebel against social expectations. The social norms against witchcraft are inserted into the school story scenario by an anonymous note in class 2Y indicating that somebody in the class is a witch. This revocation of social expectations pushes against our two protagonists. They are already social outcasts, while Charles recognizes his ability and receives a psychological effect due to his experience of the punishment, while Nan, the other protagonist is in parallel with Charles receiving the physical effects of class expectations by being bullied in the school story tradition.

Charles Morgan is a sinister boy who thinks of the possible punishment, but does not belong with the majority of well-behaved students, while Nan Pilgrim is a lower-caste student based on her lack of popularity; the subjection she undergoes is "the judgement of normality". (Foucault, 2012, p. 30) Nan does not have good looks, she does not perform well in sports, and her name and ancestry are not desirable, according to social standards. However, the oppressive power and punishment which results in further rebellious action in Charles's case, causing Nan to realize her worth apart from social standards and she can shape her identity with her magical ability. The opposite presentation of these two major characters and their function as two different points of view in the story demonstrate various models of power and their effects. Magical ability is the key metaphor in describing the change and the different attitudes of these two characters, as well as the others.

The transformation of Nan Pilgrim and her feelings towards witchcraft are partly due to her position within the frame of the school story. The requirement of the just and

well-compensated small world of a school does not allow the cruel exploitation of a child and to stage it as a tragedy. While Charles is confused and tries to solve the problems he has with role-model students as Nan has already received the worst of the classroom hierarchy. Although the truth is unknown, "How can they think I write the note and call me a witch too, just because my name is Dulcinea!" (Jones, 1982, p. 60), she is already to blame for everything. The circle of students around Nan and Charles holds different types of magical abilities, and the differences between them, which Jones also used as a metaphor for different characteristics and the kinds of usage they put their power into. Nan is used as a foil character for Brian Wenworth's pessimistic view of the world. The secret notes and the escape come from Brian's attempt, but these accusations and their results fall on Nan, who turns it around. Because of her paradoxical situation, where everything everyone said about her came true, her being a witch becomes a pleasant surprise as it allows her to take pride in an ability that she never knew she had.

The power of magic to grant their secret wishes is common among child characters. Most fantasy quest stories use magic as a booster for the agency of children and ended in their return to normal social functions, the safety of their home and the protection of their parents. The boarding school story is an alternative space where the said adult authority is projected through the regulations of the school and its teachers. In a way, students also have and exercise their near-freedom within the school boundaries. *Witch Week* (Jones, 1982) employs the school setting to limit the types of witchcraft and magic to focus more on the inside, self-discovery and allegorical meaning instead of the usual magical powers as an empowerment tool.

The power these students hold is expressed differently, no "donors", or other magical agent is present in Jones's work. Like most works that concern the categorization of magical agents, Vladimir Propp (1968) refers to the power used to empower a hero to resolve conflicts, physically or psychologically, and the power used to transform the hero in some meaningful way to derive from some donors, portals or certain objects. In *Witch Week* (Jones, 1982) and in most of Jones's works, magic focuses on portraying personal issues, weaknesses and how characters learn to

reconcile these issues in a more concrete form. For both Charles and Nan, the discovery of their magical ability came as a confirmation of their ability and a happy moment.

> "Charles sat and brooded, rather surprised at the things going on in his mind. He was not frightened at all now. He seems to be accepting the fact that he was a witch quite calmly after all. …But the really strange thing was the way he had stopped being worried by the witch he had seen being burnt. …In the peace that came with this, Charles saw that his mind must have been trying to tell him he was going to grow up a witch. And now he knew it stopped nagging him." (Jones, 1982, p. 112)

Although the fantasy elements come to play in this school story, as part of the pranks and play and mock the nature of the genre, the didactic ending and teaching children about their need to grow, mature, and be accepted as part of society remain in line with the original intentions of writing for children to tell them how to know right from wrong. The importance of the code of honor alluded to in school stories from earlier times, Jones applies magic pranks. Charles put a "Simon says" spell on the class bully to make everything he said came true. Chrestomanci stresses how harmful the prank is to Charles later. In other words, misguided logic can break down everything around us. The micro-power is put upon the logical order of things, how it holds the world together and the logic of Charles's decision is pointed out to be wrong in terms of the unlimited amount of power, or even to destroy the world in the hands of the egotistic Simon, just because he deserves a prank. The power play is underlined here with the ability to tell right from wrong and the Chrestomanci serves as a body of power that upholds this belief. In so doing, the small school world is enlarged into a topic concerning the world and our attitudes towards our own lives. The fantasy elements of magic allow the metaphor to extend beyond the didactic school story message of good conduct for children and directly indicated these issues through the characters in the story.

The resolution of the mess from the secret pranks and the escape of the five children, which ends in their reunion and return to school. The message about equality among students is cleared up; as the school is on the lookout for a witch, Chrestomanci has exposed the fact that all of them had some kind of magical ability and the one-on-one interviews ensure that each student realizes their faults and improves themselves on how to react and be respectful to those around them. The children deserve an explanation as to why things are the way they were. The magical explanation provided by Nan also demonstrates the differences among stubborn children: hateful attitude – Charles, rude and an escapist – Brian, calm and analytical – Nirupam, sweet and dreamy – Nan, and kind practical – Estelle, and to begin again in a corrected world as friends.

Sage of Theatre: Undermining Tradition and Thoughts

In The Sage of Theatre (Jones, 2012), a short episode in the Chrestomanci series, Jones questions the mythical beliefs and the authority of the gods and their power from a philosophical point of view. The Greek mythology reference is addressed at the beginning of the story when the great Zond (ruler of heaven and God of thunder) reported of the calamity of dissolution by the sun god, Imprerion and the prophecy (for example, Apollo and the oracle at Delphi). Followed by the half-god half-mortal hero, Thasper, Son of Imperion, the usual struggle of man against the power of the gods is a struggle against changes in social beliefs. The role reversal underlines the shift of power from an established system of the gods to the beliefs of men, the importance of the voices of individuals, the potential of children, and the power of questioning.

In Jones's multiverse, the true world has more than one copy, it has twelve. The series of worlds in the Chrestomanci universe break free from each other with the dual possibilities of life-changing events in the world, for example, a different side winning a World War or the successful bombing of Parliament by Guy Fawkes. The fantasy world opens the room for further possibilities and allows Jones to toy with ideas and events in history. This alternative choice and the results of these choices open up possibilities for child readers. Apart from proposing an alternative, Jones criticizes and uses the parallel

quality of her fantasy to suggest the power of personal agency, history, and social rules. Apart from going back to the early 19th century England, in *The Sage of Theatre*, Jones discusses different possibilities regarding the existence of God in terms of a governing deity living alongside human beings.

God can be seen as the ultimate power figure and an all-knowing entity are worshiped in different religions around the world in various forms and avatars. The questioning of such authority in this short story begins with the concerns of the gods of an unknowing outcome an incident that directly contrasts with the omnipotent nature of the gods. Although the nature of the story depicts the Greek polytheistic religion, the underlying question of the story, posed by Thasper, is not about the existence of the gods, but earthly practices regarding the gods and their relationships with humans. This refers to the purpose of worship, do we worship God or the gods because we are seeking aid in difficult situations, and then thanking Him or them for making life easy for us, or our lives are more difficult sometimes because of the various interests of the gods.

Different opinions on belief systems have been one of the favorite subjects of debates and discussions in the philosophy community and compelling theories have been put forth by various people; ranging from the existence of free will and its defense in the opinion of St. Augustine to Anselm and Descartes's Ontology of God's existence in our belief, the existential question of the elusive deity is directly addressed through the main storyline. St. Augustine's argument about the existence of God start from the question that if gods have omnipotent powers, why does evil still exist in this world. The threat of evil for *The Gods of Theatre* turns out to be the questioning ability of our protagonist. When Thasper is first identified as the sage of dissolution, it is because his father found out about his curiosity. What threatens the gods is our ability to doubt their existence.

Thasper acts as our Socrates, questioning everything in his path, the two interventions take place, one as an exercise of oppression when the gods decided that the solution to their well-being can be guaranteed if they remove Thasper from their world to eleven other available worlds. The results of the removal of Thasper by the

Chrestomanci represents an intervention of a more powerful authority. As Chrestomanci represents the most powerful magic user in this universe, the metaphors of magic and power are extended towards authority and personality. Chrestomanci re-correct the mistakes of the gods by putting Thasper back in his world and awaits the results. The reasoning of both interventions of power is in line of an exercise of sovereign power, one over their world and another crossing over as a disciplinary mechanism. These two poles represent "the two absolute integral constituents of the general mechanism of power in our society". (Foucault & Gordon, 1980) As Thasper is the recipient of the decisions of the Gods and the Chrestomanci, as is the child reader. The power model of the world is presented as the development of a child as being a threat and how adult norms protect their system of power.

There was a world called *Theatre* in which Heaven was very well organized. Everything was so precisely worked out that every god knew his or her exact duties, correct prayers, right times for business, had an utterly exact character, and unmistakable place above or below the gods. This mechanism does not require the role of the Chrestomanci as a world governed 'like clockwork' and never out of line. The introduction of the existence of the gods showing their place in society with a strict and repressive cultural institution. However, though mankind is commented on as reckless and unfathomable, as an embodiment of human nature, the actual debate between the gods on the solution of the problems of the prophecy is not taken down not in a forthright manner. "The prophecy," said Ock, "does not appear to say which world the Sage will ask his questions in. There are many other worlds. Mankind calls them if-worlds, meaning that they were once the same world as Theatre, but split off and went their own ways after each doubtful event in history. Each if-world has its own Heaven. There must be one world in which the gods are not as orderly, Jones posed questions regarding our belief systems and "let the Sage be put in that world. Let him ask his predestined questions there." (Jones, 2012, p. 142) The rule governing them represents the very strict discipline required by the natural state of their world. For one, the prophecy must come true, and secondly, their fear of an unknown future outside of their

control. Their first question is how to solve the problem of keeping things as they are. The possibility of other worlds is the answer. A sarcastic commentary on human nature can be inferred from both the illogical solution and the fact that other possibilities (of worlds) may accept these changes better than the gods of this world. The conservative gods and the liberal but righteous Chrestomanci were not confronted until the end of the story. The two powers served as the driving force in the story of the protagonist. This turn of events are part of the intervention of the bildungsroman evolution of Thasper. His questioning nature died out under his upbringing and only returned after the prophecy about the preaching of the sage of dissolution came true.

The polychronotopic possibilities of this story are directly metaphorical with our world. When Imperion realized that Thasper is the sage of dissolution, he looked for another world. This word choice is too disorderly, too logical, or too rational and due to the fact that the gods were dead. When he put three-year-old Thasper in the sphere of forgetfulness and set him to a good world, Thasper remains three years old. Time and progress of the removed child were stunned for seven years. This introduced Chrestomanci into the plot as an acting authority of the world and examining the alien Thasper. The first question Thasper asked after his release was "Why is the world round?" Chrestomanci answered with both the scientific-based reason of the earth's motion and rotation and also a elegant metaphor: the world is round because it is designed to make us end where we began. By this intervention and correction, Thasper is put back into his world and returned to his status as a child in a family, a traditional position under adult authority.

The status of children as docile bodies as the subject of institutional and disciplinary surveillance is exemplified in Thasper's case. His natural habit is tamed through his experience in school where he learns much faster than the other children, but often troubles his teacher with questions. His questions concerning the gods are less intimidating based on the devout lady, his mother. With his growth, our vision of the world of Theatre and Thasper expand. He became fascinated by Rules, Laws, and

Systems. As the established system of Theatre has taken root in Thasper, he found a mysterious slogan on the wall, and claimed to be preaching of the sage of dissolution.

IF RULES MAKE A FRAMEWORK FOR

THE MIND TO CLIMB ABOUT IN,

WHY SHOULD THE MIND NOT CLIMB RIGHT OUT? (Jones, 2012, p. 65)

Before this direct address on the authority of law and order, Thasper's curiosity is reduced to mere child's play without a proper subject. His asking nature is tamed and references the strange habits that people use to demand attention by asking 'Do you know what?' The preaching question is a reminder of the importance of curiosity and posed the question as a direct threat against the authority of law and order.

The same understanding is reached in the Foucauldian analysis which assumes that children and other populations are subaltern victims of oppressive social norms. Here, the rules of Theatre and its gods are questioned for the first time. However, contrary to the introduction we have from Imperion that young Thasper is the sage of dissolution; Thasper himself is on the quest to find the sage. In this contradiction between what the reader thinks they know and what the character knows, the search for identity or the development of the one being addressed. The common understanding of children's literature might be concerned about Thasper's voice. The child is looking for his ideal hero. The author plays at the double reading with two sets of information about the child's expectations and opens a possibility for both the power ideology and the presentation of a didactic approach of a child as an adventurous discoverer.

Two interesting incidents concerning the communication in the text about identity development and the self-discovery of readers are the mirror scenes in which he thought of the questions he had while he shaves for the first time and how Thasper has almost caught up with the sage's image after he had pursued his idol for some time. These two incidents also connected to a hint Chrestomanci sent Thasper a mysterious note to call him "when you come face to face with yourself" (Jones, 2012, p. 87), and after he resumes life in the world of Theatre. In both incidents, Thasper is reminded of the phrase, which is laid out with various subtexts. The self-identification stage and the

indicator of puberty in the shaving mirror reflection alludes to Jacques Lacan's Mirror stage and Freud's sexual awakening in the way that it marks a turning point in the mental and psychical development of a child becoming an adolescent. In other words, it can also refer to when Thasper is ready to face the truth about himself. Catching up with his idol and his image of an ideal self (which he did not know was a manipulative prophecy) and also retracted Lacan's idea of the ideal ego and how Thasper never seems to be able to catch up with it makes perfect sense. When the child is growing up, the image of growth is desirable, but as they remain a child, they cannot obtain the powerful status of adulthood. From the beginning of the story, Thasper is a child whose life is changed back and forth under the direction of other adults and his parents. He is both the victim of the manipulative power of the gods and a prayer to his idea about himself. In his growth, he is a child finding his place in the world, the intertwined subject of power and identity in children's literature is laid out with meaning in Jones's work.

A close reading of *The Sage of Theatre* (Jones, 2000) allows us to take a look at Jones's perspective on the subject of power, identity, and a metafictive narrative technique heavy with allegory and intertextuality. The fantasy background also allows for the philosophical debate on the importance of belief and religious outlook, as to when a person (Thasper) is allowed to question authority and his awakening of the character refers to both the god's child and a person who will continue with his authority to question things and find answers to these questions. Fantasy work for children is not only used as an alternative possibility for children to gain imaginative power over adults by the end of the story, but also to lay out a subversive message asking for the child's analytical ability to directly assess the normative social constructs and surface ideology.

The Growth of Children and their Struggles Outside the Model of Power

The invisible agency of children is represented as a part of the magic metaphor. The more powerful a person is the more control he or she has over other people. In *Charmed Life* (Jones, 1977), Gwendolen is trying to establish herself as a powerful figure:

"Mrs. Sharp put out her hand to pick up the earring. Gwendolen put out her hand for them at the same moment. She did not say anything. Neither did Mrs. Sharp both their hands stood still in the air. There was a feeling of fierce invisible struggle. Then Mrs. Sharp took her hand away." (Jones, 1982, p. 12)

Gwendolen is a good example of a child trying to break out of the power hierarchy as her rebellious actions represent a loophole in the power model. As a child is guided by misunderstandings and other relationships in their lives, the model of power between children and adults cannot be wholly subsumed under the adult's rules. The misunderstandings between adults and children, shared in day-to-day relationships, do not directly represent the total control of things. The power model may represent the social construction of legal, administrative rights, and a political agenda that drives the world. However, in the world of subversive fantasy, the possibility the author is attempting to offer the child and her critical commentary about the world represents an opinion on the status of children's literature in not only educating children on the idea of power and also offering a commentary on the process. The binary of power between the state and personal freedom is explained and experimented on in the Chrestomanci universe. Although magic in the fairy-tales trope holds itself over in the natural course of things, in Jones' world magic is a force of many things, but still submits to natural power and course of action. It does not heal sicknesses or bring the dead back to life, which restrains the fantasy world within the thin line of possibility of a normal physical world, a basic rule which made the fantasy aspect relatable to readers. On the possible side, the alternative to governmental power, the absolute authority of the law and its enforcement in this universe is now summed up into magic and important power figures.

The power of the authority is represented in Chrestomanci, whether it is through the use of magic, the children, or the grounds around the castle. The combination of power represented a breakdown into professional authority, parental authority, and coercive power. In opposition, the villains and the children in the story were from two parties. The villains simply revolted against the order of peace and disrupted official authority while the children were learning, growing, and developing their might and charismatic powers. Following Weber, Foucault, French and Raven and Beauvais, an in-depth view at the nature of repressive power over children in form of authority and the development of children's might and personal charismatic power in children's literature is a representation of our desired characteristics and the embedded ideology found in fantasy children's literature.

As a younger brother with less magical ability, Cat felt crushingly ignorant, while Gwendolen is also trying to prove herself because she thought the castle people were showing off and looking down on them. The move from the family home and hometown of the two orphans is not the start of the change they encountered. The death of their parents at the beginning of the story left Gwendolen in charge and her strong character led the two to the castle. Magic, luxury, and privilege are what Gwendolen is after. She sends herself to learn magic and chooses Mrs. Sharp as her guardian because the old lady is under her control. Later, flashbacks to her parent's letter showed that Gwendolen could be controlled even by her parents, the move into the castle, with its rules and governing figures, which she felt was crushing her. The atmosphere and its effects are later explained by Chrestomanci as part of the magic of the castle. While it makes Cat felt warm in bed, he had not noticed it, even when paying close attention to his feelings.

Magic, self-belief, and trust are what make Cat change. In the absence of his sister Gwendolen, his awakening comes from the responsibility he has to take in protecting and taking care of Janet, a girl from another world, which is similar to our own and who comes to replace Gwendolen. Much like how Gwendolen steps up to a position of authority, her absence makes Cat change. Although he gave up his magical ability to Gwendolen, with a question of trust from Chrestomanci and Cat realized that he had

been addressed and respected. From Cat's realization, the repressive model of power changed into a debate between good and evil and his poor self-belief. Chrestomanci questioned Cat on the nature of his mind, compared him to Gwendolen and enlightened him with the metaphorical nature of magic in this story: "Witchcraft will out…no one who has it can resist using it forever." (Jones, 1977, p. 162) Instead of blaming power itself, it is the nature of the person using the power that makes the difference.

The secondary world in which they live is sorted into a series of possibilities of both the positive and negative results of the same incident, such as the two sides of good and evil. Although Jones does not put it in such direct terms, the labeling is explained as A and B and the series of nine echoes with the number of lives central to the Chrestomanci post "a nine-life enchanter." This information is withheld from the reader until later in the story when the protagonist, Cat Chant, is revealed to also be a nine-life enchanter. The ability and the power of nine people are concentrated into one person and to create such a special person, with lives to spare and a sense of responsibility, but with normal behavior, temperament, morality, and identity issues to address as he learns about his ability. This almost scientific explanation of the magical elements is a newly developed feature in the 1980s.

Magic is no longer an unknown mythical power, but the experience of Cat Chant had exemplified the use of such power concerning the real-life issues of personal and moral judgment and child and adult relationships. The verbal and personal characteristics of Jones's magic is also known through her other works. Her characteristic metaphor stresses character building in her readers. How one uses language and their thoughts and intentions regarding magic is the main theme of her most famous work, *Howl's Moving Castle* (Jones, 1986). David Rudd claimed that the work also reinvestigated the fairy tale genre "from male collectors like the Brothers Grimm…(to) Disney's popular film adaptations, Jones shows us how easy it is to become enslaved by the narrative conventions these tales represent, and to interpret our lived experience accordingly." (Rudd, 2012) Sophie is not a typical Cinderella archetypal character, but her struggle and simple magic have a source in her

determined attitude. Another book in the Chrestomanci series which also repeated this reinvestigation of the mythical genre and links it to a child's self-discovery is *Pinhoe Egg* (Jones, 2006). The book connects the mythical creatures from fairy tales to the Chrestomanci universe and associates these animals with the magical power of nature. Also, magic of a different kind appears in the book to represent the understanding of nature, hard work, and a positive mindset, which are important messages and an interesting addition to the ideological standpoint of the series.

The World of Traditions and the Space that Allows the Use of Power

The discussion of *Witch Week* (Jones, 1982), *The Sage of Theatre (Jones, 2012),* and *Charmed Life* (Jones, 1977) has established the use of fantasy elements and fantastic worlds as a place of boundless possibilities. The space discussed in this chapter focuses on the works of Diana Wynne Jones as an example of how fantasy is utilized in adult and child power relationships. Fantasy normally concerns rules of reality and creates a suspension of disbelief. In children's fantasy, the experience which is normally created for child readers is a temporary escape from adult authority or a tool of empowerment through their adventures in these tales. According to John Stephens, the distinction between fantasy and realism is "the most important generic distinction in children's fiction." (Stephens, 1992, p.7) This notion considers fantasy in terms of metaphor and realism in terms of metonymy. Considering the ideological positions of works created for children is to use a book to embody the desirable values of a particular society. From this quotation, Stephens identifies fantasy as part of the tools of children's literature used to communicate social expectations from an adult to a child audience. The influence the status of children's books in terms of interpretative analysis and the issue of power as communicated in the works of Diana Wynne Jones.

As exemplified by Rosemary Jackson's study *Fantasy: the literature of subversion* (Jackson, 1981), the Victorian fantasy for children, such as the example provided above retained its romantic quality and the subversion of reality only returns the protagonist to the starting point. In these stories, children's power is temporarily boosted by magic in a space outside reality. The romance tradition thus supports the

ruling social ideology and the idea that children understand the need to behave accordingly. This characteristic of a learning journey remains in children's literature. The tradition of the romantic quest journey is adapted further in the works of Diana Wynne Jones. The Chrestomanci series and other works by Jones portray magic as a type of power and use it as a metaphor to reflect the social structure and power relationships between adults and children. A closer look at the series allows us to see the potential of fantasy children's literature in presenting the network of power relationships together with their goal in entertaining and educating the young. The overall structure of Jones's work showed the development from the general convention of late Victorian children's literature to a more contemporary model of power delegation among members of society.

Conclusion

The most different story in the series, *Witch Week* (Jones, 1982), the second novel in the Chrestomanci series showed how Jones borrowed from the school story tradition and crossbreeds magic tales with the usual school story model. The story features several children characters in the bottom position of the school hierarchy, the accusations and pranks in the story introduced a serious conflict between government authority and personal interest. The child is not only opposing the adult authority, but also societal authority. These twofold authority levels demonstrate how Jones plays with the dilemmas between children and adults and the general oppression of central authority. Another work that foregrounds the importance of cooperation is *The Sage of Theatre* (Jones, 2000) and the authority of the gods, *The Magicians of Caprona* (Jones, 1988), which Debbie W. (Gascoyne, 2019) discussed in terms of its underlying framework of "children daring to act against the powerful underlying narrative of 'what everyone knows', or 'what everyone believes', whether it is family tradition or a wider society."

This central authority is the name of the series itself, 'Chrestomanci', which is a post passed down from one nine-life enchanter to the other. In this Chrestomanci alternative universe, each of us has nine other copies, throughout the strings of worlds.

The world that the story is narrated from is very similar to rural England, but added the use of magic and the Chrestomanci post holder, who works from and lives in a castle with other government staff and keeps the peace through the use of magic. The magic police post keeps running into different misdeeds and the children learn to deal with their magical abilities and the world around them. The title presented Jones' conservative approach to governance and she does to some extent limit the freedom of others to act in the righteous way. The metaphoric and metonymic nature of the fantasy parallel world is underlined with a metaphor of the use of magic on each of the characters. In most titles of the series, *Charmed Life* (Jones, 1977), *The Magicians of Caprona* (Jones, 1980), *Lives of Christopher Chant* (Jones, 1988) *Conrad's Fate* (Jones, 2005), and *The Pinhoe Egg* (Jones, 2006) the child does not directly oppose the adult authority, but fall into a dilemma and are forced to develop their identity because of societal and authoritative influences.

Most of the time, attempts to present the positions of children in Jones's works focus on personal growth and moral issues on this development of agency and identity, the child grew more powerful both personally and magically. The concept of magic as a carnival factor to empower children is balanced with the attention to children's growth and development. The overall emphasis on the character of the children hides the social influence of aetonormativity. The story used its fantasy works setting as a step away from reality in a way that allows criticism and fault finding. Allowing the children to criticize their adult counterparts, without moving further away from reality than it already had. Jones utilized the main feature of children's literature in putting child characters at the center of the story and added the subversive notion of fantastical elements involving the societal circumstances of her fantasy world. The development of the use of fantasy metaphors in Jones's works reflects the changing position of the narrative voice in the power relationships between children and their adult counterparts.

CHAPTER IV

THE ESTABLISHMENT OF DISCIPLINE AND

A CRITIQUE OF ADULT NORMATIVITY

Introduction

In this chapter, different incidents and characters from each book will be discussed in terms of its adult characters. The uses of power and educational experiences to nurture, strengthen, and reward the child protagonists by the adult characters in the *Chrestomanci* series displays the possibilities of social coercion through their uses of power. The previous chapter mentioned the use of fantasy elements and fantastic worlds as a place of possibilities allowing children to develop their power. The disciplinary structure displayed in the *Chrestomanci* series, such as the use of coercive and positional power and the resistance of children as a way to establish their selfhood. This chapter will further discuss the structure of the works in the *Chrestomanci* series, including the elements of story and character development. As previously discussed in Chapter Three, the status of children's literature also functions as a social ideology that enables the development of social discipline through different types of power. The discussion of the characters in the *Chrestomanci* series allows us to understand how Jones uses role reversal and the hierarchy of power between adults and children in a family or a school setting in the story to feature he learning of the child characters and their attempts to negotiate social ideology and adult normativity. The success or failure of the character against adult normativity will be further discussed in the next chapter.

The criticism of adult standards by Jones in her works written for children is mentioned in her essay *Children in the Wood (Jones, 2012)*[10] which explores her own views on writing for children. She explores the nature of child's play with regard to reading fantasy works and supports the uses of fantasy worlds as a way for children to experiment with their roles in society. The discussion of this chapter on her opinions on

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[10] Jones's *Reflections* (Jones, 2012) is a collection of more than twenty-five critical essays, speeches, and biographical pieces chosen by Diana Wynne Jones before her death in 2011.

discipline and the uses of power in her fantasy worlds goes further from her attempts to create an experimental space and to see her works as an embodiment of social rearing in its use of coercive power and adult normality as a way to shape the maturity of children and the possibility of establishing subjectivity and agency among children. The plot of each story in the *Chrestomanci* series starts with a child character and their development and progress toward social status in the world, while the adult characters play the roles of both supporters and the authority who suppresses the establishment of the agency and learning of children. The contrasting difference in Jones's portrayal of adult and child characters are discussed as follows: the adult antagonists, such as Christopher's uncle and parents from *The Lives of Christopher Chant* (Jones, 1988), the evil uncle from *Conrad's Fate* (Jones, 2005)*,* and the relationship between adults and children in the school setting in *Witch Week* (Jones, 1982). These adult antagonists exemplify the gradual process taking place within fantasy stories for children to include child protagonists and readers under adult normativity.

In *Power, Voice, and Subjectivity in literature for young readers* (Nikolajeva, 2010), Maria Nikolajeva states that aetonormativity describes the status of children's literature, which can both subvert or confirm adult normativity. This work discusses how Jones's work performs both functions at the same time by reversing the roles of adult and child characters. The *Chrestomanci* series displays the growth and development of Christopher from a child to an adult. This process of growth and transformation allows the character to subvert adult characters as a child and convinces her child readers to accept the child's growth and adult normativity in the end. Moreover, other main characters from the series also exemplify the different aspects of role development and role switching between the child characters and their adult counterparts. As a result, the conclusions drawn from Jones's series agrees with Nikolajeva, that in the end, it is more of a 'confirmation' of the status of a child reader under adult normativity which also includes their growing and developing a sense of self, leaving their childhood behind and accepting certain values and social discipline.

The character of the first young *Chrestomanci* in the series, Christopher Chant serves as an early example of Jones's portrayal of the changing position of a character from their role as a child protagonist in the story to their parts as a parent and an adult authority in the story. The reading of the opposing sides between adult and child in Jones's works followed the similar reversal of relationship patterns, with a gradual change of outcome and maturity in various child protagonists at the end of each novel. The different uses and types of power in different types of characters are exemplified throughout the series. This attempt to replace adult normativity with the child and the development of the status of child protagonists changes according to the social backgrounds and results in the creation of a new and standard approach to children's literature. Each of Jones' books allows us to examine the politics of power and how changing social expectations influence power relationship between the adult and child characters. The earliest book in the series, *Witch Week* (Jones, 1982), offers a focus on the disciplinary structure of school and presents her interpretation of magic as analogous to the agency of children. This disciplinary formation in society matches the development of the social discipline as presented by Michel Foucault. According to Foucault, power must be understood as "the multiplicity of force relations immanent in the sphere in which it operates, and which constitutes their organization." (Foucault, 1990, p. 93) In a way, adult disciplinary action and structure play a role in the repression on children as it developed from the medieval model of torturing the body, i.e., burning witches in *Witch Week* (Jones, 1982) to the model of British boarding schools for young witch descendants. As Jones upholds the power relations and social structure, the pattern of the relationships in which the social functions of adults and child characters interact and clash are presented in each book. The *Chrestomanci* series exemplifies how adult characters assert their dominance and negotiate the terms of establishing their individuality. The story usually begins with the dilemma of a child under adult dominance, but moves towards the development of the child characters. This arc thus serves to exemplify the child's growth and their rise to power through establishing their own power relations. Throughout the series, the child protagonist grows up and out of

their student status while the adults in the story learns their lesson and retire from their positions of power. Through the differentiation of Jones's s use of characters and the types of power involved, we gain an understanding of the reversal of power relationship that Jones typically presented and how she convinces the protagonist as well as the reader to understand the two sides of power.

In *Power, Voice and Subjectivity in Literature for young readers* (Nikolajeva, 2010), Nikolajeva reconciles the differences by looking at the work produced for children as hanging between the balance of two powers with 'Aeto' or the adult-like one who establishes the discourse and casts children as the other. This heterological approach to children's literature supports our attempt to understand the power position between adults and children in the story. The movement and understanding of power in the child characters are built through the exercise of their agency. The link between the power and agency of the children in the story supports, creates, and replicates the social norms in the text. The growth and the negotiation of power can be seen through the *Chrestomanci* position which symbolizes the authoritative power of the adult *Chrestomanci* process and the position that the child protagonist is growing into. The stark contrast in the movement of characters as the adults lose their power and the child characters attain theirs.

The adult antagonists in children's stories usually represent a negative view of the world. For example, in the normal reading of the journey of Dorothea and her companions from L. Frank Baum's *Wizard of Oz* (Baum, 1900) the text teaches the child to value friendship, have courage and be sympathetic to their environment. However, the establishment of Dorothea's status as a child is the position of a powerless protagonist which allows her to have an innocent outlook. The wizard himself as an adult counterpart is governed by fear and utilizes the innocent Dorothea to get rid of his opponent. In this respect, children's literature is establishing the position of a child as being powerless and are enhancing their power by establishing a new strategy. While the status of the book, deliberately created by the adults in power uses this message as a strategy to alter their position and moral stance considering the impact on the

perception of children. The adult antagonist is supposed to be rebellious, however, the binary between good and evil in Jones' work is shifted due to the antagonist's contribution as part of the active ideology influencing the child reader. The reader relates themselves to the child protagonist and the process of their maturation through the binary opposite to the adult antagonist.

For example, under Nikolajeva's concept of Aetonormativity, an analysis of L. Frank Baum *Wizard of Oz* (Baum, 1900) would see Oz (an adult) introducing the norm of good and evil to the child and proposing that the child exercise their authority. The social standard asset in the text implied that children follow the way the world is introduced to them. The use of power in the constructed domination of adults may or may not repress the child through the exercise of authoritative or coercive power, but it also can hinder or affect the self-construction of a child. The mechanism of power according to Foucault emphasizes the place of individuals in society. The discipline and social bureaucratic form of organization in place establishes and influences the mechanism of power. While Foucault argues that the shift of focus from the body as the target of the exercise of power, "the human psyche, subjectivity, personality, consciousness and individuality" (Foucault, 1977, p. 11) became the product of the exercise of power. Thus, the discussion of the role of children protagonists in works written for children by adult authors represents the construction of a child under coercive and formative discipline. This action is in line with the uses of texts written for children, as well as schooling as a part of the social and ideological state apparatus. With the background of the implications of education and creativity implied in Jones's work, the aspect of the application of social surroundings and the pressure of a home and school-like atmosphere is apparent in the *Chrestomanci* series.

As discussed in the previous chapter, the ideal status of reading Children's literature in terms of literary analysis first attempts to address the question of how to balance the two aspects of the discipline, allowing the child to develop their sense of self, as well as instilling social coercion that suppresses and limits their action and creativity. The balance between entertaining and teaching in Children's literature is far

from the reader of power and social ideological influences which might affect readers and influence their understanding of the coercive implementation of power provided as an example. As the child protagonists in the *Chresotmanci* series underwent rearing from active social ideology, schooling, and family experience, the work uses the structure of school and family as part of the core disciplinary institution. As schools are argued by Althusser (Althusser, 2014) to be part of repressive state apparatus and focus on the uses of coercive power, like the police and army force, this marvelous story uses the *Chrestomanci* title as a representation of state power and as a social status, which invites the protagonist to an adventure. The example of similar use of school background and the magical adventure of the Harry Potter series builds on the same foundation of children's school story as in the *Chrestomanc*i series. The use of a school where the characters learn with their peers, as well as their teachers, can be seen as an attempt to disguise the ruling ideology, as discussed by Althusser. While the repressive model of power proposed by Althusser focuses on the negative uses of power, the magical eye and the observation through magical means, such as mind reading and other observation systems used by the magical police like *Chrestomanci* in this series also stressed that the magical school run by *Chrestomanci* in this series is not far from the panoptic prison or the dystopian world of population control in Orwell's famous dystopian novel *1984* (Orwell, 1983). This example of modern discipline in school serves to highlight the control and adult power that are ever-present in the text for the children.

From the structure of the work of the *Chrestomanci* series, which resembles a school series story, a reading through the lens of Aetonormativity as proposed by Nikolajeva (Nikolajeva, 2010) allows us to criticize the title adult in *Chrestomanci*, as well as other manipulative adult characters in this series. The metaphorical meaning of the magical power used by adults and children in the story also plays an important role in this metaphor of power, as Nikolajeva has discussed the symbolic status of magical power in her text as the uses of power are turned against adults, such as the Witch of the North but remain favorable to Dorothea and her courageous adventures. The fantastic power empowers Dorothea with the temporary status and equal authority of an

adult, but she is stripped of her abilities once she returns to Kansas. In the same way, the early urban fantasy of Edith Nesbit, *Five Children and It* (Nesbit, 1902) uses the journey and the added power as an ornament; a magical object which allows the children to travel and learn their lesson, only to return to their nursery as well-behaved children. The relations of the power relationships between two parties. According to Foucault (Foucault, 1977) this is based on "the material interconnection because discipline offers the pursuit of more effective work and penal policy." In this sense, power is used as a form of punishment disguised as an offer, and allows adults to achieve the results they expect from the children. By temporarily giving the children this power, children are blinded to the connection between power behind of temporary achievement, but cannot avoid the disciplinary results which follow and serve as the reason they have been deprived of their privilege and power.

In another case, the make-believe status allows the children power, but also permits them to escape the power structure of society. For example, Pooh and Christopher Robin, the main character of A.A Milne's *Winnie the Pooh* (Milne, 2018), are a boy and a bear who are presented as resembling each other. In portraying children and animal nature through this fantasy wood, children do not gain respect, but are part of another world with its own rules, but has an equal status with the bear. Christopher Robin tries to enforce what he has learned in school and what he believes to be appropriate for the bear. The fantasy space allows Christopher Robin to assume the role of an adult and enforce social rules. The temporary power of fantasy and the freedom of expression of a child in this make-believe world is the result of the author's intention in using the fantastic to present the development of child and an understanding of the adult world as well as a satire of the ideological suppression process through the use of a fantasy world as an example of the freedom of an expression of children in custody.

The importance of this representation of children in literature created for children is the power relations to which the reader is accustomed. Power relations are integral to the modern social productive apparatus and linked to active programs for the fabricated aspect of the collective substance of society itself. In the work of Diana

Wynne Jones, it is used to contradict and criticize the power structure and its relationship with children. The age group of the readers and the length of a fantasy novel for teens allows Jones to focus the fantasy metaphor of important issues, such as teen identity and the power of self-discovery. It is different from the majority of works written for children as discussed in the development of children's literature in the previous chapter[11], as the works published by Diana Wynne from the 1980s to the 2010s shows a constant use of the carnival feature (Hunt, 2006) which reverses the roles of children and adults and allows children temporary agency in a fantasy world. Jones discusses the world around us through child characters and the power that influences our own lives through the experiences of characters. The adults in Jones's stories find ways to influence the lives of children, but the fantastic element makes it differ from a simple portrayal of temporary power. In the *Chrestomanci* series, the metaphor of power also allows the negotiation of power between adults and children and a metonymic portrayal of the power politics in society. The example of children negotiating and refusing to submit to adult normativity will be discussed in the next chapter. The double meaning and dual address on the topic of power as both an ideological suppressive metaphor and a space for the agency of children are presented as both the active ideology of adult domination and the subversive passive ideology of the development of children. In general, works written for children are promoted as an unbound space for the imagination of children, while the fantasy space can be defined as limited freedom. The development of the subjectivity of children and a comment on the abuse of power by adults, which are discussed by Jones through the antagonist adult characters.

The antagonists in the *Chrestomanci* series are an important influence on the lives of child protagonists. From *Charmed Life* (Jones, 1977) in which the sister influences her brother's life, in *Witch Week* (Jones, 1982)*,* the principal and teachers control the livelihood of the children in Class 1E, in *Lives of Christopher Chant* (Jones, 1988) and in *Conrad's Fate* (Jones, 2005) Conrad's uncle tries to control his life and

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[11] Diana Wynne Jones' work represents the time in which the works in the field of Children's literature combines sub-genres and is inventing new tropes in the fantastic which has been famous before in 1950-1960.

future, and in *Pinhoe Egg* (Jones, 2006) Marianne's grandmother tries to manipulate her family. Through these relationships between adults and children in Jones's *Chrestomanci* series, it is only in the *Magician of Caprona* (Jones, 1980) and *Pinhoe Egg* (Jones, 2006) that we observe the interplay and tension between the adults and children in the family, along with the conflict between the power of adults and the ruling power of the town and the government. These radical comments on the uses of power in *Magician of Caprona* (Jones, 1980)is discussed by Martha P. Hixon in her article *Power Plays: Paradigm of Power in The Pinhoe Egg and The Merlin Conspiracy* (Ed. Charlie Butler, 2010) The application and relations of power in Jones's work is discussed in relation to adult characters and how they hid their magical abilities from the government in *Pinhoe Egg* (Jones, 2006) and how the metaphor of power and magic is used to represent the attempts of the government to rule the landscape in *The Merlin Conspiracy* (Jones, 2004) . Hixon discussed the metaphorical implications of power in Jones's work as a display of a subversive message regarding the use of power. For example, when Cat and Marianne discover the unhatched egg, they require the approval and assistance of adult power to hatch the egg and raise a young griffin. However, the independent nature of the griffin established new discourses on the rights of children and animals and used as an instrument of power. In their resistance of adult power, children succeed in liberating the magical creatures.

In this chapter, the works in the *Chrestomanci* series which display the adult roles will be discussed. The works in the series can be divided into three groups of relationships and surroundings. First, an adult in the family plays a part in the child's decision and misunderstanding about life, potential, and power in *Lives of Christopher Chant* (Jones, 1988) and *Conrad's Fate* (Jones, 2005). Next, the surrounding of a school and social context is discussed separately, as children in both types of story act as an agent going against the social rules and governmental law to solve the mystery or come up with a solution for the abuse of power they are facing. We can see the comparison between the uses and abuse of power in the school story quite clearly in *Witch Week* (Jones, 1982). This discussion is focused on the attempts of children to

establish their uses of magical power against adult control and observation. *Witch Week* provides a strong argument against the model of the school story in children's literature. As discussed by Pesold (Pesold, 2017) that the ambiguous message Jones sends out in her reference to school story differs from story to story. In *Lives of Christopher Chant* (Jones, 1988), Christopher enjoys his company of friends and his passion for cricket at a British all-boys boarding school. On the other hand, in *Witch Week* (Jones, 1982), school represents the opposite side. Boarding schools are an institution which abuse their power over children through punishment with a full Foucauldian concept of physical pain, control, and punishment discussed by the child as a threat to their body, individuality, and power. The discussion of the establishment of personal power and the fear of punishment is focused more on the experience of the child characters, while Pesold's discussion sees Jones's representation of the school story model as ambivalent and serves to separate children from each other. The second part discusses Jones's *Witch Week* (Jones, 1982) as an example of a power model which agrees with adult normality and represents the function of the school as a positional power and part of the apparatus of the state. The third group of works share the comparative use of adult and child characters. Previously, the adults played the part of the antagonist and the central message of the *Magician of Caprona* (Jones, 1980) is a comment on social prejudices and the institution of a strong social ideology. The family upbringing and enforcement of ideas is demonstrated in the two opposing families. The *Chrestomanci* as a title that oversees the reconciliation of the conflict between two families. The power of magic and the righteous uses of magic in the story are under the control and watchful eyes of the powerful adult working as an enchanter. The relationships of power in the child protagonist's family, their school, and social surroundings in the *Chrestomanci* series assume that the child protagonists to be part of the interpellation process. As the children learn and grow through their adventures in the story, the active ideologies displayed in the plot between good and evil play a crucial role in constructing the identities of the child protagonists and then giving the child readers a firm belief regarding their place in society. To say that most of the child protagonist is fully

interpellated is to say that they have been successfully brought into accepting a certain role, or that accepted the power of the adult normality and willingly follows the general social values.

The Chrestomanci title is for a powerful enchanter working for the government to stop and prevent the abuse of power. The title represents governmental authority and is the one overseeing this process of Interpellation. In the *Chrestomanci* series, the man with the title for most of the books in the series is Christopher Chant. It is only in *Lives of Christopher Chant (Jones, 1988)* and *Conrad's Fate* (Jones, 2005) that we see Christopher as a child. The child version of Christopher is said to have rebelled and are disciplined to think, act and react in certain ways. As a result, the presence of Christopher in the other story, as Chrestomanci represents the presence of this center of righteous adult power, the construction of the child's identity appears under the authority of the title of Chrestomanci for Christopher in the two previously-mentioned books, and for, Cat another young enchanter, who represents the next generation of Chrestomanci in the grooming process. The consistent position held by this metaphorical social structure is presented in the series as each volume was published, but not in chronological order. The limited position of children under adult opinions resurfaced each time she published a new book in the series. The power relationships between the child and adult characters represented by the Chrestomanci title in the series, thus supporting Jones' commentary on adult decisions and her aspiration to allow the child to negotiate with adult authority and accept adult normality. The child protagonist learns the difference between good and evil and identifies with the ruling power of the Chrestomanci castle. As they have not yet learned to understand the potential of power or positional power, they simply agree with it. The learning process for the child characters is a space that allows Jones to comment and subvert the dominant position of adult power and support the dual presentation of the opinions and experiences of both adults and children.

The network of power relationships in Jones's *Chrestomanci* series relates closely to the child's protagonist life. As they came into connection with magic or

Chrestomanci, power is negotiated and maintained through the propagation of pseudo-knowledge or ideologies in a sub-creation fantasy society. According to Tolkien's view in *On Fairy-Stories* (Tolkien, Flieger, & Anderson, 2014) the creation of a realistic fantasy world, various main characters in the fantasy world of this series are used as an echo of the real world and a victim of the status and power of Chrestomanci title and its social influence. In most cases, the missing adult or family authority enforces the children according to social expectations of their newly adopted family. The aspect of fantasy children's literature in Jones's work then changed from acting as a special situation to equip children with temporary power to an establishment of a new status for children through fantastic powers. The magical power and fantasy world is a plot device that serves to undermine the power structure and social expectations. While Tolkien views the aspect of the commentary on people as "pity and scorn against human nature" (Tolkien et al., 2014, p. 16). Tolkien uses fantasy works to offer an ideal picture of humans and nature. In the case of Diana Wynne Jones, the magical ability of children and the fantastic elements in this *Chrestomanci* series is a metaphor of their quality, growth, and self-understanding. These qualities do not aim for the ideal as Tolkien suggested, but could achieve the contemporary qualities that allow child characters to portray the temporary empowerment of children. This non-direct approach of fantasy used by Jones agreed with the opinion of Nikolajeva on the subversive nature of fantasy. Specifically, in fantasy written for children, there is a possibility of different interpretations, with a subversive message aimed at adult readers, while social learning and pedagogical messages were aimed at young readers. In communicating with both for adults and child readers, Jones's works in the *Chrestomanci* series developed the use of magic as a metaphor, the story setting, and the background characters contributing to comments on the uses of power between adults and children. The power relations between existing societies and their adult controllers were commented on by Jones and her works in order to strip adults of their positions of power, while the child characters grow and establish new social ties with their power.

In an attempt to reverse the power positions in the story, Jones's adult antagonists received treatment for their abusive use of power and their position declined throughout the story. In chronological order, the origin of Christopher Chant (The character who becomes the Chrestomanci in other books.) in *Lives of Christopher Chant*, (Jones, 1988) Christopher has divorced parents and an abusive uncle, who later have no authority in the story. Christopher grows out of the control of his family and into the role of a magic-user. A similar situation in terms of the lack of agency among children and adults taking advantage of children appears in the storyline of the next book, *Conrad's Fate* (Jones, 2005) written 17 years later reflects on how Conrad, the protagonist, is under the influence and manipulation of his uncle and neglected by his mother and sister, and the conservative upbringing of Conrad and Christopher, who meet in their teens in an alternate world. The domestic issues discussed in *Conrad's Fate* are a mixture of the mystical beliefs of predestined fate and the actions they might take to change and improve their own lives. While Christopher's special ability to use magic and travel across worlds is abused by his uncle in *Lives of Christopher Chant*, Conrad's belief in his lack of talent and ability also forces him to rely heavily on what his uncle tells him to believe. The lack of agency in Christopher's case does not affect his self-confidence, while in Conrad's case, his lack of agency together with his limited knowledge of the world makes him question his abilities.

The set of works by Jones portrays the reasoning and development in the negotiation of power between adults and children. In the other four novels, *Charmed Life* (Jones, 1977), *Witch Week* (Jones, 1982) *The Magicians of Caprona* (Jones, 1980), and *Pinhoe Egg* (Jones, 2006), the child protagonist attempts to balance out good and bad actions, as well as dealing with good and bad adults. The relationship between an adult in the *Chrestomanci* title (Our old Christopher from *Lives of Christopher Chant*) and the child in the next generation portrays how both children and adults learn from each other. The magical ability of children also portrays the discovery of personal agency and the new ways in which adults and children can come together in the stories.

I: Parental control and family power relations

Replacing the parent in Lives of Christopher Chant

As a boy, Christopher was neglected by his parents. His mother is presented as a self-centered, concerned about high society and leaves the well-being of her child to a nanny. His father is a distant gentleman that Christopher knows and could not remember his face. Before Christopher was sent away to school by his mother or sent away to the care of Chrestomanci by his father, Uncle Ralph's early discovery of Christopher's magical ability led him to use his authority over Christopher's mother and his nanny to control him. The power to control the child changed hands between Christopher's parents from his uncle, and his display of his magical ability results in ways to benefit from Christopher's magical talent. Once his father discovered his nine-life enchanter quality, he tried to regain control from his uncle with the hope of establishing Christopher as the next Chrestomanci. The positional and relational connection to Christopher as a family member is secondary to his magical abilities, which he is not aware of the power he commands. The story tries to design Christopher's future without regard to what the child wants. The manipulation of Christopher's family shows adult values and how adult normality is expected of children and puts Christopher, the protagonist in a position of rebellion against adult normativity. The interpretation of the adults around Christopher, under the concept of aetonormativity, highlighting the status of children under the power of his family and under governmental rules and regulations from his position as a Chrestomanci prodigy. From this basic plot, based around Christopher, Jones used the relations between the child and adult characters around him to reflect on how adult normativity results in the mistreatment of children.

Adult authority is criticized through the character of Uncle Ralph. He seems nice to Christopher and his sweet talk seems to promote the agency of children. Christopher's adventure in the twelve parallel universes is discovered by his nanny and later reported to his mother and uncle. Christopher has no control of his fate and does this illegal work unknowingly and under the influence of Uncle Ralph.

"Uncle Ralph looked at Christopher…"Suppose you take me to look at these things and explain where they come from?" Christopher heaved a great happy sigh. He had known he could count on Uncle Ralph to save him. "Yes please," he said.

"Sit there, old chap, and oblige me by explaining what you did to get these bells here."

"I went down the valley to the snake-charming town," Christopher said….

"No, before that, old chap," said Uncle Ralph. "When you set off from here. What time of day was it, for

instance? After breakfast? Before lunch?"

"No, in the night," Christopher explained. "It was one of the dreams." (Jones, 1988, p. 34)

His comments on his magical travels can be seen as an escape, however, this abnormal feature even in the magical world is what draws the attention of the adult to the child. The magic metaphor here is not for the benefit of empowering the child but to exemplify the nature of what should be happening in the relationship between parent and child. The parent fails to notice the problems in their parenting until they felt the need to rescue their child. The broken home situation invites other authorities, such as the uncle and the title of Chrestomanci to ultimately save Christopher. In addition to Christopher's poor relationship with his family, the older Chrestomanci Gabriel de Witt represents the authority of the world that Christopher had not known. The fantastical details of the parallel universe in the *Chrestomanci* series allows enchanters to have a rare condition of having multiple lives to spare. The nine parallel worlds allow Christopher to have nine lives, the lives of those who did not travel to other worlds. The expression Jones uses is the magical power of nine people are compressed and give

Christopher greater power. The magic and lives mean that as a child Christopher is more powerful than most adults.

The feel of things is portrayed through Christopher's narrative voice. As Nesbit[12] had the children speak about what is going on in their minds, Jones adopted the use of character narration and realization to narrate Christopher's feelings as he moved from home to school and the new surroundings of the Chrestomanci castle. His magical journey or escape is increasingly dangerous. The changing perspectives of children reflect the changing social surroundings and a new understanding of life and social values. After learning to enjoy the company of his friend, he lost a magical life on his magical journey at night, which became more threatening. "It was as if school had taught him how to be frightened" (Jones, 1988, p. 139). The school surroundings replaced Christopher's concern about his parents and become the first social institution he belonged to. His friends and activities are portrayed in a positive light and effective in drawing Christopher away from the illegal smuggling of goods from another world that he had to commit to because of his uncle.

"You don't really want to go on with these experiments, do you?" he asked.

"You've been busy with school, and that's much more fun than climbing into valleys of a night, isn't it?" (Jones, 1988, p. 141)

"For the first week, Christopher could think of nothing else but how much he hated Chrestomanci Castle and the people in it. It seemed to combine the worst things about school and home, with a few special awfulnesses of its own." (Jones, 1988, p. 163)

The comparison between school and the castle he now lives in provide a sense of duty and oppression for Christopher. The moral lessons from the different

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[12] Edith Nesbit (1900) Fantasy author written with children's character point of view and narrative voice.

settings are an important turning point in his illegal business. In the first part of the story, Christopher does not know he is being used by his uncle, who fails to teach him the difference between right or wrong. The change in social status in Chrestomanci castle helped him to learn the social lessons he needed to learn the difference between right and wrong. Apart from the transportation of illegal goods, there was also the mass killing of mermaids and dragons for their magical blood and body parts. The form of authority represented by Uncle Ralph was that of a careless parent. He did not regard Christopher as a child that he needed to take responsibility for and be taught any moral qualities. Christopher lost two of his lives on these business trips and received nothing but money in return. For his use of Christopher's abilities, his uncle he offered financial support to Christopher and his mother and rewards offers Christopher money or presents when he did as he was told. The abusive and manipulative use of an innocent child is further stressed, as when Uncle Ralph worries about selling a stolen magical cat, Throgmorten, rather than Christopher losing one of his lives while taking it home. Furthermore, according to Christopher, he did as he was told by Uncle Ralph, not because of the money, but because he is his favorite uncle and the first adult who directly speaks to him. Also, he does it for the fun of having an adventure. In this stark difference between the benefit-conscious Uncle Ralph and the innocent Christopher, Jones reflects the perspective of a child as being limited and unveiling the possibilities of the evil intentions of an adult toward a child. In supporting the development of the agency of children, it seems as if the story supports the realizations of the agency children of and the power to be able to free them from the abusive power of adults.

The next adult character Christopher learns from is Tacroy or Mordecai Roberts, the spirited traveler hired by his uncle. The character is a stranger, but starts to care for Christopher and warns him about his uncle taking advantage of his talent. Tacroy is a double agent for Chrestomanci and Uncle Ralph, and he represents a transitional process of a child becoming an adult. In addition to being a double agent, he is also an immigrant from a different world, World 11, where the population is the under total control of a supreme leader with total power over its citizens. The parallel

between Christopher's relationship with Gabriel de Wit, the Chrestomanci and Tacroy's relationship with his leader is a satire of the "functions by violence" of the government. According to Althusser, the relationship between child and his guardian is translated into physical repression represented by the Chrestomanci title, as represented by the government, administration, police, and courts.

> "Nobody goes to Eleven," Tacroy said shortly. Christopher could see he wanted to change the subject.

> He asked why. "Because," said Tacroy, "because they're peculiar, unfriendly people there, I suppose—if you can call them people" (Jones, 1988, p. 145)

The subversive message of the normativity rule of adult is explained by the commentary by Tackroy. Adults and children are on the opposite side of the spectrum and do not agree on what is good, fun, or important in life. Jones's comments on these differences, but function to rehabilitate Christopher into the position of being a child in a situation where children received temporary status and acted as Chrestomanci in Gabriel de Wit's absence.

Christopher, Tackroy, and Gabriel de Wit reconciled their learning and underwent a status change through the crisis when Uncle Ralph competed with Gabriel de Wit, and his detective work resulted in the nine-life Chrestomanci with a gun that separated his lives all over the related worlds. Christopher met the young Gabriel de Wit in World 11 when he traveled to rescue the man from the rule of the Sept.

> "King, priest, chief magician—" Tacroy shrugged. "No, he's not quite any of those, quite. He's called High Father of the Sept and he's thousands of years old. He's lived that long because he eats someone's soul whenever his power fails— but he's quite within his rights, doing that. All the Eleven people and their souls belong to him by Eleven law. I belong to him." (Jones, 1988, p. 218)

The system of power in World 11 refers to all of the ideological state apparatuses, and that the power withstanding the reality of our society is the subversive message that Jones sent out. However, Christopher, the child protagonist, is set out to outsmart the high father of the Sept and rescue Gabriel de Wit. This rescue mission temporarily put Christopher in the leading position, as a nine-life enchanter or working Chrestomanci. In assuming the title, he ordered people around the castle and successfully captured his evil uncle. Christopher is in a position of power in compensation for the morality he lacked at the beginning of the story. The carnival reversal of power position between adults and children took out all of the people who assumed a parental role with Christopher, Ralph, Tacroy, and Gabriel de Wit, the child protagonist is allowed a brief window of power to regain control of the adults and returned a chaotic situation to the righteous order as good trumps evil.

The level of power and the level of magical ability in the Chrestomanci universe created by Jones shows different levels of skill and ability. While not everyone is equally gifted with magic, these natural talents also serve as a way in which we can differentiate between people in terms of a certain level of their identity. The different levels of magical ability are repeated in all of the books in this series. The level includes the nine lives enchanter or the Chrestomanci title, the enchanter (male) and the sorceress (female), a wizard (male) and a witch (female), and a warlock. The Chrestomanci title functions as a kind of magical police. All of the other books in the series involve adventure or part of Christopher's adventure before and after he serves as the most powerful enchanter in this magical universe. The disciplinary function of the title is the main feature, in which Jones subverts her fantasy world with reality and connects the child protagonist with the social repression and acknowledges themselves as a subject. As discussed by Caroline Webb (Webb, 2015) in her comparative study between Jones, JK Rowling, and Terry Pratchett, these British writers employ narrative strategies which engage and interact with the example in fantasy worlds and to be able to evaluate and understand the world outside of their reading. In order to develop a sense of identity and agency, the readers and the writers of fantasies cannot avoid

subverting their escape from reality with lessons about the complexities of the real world. In Christopher's case, he does not realize he processes the power to perform magic. His character's transition from a child to an adult allows us to see the loophole in this narrative strategy. As Christopher assumes his position as an adult Chrestiomanci, he upholds the adult normativity, the law, and the righteousness of the powerful title, and his child-like identity disappears and is transferred to other child characters in the series, which will be further discussed in the next chapter.

Uncle's deception in *Conrad's Fate*

A similar situation in the child lack of agency and adults taking advantage of children appears in *Conrad's Fate* (Jones, 2005) written 17 years after *Lives of Christopher Chant* (Jones, 1988), the novel reflects how Conrad, the protagonist, is under the influence and manipulation of his uncle and was neglected by his mother and sister. With regard to the adult manipulation of his future, Conrad and Christopher meet in their teens in an alternate world. The domestic issues discussed in *Conrad's Fate* crossed between mystical beliefs of predestined fate and the actions that might change and improve their own lives. The role of the structure of power in the world directly influenced Conrad's life. The magic metaphor in this story does not center on the child character and his self-discovery, but is compared to investor manipulation of the stock market. The world influences Conrad's life in more than one way and the overwhelming power of social ideology and economic control are not more powerful than a child who refuses to believe in the impossible.

While Christopher's special ability to use magic and travel across worlds is abused by his uncle in *Lives of Christopher Chant*, Conrad's belief in his lack of talent and ability is the non-magical misconception that this book focused on. Jones took the magical metaphor from the child protagonist and used it as the exterior force on the belief and self-confidence of children. The lack of agency in Christopher's case did not affect his self-confidence, while in Conrad's case his lack of agency and limited knowledge of the world made him question his ability. Conrad's fear influenced his decisions and was compared to a burdening spell loaded in his body. The physical and

magical metaphor is taken to a step further. Comparing to how Christopher uses his magical ability to roam and play like a child, Conrad's mind, livelihood, and future are locked inside the life of the family bookshop and all aspects of his life depend on what his uncle demands of him. The innocence or the possibility of an unknowing state like Conrad's is very alarming. Jones displays the extreme abusive use of adult power in the case of Conrad's uncle, he does not only use Conrad's labor, takes possession of his inheritance and also distorts Conrad's view of reality and his abilities. This extreme case is more than adjusting a child to a social norm, but adjusting a child to the needs and expectations of a controlling adult.

Jones blames these lies created by adults as a way for adults to harm children. Uncle Alfred first said, "I'll explain when you're old enough to understand", but continues to use this bad karma as a reason for Conrad to live in the way his uncle instructed him. In the story, these lies become a truth for Conrad, the reason he followed his uncle's instruction and went to Stanley Castle to kill a man who held his bad karma. An adult perspective of the situation allows them to lie to children in the hope that a simple lie keeps a child safe and can explain things to children. Jones commented on this adult-centered attitude and showed the extreme results of people relying on lies in every aspect of their life. Jones supports the idea of developing a child through adventure, traveling and living away from home and replaced the controlling adult power of the family with another institution. This distance allows space for the development of a child's character. The carnivalesque fantasy element plays a smaller part than the carnivalesque nature of children's literature. While the quest model of other fantasy adventure focuses on the seeking of magical objects, and feature children learning the morality of good and evil, while Jones's story focuses on the child and identity development which allows them to establish their moral standpoint. Both Conrad and Christopher realized the strangeness of their upbringing and the severity of the crimes committed by their uncle after they are exposed to the social groups of their peers; Christopher goes to boarding school, while Conrad gets an internship as a butler-in-training at Stanley Castle, where he meets Christopher.

Conrad does not decide but learns to do things by copying his sister and by learning to negotiate his wages from Daisy, a cashier his uncle hired to fill in when Anthea, Conrad's sister, could not stand how her family took advantage of her and left her at home. Anthea ran away from home to pursue her dreams and enrolled in university. Conrad plans to further his study of magic and to negotiates his way out of doing all the cooking and cleaning in the house. The education system becomes the right path for the child to take. The story supports a rebellious act of running away from home, only to submit to the social ideological apparatuses. The child must remain in the system of control and only moving from one to another.

However, the turning point in the magic metaphor of parallel worlds is the movement of possibilities in many worlds. Instead of believing in a fixed result of bad karma as Conrad is told to fear, Jones offers a magic metaphor for adult decision-making. When Christopher first met Conrad, he is weighed down by a burdening spell. Compared to how Christopher used his magical ability to roam and play like a child, Conrad's mind, livelihood, and future are controlled by his uncle. The physical and magical metaphor is taken to a step further, the expectation of adults, the plans of adults and their good intentions for children are a burden. The innocence or the possibility of an unknowing state like Conrad is very alarming. Jones portrays the extreme and abusive use of adult power; in the case of Conrad's uncle, he uses Conrad's labor, takes possession of his inheritance but also distorts Conrad's view of reality and his own abilities. This extreme case is more than adjusting a child into social norms but adjusting a child to the needs and expectations of the controlling adult. The magical control in *Conrad's Fate* (Jones, 2005) features "the pulling of possibilities" (Jones, 2005, p. 4). These changes happened as the result of the butterfly effect. These changes attract Conrad's interest when his beloved children's book series disappears. Jones mentions the selfish needs of adults to alter the future without considering the side effects.

While the quest model of other fantasy adventures focuses on seeking of magical objects and children about morality, while *Conrad's Fate* (Jones, 2005) is concerned with the deceptive nature of adults. Furthermore, power relations and family

ties can be seen as a structure and an institution of power which controls the protagonist and what they need to break away from. The position of Chrestomanci in *Lives of Christopher Chant* (Jones, 1988) and *Conrad's Fate* (Jones, 2005) stands as a new power that helps our protagonists to establish themselves and break away from their family's power. The success of Christopher and Conrad comes about through their dependence on a new type of power structure and through their ability to use magic and thus establish their agency with this extra power. The metaphor of magical ability is directly in line with the establishment of power for these two stories. However, another group of works by Jones exemplified a similar establishment of power, but included the power of a child into the existing power structure or the merging of old structures into the potential of a child. Tonino and Angelica in *Magicians of Caprona* (Jones, 1980) and Cat and Marianne in *Pinhoe Egg* (Jones, 2006) negotiate their terms in a long battle between two rival families and a conflict between family power structures against administrative power. The common factor between the first set of Jones's works and these two stories is the similar role that family plays in controlling or limiting child protagonists. Instead of focusing on one adult character that is both an immoral person and a representation of adult superiority, the adult power system in *Magician of Caprona* (Jones, 1980) and *Pinhoe Egg* (Jones, 2006) displays other structural factors of a family, city-state and country or the world of magical administrative rules. The child's magical ability still portrays the discovery of personal agency, but also needs to negotiate its existence concerning other systems and the structures of power that a child comes into contact with. The figure of Chrestomanci in this second group of works is not a position that allows the protagonist to achieve agency, but acts as an outside power structure that allows children to have a rightful space to negotiate their terms.

II: Power over people and mind over matter

Witch Week (Jones, 1982) offers an alternative universe to our present, in which the law says that all witches must be burned at the stake. This work reflects the school story tradition, in which pranks and mysteries occur in school and marks the first of its kind with the combination between fantasy and the school store sub-genre. The story

features two underdog characters, the first of many dual protagonists in Diana Wynne Jones's work. A strange incident starts from an anonymous note that warns, 'Someone in this class is a witch.' (Jones, 1977, p. 1) The students in 6B are nervous – especially the boy who's just discovered that he can cast spells and the girl who was named after a famous witch. The discovery of the use of magic in this story explains the importance of moderation and behavioral control among power users and stresses the importance of self-discovery and agency among child protagonists. The power of words and the description of magic in Jones's work is explained by Farah Mendelsohn as taking place in the space between intention and meaning. The literal sense of words is proved important in the children learning to work their power the way they want to.

The title *Witch Week* refers to a period during Halloween, when the magical atmosphere is more intense. Jones added a fantastic twist to the myth of Halloween. The mythical and Christian feast is dedicated to remembering the dead. The word "Halloween" means "Saints' evening" an interesting dedication and contradiction between saints and witches. For Christians, Halloween is the evening before the Christian holy days, All Souls Day and All Saints Day, praying for the recently departed souls and honoring the saints, respectively. For Jones, it was seen as a liminal time when the boundaries between this world and the Otherworld thinned. Jones's twist of these myths and beliefs with the witch hunt theme in her multi-universe creates a school story where the children are magically mischievous.

As one of the early works in the series, *Witch Week* (Jones, 1982) stands out as the only one that borrowed the plotline of a boarding school story. The world of a school is within a fantastic one that is also very similar to our own. The conflict to be resolved is the existence of a witch, a presupposition that usually reminds us of the minority, in this case, who turn out to be the majority of people in this alternate universe. This fact directly contradicts the usual stereotype of the school story, in which one new student is fitting in with the new school they attend. The power dynamic of a school story also stresses the importance of a band of friends where the welfare of the whole class is of concern to everyone, and the cardinal sin is to tell tales on your fellow students. The

bottom line of any school story depends on good conduct with the original aims of the genre, to disguise teaching with play and to convince children on how behave. However, in this alternative context of a witch hunt, the priorities and turns of events became nothing more than the usual 'how to resolve problems caused by naughty students', although the structure and allegorical intention aims for more.

The usual school story paradigm is established with a frame of setting and characters, as well as events at school. The mixture of the good and exemplary students with the mischievous ones influencing their learning and collaboration in *Witch Week* (Jones, 1982) with five different characters from different backgrounds used as a representation of the variety of characteristics. The overview of the story is narrated through two main underdog characters, the negative and complicated boy, Charles Morgan and the more innocent and straightforward girl, Nan Pilgrim. The other three are the reasonable Indian boy, Nirupam Singh, the just and helpful girl Estelle Green, and the weak and problematic boy, Brian Wentworth. The body of student characters is divided by their experiences of school and their positive or negative attitudes to their situation. These five characters do not function as examples, but undermined the situation by putting the students in a different light by providing different perspectives.

The usual code of conduct in boarding schools remain similar to other school settings, but this school is a special place for children with witch ancestors or parents who has been burned as witches. The realm of the school world in school story normally represents the real world we live in. By presenting the controlling power of the teachers as rule-setters enforcing the discipline of social conduct in order to produce the educated versions of members of society. By setting a precondition towards the issue of the exploitation of power and the unusual ability of the state to judge and burn citizens based on accusations of witchcraft, Jones set this school apart in terms of its connection to the alternative universe of fantasy and also the possibility of criticizing society for its injustice and common misunderstandings.

According to Foucault (Foucault, 1977) in *Discipline and Punishment* the idea of public torture and execution was intended for theatrical effect. The direct

consequence is discussed in terms of the experience of a child seeing a witch burn. Charles Morgan has first-hand experience of helping a witch escape burning. This close relationship has an unintended result in his sympathizing with the witch and his self-understanding and self-identification to possibly be one of the victims of such torture.

He is also very hateful towards the realm of the school as it is the second set of prisons, he resides in. The position of Charles gives an example of a child being part of and under the society's agenda as well as receiving internal pressure from his school and smaller circle. The discipline of the society requires a certain attitude, and the smaller scale requirement of the school requires him to perform a part of a good student. For Charles, the school and its teacher become the law enforcer, pushing for his understanding of his social function and conduct. Even before receiving punishment, Charles anticipates the coming torture and uses it as part of his method to compromise his desire for his survival.

The public torture of a witch is related to Charles's discovery of his magic ability. Upon his self-discovery, he reminded himself that "it hurts to be burned" (Jones, 1982, p. 83) by deliberately burning his finger to remember it. The more he pushes himself, the more he seems to expose himself and unintentionally rebel against social expectations. The social norms against witchcraft are put into the school story scenario in an anonymous note in Class 2Y, indicating that somebody in the class is a witch. This revocation of social expectations pushes against our two protagonists. They are already social outcasts, while Charles recognized his abilities but had psychological issues due to his experience of the punishment, while Nan the other protagonist, in parallel with Charles, experienced the physical effects of the expectations of the class and being bullied in the school story tradition.

While Charles Morgan is a sinister boy who thinks possible punishments, but still does not belong with the majority of well-behaved students, Nan Pilgrim is a lower caste student and based on her lack of popularity; the subjection she undergoes is "the judges of normality". (Foucault, 2000, p.30) Nan does not have good looks, she does not perform well in sports, and her name and ancestor are not desirable according to social

standards. However, the oppressive power and punishment which results in further rebellious action in Charles's case cause Nan to realize her worth apart from the social standard and she can shape her identity with her magical ability. The opposite presentation of these two major characters and their function as two different points of views in the story argues on various models of power and its effect. The magical ability is the key metaphor in describing the change and the deferent attitude of these two characters as well as others.

Nan Pilgrim transformation and feeling towards witchcraft is partly due to her position within the frame of the school story. The requirement of the just and well-compensated small world of a school does not allow the cruel exploitation of a child and stage it as a tragedy. While Charles is confused and try to solve problems he has with role-model students, Nan already received the worst of the classroom hierarchy. Although the truth is unknown "How can they think I write the note and call me a witch too, just because my name is Dulcinea!" (Jones, 1982, p. 61), she already is to blame for everything. The circle of students around Nan and Charles holds different types of magical ability, the difference which Jones also use as a metaphor for different characteristics and the kinds of usage they put their power to use. Nan is used as a foil character for Brian Wenworth's pessimistic view of the world. The secret notes and the escape come from Brian's attempt, but these accusations and their results fall on Nan, and she turns it around. Because of her paradoxical situation where everything everyone said of her came true, her being a witch becomes a pleasant surprise as it allows her to take pride in her ability, which she never knows she had.

The power of magic to grant their secret wish is common among the child characters. Most fantasy quest story uses magic as a booster for children's agency and ended in their return to the normal social function, the safety of their home and the protection of their parents. The boarding school story is an alternative space where the said adult authority is projected through the school's regulations and its teachers. In a way, students also have and exercise their almost freedom within the school boundary. Witch Week employs the school setting to limit the types of witchcraft and magic to

focus more on the inside, self-discovery allegorical meaning instead of the usual magical power as an empowerment tool.

The power these students hold is expressed differently, no "donors" or other magical agent is present in Jones's work. Like most works that concern the categorization of magical agents, Vladimir Propp refers to the power used to empower a hero to resolve conflict be it physically or psychologically, and the power used to transform the hero in some meaningful way to derive from some donors, portals or a certain object. In *Witch Week* (Jones, 1982) and most of Jones's works magic focuses on portraying personal issues and weaknesses and how characters learn to reconcile those issues in a more concrete form. For both Charles and Nan, the discovery of their magical ability came as a confirmation of their ability and a happy moment.

"Charles sat and brooded, rather surprised at the things going on in his mind. He was not frightened at all now. He seems to be accepting the fact that he was a witch quite calmly after all. …But the strange thing was the way he had stopped being worried by the witch he had seen being burnt. …In the peace that came with this, Charles saw that his mind must have been trying to tell him he was going to grow up a witch. And now he knew it stopped nagging him." (Jones, 1982, p. 112)

"No one but a witch could fly a broomstick. She knew she was in danger and should be terrified, but she was not. She felt happy and strong, with happiness and strength that seems to be welling up from deep inside her…she had enjoyed it thoroughly. It was like coming into her birthright." (Jones, 1982)

Although the fantasy elements come to play in this school story as part of the pranks and play and had mock the genre's nature, the didactic ending and teaching of the children about their need to grow, to mature, and to be accepted as part of the society remain in line with the original intention of writing for children to tell them how to

know right from wrong. Focusing on children's play and the importance of the code of honor allude to in school stories from earlier times, Jones applies the magic pranks on the name of Simon. Charles put a "Simon says" spell on the class bully to makes everything he said came true. Chrestomanci stresses how harmful the prank is to Charles later. The misguided in logic can break down everything around us. The micro-power here is put upon the logical order of things and how it holds the world together and the logic of Charles decision is pointed out to be wrong in lightly put the unlimited amount of power, to even destroy the world in the hands of egotistic Simon, just because he deserves a prank. The power play is underlined here with an ability to see right from wrong and Chrestomanci serves as a body of power that upholds this belief. In so doing, the small school world issue is enlarged into the topic concerning the world and our attitude towards our life. The fantasy elements of magic allow the metaphor to extend beyond the school story didactic message of good conduct for children and directly point an issue out for them through the characters in the story.

The resolution of the mess from the secret pranks and escape of the five children ends not only in their reunion and return to the school. The message about equality among students is cleared up fair and square. As the school is on the lookout for a witch, Chrestomanci has exposed the fact that almost every one of them has some magic ability and a one-on-one interview has ensured that each student knows their fault and improves themselves on how to react and be respectful to those around them. The children and their world deserved an explanation as to why things are the way they were. The magical explanation provided by Nan also allows the difference among stubborn children: hateful attitude-Charles, rude escapist- Brian, calm and analytic-Nirupam, sweet dreaming - Nan, kind practical-Estelle to begin again in a corrected world as friends.

III Ineffective use of power: family relations and social hierarchy in *Magicians of Caprona*

In *The Magician of Caprona* (Jones, 1980) Jones uses the mixture of backgrounds to narrate the story of the conflict from the smallest scale of a child and

their family and expand it into the country and its war. The street fair Punch and Judy are preserved in this tale as an example of the way we may regard violence. Although the level of hierarchy in the country of Caprona and the large family like the Montana and the Petrocelli who were deadly rivals at the beginning of the story seems to arrive at a happy ending, the turning point that made it all possible is the young character that was not clouded by the history or the politics. Tonino and Angelica help solves the political controversy and opens the family's adult members to open their minds instead of blindly living in the controversy build on lies. The story deepens on the metaphor of Magic and a person's character instead of using it to represent the power of a person, magic, and virtue in the story is a legend of the land made possible by the good of the people. The "mad kind of reasonableness" (Jones, 1980, p. 187) from the town's magic support individual's claim to power and support the abstract status of power, hierarchy, and subjectivity of the character, as Chrestomanci tells the Petrocchis at the end of the story, that things don't have to be done the same way to work.

The ineffective use of power in the characters is underlined with the puppet show. The story of Punch and Judy serves as a metaphor for the shadow of the power of the count who uses these two rival magical families against each other. The double level of power press on the young protagonists Tonino Montana and Angelica Petrocelli, the youngest members of both families who listened to their elders about the crime of another family and their apprenticeship weight them down so much that they cannot make their spell works. Apart from the narrow lane of the right conduct in each family, with the town's virtue (moral code of conduct) missing and the declining in magical power and protection of the realm, the two protagonists are abducted during this controversy to create more dispute between the two families holding power. The discovery of power (from small people) such as the children supports the rise of the new generation but did not put the adult character on the bad side. Here the adult is misguided by history and they did not withhold or prevent the child from progress or development. The good versus bad morale in the story is based on the will to power of a

power craze enchanter and the children's innocence rise to correct the wrong in the town.

The interpretation of power in this story is on a positive side. The Chrestomanci character is used to reflects the power structure and the righteous cause of the use of power. He appears to help solve the mysteries of magical power disappearance in the town. As the young characters and successor from the two families work together in collaboration to solve the mysteries, their innocence is exposed to the harsh reality of the dispute in the world that prohibits them to use magic properly. The city has begun to lose its "virtue" or power in the old sense of the word because it has not been reinforced properly in the song that represents the town. The moral code and call for collaboration are the central theme in this work and the power struggle is only at play between the rival families which reunite at the end through marriage. The rivalry and dispute between nations and families are represented through the war. The conflict is not overpowered but the misunderstanding and uses of the power of the two families without collaboration come as a factor that allows the power-hungry white devil to take the position of the central authority.

While Jones' comment on the relationship between the elders in a large family hierarchy is warm and the younger member is not suppressed by their power. However, further comment on the social structure continues in the comment on school, teacher, and learning system. The earliest comment on the proper ways or things should first arise when Tonino, the protagonist goes to school. Depressed in his slowness in comparison to his brother and being stressed in the family of spell maker that the 'right way' is the most important thing, Tonino feels it is his fault that he understands most of his lessons before he learns them with others in school. "They keep making me learn the story—and all sorts of things—and I can't, because I know them already, so I can't learn properly." (9) The correction arrives with subjectivity as Tonino confronted his teacher about his ability and take it as his interest.

"Tonino went to school on Monday, having considered Benvenuto's advice. And, when the time came when they gave him a picture of a cat and said the shapes under it went: Ker-a-ter, Tonino gathered up his courage and whispered, "Yes. It's a C and an A and a T. I know how to read."… So Tonino was given a proper book while the other children learned their letters. It was too easy for him. He finished it in ten minutes and had to be given another. And that was how he discovered about books. To Tonino, reading a book soon became an enchantment above any spell. (Jones, 1980, p. 11)

Instead of being the opposite side, the greater power of social structure such as education and family serves as an assurance for the struggling child. Tonino and Angelica succeed in their quest to discover their talent and rescue the city because of the support they get from the adult around them. By escaping their position as small puppets and discovering the lost words to the town's song with the help of Chrestomanci, the happiness and reconciliation of the situation in the story support the role of the ultimate power and its ability to set things right between their family elders. The power structure in the story exists to assure the child of their possibilities and the right outcome. The important message of the story which goes along with this non-conflicting power is that war and conflict only stem from prejudices and misunderstanding and that we all have the potential to be virtuous and to discover the good that is always a part of us.

Conclusion

From the examples of the type of adult characters in Jones' early works above we move from the family member to another position that involves authority over the child. The position of teacher, social status, and their influence exists as part of the adult status where the child mostly succeeds in establish their agency and stand out as an individual to the power structure in the story. Jones' work took the child's side through

different means in the earlier work such as *Witch Week* and *Charmed Life* the controversies between adult control and the child's attempt to stand out are put to show as an experiment on developing social judgment. The child reader saw how the protagonist challenge the adult's authority and learn about the politics of power involved. The later books such as *Magician of Caprona* (Jones, 1980), *Lives of Christohper Chant* (Jones, 1988)*,* and *Conrad's Fate* (Jones, 2005) support the child through the uses of adult antagonists or the background display of right and wrong. Apart from the family figure and relative's authority, children in society fall under the manipulation and use of authority from the institution such as school and other social forces.

While normally in Children's literature, the child becomes powerful, and the story ends when the child is returned to their normal position. The intervention of adult authority in *The Lives of Christopher Chant* (Jones, 1988) and *Conrad's fate* (Jones, 2005) saves the child after they had an experiment and learn about his agency, ability, and authority. The one journey of learning underwent by other protagonists in most children's literature starts and ends with the story and serves as the story arch. But in the case of Jones' protagonist, Christopher has already gone on many journeys and learning trips in his 'anywhere' before he learns how to use his ability and after he had been living in boarding school that he learns about authority and social life. The metaphor of the world outside and the world within is to deal with the problems in his adventure and another absence of his guardian.

This double movement and gradual development of children's character support the bildungsroman theme and the carnival comes back after the child is provided with the power of self-realization as guided by the good adult and the situation. It is the situation and magic metaphor that link the empowerment to a responsibility which in Christopher's case belongs to his father, his guardian, and then him. In Conrad's Fate, the manipulative Adult is Conrad's uncle who lied to him about his fate and also his other uncle, Mr. Amos the real Count Amos Tesdinic of Stallery who manipulates the people by fooling them about his status and change the possibility of

the world for the money. Adult's selfish action extended outside the child's life and affects everyone. The limited space of children's freedom and the agency is reflected in Conrad's life and understanding. The children, both Christopher and Conrad face the extreme adult normative and grow up to face their fate and their family. In a way, these bad examples set them towards the realization of what is good and bad for them and their coming of age. In growing up, they are stepping into the position of an authoritative figure themselves. This transformation occurs in the narrative voice of Conrad and for Christopher, he appears as an adult in other books of the series. Christopher as Chrestomanci of the series continues to stand in the role his father does in The Lives of Christopher Chant, the role of a good adult who intervenes. For the overall structure, Jones does not directly question adults' authority but allows a certain point to be made in favor of the unfair social construct between adult and child.

The main question is the reason we teach the child. Are we shaping them for adult society, or do we teach the child for their benefit? The answer from Jones is for the child to choose who they will become and what they will use their power as an adult for. As children became part of a society, the discussion along the line of representation disappears, the important time in the stories is the formative experience and factors that render a child different from others. The two-fold relationship between adult and child and adult writer and children reader could lead to the author take position of control or preaching a didactic message. For this relationship, Jones seems to take the children's side but still understand and form the necessary structure that helps normalize and explain the world power politics to children, thus fulfilling the aim of children's books in normalizing the two different groups into one standard society.

The story seems to argue from the children's point of view with regards to the power structure at work. The role of Chrestomanci exemplifies how the child Christopher Chant grow into and fulfilled the authoritative figure and the social rule keeper as the most powerful enchanter. Positional power, Reward power, and Legal-Rational authority are at work in achieving his position. The child learns the positive side of gaining power together with the downside of being controlled by coercive power and traditional

authority which often results in the child's reaction towards repression. The values of power in the series shown the interlocking rules of society and encourage the child to learn their place and how they can negotiate their terms. The fantasy narrative allows for the dual address which benefits the portrayal of relationships between adult and child. The clear characterization of the authoritative figure like Chrestomanci also established other desirable social values such as fame and extravagance. The character of Christopher Chant grew and become part of the title that is conflicted. The nice appearance is further developed and seen by other children which helps to allow for the roundness of the character of Christopher as Chrestomanci.

In the next chapter, more difficult choices in terms of behavior, loyalties, and the development of the right values of child characters are parallel with the power-crazed children who are developed as their antagonists in the story. In terms of characters such as Gwendolyn from *Charmed life* (Jones, 1977) and Marianne from *Pinhoe Egg* (Jones, 2006) Jones employed a contrasting approach in the presentation of the empowerment of child characters. The right and wrong course of action predetermined the choices a child can successfully make in carrying out their agency. In the discussion of the power model and the roles and movements of characters, the author replaces the situations that typically happen at school or in the family and the selection of omission and the invisibility of the setting will be discussed to allow the fantasy setting to support the development of the power of children.

CHAPTER V

THE ROLE OF CHILDREN AND POWER: THE CHILD WITH OR WITHOUT AUTHORITY

Introduction

Power as a means of governing in society includes the ability to persuade or coerce other people. Because of its function in law enforcement, power is viewed from the perspective of the enforcer. The genealogical view of the development of power introduced by Michael (Foucault, Faubion, & Hurley, 2000) allows us to imagine the implication of the uses of power and how different types of power are not only a means of enforcing the law and administering punishment, but also as a means to instilling ideologies and influencing society. In this way, the influence of power is connected to child readers and child representation in the works written for them. The idea of growth in works created for children is under the influence of social power and applied as a social apparatus which plays a part in molding child readers into desirable members of society. In the realm of fantasy, the process of growth is symbolized by magical elements and serve to enhance the abilities of a child. Looking back on the development of fantasy works, objects such as a magical being, ring or sword play important roles in supporting the protagonists in achieving their goals or completing their quest. Symbolizing the moral code or the heroic quest of the story, the magical elements in earlier fantasy works do not necessarily support the identity and personal growth of the characters.

In general, the development of the works written for children progresses from didactic literature to include moral, spiritual, and ethical values. The general understanding of works for children is to entertain and inform. Presently, the cultural and ethical values of the author are reflected through their works. From a theoretical point of view, the centralized social reflection is focused on communication and the relationships between adults and children. When we look at Jones's work in the Chrestomanci series in this light, we can generalize her interpretation of the process of growth in the character of Christopher Chant or the first young Chrestomanci in the chronological

order of the series. Jones conveys the self-discovery and how the child protagonist discovers and understands the implications of the power he earns as a result of his growth. Comparing to the earlier model of fantasy, which implied the growth of the main character because of their fantastic adventures in another world, Christopher's discovery of his magical ability is a mixture of self-realization and a journey of the development and his understanding of his power. Throughout the series, various child protagonists achieve their maturation, which is represented by the development of their magical ability. However, in her study, *Disturbing the Universe: Power and Repression in Adolescent Literature* (Trites, 1998), Roberta Seelinger Trites proposed a one-sided repression model of power in children's literature. The opposing side of the power and fantasy metaphor in Farah Mendlesohn's discussion of *Fantasy in Children's Fiction*, (Butler & Reynolds, 2014) identify the position of power and the function of magic in stories for children as that the magical elements always function as a type of empowerment for children. This work support Jones, including the use of magic as symbolic of the maturation of the child and the power to present the omnipresent and changing nature of power relations between adults and children. The uses of magic by Jones can be seen as a metaphor that also serve as a basis for plot development. The types of power involved in the development of Christopher and other protagonists are examples of how a child can be identified by their power or magical function and allowing us to see the development of the character in the implications of power.

Christopher's Growth: from Reward Power to Positional Power and Legal-Rational Authority

Early in the story of *Lives of Christopher Chant* (Jones, 1980) the young Chant is presented as a child under the conditions of being rewarded for his good behavior. The way that Jones communicates Christopher's development and his story through the first phrases of each chapter. The table of contents describes his development chronologically in the form of short excerpts and acts as a summary of his movement from under the Reward Power of his parents and uncle to his future position as Chrestomanci.

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Figure 3 Table of contents of *Lives of Christopher Chant*

The focus on the protagonist stresses the intention of the text as a work for children, which focuses on the growth and development of the title character. However, the function of the magical aspect of the text, not only supports the development of the young protagonist, but also promotes the status of a protagonist as a young magic-user. While Butler and Reynolds claim that the magical elements are a tool that supports the empowerment of children and the fact that the magical worldview of a child needs to be outgrown. All of the child characters in the Chrestomanci series went through the process of self-realization and understood both the extent of their magical power and the appropriate level of agency, with which they can negotiate the world around them. In Christopher's case, he has outgrown his attachment to his house, parents, and dependency on other magical authorities. In coming to terms with his magical powers, he also gains the Legal-Rational Authority of magic-users. In other words, magical powers and maturation in Jones' work are moving side by side. The double meaning of

magic as power and magic as maturation allows children readers to feel empowered and to understand the consequences of a powerful position and obligation.

The central power in a child's world is their parent, and in the eyes of the young, adults seem all-powerful. The source of power is their idolized state as children grow up knowing that their parents are the only source of behavioral and emotional models. The background of being seen as all-knowing and an expert about everything, which grants parents the status of power in a child's world. Through Christopher's eyes, his mother, and his uncle, that his mother listens to, is the main authority in his life. He can manipulate his governess until his mother and uncle introduce a new governess directly under the supervision of his uncle, which implies the close supervision of his uncle. The introduction of power and the influence of the school system of Christopher is portrayed through distant family relations. Christopher acquires a distorted view of the power balance following his time in the nursery and his evening visits to his mother's room.

"At this stage in his life, Christopher thought everyone's parents were like this; but he did wish Mama would give him a view of Papa just once." (Jones, 1988, p. 102)

"The ninth—or maybe the tenth—Governess was even more indiscreet. "I know they hate one another," she sobbed, "but she's no call to hate me too! She's one of those who can't abide other women. And she's a sorceress, I think—I can't be sure, because she only does little things—and he's at least as strong as she is." (Jones, 1988, p. 111)

The disagreement between his parents is shown through the different choices of school and the future his mother and father had envisioned for him. His mother and his father argue and wield their power over the affairs of the servants in the house, including Christopher's right to choose his governess or make decisions about his schooling. As Christopher did not know about other families and imagined himself no different from anyone in this aspect until he learned more about the conflict between his

parents from his governess. The pain of learning this through the house gossip is everything that Christopher ever learns about his parents. Regardless of the unconventional or mock-conventional Victorian household, the house is the only place Christopher knows before departing for boarding school. In contrast to his fears and the unfamiliar system in the normal narrative, Jones introduces his magical ability and his spiritual journey to be the opposite of what he knows from his limited personal experience. During these early chapters, Christopher learns from his spiritual experiences and only the assurance of this secret ability offers him some comfort, despite its harmful effects on his life and well-being. The conflict between his parents earlier in the story displays how domestic violence and power plays resulted in their neglect of their son's magical talents and only learn about it when his secret journeys put him in danger. The magical abilities of the adult characters and their level of power are portrayed as part of their character and reflect the power dynamics of the magical world of Chrestomanci.

The level of power and the level of magical ability in the Chrestomanci universe demonstrates different levels of skill and ability. While not everyone is equally gifted with magic, these natural talents serve as a way in which we can differentiate between people and thus portray their identity to a certain extent. The different levels of magical ability are repeated throughout the books in this series. The level includes the nine lives enchanter or the Chrestomanci title, the enchanter (male), the sorceress (female), a Wizard (male) and the witch (female), and a warlock. The Chrestomanci title functions as a kind of magical police. All of the other books in the series involve Christopher's adventure before and after he served as the most powerful enchanter in this magical universe. The disciplinary function of the title is the main feature that Jones uses to subvert her fantasy world with reality and connects the child protagonist with social repression and acknowledges themselves as a subject. As discussed by Caroline Webb (Webb, 2015) in her comparative study between Jones, J.K. Rowling, and Terry Pratchett, these British writers employ narrative strategies which engage and interact with the example in the fantasy worlds to be able to evaluate and understand the world

outside of their reading. To develop a sense of identity and agency, both the readers and the writers of fantasies cannot avoid subverting their escape from reality with lessons about the complexities of the real world. In Christopher's case, he does not realize he processes the power to perform magic. The lack of power he feels falls under the conditions between reality and dreams.

> De Witt will revise his opinion of you when he finds you have a gift for magic after all."

> "But I can't do magic," Christopher pointed out.

> "And there must be some reason why not," said Papa. "On the face of it, your gifts should be enormous, since I am an enchanter, and so are both my brothers, while your mama— this I will grant her—is a highly gifted sorceress. And her brother, that wretched Argent fellow, is an enchanter, too."
> (Jones, 1988, p. 151)

As a child Christopher does not learn not from his parents, but from his experiences in the other worlds that he visits in his dreams. The conditions of the nursery and the mini-school room run by his governess, his familiarity with the domestic atmosphere affects his perceptions of the worlds he visits. He saw mermaids, received a gift, and witnessed another world after he fell asleep and thus regarded these real experiences as being unreal. This subversion of reality and fantasy directly reflects on the position of the text towards building the understanding of reality by a child and the development of the agency of children. To add more false understanding to his experience, his uncle Ralph, who aims to make use of his abilities, is the first person to take notice of this talent and uses him his benefit by rewarding Christopher for his services and told him to keep it a secret from his parents. The use of Reward Power from adult counterparts puts the child under their power and directs the child to please them by instilling a fear of not receiving a reward or failing to please an adult. Christopher is totally under the control of both his uncle and his governess from the first

moment they found out about about his journeys to other worlds when his governess suspects him and his uncle uses his authority to intervene. Together with his uncle, Christopher's last governess, Miss Bell, who is the first governor to pay attention to Christopher in terms of discipline and organize his dreams into the world of business deals. A child's routine, such as learning time, playing time, and homework time are allocated by the adult authorities in the same way. However, the discovery of Christopher's talent does not come from the perspective of an educator but that of a police officer and a mercenary. Miss Bell suspects the origin of the strange artifacts and accuses Christopher of stealing, while his uncle realizes that this talent is a means to smuggle illegal objects from other worlds.

The combination of Reward Power and the fear of Emotional Coercive Power allow Christopher to unknowingly commit crimes. Using the child's innocence as a tool, Jones highlights the way that adults exercising their power in a corrupt manner, in comparison with the position of the child protagonist. Christopher's innocence is a result of limited experience and directly speaks to the over-manipulative functions of the school and the family as an institution that control and raise children. As discussed by Peter Hollindale (Hollindale, 2011), the hidden ideology is transferred to the child in the classroom or elsewhere, although the study of ideology in children's literature is restricted to the surface, a result of the social pressure for literature to conform to correctly transmitted social ideology. The power of magic and the complications between family members, heredity, and lack of information in Christopher's case, plays with the child's learning and the process of repeating what he had seen the adults around him doing. Jones portrays a mock model of children's learning to examine the nature of child development and in addition to establishing agency, the use of power is the characteristic adopted by Christopher. Christopher's experiences at boarding school and contact with his peers give him more experience of social ideology. In contrast to the positive learning experience from others his age, his good experiences making friends, and learning to reciprocate, Jones adds how he learns to develop agency in the face of various adult influences. Christopher's experiences and

expectations involve his governess, Miss Bell, his caretaker Tacroy, and his discovery of magical heredity in his relationship with his father.

The domestic teacher, Miss Bell, represents personal care, domestic regulations and expects him to be responsibility for himself and his assigned work. When she reminds Christopher to complete his uncle's assignment, her comment was: "Don't forget to brush your hair and clean your teeth and don't get too confident. This is not really a game." On the contrary, the more adventurous support from Tacroy, who went on assignment with Christopher, reflects the mixture of expectations, challenges, and general precautions.

> "Your uncle thought that if you could broach away between the worlds, you could probably pass through a wall too. Are you game to try? Do you think you can get in and pick up a cat without me?" Tacroy seemed very nervous and worried about it." (Jones, 1988, p. 86)

Christopher's realization of power comes after he visits the other 'anywhere' with Tacroy. In a way, Tacroy cares for Christopher as a replacement for the late care Christopher receives from his father. The boy enjoys his companionship and learns from the example of an adult male like Tacroy, who represents the positive and caring adult. On the contrary, his father's late care was viewed in a negative light by Christopher and thus reflected in his attitude to hereditary magical power and later resulted in his negative attitudes towards the authority of the Chrestomanci title. The positive and negative experiences that the child has with an adult is presented as an important aspect that influences the child development. The absence of parental care is highlighted as previously mentioned.

> Christopher resentfully searched Papa for the signs of power and riches that went with an enchanter, and the signs did not seem to be there Christopher thought about Papa, about school, about cricket, in a flood of anger and frustration

which gave him courage to say, "But I don't think I do want to

work magic, sir." (Jones, 1988, p. 23)

In addition to the space between Christopher and his father, the lack of power and respect is obvious in his relationship with him. Jones positions the last role of parental care and the appearance of Christopher's father deciding on Christopher's future. Again, the conflict between mother and father is transformed into Christopher's conflict with the adult view of his future. While his mother does not care about his magical ability, his father only cares about him because of it, which proves to be too late to shape Christopher into following his parent's choices for his future. Christopher's agency and identity formation are presented in his opposition to magic and to his father's decision for him to quit school. The misunderstanding towards adult authority is clear in Christopher's feelings and perspective towards the Chrestomanci title and his early experience in the castle. The juxtaposition of the child protagonists against his parental authority, the governing authority of the school, and the Positional Power of the Chrestomanci title all emphasize adult normative rule and the only way for the story to progress the development and liberation of the child.

Christopher's reaction to the knowledge of his heredity, mixed with his opposition towards his father's plans for him is an example of the different influences and implications of power at work by adults towards children. In this contrast between the expectations of parents for their children, Christopher's mother wanted him to be a respectable gentleman, while his father wanted him to become the Chrestomanci after discovering his magical abilities. In a way, the story focused on the different forms of power in society and how it is imposed on children. The different attitudes of Christopher's father and mother towards the title of Chrestomanci also represents the possible views of different type of adults towards social authority. As the story introduces the policeman-like authority in Christopher's life, the process is repeated when Miss Bell first discovers his magical ability to travel, in other words, the negative attitude of the child towards all adults is justified by the repetition of the adult's view of the child's ability is in relation to power and the possibility of material gain.

While the excerpt above relates to the family line, the more materialist view of his uncle mentioned family heredity and Christopher as "something must come out of a pairing like this." The child's talent is hinted at by Uncle Ralph before being mentioned by father. In this discussion of Christopher's father, his ability is a direct result of his family linage and he wants this ability to be able to secure a good future for his son. However, Christopher's personal agency which was developed through his own experiences in the other worlds and the school seeing his magical ability as an obstacle to his dream of becoming a cricket player. Apart from deciding the child's future for their benefit, the decisions of these adults affected and changed Christopher's life as a result of his ability and his adventures in the other world. Adult characters were represented in family and other authorities which have power over the child protagonist. Their heredity, responsibility, and personality influenced the background in which children are shaped. These dominant ideologies represented by the adult characters are disempowered through the development of the child protagonist. Christopher's father represents the role-reversal of powerless parent who use limited social influence to induce changes in a child's life. The powerful magic in Christopher and his father's powerlessness directly shows the subversive message about power in Jones's fantasy novels for children. As Christopher realizes his ability as a top-level enchanter in this magical world, Jones discusses the child's developing agency and life choices concerning his parents, family, and surroundings. While the adults present models of authoritative and coercive power, such as being made impotent and the only factors of negative and positive influence over the protagonists. As we have discussed Christopher's relationships with the various adults in the story, from his adult friends, his governess and his parents, this first book sets the tone for Jones to discuss the role of power in the relationships between adults and children. Her work subverts the adult norm and authorities which are often blurred in most works written for children. Apart from the adult characters, Jones also uses the setting and story backgrounds as symbolic of the development of power in children and their reaction of the world around them. The Chrestomanci castle and the worlds where Christopher travels represent the symbolic push and pull towards the development of

the agency of children. Various lives and experiences relate to the ability of children in using magic to underline the importance of the magical ability of children as the main symbol. Jones expands the power of magic into other surroundings and parallels them with ideologies that support the adventures of children as a quest to establish themselves and their power in relation to other influences in the world.

> "The Place Between made his voice sound no louder
> than a bird cheeping. The windy fog seemed to snatch the
> sound away and bury it in a flurry of rain. Right from the start of
> his dreams, he had known that The Place Between liked to
> have everything that did not belong sent back to the place it
> came from" (Jones, 1988, p. 56)

As Christopher develops his agency, he progresses towards an understanding of his surroundings. From the early experience with the magical world in the above excerpt, his adventure helps him interact with other forces, surroundings, and limitations. The background of the natural world, the magical world, and the social space with people representing the world that the power of children need to interact with. In this aspect, Jones's works separate the powerful influences of adults and other social influences and discussed how these factors interact and influence the child protagonist. The Chrestomanci castle is introduced in this first book and will later play an important role as the main symbol of moral and governmental authority. The castle also represented the family and school space for the protagonist. Jones presents the point of view of child protagonists through their interaction with these spaces and power. The opposing power of the agency of children with the ideology of the adult protagonists are conducted through the setting of magic and the implication of power which helps child readers to understand the other aspects of social ideologies at work. The surroundings, the garden, the castle, the house, and the school are basic surroundings which appear in almost all works for children, but the magical aspect of the setting in Jones's work directly represents social ideology and power.

"For quite a while, he could not do it. The Castle spell lay heavy on him, squashing all the parts of him into a whole. Then, as he got sleepier, he realized the way, and slipped out sideways from himself and went padding around the corner between the trunk and the fireplace. There, it was like walking into a sheet of thick rubber that bounced him back into the room. The Castle spells again. Christopher set his teeth, turned his shoulder into the rubberiness, and pushed. And pushed, and pushed, and walked forward a little with each push, but quietly and gently, not to alert anyone in the Castle—until, after about half an hour, he had the spell stretched as thin as it would go. Then he took a pinch of it in each hand and tore it gently apart. It was wonderful to walk out through the split he had made, into the valley and find his clothes still lying there, a little damp and too small again, but there." (Jones, 1988, p. 57)

The new surroundings affect people who are new to the place. The unfamiliarity of the location and the situation are often part of the adventures of the child protagonist in stories written for children. The educational aspect of children's literature often cautions readers to be aware of possible dangers. In the aspect of entertainment, new and different qualities may be used as a tool to expand the horizons of children through reading. The magical side of Jones's settings are new, but also represent the oppressive power of the atmosphere of an adult space and the role of Christopher as the only child in this place. The story highlights his loneliness and the feeling that he is unwelcome through the reactions of the adult characters who mean no harm, but simply fail include the child in their conversation or have more to say to their peers. As mentioned in the previous chapter this use of the setting also highlights the interpretation under the concept of aetonormativity. The story focuses on the child's point of view and the progress of the story to reflects the power politics between himself and the world of adults.

The double meaning of magic as power and social expectations towards children presented in Jones' work also encompass the opposite side. While Christopher's character gains power and agency through growing and receiving a new status, the end of his status as a child and the loss of his power position can also be a result of growing up. While the castle-ground and magical setting support Christopher's foil character, who has a different fate is presented through the Goddess. The child represents the living Asheth, which refers to the Nepali tradition of worshiping young girls as manifestations of the divine female. The Goddess character has no identity apart from her status as a living Goddess and is opposed to Christopher's growth throughout the novel. While Christopher is a child who discovers his power and gains a positional title, the Goddess is a child who was put into the position of Goddess and must detach herself from the role to live the life of a normal child. An interesting reversal also implies the notion of power. The parallel storyline and theme of these two characters are the first among many double protagonists in Jones's work. The fantasy worlds in Jones's Chrestomanci universe allow her to criticize the historical and socio-political background of our society. Her experiments with different settings and social backgrounds extended into her discussion of boy-girl protagonists as well as the use and the abuse of children.

> "The Goddess shrugged. "The power of the Living Asheth," she said. "I was chosen from among all the other applicants because I'm the best vessel for her power. Asheth picked me out by giving me the mark of a cat on my foot. Look."
>
> "My dear girl," he said as he sipped it, "what a very foolish thing to have done! You are a powerful enchantress in your own right. You did not need to use Asheth. You have simply given her a hold over you. The Arm of Asheth is going to haunt you for the rest of your life." (Jones, 1988, p. 212)

The Goddess believes that her power is derived from Asheth, not from any innate ability. The relationship between the Goddess girl and her divine power is the

representation of adult and child relationships in most works for children. Jones also takes a chance to explore the ties between them. The child must take on an adventure away from the adult influence to prove their ability and gain their agency. By the end of the story, this model is emphasized in contrast with the failure of their adult counterparts, while Christopher and the Goddess go on doing what they have been doing since the beginning of the story. An adventure to retrieve the soul of a friend and to rescue adults in power is a symbolic act of understanding between adults and children. Jones proposes that the realization of their power in Christopher's case is not as important as the adventure which allows him to understand that inside every adult there is the boy or girl they once were and vice versa. Jones promotes this understanding between adults and children as a compromise for children who break the rules. Christopher and the Goddess are powerful by themselves; however, their magical ability power alone does not provide them with the agency or the knowledge to properly use their power until they realized the importance of people and relationships. By learning that people had tried to make use of them, Christopher and the Goddess are a direct representation of the relationship between adults and children. The creation of a replica or the abuse of adult power can turn children bad.

By comparing Christopher, the lead character, with another child character, Jones not only uses the Goddess as a metaphor of the embodiment of adult power, but the character also serves as a foil for Christopher to understand what he lacks. Both children can understand their positions better through peer learning, Christopher tries to gain power, while the Goddess tries to take control of her future outside her role of the living Asheth. As children understand the importance of their position in the adult world, these twin child protagonists are offered a chance to test their abilities and go on an adventure to save the world. The distance Jones uses to narrate from the point of view of a child before the storyline veers to the discovery of their agency is an example of Jones's attempt to narrate the growth of children outside adult normativity. In summary, the extent to which Jones's *Lives of Christopher Chant* (Jones, 1988) represents the discussion of aetonormativity is exemplified through the development of his agency. The

final assignment follows the *bildungsroman* storyline where all of the adults are absent, and the decision-making and leadership of children allows them to temporarily replace adult authority and connect to their relationship with power. The reconciliation between adults and children, exemplified by Christopher and the Goddess specifies the responsibility that adults have for children. The model of power relationships that they refer to is not that of a system of control, but the responsibilities of adults towards the children in their care, which ends up in placing them in the school system.

> "Would you be able to take charge of this Asheth Daughter for me? It would suit me ideally if you could, since I have to report her dead." "See her educated at a good school and so forth—consider becoming her legal guardian," said Mother Proudfoot. "This one was always my favorite Asheth," she explained. "I usually try to spare their lives anyway when they get too old, but most of them are such stupid little lumps that I do not bother to do much more. But as soon as I knew this one was different, I started saving from the Temple funds. I think I have enough to pay her way." (Jones, 1988, p. 220)

The summary of this rebellious attitude is that of a child misunderstanding the process of growing up. Christopher has a misconception of the future regarding what his mother and father had in mind for him and about the position of Chrestomanci. His father's insistence on Gabrielle de Wit becoming Christopher's legal guardian coincides with the care of the Goddess also becoming de Wit's responsibility. The future Mother Proudfoot secures a place for the Goddess in a Swiss finishing school and in the future, Christopher's father uses the repeated function of the school and the fates of children under esteemed learning conditions in society. The powerful characters they become throughout the story does not allow them any authority. From beginning to end, Jones's story promotes the agency of children, but with the understanding that they came to understand that the only difference pre-and-post adventure for the child is that they have an opportunity to learn about themselves, to know what they want, and to respect

the opinions of adults on what should be done. The rebellious case of a powerful child with a strong attitude in Jones's work does not end here. In *Charmed Life* (1977) Gwendolen's misconception of life is continued to the extreme. The negotiation between the grown-up Christopher as the Chrestomanci passing on the title to new protégé Eric Chant and dealing with his unruly sister at the same time and continuing the topic of balance between agency, power, and authority as the child became an adult.

Gwendolen and Cat: The Authoritative Sister under Disciplinary Power

Previously, Christopher's lack of agency is discussed in terms of Jones's commentary on lack of education and family background. The same topic is also addressed with a negative example of the outcomes. The character of Gwendolen from *Charmed Life* (Jones, 1977) as discussed in the previous chapter as an exception from the power model. She is a character outside authority's control. Her character proposed the debate on the use of power over young people in *Lives of Christopher Chant* (Jones, 1988) and the other volumes in the series. The extreme example of Gwendolen is a vindication of the rights of children. She has a strong agency and aspires to be powerful. Magical power becomes a metaphor for Gwendolen's drive to gain power and take control. In the previous story, Christopher does not realize his full potential and power. In much the same way, Cat, the younger brother of Gwendolen, the main character, is also delayed in learning about the extent of his powers. Gwendolen is a complete contrast; she is conscious and manipulative. Her early introduction to magic and its lessons have been empowering. Not only did she take her brother's powers, but has also excelled and received praise from the adults around her.

> "Such a promising witch was she, indeed, that she skipped the First Grade Magic exam and went straight on to the Second. She took the Third and Fourth grades together just after Christmas and, by the following summer, she was starting on Advanced Magic. Mr. Nostrum regarded her as his favorite pupil—he told Mrs. Sharp so over the wall—and Gwendolen always came back from her lessons with him pleased and

golden and glowing. She went to Mr. Nostrum two evening a
week, with her magic case under her arm, just as many people
might go to music lessons…Living with Mrs. Sharp, Gwendolen
seemed to expand. Her hair seemed brighter gold, her eyes
deeper blue, and her whole manner was glad and confident.
Perhaps Cat contracted a little to make room for her—he did
not know." (Jones, 1977, p. 6)

The difference in *Charmed Life* (Jones, 1977) is that the comparison between
Gwendolen as a force that outshines Cat is an important factor that delays his self-
discovery. In short, it is not an adult influence that hinders a child in this story, but the of
misuse in the power of another child. Jones's focus is on the lack of discipline and
manner in Gwendolen. She is a strong-minded, overemphatic, and essentially a spoiled
child. The character is presented as a foil and the learning process is present for the
protagonist, Cat, who interacts with, but is not influenced by Gwendolen. As he
struggles, Cat learns to choose right from wrong and establish his own opinions.
Moreover, Gwendolen and Cat are siblings, and the mismatched characteristics
between the brother and sister showed an imbalance of attention and the lack of
preservation of personal rights. In this case, it is the downside of too much sharing and
caring from only one side.

From her earlier childhood, Gwendolen refuses to fall under the moral and just
predicament of their parents has confessed to others that she established dominance
over Cat and coveted his power. Discipline did not penetrate her the different mode of
power as mentioned in the story included the positions of her parents and Mrs. Sharp,
the caretaker, who ironically is not sharp in any way towards the children. The secrecy
about Cat and Gwendolen using witchcraft is concealed by their parents and revealed
its full influence over both Cat and Gwendolen after the passing of their parents.

"When he had asked his parents, they had shaken their
heads, sighed, and looked unhappy. Cat had been puzzled,
because he remembered the terrible trouble there had been

when Gwendolen gave him cramps. He could not see how his

parents could blame Gwendolen for it, unless she truly was a

witch." (Jones, 1977, p. 8)

In retrospect, Cat only realized the abusive actions of his sister when he told the story from the perspective he gained at the end of the story. The all-knowing narration at the beginning here only highlights Cat's innocence in his reflection of his experience.

In the competition for power, the younger brother, Cat, the protagonist, is lost to his sister. In the power model, Butler and Reynolds mention the use of magic by children applies to Gwendolen as a tool and a weapon, she withholds it to the point of leaving this world. Gwendolen portrays an ambitious, power-crazed and stubborn child who refuses to grow up, much like Peter Pan. Moreover, far from being the innocent one, she plots her advancement in life using her brother Cat and their family connection to Chrestomanci as a stepping stone.

"Why are you so happy?" Cat asked Gwendolen.

"Because he was touched at our orphaned state," said Gwendolen.

"He's going to adopt us. My fortune Is made!"…"You wouldn't understand," said Gwendolen. "But I'll tell you part of it. I've got out of dead-and-alive Wolvercote at last—stupid Councilors and piffling necromancers! And Chrestomanci was bowled over by me. You saw that, didn't you?"

"I didn't notice specially," said Cat. "I mean, I saw you were being nice to him—"

"Oh, shut up, or I'll give you worse than cramps!" said Gwendolen. And, as the train at last chuffed and began to draw out of the station, Gwendolen waved her gloved hand to the brass band, up and down, just like royalty. Cat realized she was setting out to rule the world. (Jones, 1977, p. 45)

Gwendolen expected to be treated like royalty from day one and her ability to use magic together with her appearance was an alluring factor of acquiring a powerful position after growing up as an orphan. From Wolvercote, a town where the people spoiled the poor orphan children. It is on her arrival to the Chrestomanci castle that she first learned to behave as a child and failed to impress and influence the people around her. The Legitimate Power she used to claim is out of her hand and she is now under the authoritative power of the Chrestomanci castle. The new social norms no longer favor her, but Gwendolen refuses to accept it.

In the discussion of the relationship between powers, Butler and Reynolds discussed the relevance between the type of power known to people and its influence over their agency. The level of agency is not a cause to worry for Gwendolen, but her sense of maturity and responsibility for others are at risk. Her challenge towards Chrestomanci is an attempt to win over the Positional and Systematic Power of educational and governmental bodies. It is fair to say that her leaving the world altogether is akin to dropping out. In terms of power, she refuses to be subjected to the system. She aspires to rule a world of her own, her character is a child who is never wrong and an absolute tyrant. In the attempt to groom these two orphans, the castle and its staff represent Jones's attitude towards education as a system of learning that should benefit learners. The conflict of interest and the different expected outcomes from the learners and the school authorities is a cause of conflict between Gwendolen and her tutor, Mr. Saunders, upon arriving at the castle.

> Gwendolen, cheated of her grand entry, threw Mr.
> Saunders a seething look and wondered whether to say a most
> unpleasant spell at him. She decided against it. She was still
> wanting to give a good impression. "I'm taking you in this way,"
> Mr. Saunders explained cheerfully, "because it's the door you'll
> be using mostly, and I thought it would help you find your way
> about if you start as you mean to go on." (Jones, 1977, p. 15)

The benefits of education for children and the comparison between the importance of education and magical talent is Jones's way of saying that authority makes the correct, moral decisions and the wrong, immoral ideas of Gwendolen are the reason why an educational system is necessary. The magical skill which can represent other life skills or the child's personality is the point where Gwendolen and Cat were affected. While Gwendolen starts throwing tantrums because she is not taught magic, Cat is happier in the school room of the castle where his true personality and preference for writing are accepted. His earlier attempt to fit into the stereotypical rules of writing with his right hand is prohibited and Michael responded by blaming the system. The acceptance of individual difference is demonstrated in this acceptance of left-handed writing is the difference Jones made towards the rigid system of control and exercised in this alternative school.

While the adult authority in this story works on the positive side for Cat, Gwendolen takes the blame for being the irrational one. The explanation does not move her and all of her tantrums are triggered by her disappointment. Building on these disappointments and the denial of her legitimate power to control others that she is used to, she strongly opposes the authorial power of the title of police, such as Chrestomanci and thereby became a criminal. In a way, the underlying message of Gwendolen's character is in line with (Foucault et al., 2000) concept that power is not allowed for citizens and that the example of Gwendolen proves the existence of a relationship of power and the limited amount of liberty allowed to the children.

With the use of Gwendolen as the child-antagonist, the moral code and the importance of education are delivered, as well as the acknowledgment of the authoritative rule of adults and the limited power of children. During her tantrums, Gwendolen creates chaos: shutting down supplies, turning off lights and blocking the passages in and out of the castle. The prevention and interruption of the castle routine fail, as well as her expectations of impressing people with her abilities. In addition to the school norms enforced in the classroom, the castle-ground is the place the orphan children came to stay and represents the authority of the magic police and replicates

the atmosphere of a boarding school. The experience they have in their first class is the evaluation of knowledge and when Gwendolen fails, she continues to fail in terms of meeting the expectations of the adult system. On the contrary, Cat assumed the association of people living together in the castle to be family, the organization and the bureaucratic atmosphere is what puzzled the children the most in this new environment. The difference between the homey Mrs. Sharp's place and a strict governmental place like the Chrestomanci Castle, where there are rules and expectations to fulfill. The castle and its grounds are also full of prohibitions. The rules that govern the child's life in school are displayed, as is the magical atmosphere experienced by two siblings. Cat's boredom with the limited freedom made him feel out of place, but he soon learns to adapt while Gwendolen chooses to leave.

The pressure of the authority is the non-responsive atmosphere of the castle and the feeling is described by Gwendolen as "a bad influence, and a deadness." She feels normal and without power for the first time, which she described as a force "squashing the life and the witchcraft out of me. I can hardly breathe." This supervision of the forces of magic further resembles the panopticon according to Foucault's (2000) explanation of the use of power in the castle and the authoritative power of Chrestomanci does not allow prohibited actions and every attempt to break the rules are followed by the instant appearance of Chrestomanci. The reason given for the prohibition of magical learning and the use of magic for Gwendolen is the moral judgment over the misuse of magic. The title of Chrestomanci is like a police force against magical crime, however, the support Jones gives towards the representation of children's viewpoint is in how the petty tantrum by Gwendolen becomes a crime. Chrestomanci prohibits Gwendolen from using magic and his attempt is supported as a suitable intervention to change her focus and interest. The discussion of the probation period is to force her to live without magic for a year and the enforcement of this action.

"Was one of you wanting me?"

"Yes. Me," said Gwendolen. "Mr. Saunders won't give me witchcraft lessons, and I want you to tell him he must."

"Oh, but I can't do that," Chrestomanci said absentmindedly. "Sorry and so on."

Gwendolen stamped her foot. It made no noise to speak of, even there on the marble floor, and there was no echo. Gwendolen was forced to shout instead. "Why not? You must, you must, you must!" Chrestomanci looked down at her in a peering, surprised way, as if he had only just seen her.

"You seem to be annoyed," he said. "But I'm afraid it's unavoidable. I told Michael Saunders that he was on no account to teach either of you witchcraft."

"You did! Why not?" Gwendolen shouted.

"Because you were bound to misuse it, of course," said Chrestomanci, as if it were quite obvious. "But I'll reconsider it in a year or so, if you still want to learn." Gwendolen kicked the marble balustrade and hurt her foot. That sent her into a rage as strong as Mr. Saunders'. She danced and jumped and shrieked at the head of the stairs until Cat was quite frightened of her. She shook her fist after Chrestomanci. "I'll show you! You wait!" (Jones, 1977, p. 25)

The result of the attempt to prohibit Gwendolen came out as soon as they spoke. However, no action was taken in further explaining the circumstances to a child. As a result, Gwendolen continued to keep on fighting the power and trying to dethrone Chrestomanci. She was aware of is the attempts of the various sides of adults: she wants to get rid of Mr. Nostrum, and to get away from Chrestomanci. This peculiar gap

in the relationship between adults and children is a strong commentary on an adult-centered point of view and a lack of moral education. The power relationship between adults and children strongly reflected the use of Legitimate Power, defined as the belief that a person has a formal right to make demands and to expect others to comply. While this type of power demand is one-sided it is not a surprise that Gwendolen and her two adult counterparts do not get along, as they are all trying to defeat each other. In other words, Gwendolen does not subscribe to the idea of adult authority. She only yields to pave her own way. Gwendolen petitioned Chrestomanci to let her live at Chrestomanci Castle so she can further her magical training under the most powerful enchanter in the world. However, when Chrestomanci fails to express interest in her skills, the spoiled Gwendolen devises a series of nasty tricks that result in Chrestomanci's removal of her magic. The next morning, Gwendolen disappears and a confused lookalike named Janet has taken her place.

If we follow the reading of Roberta Seelinger Trites on the adult norm, and sees "power [as] a trait and motive inherent in adolescent literature" (Trites, 1998, p. 473). Gwendolen is ultimate proof of the attempt to break free from the adult norms around her. However, the interrogation of the existing order of power would not appear without the balance of a protagonist like Cat. According to Trites's work in *Disturbing the Universe* (1998) highlights the different power stance between child and adolescent literature as these works aim to reconfirm the status and personal power of the children, while the works aimed at adolescents introduce social forces and the protagonist learns to negotiate and exist alongside the power relationships and systems, such as school, government, family, gender, race, class, etc. In Jones's work, it is a mixture of this negotiation and the confirmation of total denial in the case of Gwendolen. The girl is not yet an adolescent, but the possibility of a rebellious act in Jones's work is perhaps even younger than the young adult grouping proposed by (Trites, 1998). Apart from assigning blame and establishing an ideological lesson, the balance between the two main characters is the way that Jones deals with different issues of power and introduces the negotiation between adult prohibition and reason. Cat is given a position opposed to his

sister, and apart from his adult counterparts. Jones establishes the learning and observation position for the protagonist who tried to navigate his way around the two extremes.

The introduction of the two siblings into a new environment follows a trope of school stories, as Mavis Reimer sees school stories as imperialist, with the subject "participat[ing] in his own subjection" (Nodelman & Reimer, 2003, p. 211) This educational opinion towards school stories disagrees with the rebellious attitude of Gwendolen towards the oppressive rules and atmosphere. Like the castle, the system, and the righteous power of Chrestomanci are try ineffectively to bring her into the system. However, Jones pushes the girl to the extreme, due to her use of violence. Gwendolen is also the reason that Jones exemplifies the necessity of control and discipline over children. Discipline is shown to be inevitable and necessary and not only in the coercive ways described by Foucault et al. (2000). By the end of the story, Gwendolen is no longer a little girl and eligible for a seat in the magical class. She has become a rogue murderer who planned to kill her brother. In fighting this rebellion, planned and led by Gwendolen's teacher, we can see that Cat is allowed and even invited to construct his power in a positive sense. The family and the friendly atmosphere invited Cat to try out his power as a contrast to the negligence Gwendolen initially received. The atmosphere is positive for Cat because he is exercising his power in the space allowed, Also, the story led to their approval of his moral standpoint. Jones is trying to present the story and this school as a learning space for Cat. The prohibition of power ends with Gwendolen's absence and Cat is a citizen allowed to use his limited knowledge of his power in the allotted space of the school.

The castle and school setting proves the function of a learning ground and a practice field for all of Jones's protagonists. Jerome Bruner and others have called it a 'community of learning' (Butler & Reynolds, 2014). This variety of educational experiences explores the possibilities through which discipline emerges, not only as coercive, but also formative in ways that are maturing, strengthening, and rewarding, which is a possibility with strong implications for questions of socialization and creativity

in general. While the setting of the castle in all of the stories introduces the notion of control and discipline. For example, it kept Christopher from sleepwalking into the other world and keeping Gwendolen locked up, but the castle allows freedom and unlocks the potential of the other characters in the series. The discipline of normal life is enforced by the children, those who rebel got the worst end of things, while those who follow most of the rules are allowed to grow. In this limited space for children, the disciplinary action reflected the structure of societal control and the active ideology, the didactic message of how life should be for the readers of children's literature. However, the final scene in the garden in *Charmed life* (Jones, 1977) provides an interesting take on power and nature by Jones.

Throughout the series, most of the children's magical abilities are a metaphor for their ability, desire, and development. The potential for good and evil is a dilemma each character faces during their adventures. The setting of the castle as discussed above provides the school-like disciplinary function and part of the castle-ground is a set of old gardens. The symbolic status of this garden as the source of natural magic is discussed only in the first book, *Charmed Life* (Jones, 1977). The description of the garden that Cat ventures into and which represents the turning motion of the world and the changing seasons, referring to natural forces larger than human lives. In visiting this garden, Cat describes his understanding of the morally wrong actions he had been prohibited from and that the types of power humans use against each other is nothing compared to the different kind of magic of the garden. Moreover, in the center of the garden, the gateway under the apple tree reminds us of the representation of the creation myth of C.S Lewis's *Narnia*, and thus the garden represents the garden of Eden. In portraying Cat's learning of good and evil through his visit to the garden, Jones omitted possible descriptions of Gwendolen. They denied her inner growth and positioned her as a moral foil for moral learning communicated through Cat. The action that she had come to pass through this garden is not mentioned as it happened during the night when everyone was asleep. The growth of the garden and natural possibilities is identified with Cat, who is trying to be good and is allowed to learn under the

circumstances. This teaching functioned on the surface of the story goes with the opposite side, luring children into the garden in an attempt to control both Cat and Chrestomanci. The controlling power of the opposite side is against common law and discipline. The moral lesson of the disciplinary action received by Gwendolen, which is a part of the grander debate between good and evil.

> "Now, now, Gwendolen," Henry Nostrum said, rather perplexed. "You know perfectly well. I explained to you most carefully that the garden has to be disenchanted by cutting the throat of an innocent child on that slab of stone there. You agreed it must be so." (Jones, 1977, p. 95)

Gwendolen also has a status as the accomplice of Henry Nostrum and their agreement to take Cat's life. The exploitation of her brother's natural powers and his attempted murder is Gwendolen's responsibility. The misuse of magic for pranks is nothing compared to her evil antics. The display of power and the claim of the antagonist in this scene introduces possible changes in power positions. The power of the law and the importance to knowing right from wrong is the central force that supports Chrestomanci, as attempting to take innocent lives and exploit magical powers must be prevented. The metaphor of children's magical ability as their development is subsumed under the jurisdiction of the universal law and serves to support the protection of growth and well-being of pure and natural forces in the garden that symbolize the natural world and the children.

Maria Nikolajeva extends this idea to all children's literature, where "the main thrust of the literary work is the examination of power positions, the affirmation or interrogation of the existing order of power" (Nikolajeva, 2010, p. 7). Cat, the protagonist, is set up to understand the differences between good and evil in a grander scheme. The focus of power changing hands and power plays is not between adults and children, but between those who mean well and those who do not. The discussion of aetonormativity set up by Gwendolen as a child who establishes her own power, but is then canceled out when she is deemed to be evil. The commentary on the careful

view of the excessive power of society and as a comment on the approaches of adults towards children is reflected in Cat's final comment on the castle. Jones takes care to weigh the impending catastrophe of a child's death on the fact that all this could have been avoided if: (1) they communicated so that children would cooperate; and (2) that the adults take softer measures regarding Gwendolen. In conclusion, comments on both sides show blame being equally divided. However, Jones favors adults by making Gwendolen, the cunning antagonist, a child. The antagonistic cooperation between Gwendolen and Mr. Nostrum reflects a lack of moral judgment and in Gwendolen's case, her exploitation of her Cat is beyond cruel. The effect is softened by Jones's narrative from Cat's point of view. "Now he knew how little Gwendolen cared about him, he was not sure he wanted any lives at all." (*Charmed Life*). The power negotiation between the two siblings ended in the limitations of the possibility of growth and the future, Cat will become the next Chrestomanci and fulfill the role of upholding goodness.

Conclusion

The purpose of this work is to clarify and exemplify Jones' work in terms of trying to keep the balance between a book for children to communicate a social ideology, a comment on power ideology and allowing the subversive message of her work to support the development and identity of children. The theoretical reading position supported by the aetonormativity of Maria Nikolajeva and the various readings on power mentioned above serve to help us understand the representation and reproduction of power relations which touch upon many aspects of power relations in society. The list of works discussed include *Charmed Life* (Jones, 1977), *The Magicians of Caprona* (Jones, 1980), *Witch Week* (Jones, 1982), *The Sage of Theatre* (Jones, 2005), and *The Pinhoe Egg* (Jones, 2006). While the date of publication does not suggest a chronological order. The story timeline of these books allows us to summarize the wheel-of-power relationships and the development of power as it comes full circle. In the story timeline, we witness the first enchanter in the Chrestomanci position, Gabrielle de Wit, trying to educate the young Christopher Chant of the solemn duty of the job in *Lives of Christopher Chant* (Jones, 1977) and *Conrad's Fate* (Jones, 2005). While these

two books present Christopher as a child, they discussed the grim life of adult responsibility in contrast to the youthful freedom and risky adventures of Christopher, Mille and Conrad. The next set of works introduced a new child character, Cat Chant, Christopher's nephew who possessed the same nine-life enchanter power as Christopher. The self-realization and development of Cat Chant under the observation of Christopher, who becomes the adult holding Chrestomanci title could not help resembling the position Christopher had as a child, when he had ridiculed his former teacher. In *Charmed Life* and *The Pinhoe Egg* (Jones, 2006) the grown-up Christopher upholds the authority of the position and fights evil in the form of witches and necromancers. In both stories, Millie, his wife provides comfort and support to the children in their care. The additional warmth and family atmosphere is the suggestion and an addition to the old model of the strict and solemn magical school and is makeshift compared to the castle. However, this added aspect does not fall out of the general scope of children's literature, the development of the children's characters into adults in the scope of this series and follows the chronological growth of Christopher and Millie, but did not any provide moral growth for their adult characters. The moral growth and subversive messages in the series are presented by child characters. What Christopher used to notice and represented in *Lives of Christopher Chant* disappeared and become a bias in his character as the adult Chrestomanci.

An important example in *The Pinhoe Egg* (Jones, 2006) as discussed by Martha P. Hixon is the relationship between "a system of government and those it governs." (Rosenberg et al., 2002) The adult Christopher assumed the role of a government representative and the position is feared by the tribal governing system of Gaffers and Gammers, the local witch-people in the area around the castle. The conflict not only emphasizes Jones's opinions about the British government or support of standardization, but also enforces the British ideology of organizing and controlling others. The power paradigm outside the implication of power relationships between adults and children in the Chrestomanci series has touched on the problem of good governance in *The Magicians of Caprona* (Jones, 1980), *Witch Week* (Jones, 1982),

and *The Sage of Theatre* (Jones, 1982). While the latter two provide historical anecdotes of Guy Fawkes attempting to bomb parliament and the revolutionary ideas of religious belief, *The Magicians of Caprona* (Jones, 1980) provides a similar comparison between comments by adults and children on the government and authority. In the imaginary setting, the city of Caprona lost its righteous view of things, the adults and the magical families in the city overlook the simple fact about trust and brought more problems on themselves. The light moral in the story comments on looking at things with innocent eyes, which the adults lack and the children are capable of. This power, however, is not recognized and is only communicated through the child characters and their conversations with the family cat. A similar model of innocence and natural forces are brought up in *The Pinhoe Egg* (Jones, 2006) as the traditional way of tribal magic by the leading Gammers is controlling and manipulating young children and seek help in overturning and establishing power by controlling wild animals and wild magic. The expansion of the power of children into both subversive political messages and the natural motif of power makes a clear comparison in the development in Jones' work from 1977 to 2006.

As briefly discussed in the background to children's literature, the work of Diana Wynne Jones in the 1980s represents the changing time in which children's literature combined sub-genres and invented new tropes. The well-known fantasy works of Ursula K. Leguin in the 1960s opened up a broader scope for modern fantasy. At first glance, fantasy is still unreal, but the imaginary product of an author's imagination reminds us of topics closer to ourselves. The subversive message among the works in the fantasy genre represents the change and socio-cultural characteristics of fantasy writers at this time. Together with the occurrence of the quest theme and series fantasy, the mixture of the characteristics of this time is reflected in Jones's Chrestomanci. The ever-present themes of the potential of children and power negotiation since her early works in 1980 is in accord with the surge of young adult trends and status in the 1990s and 2000s. The empowerment of children receives more emphasis as time progresses. This moral growth is ever-present in works for children, but the justification of such

lessons in books by Jones kept its subversive status, but improved towards general topics. The power negotiations between children and adults in Jones's work are based on the reversal of the relationship between adults and children. The moral status is shifted to the child in *Charmed Life* (Jones, 1977), but not in *Witch Week* (Jones, 1982), and the appropriation of children's behavior gets more attention in this earliest adaptation of fantasy school story. The development of power relations continues along the line of British identity and ideology in earlier works. In both *Charmed Life* (Jones, 1977) and *Witch Week* (Jones, 1982) keep the traditional setting and did not venture to take the child protagonists out of the houses and schools they are allotted to. Therefore, the focus on moral growth can only address the conflict of interest and behavior between adults and children. The only other works from this early period which highlighted adult power and its ability to influence children to aspire towards adult normality is *Magician of Caprona* (Jones, 1980)*.* As previously mentioned, the work highlights the innocence of children, the not-so-normal abilities of Angelina and her power of speech reflect early attempts to shift blame on the influence of adults. In other words, the child is not at fault if the adults did not contribute to the child's learning.

The positions of adults in *The Pinhoe Egg* (Jones, 2006) directly reflects such changes in power relationships between adults and children. The Gaffer and The Gammer represents the traditional model of the head of the family and in the usual carnivalesque model, Jones turns The Gammer into a misguided, power-crazed adult. The ability of a child to correct this is only allowed when she encounters governmental authority, the people of the Chrestomanci castle. The replacement of an extreme villain with an adult, the expansion of the topic extended into the animal kingdom and how people influence the natural world by blocking the natural way of things and resulting in a dwindling population. The child protagonists act as a catalyst in releasing magical creatures and advocating for their rights. The animals represent an innocent being waiting for help and the children becoming heroes helping them against the misuse of the power structure and promoting freedom. Even though the child protagonists in Jones's last works in the series promote a worldly message and the traditional model is

still negotiated in the function of family and community. The adult villains comment on their use of power and the negligence of personal morality when the children are enrolled into the makeshift school in the castle by the end of *The Pinhoe Egg* (Jones, 2006) to instill more knowledge and an understanding of power. In keeping the status of child protagonists, Jones remains in the traditional model of power relations and retaining the purposes of children's literature in communicating the active ideology of children learning under adult guidance.

CHAPTER VI
CONCLUSION

This research has asked a critical question about the text written for children because the general public normally overlooks the status of texts for children as literature and art. Therefore, the theoretical approach towards texts for children needs to be addressed more in this literary field. The critical study in this research has looked at the power relations between adult and child and looked at the text for children as a representation of social view and social reflection. Apart from looking at adult and child relations, the reading of Diana Wynne Jones's Chrestomanci series answers the line of inquiry about the connection between the text function as ideological tools and its message about power. Under the idea of Peter Hollindale's different levels of ideology in Children's text, (Hollindale, 2011) the surface level and deeper level of social ideology prove to contradict each other in the works of Diana Wynne Jones. The active ideology obeys the function of text for children as a didactic tool while its subversive message in the passive ideology supports the child's growth and their rise to power. The results prove the importance of a more critical reading to understand the influences and the layers of meaning in works written for children.

Another important point is the influence the text created for children have on the formation of innate belief or normativity in society. Through a process of analysis, I reconfirm and question Maria Nikolajeva's newly developed argument on the theory for Children literature. The theoretical concept of "Aetonormativity" (Nikolajeva, 2010) regards the works created for children as an ideological tool of the norm of adult society. Jones's understanding of the domination of Adults' authority together with the aetonormativity analysis contributes an example of the transforming and transferring of power between adult and child social status. This study helped to propose a non-conclusive, opened ended answer to Nikolajeva's theory. The adult standard in text for children is confirmed but Jones also use the same situation to allows children to grow. The reversal roles between adult and child character in many volumes of the series try to contradict the adult normative tradition of the genre.

From the discussion about Chrestomanci position from the previous chapters, the adult antagonist and child protagonist underwent series of adventures under the authority of the powerful magician, only to arrive at the same position of power. The adult antagonist such as Christopher's uncle from *Lives of Christopher Chant* (Jones, 1988) and Conrad's uncle from Conrad's Fate (Jones, 2005) are proven morally incapable and received punishment from Chrestomanci. The power position of the magical police is thus enforced with the punishment of adult under their power, not a child. On the contrary, the representation of power in the children's characters not only give importance to their growth and potential, it is used to support their moral development which goes in line with the active ideology communicated in the books. The juxtaposition of power between adult and child highlights both the social acceptance of adult normality and the difference between child and adult. The changes and the position Jones assigned to the characters of children in the story presents growth significant factor in the genre of children's literature. This result confirms the discovery of Nikolajeva's proposition on Aetonormativity that the child in Children's literature is presented as a suppressed group and that our critical reading of the text answers the text oldest function in helping the child grows. However, in the Chrestomanci series, the child is also presented with a way to discover their capability and learn to accept both their own agency and the adult normativity.

The reading on power in the Chrestomanci series confirms the ideological message the book is communicating about adult and child power relations in our society. Adult authority, governmental function, school, and family all played a part in the children's world. Through the representation and reproduction of power relations in the text, the fantasy works of Jones' Chrestomanci series played with each function and create a carnivalesque space of empowerment through the implication of magical power in the children. The parallel world 12A in the series is a replica of our world in the Edwardian era. The time setting highlights both the literary heritage of children's literature of the golden age and endowed the work with the ideological baggage of the White British ideology. The imaginary world world is in the pre-industrial age, where the

child received no further information from the outside world, have no racial difference, and perpetually venture to understand things better from their limited point of view.

In the most title of the series such as *Charmed Life* (Jones, 1977), *The Magicians of Caprona* (Jones, 1980), *The Lives of Christopher Chant* (Jones, 1988) *Conrad's Fate* (Jones, 2005), and *The Pinhoe Egg* (Jones, 2006) the child is learning to understand their own life, their surrounding area, and finally the worldly issue of the financial market and the ecological problem arrives as Jones expand her magic metaphor in the later works in the series. The children's growth does not directly oppose the adult authority but falls under the same model of learning under the supervision of adults' school and governmental power. The attempt to present the children's position in Jones's works focus on personal growth and moral issue concerning this development of agency and identity, the child grows more powerful personally and magically. The children characters face their dilemma and are forced to develop their identity because of societal and authoritative influence. The concept of magic as a carnival factor empowering children is used as a support to children's growth and development. The overall emphasis on the children's character does criticize the limited space and the social influence of aetonormativity. The story uses the fantasy elements such as the setting, the traveling, the extra lives as a step to allow the children a space for them to experiment in opposing the adult power. The result, however, arrives at the negotiation between the children and their adult counterparts.

Jones's subversive of the power relations between adult and child characters are represented in the fantastic elements. The use of magical power metaphor involves the societal circumstances and criticizes the world we knew. The development of the use of fantasy metaphor in Jones works goes outward from the space inside a family dwelling in *Charmed Life* (Jones, 1977) and *Lives of Christopher Chant* (Jones, 1988), to the working place of the castle ground, the nearby village, and unto the small town in *Magican of Caprona* (Jones, 1980) and *The Pinhoe Egg* (Jones, 2006), and to world economy and the natural world in *Conrad's Fate* (Jones, 2005). The changing position of the narrative voice and the function of the fantastic elements in trying to subvert the

traditional way of presenting the fantasy world to children support Jones's attempt to bend and compromise the power relationship between the child and their adult counterpart in the text. Each of Jones' books allows us to examine the politics of power and the changing social expectation influencing the power relationship between adults and children characters.

In summary, Jones's Chrestomanci series presented the discussion of Aetonormativity or the adult as an obstacle and support to the children characters' agency development inside the school and family surroundings. The works in the series disguise the school in the everyday surrounding of the children and bring other power topics such as world economics and political rivalry into the same setting. The contradicting part of the power rivalry between adult and child is the function and assistance of the adult supporting characters which follow the bildungsroman storyline. The function is temporary and disguised and they were sometime absent so that the child is allowed to temporarily replace adult authority and connect their actions to the power relationships in their surroundings. The reconciliation between adult and child characters ends with the responsible adult have over children. The model of power and position they refer to is not those of the system of control, but the child remains inside the school system in disguise.

The first and second chapters have overviewed the importance of children's literature as part of a cultural movement. The general trend of fantasy works for children in the 70s, 80s greatly influence the change we have witnessed in the Chrestomanci series by Jones. Despite the traditional atmosphere of the time of publication, the first and second book in the series stand out as a pioneer work, trying to bridge the ideological characteristic of the work written for children with its fantasy metaphor. While the ideological characteristic of the fantasy genre has been concluded by Farah Mendelsohn to be rigid, through the genre analysis done in *Rhetoric of Fantasy* (Mendelsohn, 2008) the third chapter of this research has outlined The Chrestomanci series by Jones to provide a model which both confirmed the ideological apparatus function and provide a comment on the power relationships between adult and children.

From our discussion of the power relationships between adult and child characters, the conclusion of the works in the Chrestomanci series suggested that the power relationship between adult and child characters is an attempt to subvert the adult power under the temporary rise to power of the children character.

In the third chapter, we examine Jones's early attempt to undermine the traditional school story and to examine the thoughts behind the religious belief and concept of the existence of God. Her early attempts underlined her understanding of the powerful message children's text can impart. The diagram of relationships between the undermining power in each book in the series also provides a bigger picture to the message Jones is trying to convey. The social ideological function of the imaginary worlds supports the adult normativity and establish the adult as an authority and the child as a successor. Providing this overview of the power reversal model, the fourth and fifth chapters discussed the use of stereotype villain characters. Both adult and child characters in Jones's work assumed the role but function differently in the power paradigm. Jones' reverse portrayal of adult-children power relations tries to keep the traditional ideological function while providing the child reader to identify their moral growth and agency development with the protagonist at the same time. The villain characters presented as adult and child characters in Jones's work assumed the role to show the possible reversal of the power position. Jones' reverse portrayal of children as a powerful side of the relations tries to keep the traditional ideological function of an adult while also providing the child their moral growth and agency development. It can be concluded that a fantastic universe has been created to comment on the reality of the world. Other fantasy series by Jones such as the *Magids* series (Jones, 1997, 2004) also dealt with an alternative world in which the protagonist thrives better under the fantasy circumstances. This similarity among Jones's works offers a developmental view of the progress in which Jones works with her fantasy metaphor and its ideological function, the conclusion we draw from this work represents the general idea of how Jones substitutes the children's agency and development with the fantasy and magical power. The child's escape from a socio-political issue such as the nationalize idea of

magic, traditional schooling and knowledge, and the political power applied as magical power is more apparent in the *Chrestomanci* series as we have discussed the adult and school replacement in the fourth chapter.

The fantasy elements and their roles in relation to power in Diana Wynne Jones's Chrestomanci series relate the child protagonist realization of power and the concept of aetonormativity by the adult and social rules in the story delay their self-discovery to develop their moral understanding. To grow up, the child has learned the benefit and the disadvantage of having to be responsible for your action. The opposing elements can be summarized in the magical interpretation of the world situation in Jones's book as follow.

Table 2 Children's magical power and their reference to power relations

Book	Issue	Children's magical power
Witch Week	The unequal treatment and different status among citizens based on the historical background of a Witch hunt and parliament bombing.	Children's will, relationships, and hereditary power
Charmed Life	Abusive use of power	Children's power, identity, and the moral code of using power.
The Magician of Caprona	State identity and good governance	Family Heritage and children's creativity.
Lives of Chirstopher Chant	Illegal trade and the unequal treatment among the citizen of a magical world.	Children's power, identity, and the moral code of using power.
Conrad's Fate	Role-playing façade and Economic control	Children's identity and self-belief
The Pinhoe Egg	Village minority rule and the animal rights	Children's identity and self-belief

Most of the children's magical power concerns their ability to discover the truth about themselves or the truth behind the unjust mysteries surrounding their family, friends, and living area. The space of works for younger children as the Chrestomanci series presented the power relations between the child and the power hierarchies in society. Other heterological structures are also touched upon by Jones, as gender, ethnicity, and class all play a part in differentiating and othering the child in the story. Power hierarchy is non-negotiable as an adult will always come back to power after the child finish a quest. Young adult fiction can end in the child's acceptance or allow the protagonist to constantly negotiate their power in various aspects. The summary table above has shown that Jones varies her approach towards the governmental institution, school, moral approach, and the level of negotiation possible for each topic. The deconstruction of the process in which Jones work with each story shows the use of carnival feature as temporary empowerment to negotiate and investigate the working of social structure and power issues. The child protagonist gains their sense of self and uses the temporary reverse position to correct facts, return things to how they should be, or escape from the power hierarchy. The possibility of such escape and negotiation is what works for children to compensate for their status and ideological representation.

As shown throughout this study, child characters are empowered by magic and are disempowered by their lack of power. The narrative perspective plays an important role in supporting children's voices. Jones's works follow the child character's development and proposed the experience as part of their journey towards adulthood. The example of child character transformation from a child to an adult in the series is seen through the different portrayal of Christopher as a child in *Lives of Christopher Chant* (Jones, 1988) and *Conrad's Fate* (Jones, 2005) in contrast with the other number in the series where he assumes the role of an adult punishing Gwendolen in *Charmed life* (Jones, 1977) and reconcile the magical conflict in *Magician of Caprona* (Jones, 1980) and *Pinhoe Egg* (Jones, 2006). The condition of empowerment is accepted or denied in the child protagonist but eventually, their position and condition compel them to grow up and empower themselves. The function of children's literature, make the

reader aware of the adult norm but at the same time, Jones allows the subversive message on power to communicate that certain rule are not absolute.

The works discussed in this research is a small part of the fantasy and children's literature genre. The example given through the discussion of Diana Wynne Jones's works regarding the power relations between adult and child have provided an example of the new combination of topics of discussion between children's literature and fantasy works for children. The function of the text for children as entertainment are reviewed as a part of social ideological apparatus and the application and use of texts for children in school and the approach we can read and study are expanded. However, in academic sense it might make we consider the fun and entertaining of the reading even more important as a disguise of serious topics and social issues still rapidly developing in the field of Children's literature. The understanding of the use of normativity in works for children can be used both to defined and to examine the other interesting phenomenon and how the future of children's literature might develop. As a result, the students, teachers and researchers reading further into the books for children are continuing to study the text an important factor in developing the future minds.

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