

# **An Anatomy of a Literary Villain: The Case of Anglophone Fantasy**

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## **ABSTRAKT**

Tato bakalářská práce se zabývá analýzou literárních záporných postav v anglofonní literatuře. Především bude zaměřena na analýzu záporných postav v předem vybraných dílech fantasy literatury, jako je *Lord of the Rings*, *The Hobbit*, *Dracula* a *Harry Potter* série, která jsou poulární mezi mladými čtenáři. V teoretické části je hlavním úkolem definovat žánr jako takový, fantasy žánr v anglofonní literatuře, znaky fantasy literatury, zápornou postavu a její vlastnosti. Druhá část bakalářské práce se bude věnovat praktické části a bude obsahovat analýzu vybraných záporných postav, konkrétně Lorda Voldemorta, Saurona a Dráculy. Společné znaky ve vzhledu, ve vztahu s okolím, ženami a jejich následovníky budou porovnávány, stejně také budou analyzovány předměty, které jsou používány zápornou postavou a které demonstrují jejich sílu. Celkový záměr práce je porovnání, zdali vlastnosti záporných postav ve vybraných dílech, jsou společné nebo nikoliv.

Klíčová slova: *Pán prstenů*, *Harry Potter*, *Dracula*, záporné postavy, anglofonní literatura, fantasy, J. K. Rowling, J.R.R. Tolkien, Bram Stoker, Sauron, Lord Voldemort.

## **ABSTRACT**

The bachelor's thesis analyses an anatomy of literary villains in the case of Anglophone literature. Mainly it is focused on the analysis of the literary villains in a chosen pieces of a fantasy literature, such as *Lord of the Rings*, *The Hobbit*, *Dracula* and *Harry Potter* series, which are extremely popular among young readers.

The first part of the thesis focuses on definitions of a genre as such, fantasy genre in the Anglophone literature, characteristics of a fantasy literature, characteristics of literary villains and their common features. The second part of the thesis focuses on the analysis of the chosen literary villains, such as Lord Voldemort, Sauron and Dracula. The main aim of the second part is to compare those villains together, their shared features in their appearance, relationships with their followers and women. Also, the items which are used for demonstrating their power are also compared. The overall purpose is the comparison of their features and whether those features and characteristics are shared by them all equally.

Keywords: *Lord of the Rings*, *Harry Potter*, *Dracula*, villains, Anglophone literature, fantasy, J.K.Rowling, J.R.R.Tolkien, Bram Stoker, relationships, Sauron, Lord Voldemort.

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I hereby declare that the print version of my Bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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## INTRODUCTION

The fantasy literature is very popular, not only with the younger audience but even adults often reach for fantasy book in order to escape the reality from time to time. Thus, it can be said that fantasy literature is somehow the portal to different worlds, worlds which are different from ours, with magical themes, non-existing creatures and hidden messages. However, some of the authors wrote their fantasy pieces based on the events which were happening at the certain time or in their period of life in which they were living. According to this fact, even the escape to the fantasy world does not mean that the reader is fully separated from his own world.

As the “father of the fantasy literature”<sup>1</sup> J. R. R Tolkien wrote his famous *Lord of the Ring* and mainly *The Hobbit* between two world wars, it is often speculated that he reflected the evil, the villains, in his work on the actual evils who were present in his world back then in the 20<sup>th</sup> century. Therefore, people could reflect the image of the evil on the actual living person, however, the final picture of the villain stayed purely subjective, if the direct implicature of the literary villain’s appearance was missing in the author’s book. This was the case with the already mentioned *Lord of the Rings* and *The Hobbit*. Notwithstanding, the popularity of the fantasy genre in literature started to grow after the publishing and the growing popularity of Tolkien’s work. In a contrast, today’s literary villains do not seem to reflect the hidden evil of today’s society and mainly their purpose is to attract and to conduct as many readers as possible since the fantasy genre on literature is on its top among others genres.

Every fantasy literature needs its villain in order to attract the attention and build up the tension between the hero and the anti-hero of the certain book. The literary villain can often differ from each other since there are many types of villains available in the fantasy works. It is solely on the author which characteristic of the villain would be chosen. The role of the literary villain is clearly defined and set. The villain is there to cause the harm and in the contrast, there is a hero who is here to solve basically everything, with the positive moral outcome, thus, the villain is always portrayed as an evil character. However, it might seem that in today’s fantasy works, many of those literary villains are portrayed in a specific way, often as a crazy and handsome character. Some of those features are shared

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<sup>1</sup> See “Tolkien, the father of modern fantasy” Graphologyworld, accessed April 12, 2018, <http://graphology-world.com/tolkien-the-father-of-modern-fantasy/>.

by them all, on the other hand, there are some authors, for example, Bram Stoker, who portrayed his literary villain in a different way from the others.

The thesis is going to compare a chosen authors, in this case, J. K. Rowling, J. R. R. Tolkien and B. Stoker and their villain characters with each other in an attempt to deliver clear definition and the analysis of the difference between each character and their features, characteristics and what they might have in common. This comparison should also show the differences between the authors' styles of writing and their approach to writing and creating their literary villain.

## **I. THEORY**

## 1 THE DEFINITION OF GENRE AND FANTASY GENRE IN ANGLOPHONE LITERATURE

In the first part of the bachelor's thesis, it would be convenient to identify what in the literature the fantasy genre is identified like. More sources and authors will be analyzed in the theory part. In addition, it is recommended to define what "genre" as a term is. According to dictionaries, the term "genre" has more definitions according to what is this term connected to. If genre would be strictly linked to the literary theory then the term could be analyzed in few other ways. Etymologically, the term genre came from French – genre, which means "sort or kind" and have its own roots in Old French – gender. Also, roots of this term are in Latin – genus.<sup>2</sup> As the root of those origins might suggest, they indicate that everything in particular category is within the same "family" and therefore they have the same origins. So the major of literature would include novels, poetry, short stories and many others. The first known usage of this term was in 1770.<sup>3</sup>

According to *Genres of Literature*, there are two main categories separating the different genres. Those two categories are fiction and non-fiction categories. Non-fiction literary category is sitting right opposite of fiction category.<sup>4</sup> However, for this bachelor's thesis, the fiction category will be the most used one, since the genre of the fantasy belongs to the fiction literary category.

The word genre is often applied to such literary concepts as fantasy, fiction, horror, short, story, poetry, romance and others. Nevertheless, this list of literary genres is actually a mix of genre and form, which both of those are tools or concepts used by writers. Genre and form are two separate categories, but they are closely connected to each other. For better understanding, in literature, a form give a particular shape to a piece of writing and following list is commonly considered to be a literary form: essay, novella, prose, poem, myth, short story, and others.<sup>5</sup> On the other hand, the genre is a concept that says something about the actual writing and tells us much more about the content of the writing.

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<sup>2</sup> See "Definition of 'Genre'" Collins, accessed on April 12, 2018, <https://www.collinsdictionary.com/dictionary/english/genre>.

<sup>3</sup> See "Genre" Merriam-Webster, accessed on April 12, 2018, <https://www.merriam-webster.com/dictionary/genre>.

<sup>4</sup> See "Genres of Literature List" Genres of Literature, accessed on April 12, 2018, <http://genresofliterature.com/>.

<sup>5</sup> See "The Meaning of Genre in Literature" Owlcation, accessed on April 12, 2018, <https://owlcation.com/humanities/What-is-the-Difference-Between-Genre-and-Form-Are-Genre-and-Form-the-Same>.

In a summary, the major function of the genre is to establish a relationship or code of behavior between the writer and the audience. Genres have particular features and functions that distinguish them from one another and there are five types of genres in the literature.

### 1.1 The Fantasy Genre

There are many attempts to define fantasy as a literary genre and not only as a literary genre but also as a literary mode and subgenre. As we learned in the previous chapter, one of the divisions of the genre is into two categories: fiction and non-fiction. In the rest of the bachelor's thesis, only fiction genre will be analyzed, since most of the analyzed literary works written by J.K. Rowling, B. Stoker and J.R.R. Tolkien are fantasy books.

As it was the case with the definition of the term “genre”, also the term “fantasy” has more definitions and meanings which would be summarized into one collective one using the description of various sources. However, for better outline, the term will be firstly defined from the historical point of view.

According to *Merriam-Webster's encyclopedia of literature*, the term “fantasy” comes from Middle-English expression *fantasie* and the first known usage was in the 14<sup>th</sup> Century.<sup>6</sup> In addition, other sources are mentioning that the origin comes from the Old French *fantaisie*, which means “imagination, vision” and from Latin *phantasia* and Greek *phantasia* meaning “appearance, image, perception”. In late Greek were those terms evolving to meanings like “to have a vision”, related to *phaos, phos* which means “light” and to *phainein* “to bring to light”. The sense of “illusion” was from the 14<sup>th</sup> century and it was attested in the 1530s. The later, and today is known, sense of “daydream” was introduced in 1926.<sup>7</sup>

There are different approaches for defining the genre of “fantasy”. This term could be as well found in medicine as in literature and psychology. Sometimes, those definitions overlap and could be used in various fields of life. For a further understanding of the fantasy in various genres and in various forms of media, such as literature it is advised to look into the field of psychology. In psychology, the term is often referred to the description of a habit of deluding oneself by our imaginary perceptions. Thus this

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<sup>6</sup> See “Fantasy“ Merriam-Webster, accessed on April 12, 2018, <https://www.merriam-webster.com/dictionary/fantasy>.

<sup>7</sup> See “fantasy” Dictionary, accessed on april 12, 2018, <http://www.dictionary.com/browse/fantasy>.

definition is presenting an obstacle between the desire, reality and imagination, and therefore the fantasy in psychology is defined as some kind of mediator. Desire and fantasy seem to be closely related to each other in many fields.<sup>8</sup> According to Sigmund Freud, desire has its origins in the experience of satisfaction and if the desire is articulated through fantasy than it can be said that it is a mediator between the subject and their wishes which are negated in acting on their desires in their real life.<sup>9</sup> Freud is also presenting the internal world which is leaning towards satisfaction via means of illusion and the other real world which could be understood as a reality or, as already mentioned, mediation of the perceptual. He also said that fantasies are seen as a day-dreams, romances which every human being creates in the waking state. When the fantasy is created in the unconscious state, it seems to be subliminal and not apparent, however, it is still related to day-dreams.<sup>10</sup> The medium of filmmaking is also a successful creation of represented fantasy in its audibility and credibility to craft our physical universe through the play of time and space with the usage of special effect and some editing. The main category of fantasy movies could be divided into various subgroups of movies such as horrors (an example of *Frankenstein*), musicals (*Chicago*), romantic fairy tales (*Anastasia*, *Beauty and the Beast*) and the most famous category is science fiction (*Star Wars*).<sup>11</sup>

However, this part is oriented on fantasy in the literature. According to Polish genre critic Ireneusz Opacki who discusses the development of genres, the second and third form of development of a generic change should be taken into account when talking about fantasy. For better understanding of what is meant under the term of “generic change”, here is an extract from Ireneusz Opacki’s book about the development of a generic change: “*The second form is a semantic modification of the elements of poetics up to that time, as with a ‘change in the meaning of an expression’ in the evolution of language.*”<sup>12</sup> (Opacki, 1999, 119-120) The genre fantasy by the end of 19th century has evolved into two similar forms, which are rather hard to combine in one mode of the genre.<sup>13</sup>

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<sup>8</sup> See “Fantasy” The University of Chicago, accessed on April 12, 2018, <http://csmt.uchicago.edu/glossary2004/fantasy.htm>.

<sup>9</sup> See Ibid.

<sup>10</sup> See Ibid.

<sup>11</sup> See Ibid.

<sup>12</sup> See Ireneusz Opacki. *Royal Genres. Modern Genre Theory* (Harlow: Longman, 2000), 119-120.

<sup>13</sup> See Svein Angelskar, “Policing Fantasy: Problems of Genre in Fantasy Literature” (MA Degree, University of Oslo, 2005), 15.

Within fantasy literature, the use of elements belonging to a wide range of historically defined models of other genres is seen. Among those genres, the most common are for example the epic, myth, satire, historical novel, romance novel, utopian tale, fairy tale, and fable. According to Svein Angelskar, the richness of extensive use of different modes in modern fantasy has led to such a diversity, that it is said that it is too hard to fit the fantasy genre into traditional genre model without making the model too wide for description.<sup>14</sup> Svein Angelskar in his work also mentioned that there is a common distinction between high and low fantasy and this distinction contains the difference of grasping the image of fantasy in the fictive universe and our world.<sup>15</sup>

As it mentioned before, in Svein Angelskar's research it was mentioned that the fantasy could be divided into the high and low category. He states that in high fantasy the impossible or non-rational elements function according to the laws of nature of the fictional universe in which the storyline is based in. Some of these elements are treated as natural. Also, it is mentioned that in the high fantasy nearly involves a secondary world. On the other hand, the low fantasy is situated in the reader's own recognizable world. Therefore, the supernatural and impossible elements are treated as such and are in conflict with natural laws.<sup>16</sup>

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<sup>14</sup> See Svein Angelskar, "Policing Fantasy: Problems of Genre in Fantasy Literature" (MA Degree, University of Oslo, 2005), 16.

<sup>15</sup> See Ibid., 32

<sup>16</sup> See Ibid., 32

## 1.2 Characteristics and Common Features of the Fantasy Literature

The fantasy as a literary genre was defined in the chapter above, its history and development, however, it is important to list down the features which might help to identify fantasy as a genre since it is known that fantasy literature has some common features. Those features and characteristics help to distinguish fantasy genre from other literary genres. The most known features and story elements of fantasy are *Settings*, *characters*, *plot*, *themes*, *tone* and *a central conflict*.

*Settings* help to transcend the world of reality. Some stories are taking place in a fantasy world, which has nothing in common with our real physical world (for example *Lord of the Rings*), other stories are standing on the line between the fantasy world and the real one (*Harry Potter*). The time could be described as anytime or no time. The fantasy world is well and very vividly described, often into details, regardless of how difficult it might be.<sup>17</sup>

*Characters* are mostly well developed and are behaving in very believable ways. Characters might be written as a fantastic creature or it might not differentiate from the ordinary person. The protagonist possesses a defined and complex personality and its personality is not static and it exhibits growth during the storyline.<sup>18</sup>

*The plot* is well structured with logical actions. Magic is an essential element of the storyline, but all the fantasy works must have its limits. A magic system sets a fantasy fiction apart from other literary genres. A magic system refers to things which occur in the fantasy world and not in the real world. The well-developed magic system could be found for example in R.R. Martin's *A Song of Ice and Fire* series. In his pieces few standard magical elements such as dragons, resurrected dead and many more, could be found.<sup>19</sup> Also, the resolution should make sense within the realm of the fantasy world.<sup>20</sup>

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<sup>17</sup> See "Characteristics" Children's Literature, accessed on April 10, 2018, [http://www2.nkfust.edu.tw/~emchen/CLit/fantasy\\_characteristics.htm](http://www2.nkfust.edu.tw/~emchen/CLit/fantasy_characteristics.htm).

<sup>18</sup> See Ibid.

<sup>19</sup> See "5 Essential Elements Every Fantasy Novel Needs" Writer's Edit, accessed on April 10, 2018, <https://writersedit.com/fiction-writing/5-essential-elements-every-fantasy-novel-needs/>.

<sup>20</sup> See "Characteristics" Children's Literature, accessed on April 10, 2018, [http://www2.nkfust.edu.tw/~emchen/CLit/fantasy\\_characteristics.htm](http://www2.nkfust.edu.tw/~emchen/CLit/fantasy_characteristics.htm).



*The plot* also varies and has surprising twists or developments. Some situations used in writing can't happen in real life and conflicts are usually resolved and acts of kindness which are related to evil and good are commonly used.<sup>21</sup>

*Themes* are the most easily identified as the fight between the good and evil (*Lord of the Ring, Harry Potter* and many more) with the help of magic in the order to achieve the impossible in the real world. Other very commonly used themes are revolving around problems of the young adults, right and wrong, fear of leaving home, justice and injustice, happiness, kindness, friendships, love and loyalty, fear of not being loved, discussing basic values of people.<sup>22</sup>

*Tone* helps to set the usage of magic or powers which have no scientific bases, however, they are verified by evidence mentioned in the storyline. On the other hand, even though the usage of magic is possible in fantasy works, the main character struggles with his or her own life and the usage of magic, which helps to strengthen the authenticity and the option of failure, in the end, is possible.<sup>23</sup>

The last feature or characteristic of the fantasy literature is closely connected with the theme and plot and it is the feature which helps to attract the attention of the reader. *A central conflict* is a key to every good storyline. There are few types of conflicts within the story. The first one is the inner conflict which is experienced by the characters, the second one is a small-scale conflict, experienced between the characters and the last one is a large-scale conflict, in which the characters are up to against a powerful external force. As an example, *Harry Potter* could be used. Each one of the books contains its own inner conflict, however the series as a whole deal with one central conflict. The conflict between the good and the evil – Harry Potter and Lord Voldemort. The central conflict is guiding the reader throughout the whole storyline.<sup>24</sup> Those features and characteristics are commonly used while writing a fantasy book and helps a common public to distinguish fantasy genre from other literary genres. However, some experts dived even deeper into the fantasy literature.

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<sup>21</sup> See “Modern Fantasy- Description of Story Elements and Quality Characteristics” Home of Bob, accessed on April 12, 2018, <http://www.homeofbob.com/literature/genre/fiction/fantasyElements.html>.

<sup>22</sup> See Ibid.

<sup>23</sup> See Ibid.

<sup>24</sup> See “5 Essential Elements Every Fantasy Novel Needs” Writer’s Edit, accessed on April 10, 2018, <https://writersedit.com/fiction-writing/5-essential-elements-every-fantasy-novel-needs/>.

### 1.3 The Fantasy Theorists

This subchapter contains the discussions of the best-known studies of fantasy literature. There are many fantasy theorists, however, for the purpose of this bachelor's thesis, only a few members of groups of theorists would be briefly mentioned. For a better understanding, of this part, it is advised to go back to the subchapter which is describing the low and the high fantasy.

*Two groups of theorists.* As the name gives it away, according to the Svein Angelskar, the major group of fantasy theorists could be divided into two groups. The first group reserve the term fantasy for the term mentioned above – low fantasy. In this first group of fantasy theorists, experts such as Todorov, Brook-Rose, Tobin Siebers, Lucy Armitt and others could be found. This group is interested in the same type of subversive text. They also deserve a credit for using the term for parts of the literary canon which originally was not thought of as fantasy literature. The low fantasy theorists also tend to situate fantasy on the edge of the literary canon together with Kafka or Dostoevsky, rather than with Tolkien or Lewis.<sup>25</sup> At the end of this spectrum, the other group of the fantasy theorists is situated. As a contrast, this group tries to restrict the fantasy genre to the high fantasy only. This group includes Brian Attebery, Ann Swinfen and J. R. R. Tolkien. According to Svein Angelskar, since much of the subgenre high fantasy seems to have been kept out of the literary canon, even out of the mainstream literature, it is maybe understandable that those scholars wanted to treat the high fantasy as a separate group, however the separation of this group of fantasy texts as “the only real fantasy literature” would do more harm than it might solve.<sup>26</sup>

Interestingly enough, according to Nathan Lefter, Tolkien was in fact irritated by being associated with the high fantasy theorists and their notions of a fairy story that emphasize unreality of truth.<sup>27</sup> Therefore, it is not utterly known why he is so closely associated with the high fantasy theorists.

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<sup>25</sup> See Svein Angelskar, “Policing Fantasy: Problems of Genre in Fantasy Literature” (MA Degree, University of Oslo, 2005), 33.

<sup>26</sup> See *Ibid.*, 35

<sup>27</sup> See Nathan S. Lefter, “Tolkien’s Sub-Creation and Secondary Worlds: Implications for a Robust Moral Psychology.” *Journal of Tolkien Research* 4, 2017, accessed on August 12, 2017, <https://scholar.valpo.edu/journaloftolkienresearch/vol4/iss2/1/>.

## 2 THE LITERARY VILLAIN

The last chapter of the theoretical part would focus on the description of the literary villain and the theme of evil in the literature. The description of those two themes is important for better understanding of the analyses of literary villains, in this case, the analysis of Lord Voldemort, Sauron and Dracula. The traits of Literary Villains might be found in each of those characters and according to those traits, it might be possible to see whether those traits and features are identical and common for each of them.

As we came to know, every fantasy book has its inner conflict (whether small or large) and theme which helps to attract the attention of the reader. The common theme in fantasy literature is the battle between good and evil. Therefore every hero needs a villain to be standing on the opposite side in order to fight with him (or it, if it is inhuman power), to create a desired balance within the storyline.

Thus, the villain could be described as a guy (or nowadays even female villains are becoming popular – Maleficent in *Sleeping Beauty*, or Bellatrix Lestrange in *Harry Potter*), who comes up with plots to cause harm or ruin. The Villain is one of the archetype characters in many stories.<sup>28</sup> Interestingly, the villain might believe that his/her/its actions are even helping the society, but in the end, their actions are causing the harm. The villain is an important character in the storyline, his character is helping to shape the character of the hero and without the villain, the reader would not be able to understand the dangers of the certain situation, the conflict of the society.

To be more specific, according to *Collins dictionary* a literary villain is someone who harms other people intentionally or someone who brakes the law in order to get what he/she/it wants. It is a wicked or malevolent person. Another definition in the *Collins dictionary* is that the villain is someone who is guilty of or more likely to commit great crimes. From a historical point of view, the word origins from the Old French *vilein* and the Late Latin *villānus*, which mean “worker on the country estate”.<sup>29</sup>

According to Margaret Breen, there are two approaches how to understand the literary evil. She called them Grandeur and Nothingness. She also states that the evil is simply the absence of something, the failure to understand something, sometimes it is a failure of

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<sup>28</sup> See “Villain” Literary Terms, accessed on April 10, 2018, <https://literaryterms.net/villain/>.

<sup>29</sup> See “Villain” Collins, accessed on April 10, 2018, <https://www.collinsdictionary.com/dictionary/english/villain>.

imagination.<sup>30</sup> As there are many types of heroes, also many types of villain exist. Those types are discussed in the following chapter.

## 2.1 Types of Villains

There are several types of the villain, which could be used while writing the fantasy fiction:

*a) Outcast:* This type of villain is outcasted from the community and lust for a revenge.

*b) Devil:* This villain is one of the worst one, the true devil at its worst. The devil villain usually doesn't have any good traits.

*c) Evil genius:* An extremely intelligent type of villain, who sees himself/herself as a superior to the others.

*d) Lunatic:* The crazy one and just plainly out of his/her mind. This villain may not have any real bad intentions behind his/her actions, but he/she is famous for his/her crazy conspiracies.

*e) Traitor:* One of the most known type of the villain. This villain betrays the ones who trusted her/him.

*f) Tyrant:* This villain takes no time in hurting everybody if they would cross his/her line. The others have to do what they have been told.

*g) Fanatic:* This villain truly believes that what he/she is doing is for the best.<sup>31</sup>

### 2.1.1 Examples of Literary Villains

In this subchapter, the main literary villains (Sauron, Lord Voldemort and Dracula) which are analyzed in the following part of the bachelor's thesis will be omitted from those examples. There are other literary villains which are described in the following section. For the further reference, there are many literary villains, however, only 5 of the most significant ones will be mentioned below. (The mentioned "significance" is just purely subjective). All of the chosen examples should be connected with the subchapter above. The numbering of the examples is random.

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<sup>30</sup> See Margaret Breen, *Understanding Evil: An Interdisciplinary Approach* (Amsterdam: Rodopi Bv Editions, 2003).

<sup>31</sup> See "Villain" Literary Terms, accessed on April 12, 2018, <https://literaryterms.net/villain/>.

1) Satan (John Milton, *Paradise Lost*, 1667) – this character is considered to be an ultimate villain in literature. Milton used the Biblical figure as a description of the maleficence at its darkest. The fallen angel aims to destroy his creator.

2) Iago (William Shakespeare, *Othello*, 1603) – Iago hates Othello so much, that he makes him believe, that his wife is having an affair. The devil plan resolves in Othello killing his own wife. Iago is one of the sinister Shakespeare's characters who possesses carefully nurtured qualities of manipulation.

3) Hannibal Lecter (Thomas Harris, *Red Dragon*, 1981) – this villain should have his own "gore" category. Not only that Hannibal is a murderer, he also crossed the line when sinking his teeth into cannibalism. He was consulted as a psychiatrist by FBI in order to help them solve murders, but in the end, he reveals himself to be a murderer.

4) Napoleon (George Orwell, *Animal Farm*, 1945) – The piggy's character is said to be based on Joseph Stalin's character. Napoleon rules with an iron trotter and subsequently takes over the animal's uprising as the President of the Animal Farm. After a while, his leadership turns into a dictatorship. His tyranny knows no bounds.

5) Medea (Euripides, *Medea*, 431 BC) – Thanks to this female character, most of the very emotional women are associated with her character. However, even the most hysterical ones, have a long way to go in order to catch up with her. Medea was in love with Jason, a Greek man. She saved him from a dragon, however, he left her for a royal princess. Thus Medea proceeds to go on a truly murderous rampage. She poisoned Jason, his new spouse, with father-in-law and she proceeds to kill even her own children.<sup>32</sup>

The features and types of typical villains are seen in those 5 chosen examples of literary villains. From the tyrant type (Napoleon) to lunatic type (Medea/Hannibal). As it was mentioned before, there are many more examples of literary villains, however, this part of the chapter was here to illustrate that it does not matter whether the villain is female or male, an animal or a character written more than 2000 years ago. The traits and features are overall very similar to each other, on the other hand, there is a lot of the features from which other authors might be choosing from.

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<sup>32</sup> See "The Greatest Villains of literature" Short List, accessed on Marc 23, 2018, <https://www.shortlist.com/entertainment/the-greatest-villains-of-literature/99665>.

## II. ANALYSIS

### 3 COMPARATIVE INTERPRETATION OF THREE VILLAINS FROM ANGLOPHONE FANTASY WORKS

In the practical part of the bachelor's thesis, some references from the theoretical part would be done since this part is closely connected with the theory of literary villains, their types and description of a fantasy as a literary genre.

For the practical part, three well-known literary villains were chosen. Sauron, the main villain of the famous trilogy *Lord of the Rings* and from *The Hobbit* by J.R.R. Tolkien. Lord Voldemort from the *Harry Potter* series by J.K.K. Rowling and last but not least – Dracula from *Dracula* by Bram Stoker. All of those literary villains are having some features in common. Those could be features connected to their physical appearance, their relationships with their companions or relationships with their family members or life partners. Thus, the analytic part of the thesis is mainly about what those villains have in common and on the other hand, what features they do not share with each other.

#### 3.1 Sauron from *Lord of The Rings & The Hobbit*

*“In contrast to the real world, Tolkien's portrayal of 'good' resisting a darkly threatening 'evil' offered something sadly lacking in the real struggles against Nazi or Communist tyrannies — a role for individual champions.”<sup>33, 34</sup>*  
-Brin David.

The first literary villain analyzed in the thesis is Sauron from *Lord of the Rings* and *The Hobbit* by J.R.R. Tolkien. Sauron is one of the main characters in J.R.R. Tolkien's books. He is an essential character for the books in order to be able to see the fight between good and evil. So, therefore, Sauron is the character in Tolkien's book who is representing “the evil/bad”. As it is usual, bad is defeated at the end of the books, but Sauron's character is very specific in its way how he/it (referring to “the eye”) is portrayed through the book and in the way how this character left a big impact on the reader.

The very first thing which should be mentioned is that Tolkien never gave us the exact description of how Sauron looked like, unlike with the other characters. As readers are left with very few words about his appearance that might be understood as Tolkien's intention

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<sup>33</sup> See David Brin. *The Lord of the Rings: J. R. R. Tolkien vs the Modern Age*. (Michigan: Nimble Books, 2010).

<sup>34</sup> See David Brin. *Through Stranger Eyes: Reviews, Introductions, Tributes & Iconoclastic Essays*. (Michigan: Nimble Books, 2008).

to left his readers with very little information, therefore, they would picture their own villain according to what they might associate the evil with. Another thing which is often discussed is the fact, that *Lord of the Rings* was written between two wars, that might be another clue why Tolkien did not give enough details about Sauron's look. Thus readers could picture "the evil" as what they hapend to know from the newspapers.<sup>35</sup>

### 3.1.1 Sauron's appearance

As it was already mentioned, readers are left with very few to none information about Sauron's appearance. In books, we know him first in his human form and later on as "The Eye" which is hovering over the Mordor. According to some sources, Sauron was "Maia" which mean that he had an ability to change his form and shape at his will.<sup>36</sup> His human form was mentioned in the First Age as he was called "Mairon" which meant "the admirable".<sup>37</sup> While being in a battle he could freely change his form from human to wolf. In Second Age, when the Rings of Power were made, he yet again, changed his appearance to a noble teacher and called himself as "Annatar".<sup>38</sup> When Sauron/Annatar was defeated in the War of the Last Alliance, he completely lost his physical form: "...he forsook his body, and his spirit fled far away and hid in waste places; and he took no visible shape again for many long years."<sup>39,40</sup>

After Sauron lost his human form, the Third Age started and he took a form of the Necromancer, which was nothing but a shadow. Later on, Gandalf drove him from the fortress and then Sauron went back to Mordor. Since then, he was more or less known for his inhuman form.<sup>41</sup> "The Eye" which is known to most of the readers is taken a role of a metaphor in the books. The Eye of Sauron is and symbol which is used as a proof that the "Dark Lord" is taken its position in Mordor and it is implied for a metaphor for Sauron's spiritual presence.<sup>42</sup>

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<sup>35</sup> See "How was the Lord of the Rings Influenced by World War One?" BBC, accessed on March 22, 2018, <http://www.bbc.co.uk/guides/zgr9kqt>.

<sup>36</sup> See "What did Sauron Look Like?" Quora, accessed on April 10, 2018, <https://www.quora.com/What-did-Sauron-look-like>.

<sup>37</sup> See Ibid.

<sup>38</sup> See Ibid.

<sup>39</sup> See J.R.R. Tolkien, *The Silmarillion: Of the Rings of Power and the Third Age*. (New York: HarperCollins, 1999).

<sup>40</sup> See "Sauron Comes Forth For the Last Combat on OroDruin" Henneth Annun Story Archive, accessed on March 22, 2018, [http://www.henneth-annun.net/events\\_view.cfm?evid=1416](http://www.henneth-annun.net/events_view.cfm?evid=1416).

<sup>41</sup> See "How was the Lord of the Rings Influenced by World War One?" BBC, accessed on March 22, 2018, <http://www.bbc.co.uk/guides/zgr9kqt>.

<sup>42</sup> See Ibid.



This slow transformation from being human into being inanimate thing could be connected with the fantasy analysis (the characteristics of the fantasy literature), as it is mentioned in theoretical part.

### 3.2 Lord Voldemort from *Harry Potter* series

Lord Voldemort is another well known literary villain in a fantasy literature. Lord Voldemort is an antihero of J.K. Rowling's series of books called *Harry Potter*. There are many interesting things which can be analyzed about this character and things which this character has in common with, already analyzed, Sauron. Lord Voldemort is again used as the type of character who is supposed to portrait "the evil" in the fantasy literature.

Lord Voldemort in the books started as a young student who was part of the community of the wizard students in Howgoards. At the end of the second book *Harry Potter and the Chamber of Secrets*, the reader starts to know Tom Riddle better as he reveals himself while talking with Harry, who is hovering over Ginny's death-like body: "*I decided to leave behind a diary, preserving my sixteen-years-old self in its pages, so that one day, with luck, I will be able to lead another in my footsteps, and finish Salazar Slytherin's noble work.*"<sup>43</sup> Readers are getting the information about him throughout all the books in the series gradually, no information is given right away, therefore, readers are being held in a suspense.

Just in a middle of the first book of the series *Harry Potter and the Stone* and later on in *Harry Potter and the Chamber of Secrets* readers are first introduced to the boy called "Tom Riddle" who is supposed to be that evil character – Lord Voldemort. Very often, through the story of the books", he is also referred as "you-know-who". This fact might be taken as the proof that he is one of the most feared wizards in Harry Potter's world. It is actually forbidden to say his name aloud.

Lord Voldemort is a very prominent character in the books unlike Sauron, who is mentioned very briefly in Tolkien's books. On the other hand, Lord Voldemort could be mentioned often because he is someone who is more "possible" and likely to fight face-to-face. Someone who can be touched, because even though he is also changing his appearance throughout the books as Sauron had, his appearance is still staying somehow "human". This fact is also the difference between Tolkien's and Rowling's books. While in

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<sup>43</sup> See J. K. Rowling, *Harry Potter and the Chamber of Secrets* (London: Bloomsbury Publishing PLC, 1999), 335.

*Lord of The Rings* the storyline is mainly focused on Frodo's carriage of the ring, in Harry Potter the reader is guided through the plot with the main character who is constantly fighting the visible evil, which was portrayed as Lord Voldemort.

### 3.2.1 Lord Voldemort's appearance

J.K. Rowling is not providing the readers with much information about Lord Voldemort's appearance, at least at the beginning of her books. Thus, this part about his appearance is divided into two categories. The first party is the description of young Lord Voldemort – Tom Riddle, the latter the description of his final form as Lord Voldemort.

This graduation from human form to inhuman is rather similar to the transformation of Sauron in *Lord of the Rings*. However it is not 100% identical as Sauron completely changed his/its form to an inanimate object and in comparison, Lord Voldemort could be still described as human, but with few modifications such as the flat nose, wide livid scarlet eyes and hands like a spider.<sup>44</sup>

Young Tom Riddle is described in a *Harry Potter and Chamber of Secrets* as a handsome young man with jet black hair and dark eyes.<sup>45</sup> As Tom is described, the reader might be given the feeling, that Tom was hiding his true nature and intentions behind his handsome look. He was considered to be very promising, young and talented wizard, with a dangerous interest in black magic. On the other hand as the storyline slowly progressed throughout the book and Tom Riddle is fully transforming himself into Lord Voldemort, the shift from “beauty” to “ugly” as the representative of “Good vs. Evil” is becoming more prominent. Tom Riddle's appearance after the rebirth has completely changed. He becomes tall and extremely, almost skeletally thin, his face was white with a nose as flat as snake's with slits as nostrils.<sup>46</sup>

### 3.3 Vlad III. Dracula from *Dracula*

Vlad Dracula is more complicated for analysis as a literary villain as his character only partially fit into the fantasy category. Vlad Dracula was an actual living person and an important historical figure and his persona was used as the official presentment of Stoker's *Dracula*. This fact is differencing Dracula from others two villains in the thesis. Even

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<sup>44</sup> See “How the Harry Potter Characters Looked in the Books vs Movies“ Bustle, accessed on April 10, 2018, <https://www.bustle.com/articles/118488-how-the-harry-potter-characters-looked-in-the-books-vs-movies>.

<sup>45</sup> See Ibid.

<sup>46</sup> See Ibid.

though with Sauron there are some speculations about his connection with Hitler or Stalin, Stoker, in this case, was using a living person from the past as the image of his literary villain. Stoker was friend with the Hungarian history professor, Armin Vambery, and may have gotten the idea from him.<sup>47</sup>

Vlad III. who is known as Dracula in his heyday or under his nickname Vlad the Impaler<sup>48</sup>, was the ruler of Walachia who was known for his cruel methods of punishing the enemies and captives in round 15<sup>th</sup> Century.<sup>49</sup> If it is all true about the impaling or it is made from malicious rumors of Vlad's enemies is not the main focus of this part, however, the part about him being cruel and being obsessed with blood and pain might evolve into rumors about him being Vampire, therefore, Stoker could use this rumor for his writing of the famous piece *Dracula*. For reference, Dracula is taken from Vlad's sobriquet Dracula which means "Son of Dracul" and this was derived from Latin "Draco" (dragon).<sup>50</sup> Therefore Stoker used this sobriquet for his book.

When the myths are slowly spreading among people it is not unusual, that one day those myths might become a living legend. This thing might happen to Vlad since today we are able to read mysterious stories about Vlad the Vampire. Him being an actual vampire is very unlikely to be the truth, but since he was known for fighting many battles and inhuman practices with his enemies, the topic of blood became the topic which was used very often associated with his persona. Therefore it was only natural that people who were interested in mysterious stories might have seen Vlad III. as something out of this world.

This fact was used by Stoker, who officially used Vlad as a Vampire. This supernatural character is another feature of fantasy writing which can be associated with the fantasy genre in literature. Very specific information about fantasy is provided in the first part of the bachelor's thesis.

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<sup>47</sup> See "25 Facts About Vlad Tepes The Impaler" Owlcation, accessed on April 09, 2018, <https://owlcation.com/humanities/25-Facts-about-Vlad-Tepes-the-Impaler>.

<sup>48</sup> See "Vlad The Impaler: The Real Dracula's Dark Secrets" Live Science, accessed on April 09, 2018, <https://www.livescience.com/48536-vlad-the-impaler-dark-secrets.html>.

<sup>49</sup> See "Vlad The Impaler" Britannica, accessed on April 09, 2018, <https://www.britannica.com/biography/Vlad-the-Impaler>.

<sup>50</sup> See Ibid.

### 3.3.1 Vlad III. appearance in *Dracula*

To be able to describe the fantasy character of Stoker's *Dracula*, it is needed (and it might be even fair to Vlad III.) to describe how the real Vlad III. looked like and how his appearance was used in Stoker's book. However, the description will be different from the others from this part of the thesis, as the official sources of Vlad III. are used with the twist of the reality, that Vlad III. is living person from the 15<sup>th</sup> century. Therefore, some portraits of him exist and are known to the public. This is the biggest difference between Stoker's character and the other ones already described in the thesis, as Vlad was a real person and the others are just fictional characters. However, it is interesting that Stoker's *Dracula* is linked to Transylvania, but Vlad III. never owned anything in Transylvania, that might be the indicator, that B. Stoker wanted distance from the real Vlad III. in order to write his *Dracula* based on his own ideas.<sup>51</sup>

### 3.3.2 Vlad the Prince

There are very few portraits of Vlad III. from the past. There is a famous painting by Theodor Aman (1831-1891), called "*Vlad the Impaler and the Turkish Envoys*" which might help with the general idea, how Vlad III. might look like. Vlad is shown as a tall man with a colorful turban on his head. However, Vlad III. is painted standing too far away from the frame to be described more closely. Another, and probably the most famous, painting of Vlad is currently in the museum at Castle Ambras in Innsbruck, Austria. This painting is from the 16<sup>th</sup> Century and shows a man with a long nose, big brown eyes and very typical mustache under his nose. His skin complex seems to be very pale and his full lips are painted bright red. His hair is dark, long and partially curled. Another very typical attribute is a bright turban sitting on his head. This attribute was used in other several paintings, thus it might be an indicator that Vlad III. often wore the turban as it is painted on the several different paintings.<sup>52</sup>

Regards to a very vast description of Vlad's appearance, the audience only can assume that Stoker might use his portraits for his character of Dracula. As Dracula is described below, his fair complex, dark hair and big eyes are similar to the paintings. However, there is no evidence, that Stoker was influenced mainly just by Vlad's paintings.

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<sup>51</sup> See "The Real Dracula: Vlad The Impaler" Live Science, accessed on April 09, 2018, <https://www.livescience.com/40843-real-dracula-vlad-the-impaler.html>.

<sup>52</sup> See Ibid.

### 3.3.3 Stoker's *Dracula*

Stoker described Vlad in the first half of the book when Johnathan Harker came to the Klausenburgh in order to help the count Dracula with his business deal. Jonathan used this description: "As we talked I noticed how long and thin his face was. His hair was scarce around his temples, but quite thick elsewhere. His nose was thin and pointy and his eyebrows were so thick and dark they almost joined above his nose. His teeth were perfectly white and some were so sharp that they came over his bottom lip. His ears were long, pale and pointed at the ends."<sup>53</sup>

Then Jonathan continued with his description with Dracula's hands: "As I took a closer look at his hands I noticed his thick hair in the center of his palms, and his long nails were cut to a sharp point. (...) his hands touched me and horrible, the cold feeling came over me..."<sup>54</sup>

Several pages into the storyline, as the Count Dracula started behaving strangely and Jonathan was slowly becoming more and more stressed out since he did not know what exactly was happening and who the Count Dracula really was, he pointed out that on one occasion something very strange happened which was also connected with Dracula's appearance when Jonathan found him at his coffin: "His cheeks looked pink and his lips were bright red. But there was no sign of movement, breathing, or of a heart beat."<sup>55</sup> At this part, it was becoming more clear that the Count was not a human being and he more likely resembles the vampires. With another page into the story line, even Jonathan was sure that something strange was happening around him: "And then I saw something that filled my soul with horror. There lay the Count but looking much younger. The white hair and mustache were changed to dark gray. The cheeks were fuller. The mouth was redder than ever, there were drops of fresh blood dripping from the corners of his mouth."<sup>56</sup> Now, with the evidence given, it is possible to say, that Jonathan witnesses more strange occasions than enough to say that the Count might be considered to be a vampire.

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<sup>53</sup> See Bram Stoker, *Dracula* (Herths: Wordsworth Editions Ltd, 1997), 12.

<sup>54</sup> See Ibid.

<sup>55</sup> See Ibid., 34

<sup>56</sup> See Ibid., 36

## 4 SHARED FEATURES AND TOOLS OF POWER

In the previous chapter, various aspect of villains appearance was analyzed. Thus, some of those aspects might seem to be commonly used for those characters and another aspect might be considered to be totally different. In this part, the appearance of three main villains (Sauron, Lord Voldemort, and Dracula) are going to be analyzed again, but as the whole package, in order to compare them more easily and to pinpoint the differences. This should help to understand why some of those villains might be so popular and attractive for the reader and why they might have some features in common.

As it was mentioned in the previous chapter, Sauron's appearance is somehow difficult to describe since his features are not described in details in *Lord of the Rings*, but in some others Tolkien's pieces. On the other hand, when Sauron was possessing a human form, he was described as an extremely handsome man.

Lord Voldemort was also possessing great looks. Again, this is the same case with Sauron, when Lord Voldemort was in his young years (and was known under his "human" name – Tom Riddle), he also looked very handsome with his dark hair and fair skin. Those two attributes – dark hair, fair skin, are used very commonly in the description or in the creation of "perfect villain".<sup>57</sup> Not to forget to mention the last villain which was used in the thesis – Dracula. His appearance is also described in the chapter above. However, his character was written to fit an image of vampire rather than some handsome villain. Even though Dracula's appearance might fit into that category of the handsome villain, his fair skin was more prominent, since his character was portrayed as a vampire, and those creatures are well known for their fair, more like deadly looking, skin. His look together with a crooked nose and pointy ears definitely do not fit with features which the handsome villains have in common. This fact might be an indicator, that not every author who is writing a book with the theme of good and evil, do not follow the "trend of the handsome villain". Also, Stocker lived in a different era than Tolkien and Rowling, which also might indicate that their style of writing of a villain character is different.

### 4.1 The Tools of Power

Besides of the appearance of villains, authors of analyzed villains in the thesis used in their books another item which might be similar to some degree with other villain's tool like

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<sup>57</sup> See "The 50 Sexiest Literary Villains" Flavorwire, accessed on March 15, 2018, <http://flavorwire.com/496215/the-50-sexiest-literary-villains/view-all>.

rings, wands, books and so on. Those tools might be used for demonstrating villain's power or might be used for controlling other by using them directly for inducing fear and submissiveness.

#### 4.1.1 Sauron's ring

The first known item in the thesis which was used to declare villain's power was a ring. As a reader might be familiar with the plot of *Lord of the Ring*, the Rings of Power were originally made by Elves of Eregion, the total number of the rings were nineteen. As the storyline continues, the reader is told that three rings, which were made last, were never touched by Sauron. Sauron gave six rings to the Dwarf-kings and other rings were given to men, kings, who were lusting for a power. One ring was secretly forgotten by Sauron in the heart of the Mount Doom. This ring has the power to dominate the other sixteen rings.<sup>58</sup>

Therefore it is obvious, in this case, the tool which is used for controlling others is a ring. Relationships with followers and subjects which are controlled via this ring are described in details in the following chapter since the analysis of villain's relationships is important for an overall picture of Villain's features.

#### 4.1.2 Lord Voldemort's wand

Another fantasy tool used for controlling others is a wand. In a world of *Harry Potter*, wands are used on a daily basis. This fact is one of the main difference between the storyline of *Lord of the Rings* and *Harry Potter*. In *Harry Potter* all wizards have the access to a wand, however, only a few of the chosen in *Lord of the Rings* has an access to the Rings.

Lord Voldemort's wand is somehow different from the others. As he used his wand for cruel things, his own wand which he owned from his teen years as a Tom Riddle, became more and more powerful, overall of those years of usage.<sup>59</sup> However, Lord Voldemort did not have an access to his wand all the time. As a reader might be familiar with the plot of *Harry Potter* books, Lord Voldemort was yet again reunited with his wand

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<sup>58</sup> See "Rings of Power" Tolkien Gateway, accessed on March 12, 2018, [http://tolkiengateway.net/wiki/Rings\\_of\\_Power](http://tolkiengateway.net/wiki/Rings_of_Power).

<sup>59</sup> See "Tom Riddle's Wand" Harry Potter Fandom, accessed on March 13, 2018, [http://harrypotter.wikia.com/wiki/Tom\\_Riddle%27s\\_wand](http://harrypotter.wikia.com/wiki/Tom_Riddle%27s_wand).

after years of not having “human body”. After the rebirth happened, he was able to use his wand again, but his wand became more powerful than ever.<sup>60</sup>

His wand was used many times as a powerful tool used for killing innocent souls. His wand was a perfect example of a tool which was used for controlling other people by evocating a fear of death. Lord Voldemort used his wand also for persuasion. While using his power, since his followers and subjects had no chance, they were slowly taking his side in order to live throughout another day.

#### 4.1.3 Differences in Stoker’s *Dracula*

While analyzing three villains of the thesis, Stoker’s *Dracula* is always somehow different from the remaining two analyzed villains. That might be also another different approach to the writing of a character’s features. While Tolkien and Rowling used some tools to demonstrate villain’s power, Stoker used a different approach of describing his character’s power, he used local folklore and appearance connected to it for better description and demonstration of the said character.

Since Stoker based his *Dracula* on Vampire’s folklore, therefore the attribute or the tool which might be considered as a tool for enlarging his power can be his appearance, for instance, his sharp teeth. Sharp teeth in vampire folklore are considered as a tool used for drinking victim’s blood.<sup>61</sup> Therefore this might be considered as a tool for controlling other people. However, this is just a matter of the discussion whether sharp teeth could be seen as the same kind of tool used by Sauron and Voldemort.

One thing is sure Lord Voldemort and Sauron used tools which were demonstrating their own power. In contrast, *Dracula* did not use any tool to demonstrate his. That is the most distinct difference in the description of the villain’s character and power tools which they might use. His own wellbeing is his demonstration of the power, therefore, *Dracula* does not need any special object. This is another difference in a style of author’s writing and his description of the villain.

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<sup>60</sup> See “Tom Riddle’s Wand” Harry Potter Fandom, accessed on March 13, 2018, [http://harrypotter.wikia.com/wiki/Tom\\_Riddle%27s\\_wand](http://harrypotter.wikia.com/wiki/Tom_Riddle%27s_wand).

<sup>61</sup> See “Vampires:Facts, Fiction and Folklore” Live Science, accessed on April 12, 2018, <https://www.livescience.com/24374-vampires-real-history.html>.



## 5 THE LABYRINTHS OF VILLAIN'S RELATIONSHIPS

Another important step in the thesis analysis is to analyze character's relationships with other characters in the book. This step of analysis might show what helped to shape villain's characters. Their relationships with their partners, enemies, followers, and others might help the audience to better understand how the villain dealt with the breaking relationship and on the other hand, how some of those partnerships might conclude in his rise and strengthening his position. In this part, all mentioned characters will be analyzed from the point of view of their relationship with their surroundings. Thus, this part will be focused on relationships with women, partners, siblings, followers, the enemies (in this case heroes or protagonists).

### 5.1 Sauron's relationships

It might be difficult to even imagine what kind of relationships Sauron might have, besides his relationship with his followers or subjects. However, while looking into the very details of Sauron's life, there might be some indicators which show that Sauron, while still having a human form, could sustain some kind of relationship with men of "lower" status.<sup>62</sup>

Tolkien did not mention any kind of physical and emotional connection of Sauron in *Lord of The Rings*, on the other hand, in *The book of the Lost Tales* also by Tolkien, where the audience has some inside look into the First, Second and Third Age, there are some hints about "human-like" Sauron. In those times an important relationship with Morgoth was formed, this relationship would be described in the following sections.

Usually, love relationships are forming further actions of the selected character. It could be either fulfilled love or love with a heart breaking end. Those opposite scales are the most direct way how the character's future features would be formed. On the other hand, while analyzing Sauron's "love" relationship, the whole process was difficult, since there are very few to none information in Tolkien's book about his love life. In contrast, while analyzing Sauron's past, his influence by Morgoth surfaced really quickly and it is the most touchable evidence to prove, how the Sauron's character was formed later on.

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<sup>62</sup> See "Did Sauron Have a Wife and Did Morgoth Have a Wife Also?" Quora, accessed on April 02, 2018, <https://www.quora.com/Did-Sauron-have-a-wife-and-did-Morgoth-have-a-wife-also>.

### 5.1.1 Sauron's relationships with women

*The Book of the Lost Tales* is one of the Tolkien's books which might provide some details about Sauron's earlier life. However, nothing is mentioned directly. The audience should be used to read between lines and be able to connect their knowledge in order to scratch something out of the story line, something that could be used in further explaining of Sauron's idea of "love or interest".

The name Lúthien is one of the very few names connected to Sauron. This character appears in Tolkien's *The Silmarillion*, the epic poem *The Lay of Leithian* and in other texts in Tolkien's legendarium and was mentioned by Arwen and Aragorn in the *Lord of the Rings*.<sup>63</sup> She was a daughter of the king Thingol of Doriath and was born during the Second Age, around that time, she met Sauron, who at that time was referred as Annatar, a noble teacher.

At that time, Sauron (or Annatar) was loyal to Morgoth, who happened to be someone who Sauron was following in his early years and when around this time, he met Lúthien, he was captivated by her, but not because of her beauty, but he used the image of captivating her for Morgoth as a proof that he is a good servant.<sup>64</sup> That was probably the closest "relationship" to the woman he ever had. Or at least, that was the only mention by Tolkien in his writings.

### 5.1.2 Sauron's Leader Morgoth

Morgoth is also known as Melkor. He once fought Valar and corrupted Arda. He was considered the most powerful being in the existence.<sup>65</sup> Together with Sauron, he is credited as the vilest character in the Tolkien's mythology, since he was the one who corrupted once rational beings into his game of cruelty and fear.<sup>66</sup> In *J.R.R. Tolkien's Encyclopedia*, he is described as an equivalent of Lucifer or Satan. The link between Morgoth (also Melkor) and Lucifer is made more apparent in the linguistic connection

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<sup>63</sup> See "Lúthien" Tolkien Gateway, accessed on April 12, 2018, <http://tolkiengateway.net/wiki/L%C3%BAtkien>.

<sup>64</sup> See "Did Sauron Have a Wife and Did Morgoth Have a Wife Also?" Quora, accessed on April 02, 2018, <https://www.quora.com/Did-Sauron-have-a-wife-and-did-Morgoth-have-a-wife-also>.

<sup>65</sup> See "Morgoth" Tolkien Gateway, accessed on April 12, 2018, <http://tolkiengateway.net/wiki/Morgoth>.

<sup>66</sup> See "Who were the Men Sauron was Gathering?" Middle-earth and Tolkien Blog, accessed on April 12, 2018, <http://middle-earth.xenite.org/who-were-the-men-sauron-was-gathering/>.

between those two characters. Since Tolkien was a philologist, he employs his language used in his work to synthesize Morgoth (his own Satan) with his biblical archetype.<sup>67</sup>

On the psychological side, he was described as a highly imposing. He held a great desire for power, but on the other hand, he held deep hatred of the mere existence of beautiful life. His ultimate goal was purely just a destruction which is the ultimate difference between him and Sauron. Since Morgoth lusted for total destruction, Sauron wanted to control everything and everyone. Destruction was not his ultimate goal. Nonetheless, Morgoth was very persuasive and could corrupt any living creature to become his lifetime servant. That was one of many things which Sauron has learned from him. Morgoth was initially very physically strong, however, after some time he chose to spread his corruption and residential influence and after several battles in which he was defeated, his power slowly faded away.<sup>68</sup> In *J.R.R. Tolkien Encyclopedia*, the author is describing that after the description of Morgoth, Tolkien is introducing Sauron as an Enemy in *Lord of the Rings* and *The Silmarillion*. In this part, Sauron is described as a “spirit” and as the “greatest” of Morgoth’s servants. Which might be another indicator of Sauron’s relationship with Morgoth. He was faithful to him, he is said to rise like a shadow of Morgoth and walked behind him on the same dangerous paths.<sup>69</sup> There was no greater influence in Sauron’s life than Morgoth.

### 5.1.3 Sauron’s followers and servants

In this section, it is important to distinguish between Sauron’s human form and his form as The All Seeing Eye. While having his human form, Sauron did not have many followers, since he was the one who followed others, for instance, Morgoth, who is mentioned above. There is not much known about other characters whom he might follow. Therefore, this part will be mainly about his inhuman side, The Eye.

The description of The Eye is very vast. Although, in the first book of the trilogy, *The Fellowship of the Ring*, Frodo has seen The Eye in the Mirror of Galadriel. He described it as if a hole opened in the world and he was looking into the emptiness. He saw The Eye

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<sup>67</sup> See Michael Drout, D. C., *J. R. R. Tolkien Encyclopedia: Scholarship and Critical Assessment* (Abington: Routledge, 2013), 435.

<sup>68</sup> See “Morgoth” Tolkien Gateway, accessed on April 12, 2018, <http://tolkiengateway.net/wiki/Morgoth>.

<sup>69</sup> See Michael Drout, D. C., *J. R. R. Tolkien Encyclopedia: Scholarship and Critical Assessment* (Abington: Routledge, 2013), 436.

which was rimmed with fire, yellow as a cat's, the black slit of its pupil opened on a pit.<sup>70</sup> From this description, it is understandable, that this inhuman, terrifying form has a power and the ability to control other creatures.

Sauron was presenting himself as a god, not only to inhuman creatures but also to humans. Sauron's followers were Orcs, Trolls, Dwarves, and Men. Tolkien has identified those Men as an ancestor of modern Asians and Africans. However, this identification is only serving for geographical identification, not an intentional condemnation of those people living in certain geographical areas.<sup>71</sup> Tolkien is using the term "men" throughout his narrative to mean "human being, female or male". For 21<sup>st</sup> century reader, this might sound odd, but Tolkien might also want to keep the echo of the conventional use of "men" in Old Icelandic saga prose, which might help to keep the archaic diction of many Tolkien's narratives.<sup>72</sup>

The Orcs were also called Goblins. In Tolkien's mythology, they are described as a smaller in a stature compared to men. Nevertheless, they were similar to Hobbits in height, they had long arms, black skin and fanged mouth and their blood was black. Tolkien also described their hearts as made of stones, through their sorcery of Sauron's leader Morgoth. The Orcs are said to be a descends of tortured Elves, however, in later Tolkien's pieces it is mentioned that The Orcs might have begun as animals of humanoid shapes, empowered by Morgoth and later on by Sauron. The Orcs were almost all the time dependent on the Dark Lord. When their leader was defeated, they become confused and they were easily scattered by the enemies. The Orcs were warlike and while being in the war, they enjoyed the slaughter of their enemies. However, outside the battlefield, they mostly had a cowardly nature.<sup>73</sup>

Trolls and Dwarves were created by Morgoth, however, after his death, Sauron joined their forces in order to control them. Trolls were large monsters, they were strong, vicious and they could not endure any sunlight. Trolls were among Sauron's most dangerous warriors and Sauron, in the Third Age, created their "upgraded" versions called Olog-hai,

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<sup>70</sup> See "Was the Eye of Sauron Actual Physical Form?" Stack Exchange, accessed on April 10, 2018, <https://scifi.stackexchange.com/questions/27657/was-the-eye-of-sauron-saurons-actual-physical-form>.

<sup>71</sup> See "Who were the Men Sauron was Gathering?" Middle-earth and Tolkien Blog, accessed on April 12, 2018, <https://middle-earth.xenite.org/who-were-the-men-sauron-was-gathering/>.

<sup>72</sup> See Michael Drout, D. C., *J. R. R. Tolkien Encyclopedia: Scholarship and Critical Assessment* (Abington: Routledge, 2013), 414.

<sup>73</sup> See "Orcs" Tolkien Gateway, accessed on April 12, 2018, <http://tolkiengateway.net/wiki/Orcs>.

which were more powerful and they could be exposed to sunlight without any damage.<sup>74</sup> Dwarves in a contrast were small in stature and their most distinctive characteristic is their long beard. Another thing which might distinguish them from other servants of Sauron is that not every house of Dwarves was enslaved by him, therefore, Dwarves were not so prominent in Sauron's army since they have never chosen on which side they should be. Therefore, during the Second Age, Sauron created a rivalry between Elves and Dwarves in order to get them on his side.<sup>75</sup> All of the men were lied to all their lives, they genuinely believed in Sauron and they were following him blindly, they were believing that they serve the "right side".

As it was mentioned in the paragraph of description of Morgoth, Sauron was credited with the worst evils in the mythology of J. R. R. Tolkien. When comparing, Orcs, Trolls and Southrons (Men) they seem rather tame in the question of "being evils".<sup>76</sup>

## 5.2 Voldemort's Relationships

Relationships of Lord Voldemort of *Harry Potter* are easier to analyze compared to Sauron's. Since readers have more details known about Voldemort's past. Those details are described throughout all of J.K.Rowling's books and the latest *Harry Potter and the Cursed Child*, which is a theater play co-written by John Tiffany and Jack Thorne.<sup>77</sup> *Harry Potter and the Cursed Child* is providing the reader a backstory involving young Tom Riddle, his storyline from childhood to adulthood. However, in this play, the reader would found out things which are not directly in *Harry Potter* series itself. Those important facts are helping to shape further analysis for this part of bachelor's thesis. As the reader would learn, Lord Voldemort had a very strong relationship with women and these relationships were forming his future actions.

### 5.2.1 Voldemort's relationship with women

In *Harry Potter and the Cursed Child* the reader had learned that when Tom Riddle (Lord Voldemort) was born, his mother, not long after she gave a birth to him, died. As the result, it could be said, that the omission of the mother's role from his life, could be the main

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<sup>74</sup> See "Troll" Tolkien Gateway, accessed on April 12, 2018, <http://tolkiengateway.net/wiki/Troll>.

<sup>75</sup> See "Dwarf" Tolkien Gateway, accessed on April 12, 2018, <http://tolkiengateway.net/wiki/Dwarf>.

<sup>76</sup> See "Who were the Men Sauron was Gathering?" Middle-earth and Tolkien Blog, accessed on April 12, 2018, <https://middle-earth.xenite.org/who-were-the-men-sauron-was-gathering/>.

<sup>77</sup> See "Harry Potter Play" Harry Potter Play, accessed on April 12, 2018, <https://www.harrypottertheplay.com/>.

reason why he had such love/hate relationship with the people around him. Since his mother was missing in his important moments in his life, he might feel lonely sometimes.

His mother was called Merope Gaunt. She was descended from the line of Salazar Slytherin. One of the “purest blood”. However, she fell in unrequited love. Love, which was not permitted, which was not acceptable. Merope fell in love with a Muggle.<sup>78</sup> After the fact that she is in love with a Muggle was known by her brother and father, she was constantly terrorized by them.<sup>79</sup> This kind of terror had left a quite visible mark on her and her senses.

Merope bewitched young Tom Riddle (Muggle father of Tom Riddle junior) into marriage by using a love potion, but after she felt pregnant, Tom Riddle somehow escaped and it is unclear why Merope did not use her magic to force him to stay with her.<sup>80</sup> Tom Riddle did not even acknowledge that Merope is pregnant and he continued to live his own life in his village. However, 16 years later he learned his fate when his son, Tom Riddle (Lord Voldemort) came and killed all members of Riddle’s family.<sup>81</sup>

After losing a husband, Merope arrived at the London’s orphanage house, where Tom Riddle at the end spends his young years. At that time, Merope lost all of her wills to live and she knew that she would not live much longer after giving a birth. When she was dying she wished that the baby will inherit most of the father’s features.<sup>82</sup>

Some “die-hard” fans would argue that the reason why Lord Voldemort did not have much sense of love was since he grew up devoid of love because his own mother has died for wanting to be loved by Voldemort’s father. One thing is sure, if Merope would live longer to raise Tom properly, he would not end up as a cruel creature wishing everyone’s death. Merope even chose to die over raising her baby, as it is written in this part of *Harry Potter and Half-Blood Prince*: “Yes, Merope Riddle chose death in spite of a son who needed her, but do not judge her too harshly, Harry.”<sup>83</sup> Her concept of love might form Lord Voldemort’s character and his relationship with other women or even his followers, since she did not have a chance to raise him up properly, some features were deeply encoded in his own thinking.

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<sup>78</sup> See “The Sad History of Merope Gaunt” PotterMore, accessed on April 15, 2018, <https://www.pottermore.com/features/the-sad-history-of-merope-gaunt>.

<sup>79</sup> See Ibid.

<sup>80</sup> See Ibid.

<sup>81</sup> See Ibid.

<sup>82</sup> See Ibid.

<sup>83</sup> See Ibid.

Another woman in Voldemort's life was his own daughter. There was no information about Lord Voldemort's child in the original series of the *Harry Potter* series, however, in the theatre play *Harry Potter and the Cursed Child*, the reader is surprised with the character which goes by the name Delphi. This girl happened to be friend with Draco Malfoy's son Scorpius and Harry Potter's son Albus. At least at the beginning of the story, it might seem that she is there to help Albus and Scorpius with their idea of changing the history in order to change the world for better. But as the storyline continues, by the end of the book it is more clear that Delphi is by their side only just to use Albus as a sacrifice in order to attract Harry Potter into Lord Voldemort's hands. By the end of the book, there are Delphi lines which are proof that she is the daughter of Lord Voldemort as she thinks that she is speaking with him personally. However, soon she will learn that it is actually her, who is used as a trap to kill Lord Voldemort:

DELPHI

*"I am from the future. The child of Bellatrix Lestrange and you. I was born in Malfoy Manor before the Battle of Hogwarts. A battle which you are going to lose. I have come to save you."*<sup>84</sup>

In this monolog, the reader also found out about another woman in Lord Voldemort's life. Bellatrix Lestrange, who is a mother of Delphi. That is the third important woman in Lord Voldemort's life, who might help to shape Lord Voldemort's character.

In *Deathly Hallows*, there is a part of which is Bellatrix speaking to Lord Voldemort in a very unsteady voice which might signal that she is in love with him: *"My lord ... My lord."* It was Bellatrix's voice, and she speaks as if to a lover.<sup>85</sup> However, there is not much evidence from Lord Voldemort's side about his romantic feelings towards Bellatrix. The only thing is sure and that is that they had a child – Delphi, together.

### 5.2.2 Voldemort's followers and servants

Since Voldemort's relationships with women are rather difficult to understand and reader learned that his almost nonexistent relationship with his mother probably formed his own character and how he viewed the world, his relationship with his followers is more clear.

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<sup>84</sup> See J. K. Rowling and John Tiffany and Jack Thorne, *Harry Potter and the Cursed Child, parts one and two* (London: Brown, 2015), 307.

<sup>85</sup> See J.K. Rowling, *Harry Potter and Deathly Hallows* (London: Bloomsbury Publishing PLC, 2014), 36.

Lord Voldemort in *Harry Potter*'s world symbolizes the evil part. That is a fact well known from the start. He uses his power to enslave other people into the submission in order to save their lives. However, there are some wizards and other magical beings who choose to follow his steps and to listen to his words and commands. Their hunger for controlling and killing was strong enough to become his faithful followers.

The dementors are one of them. Dementors are shaped like humans with their skin resembling rotting flesh. They wear long, dark cloaks and they are guards of Azkaban. Even though they are described to be completely blind, they are attracted by the feeling of happiness, human's happiness. Therefore they are feeding on positive feelings and happy memories.<sup>86</sup> While draining the happiness out of the victim, the feelings of depression and despair growing instantly while being near to them. Therefore, they are considered to be one of the foulest to inhabit the world of living souls.<sup>87</sup> So, it is not much of surprise, why would Lord Voldemort need those kinds of wrath-like creatures. Lord Voldemort always liked to evacuate fear in everyone and those servants are especially suitable for that.

The Death Eaters are another group of wizards who are loyal to the "Dark Lord", as they often called him like that. This group of wizards and witches who liked to ensure everybody that they are pure-blood supremacists. They often used Dark Arts without respecting the wizarding law, which strictly forbid the fault usage of Dark Arts.<sup>88</sup> In a fact, Dark Arts are not any different from other forms of magic, most of it is relatively neutral. On the other hand, some magic performed as a Dark Acts are evil in its intentions. Those magics are usually called "Curses". Those spells are often intended to cause a harm and pain, even death.<sup>89</sup> Their goal was to purify the Wizard race by killing Muggles and those who are born from the relationship of the Muggle and the Wizard, blood traitors. And they wanted to achieve a global leadership and dictatorship under Lord Voldemort's name. The Death Eaters are known in *Harry Potter*'s world by using those curses without thinking or they even use them intentionally and this is another reason, why they are so feared of.

The Death Eaters wore black hoods and masks in order to hide their faces from the world. Since some of them were trying to intervene into the "good world" and some of

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<sup>86</sup> See "Dementors" PotterMore, accessed on April 15, 2018, <https://www.pottermore.com/explore-the-story/dementors>.

<sup>87</sup> See "Dementor" Harry Potter Fandom, accessed on April 15, 2018, <http://harrypotter.wikia.com/wiki/Dementor>.

<sup>88</sup> See "Death Eaters" Harry Potter Fandom, accessed on April 15, 2018, [http://harrypotter.wikia.com/wiki/Death\\_Eaters](http://harrypotter.wikia.com/wiki/Death_Eaters).

<sup>89</sup> See "Dark Arts" HP Lexicon, accessed on April 15, 2018, <https://www.hp-lexicon.org/magic/dark-arts/>.



them were even successful in hiding their true identity from others. Just the closest members of the inner circle which had the closest relationship with Lord Voldemort, had Dark Mark burned into their left forearms. Lord Voldemort used this group of witches and wizards during the First and the Second Wizarding War.<sup>90</sup>

When Tom Riddle was young and he was still a student in Hogwarts, he gathered some of his schoolmates and they formed a gang of Slytherin students. At the beginning they thought of him as a friend, however, as the analysis has shown, he felt no real attachment to anyone. This “gang” might be considered as the beginning of The Death Eater’s circle.<sup>91</sup> The fact that Tom Riddle manipulated them to do whatever he wished, could be a strong evidence of how manipulative and strong-willed he could be and that his strategic decisions actually had a strong background since some of the incidences in the school under his leadership were turning into nasty incidents.<sup>92</sup> Eventually, some of the members of the former Slytherin gang became one of the first official Death Eaters. One of the famous Death Eater was Bellatrix Lestrange, who later gave a daughter to Lord Voldemort as it was mentioned above.

There are some other creatures who were loyal to Lord Voldemort. Not to mention, that all of them were up for no good. Snatchers – they were members, formed by Lord Voldemort, of an organization which had a goal to arrest Muggle-borns and blood traitors. They were subordinate to the Death Eaters. For better recognition, they were wearing a strip of a dark fabric tied around their left arm.<sup>93</sup>

Giants, Werewolves could be put into one category of the Lord Voldemort’s followers. All of those creatures were also bound by Lord Voldemort’s will. Giants and Werewolves are very easily distinguished. Just by the name, giants are creatures of an enormous height and weight, they don’t usually control their movements easily thanks to their height.<sup>94</sup> Werewolves are easily distinguished from original wolfs by their more human-like eyes, a tufted tail and they constantly hunt humans, they target humans almost inclusively, other

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<sup>90</sup> See “Death Eaters” Harry Potter Fandom, accessed on April 10, 2018, [http://harrypotter.wikia.com/wiki/Death\\_Eaters](http://harrypotter.wikia.com/wiki/Death_Eaters).

<sup>91</sup> See Ibid.

<sup>92</sup> See Ibid.

<sup>93</sup> See “Snatchers” Harry Potter Fandom, accessed on April 10, 2018, <http://harrypotter.wikia.com/wiki/Snatchers>.

<sup>94</sup> See “Giant Colony” Harry Potter Fandom, accessed on April 10, 2018, [http://harrypotter.wikia.com/wiki/Giant\\_colony](http://harrypotter.wikia.com/wiki/Giant_colony).

creatures are more likely to be left alone.<sup>95</sup> This trait could be used by Lord Voldemort very often, since in *Harry Potter and the Half-Blood Prince* one of the werewolves had attacked Bill Weasley, leaving him with a scar on his face for a rest of his life.<sup>96</sup>

Other creatures under Lord Voldemort's influence are Basilisks and Inferis. Basilisks are described as a giant serpent. Those creatures are bred by Dark Wizards in order to use them in a fight against other wizards. When looking directly into Basilisks' eyes, the victim will become completely blind. It was Tom Riddle who happened to earn Basilisk trust and could command Salazar Slytherin's Basilisk.<sup>97</sup> Harry Potter's first encounter with Tom Riddle's Basilisk was in *Harry Potter and the Chamber of Secrets*.<sup>98</sup> Inferis are dead bodies reanimated by Dark Wizards by using one of the forbidden Dark Arts magic. As no spell could bring back the dead ones, they are only puppets in Dark Lord's hands. They have a great physical strength, enough to kill a human and no damage can be done to them due being a corpse.<sup>99</sup> Lord Voldemort used them in preparation for the Wizard wars and they were firstly mentioned in *Harry Potter and the Half-Blood Prince*.<sup>100</sup>

From the analysis of Lord Voldemort's followers, it could be apparent that the war between good and evil was partially based on the scale of the wizards and creatures which were following a specific side. Since Lord Voldemort was the antagonist and he was representative of the evil side, the spectrum of his followers was corresponding to his action and appearance. Nonhumans, dead bodies and wizards and witches of wicked minds were standing by his side. At the end of the scale, the good was represented by the protagonist, Harry Potter, his friends, people who had not forgotten the humanity and creatures who were allies of people. The list of Lord Voldemort's followers is representing his own soul and thoughts.

### 5.3 Dracula's Relationships

The last character of Villain's relationships is Stoker's *Dracula*. Judging by the first analysis of Dracula's tools which he might use as a declaration of power and Stoker's

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<sup>95</sup> See "Werewolf" Harry Potter Fandom, accessed on April 10, 2018, <http://harrypotter.wikia.com/wiki/Werewolf>.

<sup>96</sup> See J. K. Rowling, *Harry Potter and Half-Blood Prince* (London: Bloomsbury Publishing, 2005).

<sup>97</sup> See "Basilisk" Harry Potter Fandom, accessed on April 12, 2018, <http://harrypotter.wikia.com/wiki/Basilisk>.

<sup>98</sup> See J. K. Rowling, *Harry Potter and Chamber of Secret* (London: Bloomsbury Publishing, 1998).

<sup>99</sup> See "Inferius" Harry Potter Fandom, accessed on April 12, 2018, <http://harrypotter.wikia.com/wiki/Inferius>.

<sup>100</sup> See J. K. Rowling, *Harry Potter and Half-Blood Prince* (London: Bloomsbury Publishing, 2005).

approach of the description of the appearance, might suggest, that this part of analysis would be different too.

The first thing to mention in Dracula's analysis of his relationships is that unlike Sauron or Lord Voldemort, he is not a completely fictional character, therefore this part would be taken again from the perspective of the real Vlad III. and Stoker's *Dracula*. Unfortunately, the details or information about Vlad III.'s relationships would be only based on the information which was known about him and since Vlad III. lived in the 15<sup>th</sup> century and not many books were written about him, that information would be incomplete.

### 5.3.1 Vlad III. Dracula's Relationships with women

According to some sources, Vlad III. was married twice during his lifetime. His first wife's identity is unknown, though it is said that she may have been a Transylvanian noblewoman. She gave him a son and heir, Mihnea cel Rau. He got married for a second time when he returned from his imprisonment in Hungary. Her name was Ilona Szilagyi and she was the daughter of a Hungarian noble. They had two sons, but neither of them became rulers.<sup>101</sup> Those are very scarce facts which could be found about Vlad III. As it was mentioned before, since he was a living ruler from the 15<sup>th</sup> century, many theories about his relationships with women in his life are not based on the solid background.

Some other sources are mentioning a girl, mistress called Katharina. Katharina was the daughter of the Weaver's guild leader in Brasov. Her relationship with the prince lasted over 20 years and resulted in five children. It might seem unlikely but the cruel ruler overwhelmed his young mistress with great tenderness. It is said that Katharina was the only woman who managed to tame his cruel heart. When Vlad III. had an affair with Katharina, he was already married, but he asked the Church for divorce. The divorce was not pulled through.<sup>102</sup>

However, his love for Katharina had also some downfalls and his relationship with her might influence his further behavior. His love for Katharina sparked violent crisis: sword

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<sup>101</sup> See "25 Facts about Vlad Tepes the Impaler" Owlcation, accessed on April 09, 2018, <https://owlcation.com/humanities/25-Facts-about-Vlad-Tepes-the-Impaler>.

<sup>102</sup> See "Vlad the Impaler Lovestory" Romania Travel Blog, accessed on April 09, 2018, <http://romaniatravelblog.com/tag/vlad-the-impaler-lovestory/>.

throwing, taking revenge on those who were around. The prince's scenes of jealousy terrified the city of Brasov and, those who had heard about his jealousy fits.<sup>103</sup>

Those are just a few available sources which are helping to understand Vlad III.'s relationships with his wives or mistresses. However, there is no strong evidence, that Bram Stoker could use any of this information while writing his own character of *Dracula*.

### 5.3.2 *Dracula's Relationships with women*

There was a different approach of describing women in Stoker's writings. In 1827, the term "New Woman" was being introduced. This "New Woman", who riddled with feminist awareness, would be the cause of fodder for Stoker's heroine called Mina Harker.<sup>104</sup> "The New Woman's strides towards economic and sexual changes in society as a whole should be viewed as terrifying."<sup>105</sup> Bram Stoker was inspired by this new role and he tried to embrace this new character in *Dracula*. Many of the female characters in *Dracula* could be applicable to many schools of feminist thought.

As an example, female vampires in his work can reproduce on their own, without needing a man, they hunt and kill children and often are trying to seduce and kiss, touch males as it is described in this section. It is described by Jonathan Harker: "*The girl went on her knees, bent over me, smiling. She brought her neck over and licked her lips like an animal (...) Her head went lower and lower as her lips went beneath my chin and stuck to my throat.*"<sup>106</sup> This kind of behavior was really atypical of a female gender role at that time. However, there is no straight connection with Count Dracula's relationship with any of those women. Bram Stoker was trying to use this new image of women, however, he did not connect any romantic feelings with Dracula himself.

### 5.3.3 *Dracula's followers and servants*

Nevertheless, Stoker did not mention any physical or emotional connection with women who were mentioned above, those female vampires could be also considered as his followers or servants, depending on the reader's point of view. They are the only creatures he is meeting on daily basis and they depend on his "help" when feeding themselves: "*Are we not having anything tonight? (...) She pointed to the bag which he had thrown on the*

<sup>103</sup> See Ibid.

<sup>104</sup> See "Thirsty: The Women of bram Stokre's 'Dracula'" The Powder Room, accessed on April 10, 2018, <https://powderroom.kinja.com/thirsty-the-women-of-bram-stoker-s-dracula-1651288245>.

<sup>105</sup> See Ibid.

<sup>106</sup> See Bram Stoker, *Dracula* (Brno: Edika, 2012), 26.

*floor and it moved as though there was something living inside. He nodded his head.*"<sup>107</sup>

Therefore, it is safe to say, that Stoker was trying to portrait the “new women”, the movement which was blooming in his time, as realistic as he could in his work of *Dracula*. He did not mention any relationship directly, notwithstanding a romantic or platonic relationship of Dracula with any women. By the fact that his female characters in *Dracula* had their own will and they were independent mostly shows his own mindset and his approach to writing the female characters.

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<sup>107</sup> See Bram Stoker, *Dracula* (Brno: Edika, 2012), 26.

## CONCLUSION

The bachelor's thesis is divided into two main parts. In the first part, the theory consists of two main chapters (1-2) in which the theory of literary genre, the fantasy genre in Anglophone literature and the characteristic of the literary villain, are described. The aim of the theory part is to educate the reader about the features and characteristics which are closely connected with each other and they are completing the overall picture of the theoretic part of the literary villain and the fantasy genre in the fantasy literature.

The second part of this bachelor's thesis is, however, more complex and more analytic. The analysis part consists of remaining two broad parts (3-5) with many subchapters. Every chapter and subchapter is devoted to the certain analysis. The main aim of the analytic part was to identify the features of literary villains and to compare them with each other, what exactly do they have in common and if so, what does it say about the literary villain as such. Those mentioned villains were Sauron of *Lord of the Rings* and *The Hobbit* series, Lord Voldemort in *Harry Potter* series and Dracula in *Dracula*.

In this first part of an analysis, mainly the characters' appearances were described. While comparing their features, it was somehow challenging since each of the villains possess different forms throughout the books. While Sauron is mainly known for his "inhuman" form, he also possessed a human form, the similar situation is occurring while describing Lord Voldemort's appearance, however, the human form of Lord Voldemort was fairly more known than Sauron's. While comparing those two characters together, the common feature of a literary villain had occurred. They both possessed handsome faces and their overall features were described as rather complimenting. Later on, both of them "lost" their human features and form, therefore, it was impossible to speak about their appearance, since the appearance is one of the human possession. On the other hand and on the opposite scale, there is Stoker's Dracula. Who did not possess any handsome features and he is even described as horrifying. However, this is not the only difference in author's writing while comparing his villain with the other ones (J. K. Rowling's and J. R. R. Tolkien's). This fact could be also mirroring the reality of the writing in the different period of time.

Another proof of different approach to their literary villains is their idea of transferring their villain's power into something tangible. While Lord Voldemort has his wand and Sauron has the ring (or his inhuman self – The Eye), Dracula does not possess any tangible item for controlling others or for demonstrating his power. There is an important thing to

understand and that is that is that Stoker intended to show that Dracula does not need any tool since he is the embodiment of the power. He himself is the walking tool for demonstrating his power and the influence. On the other hand, Sauron and Lord Voldemort needed something to demonstrate their power in order to enslave their subjects and followers, also in order to awake a fear in other beings who were surrounding them.

Another difference between those villains is their relationship with people around them. Tolkien and Rowling spend their time to dig deeper into their maze of relationships and based on them, they were shaping their villains' characters. For Sauron, the most prominent character in his life was his leader Morgoth, for Lord Voldemort, it might be his mother, who died very young, or his lover. However, Stoker did mention any information in his work about Dracula's relationship. In a contrast, he used the portrait of the woman living in his century in order to reflect a new generation of women, their self-awaking and growing independence. Stoker delegated those new characteristics onto Dracula's female companions. However, it says nothing about Dracula's relationships with them and how it might shape his character. Therefore, in this part of Stoker's *Dracula*, the real and original Vlad III. was also described since it was said that Stoker might use the image of the original Dracula as his pattern in writing his character.

J. K. Rowling and J. R. R. Tolkien were using similar techniques while creating their villains (it is possible that J. K. Rowling was influenced by J. R. R. Tolkien since Tolkien's works were extremely popular among other writers). Their villains were handsome and ambitious at the very beginning but their lust for controlling, destroying and ruling the world help to change their appearance completely. Both of them are also reflecting the evil in the society and are helping to distinguish between the good and the evil by attacking the reader's moral codex of what is wrong and what is right. However, Stoker wrote *Dracula* under different circumstances. Dracula was not handsome in any way, he also was not reflecting the evil of the society, even though Stoker used female characters to express his gratitude and sympathy towards women in his society by making his female characters (also vampires) strong, independent and self-deciding.

Thus, it is safe to say, that while analyzing different appearances, relationships and tools used by the villains, J. K. Rowling and J. R. R. Tolkien were using similar modes and ways in writing their villains. Stoker's *Dracula* had almost none of his features similar to the other ones.

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