Elements of Fantasy in William King's Tyrion & Teclis Series

Dan Kučera

Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií
Ústav moderních jazyků a literatur

Akademický rok: 2022/2023

ZADÁNÍ BAKALÁŘSKÉ PRÁCE
(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: **Dan Kučera**
Osobní číslo: **H20691**
Studijní program: **B0231P090005 Anglický jazyk pro manažerskou praxi**
Forma studia: **Prezenční**
Téma práce: **Prvky fantasy v řadě románů Williama Kinga *Tyrion & Teclis***

Zásady pro vypracování

Shromáždění sekundárních zdrojů k fantasy
Nastudování zvolených primárních děl
Stanovení cílů práce
Analýza zvolených primárních děl
Shrnutí výsledků analýzy, formulace závěrů

Forma zpracování bakalářské práce: **tištěná/elektronická**
Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

Clute, John, and John Grant. *The Encyclopedia of Fantasy*. New York: St. Martin's Griffin, 1999.
Gamble, Nikki, and Sally Yates. *Exploring Children's Literature*. Los Angeles: SAGE, 2002.
Hunt, Peter. *International Companion Encyclopedia of Children's Literature*. London: Routledge, 1996.
Stableford, Brian. *The A to Z of Fantasy Literature*. Plymouth: Scarecrow Press, 2009.
Waggoner, Diana. *The Hills to Faraway: A Guide to Fantasy*. New York: Atheneum, 1978.

Vedoucí bakalářské práce: **Mgr. Vladimíra Fonfárová, Ph.D.**
Ústav moderních jazyků a literatur

Datum zadání bakalářské práce: **7. listopadu 2022**
Termín odevzdání bakalářské práce: **9. května 2023**

L.S.

—————————————————   —————————————————
Mgr. Libor Marek, Ph.D.   **doc. Mgr. Roman Trušník, Ph.D.**
děkan   ředitel ústavu

Ve Zlíně dne 2. března 2023

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby [1];
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 [2];
- podle § 60 [3] odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 [3] odst. 2 a 3 mohu užít své dílo - bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že
- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval(a) samostatně a použitou literaturu jsem citoval(a). V případě publikace výsledků budu uveden(a) jako spoluautor.

Ve Zlíně ....

[1] zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací:

(1) Vysoká škola nevýdělečně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před

konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.

(3) Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.

2) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:

(3) Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije -li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacího zařízení (školní dílo).

3) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:

(1) Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst. 3). Odpírá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.

(2) Není -li sjednáno jinak, může autor školního díla své dílo užít či poskytnout jinému licenci, není -li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.

(3) Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jim dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlédne k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.

ABSTRAKT

Již v dobách před středověkem se vyvíjel žánr fantasy, což umožnilo vzniku mnoha podžánrům. Tyto podžánry se navzájem mísí a prolínají, místo toho, aby se vylučovaly, a jejich prvky se využívají pro vytváření postav a fiktivních světů. V této bakalářské práci budou analyzovány prvky podžánrů fantasy v rámci worldbuildingu a postav v trilogii Williama Kinga *Tyrion & Teclis*.

Klíčová slova: Literatura, Fantasy, Podžánry Fantasy, Warhammer, *Tyrion & Teclis*, William King.

ABSTRACT

Since pre-medieval times, the fantasy has been developing, making room for many sub-genres to emerge. These sub-genres are not exclusive, rather their elements are often intertwined, and their features are then used in creating the characters and the worldbuilding of imaginary world. In this bachelor thesis, the use of features of fantasy sub-genres will be analysed in the worldbuilding and characters in William King's *Tyrion & Teclis* trilogy.

Keywords: Literature, Fantasy, Sub-genres of Fantasy, Warhammer, *Tyrion & Teclis*, William King.

ACKNOWLEDGEMENTS

CONTENTS

INTRODUCTION

In today's era of fast development of technologies and fast transfer of information, people often need a way to slow down and, in a way, escape reality. One of the options, which is becoming more and more popular is the use of speculative fiction. Speculative fiction as a term encompasses genres that "deliberately depart from imitating 'consensus reality.'"[1] Set in fictional world that can, but does not necessarily resemble the real one, with fictional characters and stories.[2] The history of speculative fiction is lengthy and encompasses genres which developed over time, such as science fiction, alternate history, horror or fantasy.[3] For the purposes of this thesis, however, there will be focus only on fantasy genre alone.

Fantasy developed together with the speculative fiction, as fantasy belongs to the category.[4] Although, being popularised only recently, approximately during 19th century, fantasy has been developing over the centuries, and with it, the works of fantasy started to differ from each other, creating sub-genres of fantasy. However, unlike other genres, the sub-genres of fantasy are often overlapping in their definition or features of one sub-genre can be present in the works where other sub-genre is dominant. And as such, it is difficult to market a book or a series of books as each sub-genre. For this reason, only the most dominant sub-genres are used in marketing. One of such examples is the trilogy *Tyrion & Teclis* from William King, which is marketed as Fantasy fiction and High fantasy. However, other sub-genres of fantasy are present.

To analyse the sub-genres present in this trilogy, it is necessary to define the term Fantasy and its features. However, as stated, the genre developed for centuries and with it, its genres. For this reason, it is necessary to introduce brief history of development of fantasy, in which some of the important milestones of development will be mentioned. This brief dive into history of fantasy will be helpful to identify some of the sub-genres of fantasy, as well as their features. William King's Trilogy *Tyrion & Teclis* is one of the series published by Black Library, the main publisher for series or independent stories from the universe of

---

[1] Marek Oziewicz, "Speculative Fiction," Oxford Research Encyclopedia of Literature, accessed April 24, 2023,
https://oxfordre.com/literature/display/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-78;jsessionid=27C6C94C75B8810D071220363299166C
[2] William Harmon and C. Hugh Holman, *A Handbook to Literature* (New York: Prentice Hall, 1990), 212.
[3] "What is Speculative Fiction," Southern New Hampshire University, accessed April 24, 2023,
https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html#cg-website
[4] "What is Speculative Fiction," Southern New Hampshire University, accessed April 24, 2023,
https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html#cg-website

Warhammer. As such, to understand the fictional world of Warhammer, it is necessary to introduce King as an author of Fantasy as well as one of the authors of Warhammer universe, together with the universe itself, its worldbuilding and necessary information to understand the context of the trilogy. However, for the analysis of the sub-genres present, it is necessary to introduce a brief storyline of the *Tyrion & Teclis* series. Then, High Fantasy and Grimdark sub-genres of fantasy as well as some others will be identified by analysing the worldbuilding and both main and some of the secondary characters of the series. This thesis argues that *Tyrion & Teclis* trilogy by William King features predominantly the elements of High Fantasy and Grimdark Fantasy

1 FANTASY

1.1 Fantasy as a genre

Fantasy, together with science fiction and horror are one of the largest genres of speculative fiction. However, unlike science fiction, fantasy is often drawing inspiration and references from history, mainly from pre-industrial times. History is not the only inspiration as the use of myths and folklore can be observed as well as legends.[5] Before Tolkien's work, fantasy was set in a "primary" world, which resembles the real world, with laws and rules known to all, however, J. R. R. Tolkien and C. S. Lewis in their works transformed the genre, by creating fully functioning "secondary" worlds, which, are the worlds created in authors head, and have established believable rules and laws.[6] Modern fantasy secondary worlds often bear, however, similarity to Earth.

In the fantasy genre, the hallmark feature lies in the utilization of supernatural elements as key components of the plot and setting. These elements do not need to conform to scientific possibilities, rather they aim to provide an enjoyable and immersive escape for readers. Supernatural elements are used in diverse ways, ranging from the depiction of mythical beings, such as elves and dwarves, which are often expanded or reimagined within the context of work. In the contemporary fantasy, the proliferation of the genre has resulted in the establishment of distinctive features and traits of many fantastical beings and races, with minor variations separating them.

The use of magic and sorcery is a very common occurrence in fantasy genre, however not necessary, there are many approaches and types of magic which can be found, as there was belief there are supernatural powers.[7] As such, these beliefs transferred to fantasy, however, as the magic comes from the authors mind, so do the rules of such magic. In the modern fantasy, the inclusion of magic is part of the worldbuilding, with whole systems of laws and rules for the use of magic. Creating an acceptable world, which can sustain more characters and stories became popular, over-reaching to other forms of media such as tabletop games, films and so on. The Warhammer Fantasy world is an example of a whole fictional universe, which is worked upon by different authors, creating many stories and characters which operate in the same world.

---

[5] John Grant and John Clute, *The Encyclopedia of Fantasy* (London, Palgrave Macmillan, 1997), 338.
[6] J. R. R. Tolkien, "On Fairy Stories," in *Tree and Leaf* (Boston, Houghton Mifflin, 1965), 37.
[7] Dianna Wagonner, *The Hills of Faraway: A Guide to Fantasy* (Berlin, Atheneum, 1978), 10.

It can be also argued that fantasy can bear a meaning that transcends its own fictious realm and translates into the real world. This is often achieved through the use of symbolic representation, which enables the critique of some aspects of real world or can be understood as such. It should be noted that such conveyed meanings are not limited to juvenile fantasy sub-genres, such as fairy tales and fables, but rather extend throughout all sub-genres of fantasy.

1.2 History and Evolution of Fantasy

Although the genre of fantasy in literature has been popularised only in recent decades, its history can be traced to times even before the invention of writing. Fantastical tales of creation, past events, and history transferred by oral means are common in almost every culture in form of so called "once upon a time." [8] However, the history is not restricted only on the tales of creation which are supernatural in their core, or bear some elements of supernatural, but even on those which are not supernatural in their content, but in their context. If these stories were to retain in the culture, they had to undergo the challenge of being told, often with slight variations, from day to day, generation to generation.

The stories of the past of these cultures are somewhat intricate because the cultures before the invention of written texts could not record the events, only transfer them through oral means. Stableford states that the setting of stories of such cultures is myth and legend, which are different form present in kind and quality. He also argues that for such stories to retain their illusion of antiquity, it is necessary for such stories to be set in a world different from ours, with or without supernatural or magical elements. [9]

Some of such stories prevailed until this day, originally starting as oral stories explaining past and origins of cultures, nowadays such stories are written, often adapted for the day and age we live in. One such example is the story of Smaug in J. R. R. Tolkien's *The Hobbit*, 1937, as it is influenced by Grendel in *Beowulf* from resemblance, but also in the treasure, and the piece of it, which was stolen that awakened the monster. [10] As mentioned before, the story of Beowulf, a Danish heroic warrior slaying monster Grendel, is an example of a legend – stories that are set in historical times and settings and with seemingly realistic depictions that intertwine with heroic characters who often have almost supernatural abilities or

---

[8] Brian Stableford, *The A to Z of Fantasy Literature* (Lanham: The Scarecrow Press, 2009), 38.
[9] Brian Stableford, *The A to Z of Fantasy Literature* (Lanham: The Scarecrow Press, 2009), 39.
[10] C. W. Sullivan III, "High Fantasy," in *International Companion Encyclopedia of Children's Literature*, ed. Peter Hunt (London: Routledge, 1996), 307.

strength in struggle against fantastical creatures and monsters. Such stories are often thought to have some factual basis.[11] And it is such stories like *Beowulf* that often influence the genre of fantasy. It can be argued that sub-genres of fantasy, that were established in later times, such as Sword and Sorcery, Heroic fantasy, and High fantasy, draw influence not only for their characters in such legends.

During the medieval times, the myths of creation and legends of heroes developed into chivalric romance, with keeping some attributes– a heroic character, in this case knight, on an amazing quest. These stories, as Moorcock argues, are then expanded by a beautiful and virtuous heroine who is saved by the heroic knight with deep knightly virtues.[12] One such story can be the stories inspired by the king Arthur, mainly in the works of Chrétien de Troyes, who is the author of those legends. He also introduces the element of magical Holy Grail and the theme of virtuous love of Lancelot. These legends were later expanded further with more fantastical elements such as the magical sword Excalibur. As Clute and Grant argue, in the earlier history of Arthurian legends, the authors sought to depict Arthurian legends as contemporary setting, although later the Arthurian legends were depicted as purely fantastical.[13]

The trend of medieval romance continued to flourish throughout Renaissance as Sir Thomas Malory in his work in 1469, *Le Morte d'Arthur*, further expanded the legends of Arthur. In 1590, Edmund Spenser published his work, *The Faerie Queene*, an epic poem of multiple knights exploring and following their virtues and knightly love, which, as stated above, is a feature of medieval romance, it can be also understood as critique of contemporary society, religion, and the House of Tudor.[14] Spenser in his work blends mythical and fantastic with historical, which can be understood as one of the features of fantasy genre as understood now.

There was no further significant development of the genre of Fantasy up until the era of romanticism as the development of interest in supernatural, psychological and imagination were fundamental for the development of modern fantasy as Clute and Grant argue.[15] It is the work of Horace Walpole, *The Castle of Otranto*, 1764, that gave birth to gothic novels,

---

[11] Nikki Gamble, Sally Yates, *Exploring Children's Literature: Teaching the Language and Reading of Fiction* (Thousand Oaks: Sage Publications, 2002), 89-90.
[12] Michael Moorcock, *Wizardry and Wild Romance* (London, Gollancz, 1988), 27.
[13] John Grant and John Clute, *The Encyclopedia of Fantasy* (London, Palgrave Macmillan, 1997), 60-61.
[14] Elizabeth Heale, *The Faerie Queene: A Reader's Guide* (Cambridge, Cambridge University Press, 1999), 8-11.
Stephen Greenblatt, *The Norton Anthology of English Literature* (London, Norton, 2012), 775.
[15] John Grant and John Clute, *The Encyclopedia of Fantasy* (London, Palgrave Macmillan, 1997), 821.

which were basis from which modern horror and gothic fiction developed. Romanticism also saw renewed interest and development of fairy tales as Brothers Grimm collected folklore and fairy tales, ballads and poems. Oscar Wilde's *The Picture of Dorian Gray*, 1890, and the works by Edgar Allan Poe in the 19th century contributed to the development of horror fiction, which in turn influenced the development of fantasy sub genres, such as the fantasy works of H. P. Lovecraft. Works as *Alice in Wonderland*, 1865, or *Peter Pan*, 1904, which many of children nowadays know were published during this time as well, although not being published as such, were influential to the development of the fairy tale sub-genre of fantasy.[16]

The end of 19th and 20th century saw great development of fantasy genre as in the 1896 was first published the work of William Morris, *The Well at the World's End*, which introduced important feature, which influenced the later works this genre, an entirely invented fantasy world, as he wrote of foreign, dream, lands. But it was not only few years before and after the World War II that fantasy was further developed as C. S. Lewis an J. R. R. Tolkien entered the scene. As Grant and Clute note, it was Tolkien's work, that found influence in Morris' work, and improved the idea of the fully fictional world, creating the first "secondary" world with established laws and rules.[17] Authors until Tolkien's *The Silmarillion* published in 1977, and his works written later but published earlier *The Hobbit* and, *The Lord of the Rings* published in 1954, created fantasy as a form of dreams or timeslip tales in the primary world. In his lectures *On Fairy Tales* Tolkien defined, as Stableford states, the term secondary world and three main characteristics of fantasy, being a Recovery, Escape, and Consolation, which became a template for modern fantasy authors.[18] The world of *The Silmarillion*, the Arda, in which was *The Hobbit* and *The Lord of the Rings* set became a paradigm of secondary worlds which were liveable, crafted to such extreme details, which made the world breathe with life, memorable and fantastic, and as such, became an inspiration for future authors. Before the posthumous release of Tolkien's works, the sword and sorcery subgenre emerged with R. E. Howard's *Conan the Barbarian*, focusing on personal struggle and fight, rather than world threatening events. It was in the second half of the 20th century that fantasy truly emerged as a mainstream genre.

Towards the end of 20th and beginning of 21st century, many authors, such as J. K. Rowling, A. Sapkowski or George R. R. Martin began to contribute to the popularity of

---

[16] Lin Carter, *Kingdoms of Sorcery* (New York, Doubleday, 1976), 39
[17] John Grant and John Clute, *The Encyclopedia of Fantasy* (London, Palgrave Macmillan, 1997), 951.
[18] Brian Stableford, *The A to Z of Fantasy Literature* (Lanham: The Scarecrow Press, 2009), 407.

fantasy as a genre, many of which became best-sellers, often overreaching to different types of media. Robert Jordan's *The Wheel of Time*, first book of the series published in 1990, is a notable work as it is a lengthy and very detailed series of Hight fantasy, influenced not only by mythology, but also by religious beliefs with very detailed worldbuilding.

1.3 Sub-genres of Fantasy

Due to long history of fantasy that can be found even before fantasy became a genre itself, there can be many sub-genres identified. These sub-genres are, however, not exclusive of each other and contradict themselves as, they are often times overlapping and intertwining with each other, making it difficult to distinguish the specific sub-genres. Describing all of the sub-genres of the fantasy is difficult due to such reason and would not be necessary for this thesis. And as such, only sub-genres relevant for the analysis purposes of the thesis will be described.

One of the most popular sub-genres of fantasy is High fantasy, popularised and established mostly by the works of J. R. R. Tolkien. The term was originally coined in 1971 in an essay of Alexander Lloyd.[19] High fantasy describes a struggle of main heroic character against a villain, who often poses a threat to the whole world. The hero has a natural talent in one or more ways but has to go through hardships and development to be able to finally defeat the evil.[20] However, like in other genres, this formula is not universal, and the works of High fantasy usually differ in some parts. This sub-genre puts an emphasis on themes, mostly the theme of Good versus Evil – a heroic character or group of characters fighting against the evil to save the world.

High Fantasy is set in fantastical world with its own rules and laws, whereas Low fantasy is set in contemporary "primary" world with only fantastical elements. J. K. Rowling's *Harry Potter*, 1997-2007, series is an example of Low fantasy, set in "primary" world with the presence of a fantastical one, not exclusive to each other, but intertwined. There is a number of fantasy sub-genres which are related or could be identified as a sub-genre of Low fantasy such as Urban fantasy, which takes place in contemporary urban environment, in which supernatural and fantastical events or elements occur.

Gothic or Dark fantasy, as Stableford suggests, can be defined as a sub-genre of contemporary fantasy or as a sub-genre on its own, as this categorization is based on the

---

[19] Brian Stableford, *The A to Z of Fantasy Literature* (Lanham: The Scarecrow Press, 2009), 198.
[20] Michael Moorcock, *Wizardry &Wild Romance: A Study of Epic Fantasy* (Austin, MonkeyBrain, 2004), 84

setting of the work. If set in the "primary" world, it can be understood as sub-genre of contemporary fantasy, whereas if set at least partially in "secondary" world, can be identified as sub-genre of fantasy itself.[21] This sub-genre in both cases uses dark themes and elements of horror fiction, as well as supernatural monstrous beings.[22] The works of H. P. Lovecraft are an example of dark fantasy, as they are set in the fantastical world, although resembling the contemporary world, with many horror elements such as mythical beings beyond human understanding.

Grimdark is a sub-genre of fantasy which has more than one definition and understanding, as it has been popularized only recently. Roberts argues that this sub-genre focuses on conveying the harsh realities of disillusioned and ultraviolent world is, with putting stress on the dark and brutish life.[23] Shurin however argues, that it is not specifically the brutality but the impact and "carefully-crafted words" with the combination of realism in which, unlike in High fantasy, all beings are flawed, not everything is perfect and pre-destined.[24]

Sword and Sorcery is a sub-genre of fantasy using the aspect of adventure fantasy, where a heroic character embarks on an adventure.[25] On the adventure, the hero finds himself fighting not a world-threatening events, rather small personal battles and struggles. This sub-genre often uses fast-paced action tales with the use of danger of the moment.[26]

---

[21] Brian Stableford, *The A to Z of Fantasy Literature* (Lanham: The Scarecrow Press, 2009), 97.

[22] John Grant and John Clute, *The Encyclopedia of Fantasy* (London, Palgrave Macmillan, 1997), 249.

[23] Adam Roberts, *Get Started In: Writing Science Fiction and Fantasy* (London: Hachette UK, 2014), 42.

[24] Jared Shurin "New Releases: The Goblin Emperor by Katherine Addison," Pornokitsch, Accessed March 15, 2023, https://www.pornokitsch.com/2015/01/new-releases-the-goblin-emperor-by-katherine-addison.html

[25] John Grant and John Clute, *The Encyclopedia of Fantasy* (London, Palgrave Macmillan, 1997), 915.

[26] Philip Martin, *The Writer's Guide to Fantasy Literature: From Dragons Lair to Hero's Quest: how to Write Fantasy Stories of Lasting Value* (Waukesha: Writer Books, 2002), 35.

2   WILLIAM KING AND THE WARHAMMER UNIVERSE

William King, born Bill King, is Scottish game designer and author of more than 30 science-fiction and fantasy novels and short stories written since 1999. Most of his works are published under the label of Game Workshop's Black Library, which publishes books from Warhammer Fantasy franchise, Warhammer 40K franchise and, Warhammer 30K franchise. His most prominent works include *Gotrek & Felix* series form the fantasy genre and *Space Wolf* series from the sci-fi genre. His short stories were also published in anthologies such as *The Year's Best SF*, first published in 1996, or magazines such as *The White Dwarf*, initially published under different name from 1975, or *Interzone*, published since 1982.[27]

2.1 William King and his works in the context of Fantasy

As an author of fantasy, William King does not build up his own fantastical world in his novels, but rather writes stories of fictional characters in already established world of Warhammer, which is vast and will be analysed in its own chapter. The world of Warhammer is a universe, to which many authors contribute, and as such, the authors all expand and shape the world together, or upon each other.

As was already mentioned, one of his most well-known works is the *Gotrek & Felix* series which is a series of novels that started to appear in 1999 and since then it has expanded to over 15 novels and 15 short stories. King has written most of the novels of this series, but since 2006 Nathan Long and Josh Reynolds became the main authors contributing to the series. The series, as the name implies, is about two main characters. The first one is Gotrek, a dwarven Slayer, a heroic warrior who seeks death in glorious battle. Felix, the second main character, is Gotrek's human companion, a bard, who wishes to create a poem about Gotrek's glory in death.

King's other fantasy work is subject of this bachelor's thesis, the *Tyrion & Teclis* trilogy. A story of two elven brothers, Teclis and Tyrion, who, although being of the same noble bloodline, are completely different. Tyrion is an excellent warrior and even better strategist, trained for combat and war. His brother, Teclis, was struck by a disease at his birth, crippling one of his legs and his appearance. For this, he was bullied during his childhood, but was

---

[27] "About," William King, accessed January 7, 2023,
http://www.williamking.me/
"William King" Fantastic Fiction, accessed January 7, 2023,
https://www.fantasticfiction.com/k/william-king/

blessed with great knowledge of magic of great power. Together, they are destined to fight against the greatest enemy of elvenkind and bloodline of their family, the Witch King of Naggarond, Malekith, and his mother Morathi. Malekith and Morathi are one of the oldest living elves and the first betrayers of the elves, and their heroes, Aenarion and descendants of his bloodline.

King's other works are mainly focused on Warhammer 40K and Warhammer 30K, a science fiction universe taking place "in the grim darkness of the far future where there is only war."[28] Of these, the most notable is *Space Wolf* series about Ragnar Blackmane, a hero of the Imperium of Mankind's most elite warriors, the Adeptus Astartes, fighting as the last hope of the mankind in universe filled with heretics and Xenos, all non-human species found in the universe.

Other series like *Kormak*, *Terrarch Chronicles* or *Dragonbond Saga* are King's works set in their own universe.

2.2 Worldbuilding of Warhammer Fantasy

As mentioned previously, this chapter will focus on a brief analysis of the world of Warhammer Fantasy, which is necessary for the analysis of the Tyrion and Teclis series, as it is set in this world. Warhammer was created as a wargame combining myths, fantasy and history in 1983. Later the world of Warhammer gradually expanded by each edition and in 1997 Games Workshop founded Black Library, official publishing company for Warhammer universes.[29] The stories, books and lore started with founding of the Black Library, before that, it was only a tabletop wargame similar to Dungeons and Dragons, only on much larger scale. Later from the fantasy wargame, a science fiction wargame was created.

The world of Warhammer took inspiration from popular fiction of fantasy genre, most notably from Tolkien's Middle Earth and the setting of Robert E. Howard's *Conan the Barbarian* (1954). Theme of Chaos present in Warhammer was inspired by the works of Michael Moorcock, a contemporary English writer, mostly known for his fantasy and sci-fi works, such as Elric of Melniboné series. The world is also heavily inspired by real historical events or periods of human history, together with legends, which influence the lore of the

---

[28] "Home Page," Games Workshop, accessed January 8, 2023,
https://warhammer40000.com/
[29] "Timeline," Our History, Games Workshop, accessed January 8, 2023.
https://jobs.games-workshop.com/our-history/timeline

races present in the universe. The inspiration is visible not only on the races and traits of each race, but also on the world itself and locations in the world.

Warhammer is recognisable for its grim dark world, often describing atrocities of war on soldiers and even on civilian population as the Alliance of Order struggle to defend themselves against the forces of Alliance of Chaos, Death and Destruction. Grim dark world refers to a world which is under constant threat of destruction in a never-ending war which depicts the hopelessness. Naturalistic descriptions of the battlefields combined with often heart-breaking stories, such is the world of Warhammer.

2.3 Races

The races of Warhammer can be divided into 4 basic Alliances. These Alliances, however, are not political or military alliances per se, as there are no documents. They are defined rather by the aims and goals of each race. Each Alliance consists of one or more races, which can be then divided into nations, kingdoms, empires etc.

2.3.1 The Alliance of Order

Grand Alliance of Order is an alliance protecting peace, prosperity law and civilisation. It is formed of kingdoms and empires of mankind based in part of the Warhammer world called the Old World, inspired by Europe and Asia, and then Elves, Lizardmen and, Dwarves who are, inspired by Tolkien's dwarves in Middle Earth.

Mankind in the Warhammer universe is formed by 4 main nations – The Empire, which is heavily inspired by Renaissance and The Roman Empire, Bretonnia, which takes inspiration in Arthurian legends and peak of medieval era in France. Third nation is Kislev, which is based on the Slavic nations, mainly Poland, Ukraine and Russia. The last human nation is Grand Cathay, inspired by China. This one is, however, not much featured in the Warhammer universe.

Elves are the second civilised race to walk the world of Warhammer, the most ancient civilisation after the original inhabitants. After brutal civil war accompanied by war with the Dwarves, which wiped out most of the elven population, the race split into 3 nations. The first one is one of the High Elves, the second most ancient nation in all Warhammer world. What was in past times the High Elven Kingdom on which sun would never set, is now just a declining Kingdom located on their home island of Ulthuan. The High Elves, however, still remain the best sailors, magicians and noble warriors in the Warhammer world. The nation of Wood Elves formed from High Elves who fled their colonies during the war with

Dwarven empire, and returned to their ancient traditions, and became one with nature. The last one is the nation of treacherous Dark Elves, who, at the peak of High Elven might, betrayed, causing great Elven civil war. They were pushed off the Ulthuan at the cost of huge casualties on both sides, and since then have been plotting against the High Elves. They are ruthless, wishing to achieve greatest pleasure, through pain, slavery, and depravity.

The Lizardmen are the oldest civilisation to walk the world of Warhammer, as they are direct descendants of the Old Ones, the original inhabitants of the Warhammer world. They are small in numbers and inhabit ancient towns and ruins left in the jungles of Lustria. As their name implies, they resemble lizards and dinosaurs and are heavily inspired by Mayan and Aztec cultures. The history of Dwarves is almost as long as the one of Elves. Inspired by Tolkien's work, they too dwell in their vast halls of underground holds and mines. They are very advanced in their technology as well as in their craftsmanship.

2.3.2   The Alliance of Chaos

The power of Chaos can have multiple explanations, however one is widely understood throughout the world of Warhammer – the Chaos is a destructive force, a manifestation of the flaws of sentient beings, which can corrupt the beings mind. There are five Chaos gods, each with their corruptions. Arguably the oldest one is Nurgle, the god of plague, disease, and infestation. Second one is Khorne, the god of rage and bloodshed. Tzeench is a god of trickery, and last one, Slaanesh, is the god of pleasure. Grand Alliance of Chaos mainly consists of barbaric tribes of Norsca, accompanied by those, who let their minds be corrupted, known as Warriors of Chaos, and Daemons of Chaos. The second part of the Alliance is formed by Skaven, the twisted ratmen, living under all of the known world in their own "Under-Empire," in multiple Clans. They are the most populated race known to Warhammer.

2.3.3   The Alliance of Death

The races of this alliance are former human beings turned immortal due to vampirization and their worship of the first and greatest necromancer, Nagash. The Vampire Counts are former nobles and lords of The Empire, now fuelled by their unclenching desire of blood. These nobles turned their subjects into hordes of undead zombies, going as far as raising their skeletons from the dead. The nobles also use magic to summon creatures as ghouls, wraiths and other undead horrors. Apart from these, there are also Tomb Kings, resurrected armies of first human settlers of Nehekhara desert, serving and continuing the legacy of Nagash. They are heavily inspired by the culture of Ancient Egypt.

2.3.4 The Alliance of Destruction

The last Grand Alliance consist of Greenskins and Ogres. Greenskins are savage hordes of orcs and goblins coming from the Badlands. Their numbers cannot be counted as they are of fungoid origin and as such, they constantly release spores from their body, making it impossible to eradicate them. They live by the way of the sword, constantly in need of battle and war. Ogres are more humanoid, yet still savage and nomadic, hordes residing in mountains. They resemble humans in most things except their hunger and size, as they tower almost above three meters, and their hunger is unquenchable as they serve an unquenchable god, the Great Maw. They do not expand outside of their regions, however, they ambush and raid main trade routes from where they gain all their food and wealth.

2.4 Geography of Warhammer

The geography of the world of Warhammer is an essential part of fantasy worldbuilding in King's series. It bears very close resemblance to our own world some with modifications. The Old World, where most of the human empires are located, is inspired by Europe, although there can be found places like The Moot, which is very similar to Tolkien's Shire or Athel Loren, a holy forest of the Wood Elves. World's Edge Mountains resemble the Ural Mountains and Himalay Mountains and are the entry point to The Dark Lands, which are inspired by Tolkien's Mordor with dry and unpleasant climate with abundance of volcanos. Those are the lands of Chaos Dwarves - Dwarves corrupted by Chaos, and their forges of Chaos industry. In the further passes of World's Edge Mountains called Mountains of Mourne with resemblance of Himalayas are located the Ogres and beyond those mountains is located the Far East with the Grand Cathay as the main kingdom. In the south are located The Southlands, which is the area for the home of the Greenskins, the Badlands, and the great desert of Nehekhara.

The New World bears close resemblance of the American continent, which in the past was also called the New World. Like the American Continent, The New World is divided into North and South – Naggaroth and Lustria. Naggaroth is bleak, cold and harshy covered with snow. Naggaroth inhabited by Dark Elves. Lustria is covered by vast jungles and swamps with old settlements of Lizardmen.

Last part of the Warhammer geography is the floating island continent of Ulthuan. Ulthuan, which is the home to the Elves, was much larger, but during the great civil war, was shattered, separating some parts of the island, creating circle of small islands around itself. Ulthuan is in the shape of a croissant with massive Great Vortex, which absorbs the

Chaos energy, in the middle. The island was created by magic and is also kept above the ocean level by magic, as the island is not connected to the bottom. Ulthuan is inspired by the legendary island of Atlantis, a great island nation able to repel any possible invader, if one would be, which later submerged into the ocean, after falling out of favour of deities. The island of Ulthuan could be seen in a similar way, the fall out of favour could be interpreted as the great civil war between Elves on Ulthuan, where the Dark Elves fell out of the favour of Elven gods. In the same way, the breaking of some parts of Ulthuan, as well as the influence of Chaos energy that is being drawn by the Great Vortex, created later during Chaos invasions, could be seen as an interpretation of the sinking od Atlantis into the ocean. In a similar manner, Ulthuan is inspired by Tolkien's Island of Númenor, a powerful sea-faring nation, as it was inspired by the Atlantis as well.[30]

---

[30] Humphrey Carpenter, *The Letters of J. R. R. Tolkien* (Boston: Houghton Mifflin, 1981), 167.

3 ANALYSIS

3.1 Brief Summary of the Story in the *Tyrion & Teclis* Series

At the start of this analysis, a brief introduction of the story and characters should hold place. The reason for this summary being the number of characters, as well as the fact that the characters bear traits of different fantasy sub-genres. The *Tyrion and Teclis* series is about twin brothers, who are of heroic blood, who are, although unknowingly, destined to save the elven island of Ulthuan. Throughout this quest, they meet many people, Alarielle the Everqueen, the spiritual leader of high elves. The first book concerns itself with early life and events in the life of the twins until their departure to Lustria. In the second book, the twins search Lustria for the sword of the hero Aenarion, the Sunfang. Shortly after their return they learn that the Everqueen is dead, and there will be a tournament for the place of personal guard of the new Everqueen. The narrator is omniscient, as the narration throughout the chapters switches between the twins and Malekith and Morathi, the leaders of dark elves, who are set on reclaiming Ulthuan for themselves. Malekith is the son of Aenarion, who, due to having mind corrupted by greed and powerlust was rejected as a new Phoenix King of the high elves. Morathi, his mother, is set on the destruction of the high elves.

During the first book, Malekith starts co-operating with the N'kari who was banished in his attempt to kill the twins. The second books concerns itself with the preparations of the invasion of the unknowing Ulthuan, which begins during the tournament for the guardian of the Everqueen. Throughout the second book, features of grimdark fantasy can be observed, as Malekith is ruthless, often enjoying torture and enslavement. That is the reason, together combined with his black armour encasement, why he is the source of fear not only to his enemies, but also to his servants. The events of the third book are violent as the invasion unfolds, the Ulthuan slowly falls to dark elven hands, Tyrion is able to save Alarielle, after she was captured, although being wounded and poisoned. It could be argued that the author is creating tension throughout the third book, as the reader begins to question the possibility of victory. The poison in Tyrions body affects him, slowly killing him while he is being hunted together with Alarielle. The cities and soldiers of Ulthuan fall after one after another. Teclis is able to return to White Tower of Hoeth and through a dream, in which he meets Caledor, gains powerful knowledge and takes off to the place of Tournament. Teclis is able to catch up with Tyrion and Alarielle only when N'kari catches up to Tyrion and starts to "play" with him, tormenting him in combat. Teclis, due to the knowledge has gained the ability to use the moment of surprise and banish the greater demon to the Realms of Chaos.

Alarielle is able to regain the knowledge of previous Everqueens and is able to treat Tyrion's wounds. On the other side of the conflict, Caledor shows himself to Morathi and is able to scare her to the point of retreat from the invasion. The end of the third book is reminiscent of the ending of *The Lord of the Rings* as the twins are able to gather the high elven resistance and form an army and both dark and high elves set out to Finuval Plains, the place of last battle. Tyrion is able to slay one of the best Malekith's soldiers in a duel and then the bloody battle starts, as Malekith draws his attention to Teclis. After short exchange of magical spells, Teclis casts enormous spell that hits Malekith, who disappears. In the book, there is no mention if Malekith is truly killed or if he managed to escape due to magic.

3.2 The Worldbuilding in Tyrion and Teclis Trilogy

The features of high fantasy can be observed throughout the whole series, mainly in the plotline as well as the characters. The most obvious feature is the setting of the series, which is in "secondary" world, which was carefully crafted with its own rules and laws. Although the world is not fully created only within this series, as the world of Warhammer is large and contains many different series and stories, the author introduces the necessary concepts and rules for setting the series. However, the series combines other sub-genres, as well as it introduces some elements, which are not common for this subgenre. One such example is a short statement at the beginning of every book of the series "This is a dark age, a bloody age, an age of demons and of sorcery,"[31] which helps to set the violent and harsh mood of the world, especially considering the story of the series. On the same page, very brief information about the state of the world and information about the elven race can be found., that they are "An ancient and proud race,"[32] and that they are a race of "Great seafarers, artisans, and warriors."[33] The worldbuilding is done carefully throughout the books, such as the example of Morathi, through whom the reader learns of her and her son's origin, as well as the heroes of the past, for example Aenarion: "Aenarion was the one of the elves would always remember, their first Phoenix King, the warrior demigod who had saved them from certain doom."[34] Through Morathi, the reader also learns about Caledor, who is remembered as "…architect of the spell that had finally driven off the daemons away and stabilized Ulthuan keeping it…from sinking below the sea."[35] Throughout the books, other

---

[31] William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 5.
[32] William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 5.
[33] William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 5.
[34] William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 11.
[35] William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 11.

mentions of those two heroes are present, as Morathi has inner dialogues with Caledor, where she often questions the title of her husband, Aenarion, as the greatest elven hero "The elves choose to remember only the great battle and the heroism of Aenarion as he fought to protect you during those final hours, but it was you who saved the world, wasn't it Caledor?"[36]

Other way, through which is worldbuilding done, is through plot and items, which are present. The best of the worldbuilding done through items is the example of the Dragon armour of Aenarion and Sunfang, which provides detail of Aenarion and his bloodline. The armor and his bloodline is tainted by deep-rooted rage and hatred, which Aenarion felt towards his enemies throughout the defence of Ulthuan during his time.[37] The feature of being tainted or have some bad traits in heroic characters and is often present in the Warhammer world, adding depth to characters and to the story. What adds to the worldbuilding is the fact that the armour as well as Sunfang is over six thousand years old and thus, has its own background how it got to the twins, which the reader learns through Teclis.[38]

Throughout the unfolding plot of the series adds to the worldbuilding, together with the thoughts of main characters. For example, information about the state of elven and human race is presented while on search for the sword Sunfang. During conversation between Tyrion and Lieber, one of the humans who sailed with the twins to aid in the search of the Sunfang, information about elven traits, such as agility, beauty, longevity and intelligence is presented, as well as that elves as a race are dying out, and humans are taking over the world in numbers.[39] Information about the Chaos and its followers as well as about the Chaos god Slaanesh is communicated through the thoughts of Morathi and Malekith, as they use the followers of Chaos and greater daemon of Slaanesh in their aim of invading Ulthuan.

In the first book, *Blood of Aenarion* as well as in the second book, where the narrator introduces the character of Malekith, the reader is introduced to an elven ceremony of choosing a new Phoenix King, passing through the Flame of Asurian, sacred flames of the elven god, who chooses the appropriate ruler, and the flames makes them reborn.[40] But those

---

[36] William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 13.
[37] William King, *Bane of Malekith* (Nottingham: Black Library, 2014), 367.
William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 17.
William King, *Blood of Aenarion* (Nottingham: Black Library, 2011), 8-9.
[38] William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 52-53.
[39] William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 57-59.
[40] William King, *Blood of Aenarion* (Nottingham: Black Library, 2011), 9-10.

rejected, such as Malekith, are forever marked by burnt body, dying in agony and forever crippled. Malekith is being kept alive only by his armour covered by magical runes.[41]

Throughout the last book, *The Bane of Malekith*, features of dark fantasy can be found. AS established previously, dark fantasy uses elements of horror as well as dark and gloomy tone often together with supernatural monsters. Elements of dark fantasy are mainly present when Tyrion and Alarielle enter the ancient forests Avelorn, which have been twisted by chaos energy. The main element is the use of setting the gloomy tone with "Slime oozed from the bark of the trees,"[42] creating "…huge bubbles inside of which huge woodlice twisted…"[43] Small twisted creatures are present, but do not mean any harm.[44] The forest itself is full of twisted, poisonous and mutated trees and plants, creating the sense of dread and gloom.[45] It is only after they go further into the forest they are followed by a large beast, hunting them. Yet, they could not see the beast until they settle for a rest and the beast approaches for attack. This uses the element of supernatural being as a looming danger, creating a sense of danger and horror. The supernatural being in this case is a manticore, a large yet quiet beast with cat-like features with scorpion-like tail.[46] Later, they find themselves in similar situation but with a much more dangerous and supernatural being, a N'kari himself, who uses his magic and speed to hide himself. He listened to the conversation of Tyrion and Alarielle, circling around them, creating the feel of unease and horror.[47]

3.3 Analysis of Main Characters

As explored in the previous parts, the setting of the series itself is one of the most obvious features of the fantasy genre. Being set in a secondary world with its own lore, rules and laws is a distinct feature of fantasy, as defined before, although in some way, the world resembles Earth. The events of the series are mainly unveiled on Ulthuan, the magical island created by the elves, keeping itself above the water by magic. However, the main characters, also visit other parts of the Warhammer world, such as Lustria. In these geographical positions, the supernatural and magical can be observed, as Lustria is a home to a fantastical species of Lizardmen, a sentient and more humanoid lizards. Ulthuan is the home of the Asur, High Elves, who were inspired by Tolkien's elves, in a way, that they are one of the

---

[41] William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 20-21.
[42] William King, *Bane of Malekith* (Nottingham: Black Library, 2014), 239.
[43] William King, *Bane of Malekith* (Nottingham: Black Library, 2014), 239.
[44] William King, *Bane of Malekith* (Nottingham: Black Library, 2014), 239.
[45] William King, *Bane of Malekith* (Nottingham: Black Library, 2014), 242.
[46] William King, *Bane of Malekith* (Nottingham: Black Library, 2014), 244.
[47] William King, *Bane of Malekith* (Nottingham: Black Library, 2014), 279-281.

most magic capable races of the Warhammer universe, long living, however there are differences.

The main characters of the trilogy in focus are Tyrion and Teclis, however, throughout the series, more characters of importance are introduced. The main villain of the series is N'kari, a greater demon of the decadent god Slaneesh. This greater demon appears mainly in the first and last book of the trilogy, and is the archenemy, the evil, of the story. Throughout the series, the point of view of the narrator switches to Morathi and Malekith, who are perceived as the villains, although having somewhat understandable reasons for their deeds. In this way, the story itself and characters bear many features of High fantasy, as the main theme is the struggle of two heroes with natural talent against much stronger threat which can be seen as not world threatening, but rather nation threatening, as N'kari's goal is the death of the two brothers and the end of Elven race. The elven brothers and their enemy will be analysed separately as there are they bear more features of different fantastical sub-genres.

Tyrion, together with Teclis, are of a direct bloodline of one of the greatest elven hero, Aenarion, and since young age, they have been trained in their respective studies, which, for Tyrion, was taught the art of the sword. Teclis, however, due to his weak health and frail body, studied the arts of magic. And it is during this training, that N'kari, the intervenes and tries to kill the brothers. This try is, however, prevented due to divine intervention of the elven god Asurian who for a time banished N'kari. This theme of divine intervention is present throughout the trilogy and is an interesting feature as the mage Caledor plays chess with Death, all of their moves, every chess piece is a representation of a character, which is quite an interesting way to adapt a high fantasy genre, as the Caledor representing "good" or life, is fighting against Death or "evil." It contrasts the aspects of the Grimdark genre, as Grimdark promotes the idea of heroes choosing between the good and evil.[48] Grimdark genre, however, is present mainly in the second part of the second book and throughout the third book, which will be explored in the later part of this analysis.

The twin brothers are, in a way, opposites of each other. Tyrion is a good-looking warrior, well versed with women, trade and politics, even though he is not particularly fond of it. Tyrion is a very skilled tactician able to lead large armies. Teclis is of weak health, being sick with serious illness, leaving him with one leg crippled, which is the reason for his

---

[48] Jared Shurin "New Releases: The Goblin Emperor by Katherine Addison," Pornokitsch, Accessed March 17, 2023, https://www.pornokitsch.com/2015/01/new-releases-the-goblin-emperor-by-katherine-addison.html

limp movement. The limp, together with being shut indoors is the aim of the humiliation of his peers, as elves are usually "perfect" beings. Teclis, however, took after his father and studied magic, which he mastered. The brothers, however, are very supportive of each other, despite having such differences. The twin brothers are in a way mirror images of the villains Malekith and Morathi. Morathi, the oldest living being, as she claims herself to be, and former consort and later wife of Aenarion, formed pleasure cults, which later produced the Dark Elves. Malekith is the son of Morathi, and after being rejected in the ritual of coronation after Aenarion's death, is forever tormented by the sacred flame that burns his body till his death. That is the reason why he is encased in his armour at all times. The reason for his invasion on Ulthuan, is that he wishes to reclaim the holds of his father, he was denied by Asurian. The main characters throughout the series undergo interesting character development, which combines features from different genres, adding more flavour to the High fantasy story. The prime example of this claim is the development of Teclis, which in a way resembles a romanticist main character, who, to an extent, is rejected by society, with traits such as self-critique, self-doubt, melancholy, and isolation or alienation.[49] Teclis is not entirely excluded from society, but rather mocked or disregarded. But the trait of melancholy and fearfulness are present throughout the whole series.[50] The feeling of alienation from his own race and self-critique comes very prominent during their search in Lustria when they are escaping from temple after finding Sunfang, as he finds himself sympathising with humans, which almost no other elf would do. [51] This slowly changes throughout the story as Teclis gains more knowledge and is, with his brother, able to retrieve the Sunfang, the sword of Aenarion and his aunt tells him to return to The White Tower of Hoeth, place, where he spent time learning magic during childhood. The change is not only in his character, but also with his health, as he receives magical items, that help him partially restore his disease struck body.

To others, Teclis can be seen as sharp-tongued and tactless, especially when it comes to communication with another high elf, as his experience from his childhood is not a good one. A lot of examples can be found in the second book, such as when he and his brother return from Lustria and receive news of a death of Everqueen. Everqueen is a wife of

---

[49] James D. Wilson, "Tirso, hat, and Byron: The emergence of Don Juan as romantic hero," *The South Central Bulletin* 32, no. 4 (1972): 246-248, The South Central Modern Language Association.
Bettina L. Knapp, "Review: The Romantic hero and his heirs in French literature," *The French Review* 59, no. 5 (1986): 787-788, American Association of Teachers of French.
[50] William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 337-339.
[51] William King, *Blood of Aenarion* (Nottingham: Black Library, 2011), 110-111.

Phoenix King, the king of high elves, to an extent, they are the spiritual leader of high elves. The pronoun they is used intentionally as Everqueen is not only one person, but trough ritual, all the previous Everqueens are transmitted to the body of a new one, and with it, all of their magical power an knowledge. There are mentions of this ritual in the last book, but very brief. As for Teclis, his reaction is "That is terrible news indeed…It is a strange coincidence that you should be waiting here to give it to us"[52] while still at the boat. This reaction is not what a high elf would have to such information. With his brother however, Teclis is serious, and is genuinely concerned with him, as can be seen in example "'You are a hero' said Teclis. For once, he sounded serious. There was no mockery in his voice. Tyrion was surprised and rather touched."[53] At the end of their story, Teclis, after banishing N'kari, is seen as a hero who helped to save Alarielle the Everqueen, getting recognition and praise of all elves present, even being given the Moon staff of Lileath, providing him great magical power.

Tyrion trained in the art of the sword, becoming one of the greatest elven warriors of his time, using his skill during his offshore expeditions, where he mastered the art of trade. Unlike his brother, Tyrion was very popular, especially with females, as he was young, good-looking, and very skilled. During the tournament, he was only beaten in jousting, ending second during the tournament. After the tournament his skills are truly put to the test, as after the tournament in the night, everyone celebrates, the invasion of Ulthuan starts, right where the tournament takes place. As armies of dark elves pour onto the tournament grounds, the slaughter begins. Being woken up by screams in the middle of the night, Tyrion is able to get to the tent of Alarielle, and is able to save her, and they together use disguise to escape the slaughter. He does not hesitate and runs towards the chaos, mercilessly slaughtering everyone who got in his way, showing his bravery, heroism, as well as wits and strategic thinking, as they disguised as their invaders to escape.[54] However, shortly after their escape, they are stopped by Witch elves, dark elven females who are a formidable foe, especially due to their poison coated blades. One such blade struck Tyrion in the side, poisoning him. However, he still proceeds many days on their escape with Alarielle, despite his injury getting worse with each day, displaying his dedication to his Everqueen.[55] Even after many encounters and days of hiding, when they are found by N'kari, and him being so weak it was

---

[52] William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 145.
[53] William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 155.
[54] William King, *Sword of Caledor* (Nottingham: Black Library, 2012), 395-400.
[55] William King, *Bane of Malekith* (Nottingham: Black Library, 2014), 22-23.

difficult to stand up, he takes up a sword to face the daemon in combat, despite knowing he is not even able to fight him at his best.[56] The fight with N'kari in a way, reminds Tolkien's battle of Minas Tirith in *The Lord of The Rings* as the people of Gondor are defending themselves against a formidable foe, the Rohirim come to their aid, in similar manner Teclis comes to aid Tyrion at the verge of death.[57]

A lot has been introduced about Morathi and Malekith, but their characters have not been explored yet, and so their characters will be now explored. Morathi, as already mentioned, is over six thousand years old, and in her time, she was a great sorceress. She was a wife of Aenarion and loved him very deeply, but she felt her love was not returned, as after losing his former wife and kids, and the invasion of Ulthuan, his mind was clouded by rage, hatred, and revenge. So, the focus of Morathi switched on herself to become a god herself, even giving in to the temptation of the Chaos God Slaanesh, who offered her great knowledge. Thus, she created pleasure cults. Together with Malekith, they settled in the unpleasant north of Naggaroth and since those time, allied with many human tribes, who follow the gods of Chaos and tried to invade Ulthuan. Morathi is determined to achieve her goals, unless there is possible significant harm to her, as happens towards the end of the story. Caledor is able to visualize in her dream and talk to her, making her realize there is someone able to cause her harm and be more powerful than her, thus making her retreat from Ulthuan, leaving her son with her armies of barbaric humans alone, together with his dark elven armies. She is dedicated and ambitious, willing to sacrifice others, although treacherous and not willing to risk as far as her safety in is possible danger.

Malekith is a formidable warrior as well as sorcerer, striking fear to even his peer only with his presence, not feeling emotions, ruling with cruelty, although not using unnecessary brutality. His invasion of Ulthuan was carefully planned, as he used N'kari to create portals on Ulthuan as well as spies, throughout the elven kingdom many hundreds even thousands of years prior to secure his victory, indicating his precision of planning and mastery of warfare. Malekith himself did not want to start the civil war and was against the moves of his mother. But Malekith believed he is rightful and good heir to the Phoenix King Aenarion, which Morathi used to push him to walk through the Flames of Asurian. Even though he is the Witch King of dark elves, or as they call themselves Druchi, he condemns most of the things so common for dark elves, such as treachery, backstabbing or orgies, often

---

[56] William King, *Bane of Malekith* (Nottingham: Black Library, 2014), 284-286.
[57] William King, *Bane of Malekith* (Nottingham: Black Library, 2014), 288-290.

questioning their purpose. Due to these facts, Malekith is more believable as a character as he does not like and support his own brutal kin and their debaucheries. They are, however, necessary for him to claim the crown and lands of his father, as he believes himself to be a rightful Phoenix King of the Asur, the high elves. His character is quite a contrasting feature of this high fantasy storyline, as the so called "evil" is not necessarily evil as it might seem, because as an heir of Aenarion, he had the right to rule, but due to his doubts and plots seeded by his mother, he was denied by the Flames. He himself believes he is in the right reclaiming his fathers' lands.

The main characters, Tyrion and Telcis, as well as Morathi and Malekith, are talented heroic characters, which is a common feature of high fantasy. However, these characters are crafted to make them feel more believable by not making them only "good" and "evil," but putting them somewhere in between the spectrum. Brilliant example of this is Malekith. Throughout the series, the main characters also have their own personal struggles which they encounter and thus, no matter how strong they are, are limiting them, which makes the high fantasy character, who is heroic and talented, feel realistic. These struggles are varied in form, from Malekith's distrustfulness in his kin, often doubting the actions of his mother and also keeping N'kari at controllable power, through Teclis' weak health and later in the White Tower of Hoeth, where he searches in the deepest ends of the archives, even getting visions of Caledor, to find the key for banishing N'kari and Malekith, to Morathi being haunted by the visions of Caledor, and finally Tyrion who is sent to the tournament on the behalf of their house, losing in the last battle of the tournament to find himself in the middle of the invasion only moments later, suffering a wound that slowly brings him almost to his end but still tries to fight. All these stories are of high fantasy heroic characters set in a world threatening scenario, which is typical of high fantasy. However, the dramatic personal struggles of each individual character overlaps with sword and sorcery sub-genre. These personal struggles include the battles of the main characters, using short paragraphs packed with action.

3.4 Analysis of Secondary Characters

Throughout the series, there are many secondary characters introduced, some of greater impact on the plotline than others, and thus, this chapter will focus on those with greater impact. Two such characters are Caledor the Dragontamer and Aenarion the Defender. Introduced in the prologue of the first book *Blood of Aenarion*, they are mentioned and looked back to throughout the series. They are great heroes of past who were able to turn the tide of the invasion of Ulthuan over six thousand years before the story of the book.

Aenarion, although being one of the greatest elven warrior and first Phoenix King, his bloodline is due to multiple factors. First one is the death of his wife, the first Everqueen and his two children. The second and the main factor is that he drew the Sword of Khaineand used its immense power to defeat the Chaos invasion. Sword of Khaine is a legendary sword which is, according to myths, created by a smith-god Vaul himself. The sword grants great power but at the cost of cursing the wielder and his bloodline with unyielding bloodlust, need for battle, and hatded. After the invasion of Chaos forces was defeated, he married Morathi and became a cruel tyrant, which angered Caledor. Still at the same time, another great army of Chaos appeared and Aenarion in his victorious battle was mortally wounded leading to his death.

Caledor was one of the greatest mages of their time and helped Aenarion to create powerful weapons and even Aenarion's Dragon armor, but his greatest work came in the waystones around Ulthuan. Those were supposed to draw the Chaos energy which were to collapse the magical gates, through which the Chaos armies of daemons arrived, but to be able to use this strategy, he needed great magical power. So, he gathered greatest mages and started to create the Vortex to draw the Chaos away. But in doing so, all of the mages, together with Caledor, suffer fate worse than death, they are trapped inside the Vortex, unable to die or leave. Suffering eternal imprisonment for saving the world from Chaos. Both of these characters bear huge importance for worldbuilding as they are from the times before the storyline of book, as well as being great heroes who saved the world, banishing the "evil" from the destruction of the world. However, they suffered a punishment for doing so, which expands the High fantasy sub-genre. The High Fantasy genre is one of struggle of Good against Evil, and after subduing the Evil, peace should return. This is, however, usually not the case in Warhammer, as it uses features of flawed heroes and imperfect world and ending of grimdark sub-genre, as it is described by Shurin.

One of the most prominent secondary characters introduced is the Everqueen Alarielle, who is introduced in the second book *Sword of Caledor*. She has already earned the powers of the Everqueen after being crown, yet she is still not able to control those powers. Nevertheless, her immense magical power is visible even to those, who are blind to magic. She is a source of immense cheerful, bright aura motivating and soothing those in need, she possesses unordinary beauty, even for an elf. This beauty is so charming that Teclis, who does not care about looks of others, when standing next to her, while she thanked him for

his deeds in front of the crowd.[58] For the most of the story however, she is escaping, together with Tyrion, from the dark elves, supporting him with her knowledge of the area.

Another unique secondary character is Urian Poisonblade, who is similar in his thinking to Malekith. He spent over thousand years as a spy on Ulthuan for dark elves under the name Prince Iltharis. He has made good relations between high elves, even with Tyrion and as such, had great source of information for the dark elves. He was, however charmed by the high elven society and grew accustomed to the calm life of high elves, in which, he does not need to be afraid of rivals wanting to take his place. Nevertheless, as a dark elven spy, he was given order to capture and kill the Everqueen, which he had to obey, and thus he became Urian once more.

---

[58] William King, *Bane of Malekith* (Nottingham: Black Library, 2014), 366.

CONCLUSION

To be able to analyse the sub-genres of fantasy in William King's *Tyrion & Teclis* trilogy, it was first necessary to establish necessary theory for the analysis. It was first established what is fantasy as a genre, its inspiration in pre-medieval times, as well as introducing the terminology frequently used in the bachelor thesis, such as the "primary" and "secondary" world. In this part of the thesis, it was necessary to introduce the hallmark features of the fantasy itself as a genre, its use of supernatural as parts of the plot and setting, as well as the use of magic in the fictional world. However, as it was mentioned in the introduction, the history of fantasy is long and over time many sub-genres emerged. Thus, it was necessary to include a brief history of fantasy, beginning in the pre-medieval times. The brief summary of history of fantasy includes key events in the development of fantasy as a genre throughout the periods of history. This made possible for distinction of sub-genres necessary for the analysis. These sub-genres include high fantasy, dark fantasy, grimdark fantasy and sword and sorcery.

William King's work was introduced in the 2nd chapter and contextualized in the framework of fantasy, using the established theory. It was also necessary to introduce and briefly explain the fictional world of Warhammer, as most of his work, including *Tyrion & Teclis* series, takes place in that universe. The universe of Warhammer was explained in two main parts, Worldbuilding and Geography. In the worldbuilding part, the origin of Warhammer as fantasy was explained, as well as the setting and the races that inhabit it. In the geography part, the inspirations either by other works of fantasy, or by real world were explained.

For the analysis of the work, it was necessary to summarise the story of the trilogy, including only the necessary information. The analysis of worldbuilding was done by introducing features of worldbuilding of the "secondary" world and its rules by the use of the books of the series, as well as the use of features of fantasy sub-genres. The analysis of characters focused on main and secondary characters. The analysis itself was conducted by analysing the character traits of the protagonists and the secondary characters their deeds throughout the story and then identifying the features of sub-genres that were established in theoretical part. The bachelor thesis comes to the conclusion that William King's *Tyrion & Teclis* trilogy features predominantly the traits of High Fantasy and Grimdark Fantasy.

BIBLIOGRAPHY

Carpenter, Humphrey. *The Letters of J. R. R. Tolkien*. Boston: Houghton Mifflin, 1981.

Carter, Linn. *Kingdoms of Sorcery*. New York: Doubleday, 1976.

Fantastic Fiction. "William King." Accessed January 7, 2023.

> https://www.fantasticfiction.com/k/william-king/

Gamble, Nikky, and Sally Yates. *Exploring Children's Literature: Teaching the Language and Reading of Fiction*. Thousand Oaks: Sage Publications, 2002.

Games Workshop. "Home Page." Accessed January 8, 2023.

> https://warhammer40000.com

Games Workshop. "Timeline." Our History. Accessed January 8, 2023.

> https://jobs.games-workshop.com/our-history/timeline

Grant, John, and John Clute. *The Encyclopedia of Fantasy*. London: Palgrave Macmillan, 1997.

Greenblatt, Stephen. *The Norton Anthology of English Literature*. London: Norton, 2012.

Harmon, William, and C. Hugh Holman. *A Handbook to Literature*. New York: Prentice Hall, 1990.

Heale, Elizabeth. *The Faerie Queene: A Reader's Guide*. Cambridge: Cambridge University Press, 1999.

King, William. "About." Accessed January 7, 2023.

> http://www.williamking.me

King, William. *Bane of Malekith*. Nottingham: Black Library, 2014.

King, William. *Blood of Aenarion*. Nottingham: Black Library, 2011.

King, William. *Sword of Caledor*. Nottingham: Black Library, 2012.

Knapp, Bettina L. "Review: The Romantic hero and his heirs in French literature." *The French Review* 59, no. 5 (April 1986): 787-788. American Association of Teachers of French.

Martin, Philip. *The Writer's Guide to Fantasy Literature: From Dragon's Lair to Hero's Quest: how to Write Fantasy Stories of Lasting Value*. Waukesha: Writer Books, 2002.

Moorcock, Michael. *Wizardry and Wild Romance*. London: Gollancz, 1988.

Oziewicz, Marek. "Speculative Fiction." Oxford Research Encyclopedia of Literature. Accessed April 24, 2023.

> https://oxfordre.com/literature/display/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-78;jsessionid=27C6C94C75B8810D071220363299166C

Roberts, Adam. *Get Started In: Writing Science Fiction and Fantasy*. London: Hachette UK, 2014.

Shurin, Jared. "New Releases: The Goblin Emperor by Katherine Addison." Pornokitsch. Accessed March 15, 2023. https://www.pornokitsch.com/2015/01/new-releases-the-goblin-emperor-by-katherine-addison.html

Southern New Hampshire University. "What is Speculative Fiction." Accessed April 24, 2023 https://www.snhu.edu/about-us/newsroom/liberal-arts/speculative-fiction

Stableford, Brian. *The A to Z of Fantasy Literature*. Lanham: The Scarecrow Press, 2009.

Sullivan III, C. W. "High Fantasy," in *International Companion Encyclopedia of Children's Literature*, edited by Peter Hunt, 300-311. London: Routledge, 1996.

Tolkien, J. R. R. "On Fairy Stories," in *Tree and Leaf*. Boston: Houghton Mifflin, 1965.

Wagonner, Dianna. *The Hills of Faraway: A Guide of Fantasy*. Berlin: Atheneum, 1978.

Wilson, James D. "Tirso, hat, and Byron: The emergence of Don Juan as romantic hero." *The South Central Bulletin* 32, no. 4 (Winter 1972): 246-248. The South Central Modern Language Association.