

Anglisztika és amerikanisztika

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STAR TREK, THE EDENIC TRADITION IN THE AMERICAN MIND*

The present study focuses on a dichotomy of the representation of nature in selected American works from the early 17th century to our contemporary time with special reference to the *Star Trek* movies' universe.

Taking the Puritan view of nature and its legacies as the starting point of my research as well as by referring to Thomas Cole's (1833–36) *The Course of Empire*, and the Transcendentalist views on the power of nature, I argue that the *Star Trek* movies continue the tradition of portraying a duality of American Nature; which they do so by also reflecting on our contemporary society.

Concerning the method of the research, the analysis relies upon the close reading of filmic products, while the historical research heavily relies on P. Miller's (1953), A. Miller's (1993), Schwarz's (1996), Nash's (1992), Moss & Wilson's (1997), Steiner's (1998), Thoreau's (1854), and Cillerai's (2006) works on American history; and Geraghty's (2003), Kozinets's (2001), "Trek's Manifest Destiny" (n.d.), M. Okuda & D. Okuda's (1999), Snyder's (1995), and Day's (n.d.) works on the *Star Trek* universe.

The aim of this paper is to uncover how an American vision of nature defines the *Star Trek* movies' universe.

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This paper discusses the representation of American Nature in the *Star Trek* movie universe by relating it to a historical legacy originating in the 17th century and lasting to our contemporary time. I will argue that there is continuity between a puritan vision of nature and *Star Trek*, which becomes clearly discernible when seen through the lens of the representation of nature. Eventually, this paper draws a parallel between a puritan vision of nature and that of our contemporary time with the help of ecocriticism in the context of *Star Trek*.

The starting point of the study is the examination of the *Star Trek* movies and its connection with the Puritan view of nature and spiritual life. Studying the vision of nature in the historical context of the early history of puritan settlement is a convenient starting point. Thus, firstly, this paper concentrates on different views of nature in an American context ranging from eschewing a demonic vision to a highly appreciative one. As Estes (2013) puts it "some texts, exemplified by the Puritans and the Romantics, tend to demonize wilderness, turning it into spaces of sin and death. Meanwhile, writers such as Thomas Jefferson, Crèvecoeur, Frederick Jackson Turner and the Transcendentalists valorise wild environments, linking them to democracy, goodness and a boundless energy unique to Americans" (p. 13). This study focuses on this duality of nature as perceived already germane to the Puritan vision of nature, according to which she can be seen as an enemy of mankind as well as a sustaining force.

Thomas Cole's landscape series *The Course of Empire* (1833–36) provides a link between the representation of American Nature in art and in filmic products by linking it to the theme of power and society. I assume that *Star Trek*'s portrayal of nature intervenes into the American discourse on contemporary society in the context of environmentalism and social

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responsibility. Thus, the research also refers to the recent phenomenon of *ecocinema* suggesting a link between the recent genre and *Star Trek*.

As for the method of the research, close reading provides the backbone of the analysis which focuses on filmic products of *Star Trek* as well as historical research. The historical context is understood through the lens of writings by P. Miller (1953), A. Miller (1993), Schwarz (1996), Nash (1992), Moss & Wilson (1997), Thoreau (1854), and Cillerai (2006) on American history; and Geraghty's (2003), Kozinets's (2001), M. Okuda & D. Okuda's (1999), Snyder's (1995), and Day's (n.d.) works on *Star Trek*.

This paper consists of four chapters. Following a brief introduction, chapter 1 outlines the major features of the 17th century Puritan spiritual life and view of nature in America, which will serve as conceptual tools to interpret *Star Trek* as a continuation of addressing issues central to the early history of America. I argue that *Star Trek* offers a positive utopian vision of American Nature, particularly in *Star Trek IX: Insurrection* (1998). Chapter 2 analyses Thomas Cole's landscape series, *The Course of Empire* (1833–36) so as to reveal its resemblances with *Star Trek* through a focus on visual representations in support of the argument above. Chapter 3 then moves on to *ecocinema* – a newly emerging filmic genre – arguing that *Star Trek* could be seen as an example of ecocinematic production. Key findings are presented throughout the study. They are spelt out in greater details in chapter 4 enriching previous research and filling in gaps in this particular field, while potentials for future research are also indicated.

I.

1. The connection between the Puritan view of nature and *Star Trek*

At first sight, discussing *Star Trek* in the context of a puritan vision of nature might not seem obvious since not only are these filmic products far removed in time from the early settlers of America, but they are also paradigmatic representatives of the genre of science fiction, supposedly far removed from historical reality. Thus, before moving on to discussing any possible parallels, it will be presented in what ways the films are deeply embedded in the 1960s, more specifically, in the numerous political conflicts in the USA, which will lead to discerning a link between the Puritan vision of nature and *Star Trek*.

Star Trek as a “post capitalist social and technological utopia” (Kozinets, 2001, p. 69) was created in the 1960s by a former World War II pilot, Gene Roddenberry (Kozinets, 2001). *Star Trek: The Original Series* launched on 8 September 1966 on BBC (Memory Alpha - Wikia). In those days, the Cold War was at its peak and the “U.S. – Soviet Union space race” was raging; therefore, one should presume Roddenberry's deep personal investment and engagement in the making of *Star Trek* (Kozinets, 2001, p. 69). Although the setting is put into the future, well into the 24th century, where the adventures of the various crews of Star Fleet (e.g. USS. Enterprise) can be seen (Memory Alpha – Wikia), the basic setup is still highly reminiscent of the contradictions of the 1960s.

Indeed, numerous studies have discussed and proved that *Star Trek* films do reflect religious, social, political and other issues connected to America in the second half of the 20th century with Snyder's (1995), Geraghty's (2003), and Kozinets's (2001) works among them. On the one hand, *Star Trek* originates from America where “53 percent of the American public considered themselves to be *Star Trek* fans” (as cited in Kozinets, 2001, p. 69); this figure can be considered very high, which indicates that the films have resonated with a surprisingly high proportion of the American audience. At the same time, *Star Trek* as science fiction sets in the future, and thus distantiates contemporary issues in an alternative universe; yet, it also acts as a reflective tool that provides an opportunity to discuss issues otherwise

denied since science fiction, and *Star Trek*, serves as a vehicle that “carries the weight of [...] comparison” (Encyclopaedia Britannica).

According to Kozinets (2001), the creator Gene Roddenberry wanted to give a little optimism with *Star Trek* to the world. As Roddenberry said “Intolerance in the 23rd century? Improbable! If man survives that long, he will have learned to take a delight in the essential differences between men and between cultures. [...] It’s a manifestation of the greatness that God, or whatever it is, gave us. This infinite variation and delight, this is part of the optimism we built into *Star Trek*” (as cited in Kozinets, 2001, p. 71). Thus the creator of the original series imagined his work to offer an image of a utopian society, which would instill optimism into his audience in turbulent times (Kozinets, 2001). In this sense, one should see that *Star Trek* acts as a continuation of a utopist tradition well-known in American cultural history.

Nonetheless, the fact that Roddenberry envisioned a utopian future does not mean that he could escape the contradictions inherent in utopian thought, namely, the tendency to imagine a perfect future vis-à-vis a failing present, i.e., an impulse to think in terms of polar opposites. This impulse to see the world as a pair of binary oppositions is also the Puritans’ own. It is especially their vision of nature that is based on a dichotomy since nature appears in their writings as both a devilish wilderness and, at the same time as a new promised land and as an opportunity for creating a new Canaan.

This paper focuses on this dichotomous view of nature as present in the Puritan conceptualization of nature as well as in *Star Trek*’s representation thereof. In what follows, a brief historical background about Puritanism is presented with reference to P. Miller’s (1953) *Errand into the Wilderness*, which serves as a basis for the investigation of the unbroken wilderness seen as a ‘moral abyss’ (Estes, 2013, p. 14).

2. American Nature – Puritanism

In 1620 Plymouth colony was established by the Puritans, a hard-working, religious group of settlers who had escaped from England and the Netherlands to keep and practice their religion (Philbrick, 2006). They were the so-called ‘Pilgrims’. Puritan communities were defined by the quest for freedom, which in the first period was interpreted in a strict religious context. Later on, in the 19th century, the context was widened to include a political understanding as well, with individual freedom to follow.

The Puritans’ legacies have proved to be enduring over the centuries, especially their idea of America as a safe haven where the creation of a utopian society is possible, where all action is meaningful in a moral context (Kang, 2009). These concepts together provide the basis for the idea of American exceptionalism, i.e., that notion that America is different from the rest of the world in that it is home to a free community, governed by morality; in short, it is perfect.

Furthermore, the idea of American exceptionalism was also undergirded by the Puritan conviction that America was specifically selected by God to be the “Second Paradise”. John Winthrop laid out the terms for the foundation of the community of the Puritans in New England with his speech in 1630: “for wee must Consider that wee shall be as a City upon a Hill, the eies of all people are upon us...” (Ferraro, 2010). Puritans believed, they could build a “City upon a Hill” that can be seen from everywhere which sets an example for the rest of the world.

But Winthrop, was also “unwittingly producing a framework for the continuing progression of American exceptionalist tropes well into the 21st century and, as we see in *Star Trek*, into the 24th century” (Geraghty, 2003, p. 229). In fact, American exceptionalism can be found at the heart of *Star Trek*’s vision of a utopian future, first mediated in the 1960s and

present ever since in the American science fiction culture's centre. "Trekkies or Trekkers", who are "admirers of the U.S. science fiction television programme *Star Trek*; hence, a space-traveller"; are the ones to pass on this tradition (Oxford English Dictionary's science fiction words site).

3. "Errand into the Wilderness"

As P. Miller points out, even the very title of Danforth's work is metaphoric. Its first part is an ambiguous term: 'errand'. Originally an errand meant a "short journey on which an inferior is sent to convey a message or to perform a service to his superior" (P. Miller, 1953, p.4). In this sense, the situation between sub- and super-ordination is presented since the inferior person has a task that has been given by his superior. By the end of the middle ages, 'errand', however, has gained another connotation also, which is "the actual business on which the actor goes, the purpose itself, the conscious intention in his mind. In this signification, the runner of the errand is working for himself, is his own boss" (P. Miller, 1953, p.4). Today, we use the word 'errand-boy', which means "a boy employed in a shop or office to make deliveries and run other errands" (Oxford Online Dictionary).

According to P. Miller (1953), the 1660s problem for the Puritans was to decide whether they had originally been an 'errand-boy' or the 'doer of errands' (p. 4). Had they been the errand-boys, and had they failed, it would have been a tragedy since their master's, God's, tasks would have remained unaccomplished. This reasoning follows the analogy that can be understood in situations as for instance, in the old tragic pattern of a military situation when the commander gives a command to his inferiors to convey a message and if the message fails to be delivered, the whole mission fails. P. Miller (1953) quotes from Bradford's great hymn and claims that not even Puritans were absolutely sure whether they run errands or they are the doer of errands; as well as they were unsure about whether their mission failed or was accomplished: "thought it better to dislodge betimes to some place of better advantage and less danger, if any such could be found," P. Miller quotes (p. 5).

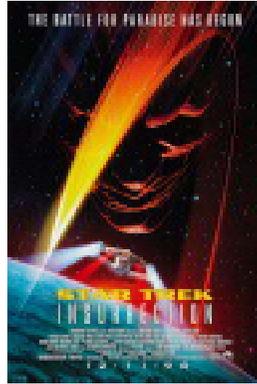
On the other hand, the second part of the title, which is 'wilderness', has many interpretations but in this context I refer to a land where culture does not dominate, or where it does not even exist. For the Puritans, it was the most essential goal to reach the highest intellectual community to which American nature was an enemy in this sense (Kang, 2009).

Consequently, the Puritan vision of nature symbolizes the uncontrollability, wildness, fearfulness of place for Puritans, which, as will be shown below through examples, all can be identified in the *Star Trek* universe but inversely.

Therefore, in what follows, examples from *Star Trek: The Next Generation* films (starring with Patrick Stewart as Captain *Jean-Luc Picard*) will prove that there is a particular connection between the Puritan views of nature as wild, fearful and uncontrollable and *Star Trek*, which depicts nature as helpful and life-giving. The focal point will fall on *Star Trek IX: Insurrection*.

4. *Star Trek IX: Insurrection* (1998) and view of nature

The poster of *Star Trek IX: Insurrection* (1998), indicative of the film's major concerns, demonstrates the battle for a paradise. A figure of a transparent man's face can be seen as a god-like creature with features reminiscent of the pictorial representation of a devilish character. It might show a God who oversees every living creature's action and punishes them if they commit a sin. This *Star Trek* episode is going to be analysed from an environmentalist point of view.



In *Star Trek IX: Insurrection* (1998), the setting is a powerful and magical planet, home to the so-called Ba'ku people. There is something special in the planet's rings that make the Ba'ku immortal. Therefore, jealousy plays an important role in the plot as the joint Federation and the Son'a¹ wants to 'harvest' the planet's radiation and relocate the Ba'ku people by deceiving them with a holodeck². The conflict starts with Lieutenant Commander Data (a humanoid android), who transferred to an undercover mission but he malfunctions and reveals the presence of the Son'a and the Federation. However, Admiral Matthew Dougherty states that the presence of the USS *Enterprise-E* is not needed; Captain Jean-Luc Picard ignores the orders and observes the case personally.

The crew of the *Enterprise-E* discovers that the Ba'ku are technologically advanced but they reject the use of any technology and live in a pastoral society. As one of the people of Ba'ku, Sojef, says "We came here from a solar system on the verge of self-annihilation where technology had created weapons that threatened to destroy all life. A small group of us set off to find a new home, a home that would be isolated from the threats of other worlds" (3828). A reference to Puritan legacies can easily be overheard in this short speech by the Ba'ku.

To be more precise, within the Puritan legacies one can find a match with the idea of American exceptionalism, a place, in this case a planet that is different from the others (the rest of the universe), where people can live in peace and harmony, the prerequisite of which is the rejection of any weapons.

The subtitle of the movie from the poster also underlines this connection between the Puritan legacies and the *Star Trek* episode. It runs: "The Battle for Paradise has begun". The subtitle shows that this particular planet where the Ba'ku people live is a Paradise. One can make a parallel between America as the "Second Paradise" and the Ba'ku planet (Kovács, 2016, p. 5). The planet of the Ba'ku might be identified as a "City upon a Hill", an example to the others living in the galaxy. This assumption was also worded in the episode IX. As: "The moment we pick up a weapon, we become one of them." As Sojef clarifies to Captain Jean-Luc Picard "this village is a sanctuary of life." One could be hardly any more outspoken when drawing a parallel between the Puritan and the Ba'ku way of thinking.

Nonetheless, the Ba'ku people's view of nature is idealistic since they live in harmony with nature as an isolated society. The extraordinary advantage of the planet is that it can rejuvenate

¹ The Son'a people are originated from the Ba'ku but they were exiled because they wanted to exploit the planet of their own.

² A Holographic Environment Simulator, or holodeck for short, was a form of holotechnology designed and used by Starfleet (Memory Alpha - Wikia).

every living thing due to the unusual metaphasic radiation that comes from the planet's rings. Hereby, it is important to state that Ba'ku people are not indigenous people of this planet. They came here in order to get rid of all the advanced techniques and weapons to live in peace and harmony with nature, an idea that was familiar for the nineteenth-century American Transcendental Movement.

5. *Star Trek* as a Reflection of the American Transcendental Movement/Utopian Societies

Before taking *Star Trek* as a reflection of the American Transcendental Movement into consideration, one has to reveal the connection between utopian societies and *Star Trek*. Starting from the American Transcendentalists, the research is going into details in order to demonstrate that this American movement is relevant to the scope of this study.

In mid-nineteenth century Ralph Waldo Emerson's Transcendental Movement prompted a series reform movements in America, as a result of which different utopian societies were established. In 1841, a utopian society was formed by New England transcendentalists, named as Brook Farm (Moss & Wilson, 1997). The Brook Farm Institute of Agriculture and Education was a social experiment to live in a small community where the members are all equal and they produce everything by themselves. It was established by George Ripley, a minister and the editor of the *Dial* (a transcendentalist journal), and his wife, Sophia Dana Ripley (Encyclopaedia Britannica). According to Encyclopaedia Britannica (2016), Brook Farm "was to combine the thinker and the worker, to guarantee the greatest mental freedom, and to prepare a society of liberal, cultivated persons, whose relations with each other would permit a more wholesome and simpler life than could be led amid the pressure of competitive institutions". Men and women were equal in all sense. Moreover, Brook Farm was also famous for its modern education as it gave personal responsibility to the students and there was no punishment in discipline. After the burning of the community's central building, the *Phalanstery*, the colony struggled from financial problems then Brook Farm failed (Encyclopaedia Britannica).

The ideas and thoughts associated with Brook Farm could be seen behind the Ba'ku's actions in *Star Trek IX: Insurrection* (1998), in some aspects. The Ba'ku came from another solar system to this planet (which is named after them) in order to establish a pastoral community. The Ba'ku colony shares similarities with Brook Farm in the sense that both of them produced their own goods with their own hands; both of them built an educational system on their own. The only visible difference between the two communities is that in Brook Farm, money played an important role in everyday life (every member of the community receives one share for each day's labour performed) whereas among the Ba'ku people, money does not exist, it is useless and meaningless for them (Encyclopaedia Britannica).

Taking another great Transcendentalist thinker into consideration, one might also realise the resemblance between Henry David Thoreau's idea of simple living and the Ba'ku people's life in *Star Trek IX: Insurrection* (1998). Transcendentalists claim that truth can only be found through the intuition of the individual. Every change can be made by the individual's inner changes which will reflect on society and in this way, reform it (Moss & Wilson, 1997). This idea was also worded by Thoreau's *Walden or, Life in the Woods*: "Things do not change; we change" (Thoreau, 1854, p. 244).

According to Estes (2013), "the place of wild nature in the writings of the Transcendentalists all speak convincingly in favor of an Edenic trend" (p. 14). Moreover, Natalie Grant (1993) claims that "the natural world as setting has served various thematic

functions in American literature and has been characterized as both catalytic force and benign presence” (as cited in Estes, 2013, p. 19).

In this sense, one could see the relation between Thoreau’s idea of simple living and the Ba’ku’s thoughts. As Sojef explains why Ba’ku people do not use technology to Captain Jean-Luc Picard: “Our technological abilities are not apparent because we have chosen not to employ them in our daily lives. We believe that when you create a machine to do the work of a man, you take something away from a man” (24:11).

This message reflects that Ba’ku people decided to live in simplicity without technology because technology ruined their society and life on their home planet. It also shows a response to how the machines can take a man’s work away. In what follows, my paper turns to American visual art to show in what other ways *Star Trek* joins in the long-standing discussion about American Nature. Chapter 2 focuses on American Nature through Thomas Cole’s landscape series, *The Course of Empire* (1833–36), which reflects several themes mentioned above but which, in addition, also introduces a new perspective into the debate: that between nature and culture. I argue that this debate is also presented in *Star Trek IX: Insurrection* (1998).

II.

1 Thomas Cole: *The Course of Empire* (1833–36)

The visual language of *Star Trek* owes a lot to Thomas Cole; moreover, it carries on its legacies of viewing the duality of nature, man’s place in the world and the connection between mankind and the environment.

Thomas Cole (1801–48) was the cornerstone of the foundation of the national school of American landscape art. Cole was born in Lancashire, England, however, he emigrated to the United States in 1818; nonetheless, he has been claimed as a native figure in America (A. Miller, 1993). He became a symbol of American landscape art, even if he refused nationalism and the ideas of the followers of American exceptionalism. Instead, he believed in an 18th century republican mind-set predicated upon the existence of universal truths and historical laws (A. Miller, 1993).

Among his greatest works one can find *The Course of Empire* (1833–36), which is a landscape series that contains five canvases: *The Savage State*, *The Arcadian or Pastoral State*, *The Consummation of Empire*, *Destruction* and *Desolation*. The title of the series comes from a poem by the British philosopher Bishop George Berkeley (1685–1753), entitled “Verses on the Prospect of Planning Arts and Learning in America” (1726) (Explore Thomas Cole). The poem itself refers to “five states of civilization and the implicit prophecy that America would prove to be the next great empire” (Explore Thomas Cole). Cole also read Lord Byron’s 1818 work, *Childe Harold*, and cited these lines in regard to his series (Explore Thomas Cole):

There is the moral of all human tales;
’Tis but the same rehearsal of the past.
First Freedom and then Glory—when that fails,
Wealth, vice, corruption—barbarism at last.
And History, with all her volumes vast,
Hath but one page. (Lord Byron)

Cole wrote to Daniel Wadsworth about *The Course of Empire*:

They are subjects of a moral and religious nature. On such I think it the duty of the artist to employ his abilities: for his mission, if I may so term it, is a great and serious one. His work ought not to be a dead imitation of things without the power to impress a sentiment, or enforce a truth.

In this way, Cole gives an impression that the subjects might be the Puritans because of the moral and religious context. Moreover, he sees his art as a mission to highlight the truth to others.

Cole's landscape works are significant since the "institutionalization of landscape art as a cultural expression of national identity" was born with him (A. Miller, 1993, p. 22). As it was mentioned before, Thomas Cole was skeptic toward American exceptionalism and he saw a "national declension" which he thematized in his art (A. Miller, 1993, p. 22). Cole believed that Americans were not the chosen people of God but "transplanted Europeans" who can learn from the mistakes. However, he perceived that the expanding democracy's actions proved the contrary (A. Miller, 1993).

Thomas Cole's greatest work, *The Course of Empire* (1833–36), was described by a contemporary journal as "the march of empire, or the rise, decadence and final extinction of a nation, from the first state of savage rudeness through all the stages of civilization to the very summit of human polish and human greatness, to its ultimate downfall" (as cited in A. Miller, 1993, p. 23). Cole had a mission to explore the connection with culture and nature and he used his paintings as a voice to the audience.

In this sense, Cole's work can be regarded as a nature-culture debate since its purpose is to zoom in on the failure of a highly cultured civilization and to compare it with the power of nature as a never disappearing or recurring element. On the other hand, Cole's work can also reveal the power of nature as a destructive element in the series. Moreover, it can be linked with the *Star Trek* universe since the role of nature can be identified to follow a similar course. In the followings, I am going to refer to the view of nature in Cole's series and compare it with *Star Trek*.

2. A close analysis of Thomas Cole: *The Course of Empire* (1833–36)

In *The Course of Empire* (1833–36) series, all five scenes are set in the same location and their structure is framed.



Thomas Cole: *The Course of Empire: The Savage State*, 1834,
Oil on canvas, 39 ½ x 63 ½ in. Collection of The New-York Historical Society, 1858.1.

In *The Savage State*, a precipitous cliff can be detected in the centre of the background as it is emerging from the dark clouds on the right side. The smoke of the fire combines with the clouds. The sky is illuminative on the left and the time might be the moment before the sun finally sets. The scene is set in nature where human civilization has not taken over. A settlement is located near the bay where a ritual might be seen with dancing savages around the fire. It can be assumed that the ritual is aimed at dispelling the storm since on the face of savages a joyful expression can be detected as the sun shines upon them.

In the foreground of the canvas, a deer hunt can be seen with an archer who runs with great mightiness. There are also other hunters and archers on the edge of the cliff but it seems that they have lost their way or they have just noticed that their prey is out of sight by now. Rudimentary ships can be seen as a first stage of a primitive culture.



Thomas Cole: *The Course of Empire: The Aradían or Pastoral State*, 1834.
Oil on canvas, 39 1/2 x 63 1/2 in. Collection of The New-York Historical Society, 1858. 2.

In the second painting, *The Aradían or Pastoral State*, the setting is shifted further down the river and the cliff visible on the first canvas now is located on the left side (as opposed to its central position in the first painting of the series); in addition a huge mountain turns up in the centre of the background. The right side of the canvas is illuminated, inviting the audience's attention. The domestication of the scene is clearly manifested in images like the shepherd and his sheep; also there are little houses at the coast under a megalithic temple from which smoke arises. The temple can be a location for rituals and sacrifices or it symbolizes harmony between man and nature (A. Miller, 1993). It also evokes an ancient Greek temple.

In the left corner, an old man makes geometrical sketches with a stick and around him there are warriors: one on a horse, the other follows him and one forward marching to the white woman in shield. They symbolize death and war, the destroyers of innocent man and nature (A. Miller, 1993).

The dark clouds are gone and lots of activities can be seen besides the aforementioned ones. A ship is under construction and other ships are sailing on the lake. Dancers can be observed in the right side of the painting and a man, who plays on flute. The arts are emphasized with these activities. A. Miller suggests that a tree stump on the right side recalls an "idealized pastoral vision" (p. 28). The stump is surrounded with untamed nature and it has a special meaning for the American audience, "drawing attention to the analogy Cole was making between his mythical republic and America in the 1830s" (A. Miller, 1993, p. 28).



Thomas Cole: *The Course of Empire: The Consummation of Empire*, 1836.
Oil on canvas, 51 x 76 in. Collection of The New-York Historical Society, 1858. 3.

In the third painting, culture is fully developed and it replaces nature. However, the original cliff from the first and second canvases can be detected in the background of the painting on the right hand side. It demonstrates that nature will always exist, no human or other catastrophe can destroy it: it might conversely, also thematize the conviction that nature is the starting point of everything. Notwithstanding, humans reshape nature to strive to turn her into a backdrop against an elaborate architectural setting (A. Miller, 1993). Two banners can be seen hanging from the temple: an eagle and a lion. One recalls the “symbol of Roman might”, whereas the other “alludes to the American national seal” (A. Miller, 1993, p. 30).



Thomas Cole: *The Course of Empire: Destruction*, 1836.
Oil on canvas, 39 ½ x 63 ½ in. Collection of The New-York Historical Society, 1858. 4.

In the fourth canvas, as its name indicates, a total destruction of a flourishing culture can be identified. The main theme of the painting is chaos. Furthermore, there are other subthemes as well: war, death, torment, etc. Culture is about to collapse and fall into the harbour, the setting turns back into its original state: nature. In the background of the canvas, clouds are shaping and the smoke of the fire is blending into the clouds, reminding the audience of the first canvas. The connection between the two canvases is created by the presence of the protruding cliff again (A. Miller, 1993). Moreover, on the sculpture's pedestal, Cole's name and the date of the painting itself can be seen, suggesting that destruction might be a vague future for America. *Destruction* (1836) foreshadows the possible future in which nature takes revenge on culture for herself blaming human arrogance (A. Miller, 1993).



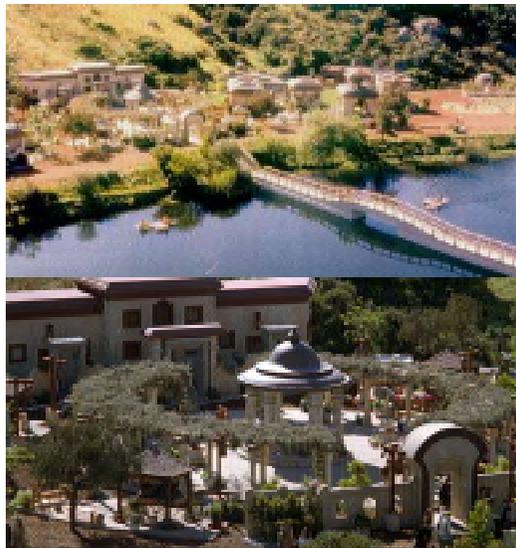
Thomas Cole: *The Course of Empire: Desolation*. 1836.
Oil on canvas, 39 ½ x 63 ½ in. Collection of The New-York Historical Society, 1858. 5.

In the last canvas (figure 6), *Desolation*, history and culture return to their original state. Nature is represented as a feminine symbol and serenity. The only living creature in the painting is a bird on the top of a single column (A. Miller, 1993). According to A. Miller (1993), the precipitous cliff “has recovered its original monumentality” (p. 32). The only reminder of culture is the single column beside the ruins of the temple.

3. *Star Trek* as a recall of Thomas Cole's *The Course of Empire* (1833–36)

By now, one can assume that common views can be identified in Cole's work and *Star Trek IX: Insurrection* (1998). Thomas Cole's series have cyclicity in the sense how an empire is established and demolished through time but one has to see that the role of nature is evident in that cycle. Cole's *The Course of Empire* (1833–36) can reflect that nature will avenge humanity if people exploit her sources and abuse her generosity. This kind of viewing of nature has resemblance to the Puritan view of nature that is nature can be an enemy as she is uncontrollable and has a fearful power.

This series has a counterpart with the planet of Ba'ku in *Star Trek IX: Insurrection* (1998). The planet resembles Earth with its regions. The village of Ba'ku reflects in its resemblance to Cole's *The Arctadian or Pastoral State* (1834) with its intact nature, one cannot but feel allusion at play. The village of Ba'ku in *Star Trek IX: Insurrection* (1998):



Thomas Cole's pastoral vision is a recurring theme in *Star Trek IX: Insurrection* (1998). The Ba'ku community's society seems to be a pastoral one even though the Ba'ku are aware of the advanced technology they ignore it.

Nature is almost intact and the villagers live in harmony with her. They produce what they need but they do not commit any harmful action to nature. They respect her since, as it was mentioned before, the planet has an extraordinary ability to heal and rejuvenate every living thing on it. The people of the planet see their village as a sacred place that is why they do not harm it.

In this respect, nature can be seen as a nourishing guardian of humanity. Nature feeds and protects her "children" as a mother would feed or protect her own. One can draw the conclusion from the aforementioned assumption that nature will be kind and merciful as a God until humans do not abuse her kindness. This view of nature is different from the Puritan view of nature or from Thomas Cole's view of nature as it was interpreted in *The Course of Empire* (1833–36).

So far, this paper examined the link between the Puritan view of nature and *Star Trek*, particularly with *Star Trek IX: Insurrection* (1998). The research acknowledges that there is a link

between the two, however, in the former one, nature acts as an enemy, a punitive God whereas, in the latter one, nature symbolizes life, a shepherd who protects and guards his flock. Besides, chapter 2 compared Thomas Cole's *The Course of Empire* (1833–36) referring to the view of nature and the connection with culture, and a pastoral village in a science fiction movie, *Star Trek IX: Insurrection* (1998). As to conclude, Thomas Cole's landscape series paints nature as a recurring element, a destructive figure, an enemy of culture. As for the view of nature in *Star Trek IX: Insurrection* (1998), nature is sacred for the Ba'ku people and they live in harmony with her. *Star Trek's* view of nature symbolizes a peaceful utopian society that the creator, Gene Roddenberry; as it was mentioned in chapter 1, dreamed of.

Chapter 3 brings another component to this analysis of the Puritan views of nature, which is a relatively newly arising term, *ecocinema*. This concept will be explained in more details in this chapter with the help of selected *Star Trek* movies, *Star Trek II: The Wrath of Khan* (1982) and *Star Trek III: The Search for Spock* (1984).

III.

1 Ecocinema

As to support that nature appears as a recurring dichotomous element in the American mind, of which cinematic works like *Star Trek* are no exception, one has to examine the emerging genre of *ecocinema*. The term implies a merging with *ecocriticism* and film industry. Glotfelty (1996) explained that American *ecocriticism* is “the study of the relationship between literature and the physical environment” (as cited in Garrard, 2004, p. 3). According to Willoquet-Maricondi (2010), *ecocinema's* aim is to raise the awareness of the audience to nature that surrounds us through environmentally oriented films. Secondly, it might also provide us solutions in connection with environmental issues and global problems, for instance, world hunger. As Rowe points out that the prefix “eco” suggests an equal significance to all human or non-human (cf. fauna and flora) existence within the Ecosphere (as cited in Willoquet-Maricondi, 2010, p. 44-45).

Ecocinema also brings with itself a shifting towards virtual environments since an expansion can be seen in connection with the concept of “environment” (Willoquet-Maricondi, 2010). Ulman has claimed that either there is a virtual or a material landscape, they react and reflect to one another (as cited in Willoquet –Maricondi, 2010, p. 44). Virtual landscapes, appearing in films that are representations of the real world, set up alternative models for us to support the relationship to our world. Intentional educative purpose stands in the main focus of this genre, which is totally different from the so-called environmentalist's films (Willoquet-Maricondi, 2010).

In this sense, selecting *Star Trek* is relevant to investigate the relationship between *ecocinema* and *science fiction* as it has huge corpus to analyse (over 700 episodes from the series and 13 movies). Slovic (2015) mentions *Star Trek's* famous quotation as “to boldly go where no *ecocritic* has gone before”, which points out that one should expand his/her aspects in order to recognise the surrounding obstacles, which also presents in *Star Trek* (p. viii).

In this respect, I argue that the *Star Trek* universe also serves as a reflection to our world's topical concerns such as environmental issues not just political or ethical issues (cf. Snyder, 1995). In the followings, key images, ideas from *Star Trek* that reflect the characteristics of *ecocinema* are going to be presented.

2. *Star Trek* as an ecocinematic production

As it was mentioned before, *Star Trek* focuses on several delicate topics which exist today. The scope of this paper is the view of nature as it is represented in *Star Trek* reflecting the Puritan view of nature as well as the American Transcendentalist Movement and one of the 19th century American landscape artists, Thomas Cole's work *The Course of Empire* (1833–36). Thus, the issue of the representation of the environment in cinematic productions from an ecocinematic point of view needs to be observed.

The research supports this idea with selecting two cinematic productions from the *Star Trek* universe, which are the followings: *Star Trek II: The Wrath of Khan* (1982) and *Star Trek III: The Search for Spock* (1984). These two need to be discussed in tandem as they are continuous episodes joined by a common plotline.

Star Trek II: The Wrath of Khan (1982) as an ecocinematic film

Although, according to the title, the second episode's main focus is Khan, the superhuman, for the purposes of the present paper a device called the 'Genesis Device' is of greater import in the context of *Star Trek*.

The device is found by a research group on a space station, *Regula 1*, which is capable of reorganising the matter creating habitable planets that can be colonised. This Genesis Device is, on the one hand, highly unstable as well as lethal to any living creature in the range of the device if it is activated, but, on the other hand, it can also create a habitable planet, Genesis. Below, the Genesis planet can be seen as an Edenic representation of a newly born planet.

The Edenic Genesis planet from *Star Trek II: The Wrath of Khan* (1982):



This image is an ideal representation of Eden as light infiltrates to the cave where all life begins. In this sense, the 'Genesis Device' serves as a life giving machine, which can be a solution to exploited worlds in *Star Trek*. If we keep following this idea, one can simply draw the connection between this device, serving as a solution to a global issue, and the main idea behind ecocinematic productions, which are environmentally oriented films. This episode shows that each technical advance has advantages and disadvantages and the outcome only depends on the person/country/race that is using it and what for.

Star Trek III: The Search for Spock (1984) as an ecocinematic production

The third episode is the continuation of *Star Trek II: The Wrath of Khan* (1982) and it focuses on the planet Genesis that was created by the so-called 'Genesis Device', which was destined

to create a habitable planet from a lifeless one at the end of the second episode. As opposed to this aim, the planet destroyed itself and every living creature on it.

The dying planet of Genesis in *Star Trek III: The Search for Spock* (1984):



As mentioned before, the Genesis Device is unstable; moreover, it was in the testing phase when Khan, the genetically built superhuman, stole it from the research station. Thus, the device cannot serve as a solution to create new lands in the place of ones destroyed by humans. No machine can absolve mankind from under a responsibility for protecting the existing world.

IV.

The present study focuses on the theme of American Nature from the 17th century to contemporary times with special reference to *Star Trek* films.

This paper investigated a special connection between American Nature and Jeremiah in connection with the Puritan views, and *Star Trek*, America's most influential science fiction series and movies collection. I argued that the *Star Trek* movies' plots portray American Nature as a reflection of our contemporary society.

To conclude, the Puritan view of nature was seen as an enemy of humanity, a punitive God, who avenges every failure that humans make. As opposed to this view, in *Star Trek IX: Insurrection* (1998), nature acts as a guard of humanity to the Ba'ku people since she nourishes, rejuvenates them (as consequence of the planet's rings) and the Ba'ku people live in peace and harmony with nature. They see nature as a value, a sacred thing and not a punitive God. Thomas Cole's landscape series, *The Course of Empire* (1833–36) serves as a support to American Nature i.e. nature is uncontrollable and fearful. Moreover, Thomas Cole's *The Aradian or Pastoral State* (1834) has resemblance with the planet of the Ba'ku people since they are a pastoral community.

Furthermore, to support my hypothesis, the research was widened to make a comparison with a newly emerged genre, *ecocinema*, which means cinematic productions with environmentally oriented themes. Two episodes were chosen to highlight the connection between ecocinema and *Star Trek*, which were the followings: *Star Trek II: The Wrath of Khan* (1982) and *Star Trek III: The Search for Spock* (1984). The so-called Genesis Device, which creates habitable planets from lifeless ones, proves the idea that *Star Trek* has several focuses and one is connected to global environmental issues.

Thus, *Star Trek* movies' plots depict American Nature as a utopian way but realistically enough to one might draw the parallel between them. *Star Trek*, created by Gene Roddenberry, as an alternative reality; is used as a tool to make a comment on historical, topical issues in America.

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Rábai Dalma

THE SUBURBAN KITCHEN AS AN ICON IN AMERICAN LITERATURE*

My research paper focuses on the effects of suburbanization process on women's lives in the United States after the World War II. The purpose of this research is to show that the Post-World War II suburban kitchen reminds women of their "traditional roles".

The first phase of my study concentrates on identifying what the so-called "traditional roles" of women exactly means. To define the term, my study aligns what roles, tasks women had from the 17th century to the beginning of the 20th century in the United States. To justify the validity of the hypothesis, several well-chosen works of women writers appear in the study in order to provide authenticity.

The second part is based on an extensive reading of Herbert Gans' *The Levitowners* and Alice Kessler-Harris's works *Out to Work*, which help represent how the suburbanization process influenced the changing of the post-war social pattern of the United States and parallel the transformation of the American kitchen to the alternation of women's roles. With the first chapter's results in mind, pre-and post-war kitchens are compared.

The outcome of the research is that the policy after the World War II pressured women implicitly to return to their previous roles. Big companies did not offer contract to female employees. Reestablishment of suburbs thus was a political and economical endeavor to reestablish the traditional family model: detached houses in green zones attract families back to the "traditional" way of life.

The study illustrates how the American kitchen influenced women's lives. Through a discussion of the history of the American kitchen my paper also throws light upon a connection between female writers and domestic architecture. Thus it draws attention to the possibility of interdisciplinary research between architecture and sociology.

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"The lens of the kitchen is a window on the development of modern society" (Roark, 2014, p. 22). Patton Howel Roark's striking citation implies briefly the essence of my study, that is to say, my research focuses on how the postwar changes of American suburban kitchen influenced the development of modern society, principally the lives of women in the United States. In my view kitchen not only symbolizes the changes in social structure, values, practices but it also significantly signals the status of women after the Second World War.

In the First World War men were sent to fight on the forefronts, so their workplaces emptied out, which resulted women had to substitute them. Kessler-Harris's (1982) results support the view that although during the war years female labor force increased and it seemed to be a totally breakdown of traditional social pattern, the peacetime brought back the pre-war mentality and women were persuaded to return to their previous domestic roles. Certainly, at first glance kitchen may seem to be only an ordinary place inside a detached house, a flat, etc. where the food preparation is happening, but in reality it is a very important part of a house or a flat, because it has several social effects on its dwellers; indeed, kitchen affects the everyday life of a family; for example, an ordinary morning can start with a great breakfast there or with a perfect dinner a family can crown the day after a tiring working day there, so the position of the kitchen inside a house or a flat is vital.

* A pályamunka a 2016-os ITDK-án III. helyezést ért el a világirodalom tagozatban. Témavezető: dr. Szabó F. Andrea

My study points out how modern technical devices in the post war kitchen are used for tempting women to rediscover their traditional roles in a suburban home. Above all, defining what the expression “traditional roles” of women means is necessary to understand how women’s lives transformed from the 17th century colonial times to the post Second World War America. Accordingly, the first part of my research paper concentrates mainly on the puritans’ kitchen in the colonial era, then how it has improved until the war times concentrating on the roles of women, which is followed by the second one scrutinizing the issue of suburban kitchen as a crucial part of suburban home.

To justify the validity of the hypothesis, several well-chosen works of women writers, poets appear in my study in order to ensure authenticity and the reader can see how women reacted to this “indirect pressure” of the suburbanization process, which reminds them of their traditional roles.

The research focuses on the changes of post Second World War social pattern of the United States concentrating on the evolution of women’s roles during history, which is coupled with the representation of the transformation of the American kitchen.

First of all, my study examines how women lived from the colonial times until the beginning of the world wars and what tasks they had. With this in mind, the term, “traditional roles” of women is defined. Then, the aim of my study is to provide a qualitative analysis of the data and find an answer to my research questions, which are the followings: What roles did women have before and after World War II? How did the postwar changes on the American suburban kitchen influence the development of society? How did modern household devices tempt women to return to their domestic roles? Finally, it is also interesting how women reacted to these changes.

The hypothesis is that newly emerged suburbs remind women of their traditional roles after World War II. The post-war kitchens demonstrate the changes in society, exactly in women’s identity. Although the network of brand new electric devices penetrates the modern house planning, moreover an up to date post-war kitchen is full of new mechanized equipment; kitchen serves as a symbol of the hidden political purpose, according to which, women’s place is at home. Furthermore, modern machines persuaded women to return to their previous roles.

My research paper consists of two major parts, the first one introduces the American way of women’s lives from the beginning of the 17th century, when the Pilgrim fathers and mothers disembarked on the coasts of the “New World” to the post wars era including the roles of women in different times based on a qualitative analysis of the relevant literature. The first chapter contains some entries of, among others, Anne Bradstreet, Abigail Adams, Harriet Beecher Stowe, Edith Wharton, Doreen Massey and it includes other, significant, first-hand information of the witnesses of the different periods. It is necessary to introduce some works of the abovementioned women writers, because they were those, who preserved the icon of the American kitchen in different periods for posterity. Men often ignored the topic of the kitchen; they participated only in making inventory of the household effects. With the help of data on the arrangement of the pre-war kitchen, I define what “traditional roles” women had and what tasks they had in their everyday lives.

The second part rests on the introduction of housing policy and the arrangement of modern kitchen after World War II. One of my main sources is Herbert Gans’s *The Levitowners*, which contributes to understanding the suburbanization process. With the first chapter’s results in mind, pre-and post-war kitchens are compared.

The significance of this study is to give an illustration of how American kitchen influenced women’s lives. The approach of kitchen from this perspective is rarely discussed,

due to the fact that in previous decades men did not show an interest in writing about kitchen, because it is considered as the territory of women and a totally feminine topic. Anne Bradstreet was the first, who initiated kitchen as an icon in poetry. Kitchen played an important role in women's lives; it not only symbolizes the hardship of the domestic chores, but it also was the place of the so-called "dame school", which was "kept in a kitchen or living room by some woman, who in her youth had obtained the rudiments of an education" (Ferszt, 2006, p. 21). During these courses women had the possibility to learn reading, spelling, sewing, knitting, etc. This fact strengthens that deep emotional connection existed between women and kitchen. Anne Bradstreet's "*Verses upon the Burning of Our House*" manifests the ambivalent relation between women and their kitchen; it appears as a symbol of bondage, nevertheless, strong emotions are attached to kitchen: "My sorrowing eyes aside did cast/And here and there the places spy/Where of I state and long did lie./ Here stood that trunk and there that desk,/There lay the store I counted best" (Bradstreet, 1666).

On the other hand, this topic promises an opportunity to create an interdisciplinary research between architecture, literature and sociology. My study introduces the fact that the first domestic architects were Catharine Beecher and Harriett Beecher Stowe in the middle of the 19th century. They constructed a noticeable model cottage, which was typical of the time. This was a necessity, because "treatments for areas [were] often ignored by male designers of the nineteenth century, particular, the kitchen" (Lienhard & Culbertson, n.d.). The Beecher sisters focused on making the house affordable. Another outstanding woman writer and architect was Edith Wharton, who composed a manual, *The Decoration of the House*, co-authored by architect Ogden Codman Jr. in "[t]he late-nineteenth-century's 'gilded age of decoration'" (Stephenson, 2010). Besides household chores, the decoration of the house was typically a female job, so it is not accidental that first women writers started to concentrate on designing domestic places.

I.

1. Womanhood of the "Virgin Land" during colonization

My hypothesis claims that postmodern kitchen reminds women of their traditional roles; in order to justify my statement, first of all, it needs to be determined what the "traditional roles of women" exactly means during the phases of the history of the United States, because puritan society "laid the foundation for nineteenth century feminism in America" (Hall, 2016, p.1). So it is important to introduce some milestones or some crucial events which contributed to the birth of the United States, moreover it is essential to mention the famous "Pilgrim fathers and mothers" and the puritan society, because its tenets contributed to the forming of American individualism, which had effects on post-WWII America's society as well.

At the beginning of the 17th century a great immigration wave came to America, which was considered to be "tabula rasa" or "virgin land" (Daniels, p. 3). Several European migrants moved to America because of economic success or some of them were literally forced to leave their home, for example in the case of extreme reformers of the Anglican Church. Daniels states that the mother country sent fifty thousand convicts to America in the 18th century. At the "Age of Sail" 4,136 men and women disembarked on the coasts of the "New land" weekly between 1654 and 1661 (Daniels, 1991). They settled down mostly in Virginia, New England and in West Indies. George Calvert was one of the most important figures of the establishment of Maryland as a territory for Roman Catholic gentlemen, while Virginia is founded by protestant immigrants.

New England was also built through religious colonization by Pilgrims. Daniels (1991) writes that an extraordinary number of educated people with high agricultural or craft skills chose the immigration mainly because of economic security. "Pilgrim fathers (and mothers) [...] arrived off Cape Cod in the Mayflower on November 9, 1620," (Daniels, 1991, p. 44). They were radical Protestants who urged to purify the Anglican Church from the Roman Catholic remaining traces and corruption. Puritans brought their religious leaders and their special conceptions and ideas about their future living circumstances and some utopian concepts about how they would like to live in the "Virgin land" (Daniels, 1991). In the 1630s there was the second great wave of the immigration of Puritans. John Winthrop, who was a religious leader and later governor of Massachusetts, carried "286 adult men, 151 adult women, 176 boys under eighteen, 169 girls under eighteen [...]" (Daniels, 1991). Fifty-eight percent of them were male, most of whom worked in households or for small enterprises or at industries. Several causes lead to the migration to New England, for example people's "anxiety about the future in England" (Daniels, 1991, p. 47) or desire for economic success, but for most of them religious motives were the strongest.

Religion was extremely important for the newcomers who organized their entire lives around the puritan virtues; moreover, according to Kang (2009) by 1640 thirty-five churches were established in New England. Puritan ministers were not only religious leaders, but they also had great political impact. Key puritan beliefs controlled the everyday life of society; "Godly people were sober, hardworking, and responsible" (King, 2009, p. 149), additionally, they confessed that God chooses who is elected and who is condemned, they deeply believed in predestination and that salvation can be reached through work and moral purity.

Key puritan ideas are necessary to mention, because these values determined all areas of people's lives, particularly, they paved the way a lot of false supposition about women. Maggie MacLean (2007) pleads that "Massachusetts Bay Colony was man's world" and women could not participate in meetings of town, furthermore they were expelled from decision making in the church, because they were identified with the Biblical figure of Eve, so they were "viewed as instruments of Satan" (MacLean, 2009), who tempted men to sin. Absolute male supremacy characterized the era; it was widely spread that the soul has two parts: "the immortal masculine half and the mortal feminine half" (MacLean, 2009).

According to Leora Hall, (n.d.) "Puritan women enjoyed their roles, as wives, mothers and homemakers and they were not chained to these roles by patriarchal oppression" (p. 2). She adds that women understood men's unique roles as leaders and providers and they totally satisfied with raising children as their privileges. In her study she affirms that the marital love between puritan men and women was obviously proved, so women were very happy; what is more, they were satisfied with their limited roles, and they were "fulfilled and found significant purpose in what has been termed traditional women's roles" (p. 2).

In contrast to Hall's standpoint, my research puts forward the view that it is true that marital love existed between puritans, what is manifested by Anne Bradstreet's beautiful love poems about her husband, Simon, but it does not imply the fact that women were satisfied with their limited rights. To confirm this view, Anne Dudley Bradstreet's biography and poetry give the reader impressions about marital life in colonial times.

Anne Bradstreet was born in 1612 in Northampton, England, but in 1630 she immigrated with her family to America on the deck of Arabella. Due to her parents, her husband, Simon Bradstreet's position she had opportunity to be educated, so "Anne was a well tutored girl, tutored in history, several languages and literature" (Anne Bradstreet Biography, n.d., p.1). Initially, she seemed not to settle down the boisterous and wild circumstances, what is more, she suffered from primitive living conditions, over and above, smallpox virus attacked her

body, which made her life more difficult. Later, her husband's political career pressured him to travel and kept him far from his family, so she felt very lonely. Her very deep faith in God and the poetry eased her solitude. She wrote for her family, friends and for herself.

To My Dear and Loving Husband is one of her masterpieces, addressed to her husband, Simon, which expresses that she is passionately in love with him; additionally, she is very grateful to God for having a wonderful husband: "If ever wife was happy in a man, / Compare with me, ye women, if you can. / I prize thy love more than whole mines of gold" (Bradstreet, 1981). Hall (n.d.) writes that John Winthrop, who was the captain of *Arabella* and religious leader of Massachusetts, and her wife, Margaret served as also a good example for marital love, which is perfectly reflected in their exchange of letters. However, the fact that puritan wives loved their "other halves" does not mean that they were not longing for rights and some other privileges, which is reflected in Anne Bradstreet's famous poem: *In Honour of that High and Mighty Princess, Queen Elizabeth*. As its title clearly indicates, the poem is written about Queen Elizabeth I of England, who is referred to as "The Virgin Queen", because she never got married. This poem is considered to be the first feminist piece, because the author wrote about the value of women: "That women wisdom lack to play the Rex" (Bradstreet, 1981). The author expresses that the Queen was as successful a leader as her male counterparts and she also suggests that a woman is as honorable as a man. "Now say, have women worth, or have they none?" (Bradstreet, 1981).

Another key point is that Anne Bradstreet was the first, who illustrates kitchen in *The Four Elements: (Fire)* "Ye cooks your kitchen implements I frame / your spits, pots, jacks what else I need not name / Your daily food I wholesome make" (Bradstreet, 1642). She claims that fire is the "noblest and most active Element" and binds it with the image of kitchen, which is the most distinguished place in a house, where the food is prepared and determines the life of a family.

A century later, letters of Abigail Adams to her husband, John Adams, who was the second President of the United States (1797–1801), also serve as proof that a wife who deeply and sincerely loved her husband wanted political rights for women, because she was not satisfied with the status of women in the revolutionary era. While John Adams took part in Continental Congress to fight for the independence of America, he exchanged several letters with his wife. Abigail "asked her husband to "remember the ladies" when establishing laws for the new nation" (Fengler, 2009, p. 1). She wrote that "Do not put such unlimited power into the hands of the husbands. Remember, all men would be tyrants if they could" (Adams, 1776).

This far, the reader can see that women did not have any political rights not only in the colonization period, but also in the revolutionary era, which is proved by the mentioned iconic women writers and poets. The main question is what were the roles, duties and responsibilities of them and how the early American kitchen looked like.

The next chapter concentrates on women's roles and how kitchen was constructed between the 17th and 18th centuries.

2. American kitchen of the 17th and 18th century

In order to understand deeply what the "traditional roles" of women mean, it is important to examine what the early 17th century American kitchen looked like, because by the enumeration of the rudimental equipments and arrangement of the kitchen, the reader can glean how the everyday lives or activities of women were performed.

The earliest colonial homes in New England between 1630 and 1720 consisted of two rooms; one of them was a little smaller than the other which was built around the chimney, so

it was considered to be a central place (Lowell, 1956). There were ground-floor rooms, one of those served as “parlor or best room” and the other called “hall” functioned “sometimes kitchen or keeping room” (Lowell, 1956, p.1). Hall was a kind of area in which much of the daily lives of residents concentrated on. The hall was that room where the parents slept and where the fireplace was placed. The fireplace operated as oven as well. The earliest colonial kitchen had multiple functions: first of all it was a kind of living area, the processor of the living room, where the family can spend the evenings together after a hard workday or a larger company could be reunited there at Christmas or other great celebrations; secondly, it contains a lot of equipment used in the preparation of food. Lowell (1956) writes in his article that according to John Whittingham, who was a witness of the era that “in the hall or [k]itch[e]n of [...] the house in Ipswich, Massachusetts” in 1648 the following household utensils could be found: “one Copper, one Brasse Pott [brass pot], one Brasse Pan [brass pan], fowre [four] kettles, fowre Brasse Skillets and one Chafeing dish I7f of Pewter at 1 ad. p. f one Pewter fflaggon [today: flagon] & 2 candlesticks, 3 Iron Potts, 2 Iron kettles, Brasse Potts, 4 Brasse candlesticks, one frying pan & one warming pan, two Musketts, 2 ffowling peeces [today: fowling-piece], one table, one Dresser, 3 tubs & 2 formes [benches], 2 payre of Cobirons, one fire pan & Tonges, one dripping [today: dripping] pan & spitt, 2 tramells [a kind of fishing net], one pestle and Morter [today: mortar, used them for crushing ingredients into powder]” (Lowell, 1956, p. 2).

A bed was often placed in the hall, but it was less value than beds in the Best room, moreover, some tools and lightweight farm equipment could be found there as well, for example “In the “Hall” of Daniel Ringe’s house in Ipswich in 1662 were “Carpenters tooles, Other tooles & two bottles, Two Axes, “ (Lowell, 1956, p. 2). There was only little furniture in the so-called hall or kitchen, only a cupboard, 6 chairs with cushions, boxes, a small trunk including tablecloths, towels and the food stuff.

Tim Lamber (2016) claims in his study that “women were not allowed in the profession such as doctors, lawyers and teachers” in the colonial period, but female employment existed, however it was very low paid. The most independent women of the time were the widows, because they were allowed to run their dead husbands’ trade or business. Anyway, the average women could work as milliners, tailors, dyers, shoemakers and embroiderers, and some of them “worked in food preparation such as brewers, bakers, confectioners ” (Lamber, 2016). Their role was selling foodstuff in the streets, and they were domestic servants as well. Their lives were very engaged, because they had to help their husbands run their business or farm. Sometimes, they were assisted by some servants, which depended on the financial position of the family. Women’s responsibility included brewing the beer of the family, baking the bread, salting meat, making the preservation, conserving the pickles and jellies, because it was the age before fridges and freezers. Nevertheless, women were responsible for making the soap of the family, casting candles, spinning the linen and wool, making the clothes of the family. Every morning, they started with milking the cows, feeding the animals, growing vegetables and herbs. Several women kept bees at time. Furthermore, women carried their own vegetables or homemade goods to the market to sell. Conventionally, women brought up the children, washed the clothes of the family, cleaned the house and treated their family member’s illnesses, because they were competent in natural healing.

To conclude, this chapter introduces the roles of Puritan women in the colonial era of the 17th and the 18th century, and the reader can see that women were responsible not only for the household chores, but also for the hard manual labor at the fields or support their husbands’ businesses, though they had limited rights. The period between 1714 and 1818 was the Age of American Enlightenment, which was a philosophical, scientific, religious, political and

intellectual ferment, which led to the American Revolution and the birth of the Republic of the United States. On July 4th, 1776 the Declaration of Independence was announced, resulting thirteen newly independent states. The founding fathers, including Benjamin Franklin, Thomas Jefferson, James Madison, Alexander Hamilton, John Jay, George Washington and John Adams, accepted the Constitution of the United States, which embodied the framework of the new government, guaranteed the basic rights of the individuals, including freedom of religion, freedom of speech, freedom of the press, freedom of assembly, etc. (USConstitution.net, 1995). Although, the establishment of the United States supported and protected the fundamental rights of men, it did not concentrate on women's rights.

In the first part of the 19th century the Industrial Revolution was a main turning point in the history of the United States. "Industrialization in America involved three important developments. First, transportation was expanded. Second, electricity was effectively harnessed. Third, improvements were made to industrial processes such as improving the refining process and accelerating production" (Kelly, 2015). Due to the industrial revolution several new inventions, equipment appeared in the kitchen. The next chapter introduces the kitchen of the 19th and 20th century pre-war American-types kitchen and continues to search what the "traditional roles" of women were.

II.

1. The introduction of the Victorian and Pre-war kitchens

In order to understand the significance of this chapter, one must consider the history and the arrangement of the pre-war kitchen of the United States. The first step is to define what pre-war or Victorian kitchen is and introduce the era that is named after Queen Victoria, whose reign encompasses the period from 1837 to 1901. Catherine E. Beecher and Harriet Beecher Stowe with their literary work, *American woman's home* describe the arrangement and appearance of a Victorian kitchen, which serves as an important source to my research. Beecher's kitchen can be regarded as a first attempt at planning a kitchen. It is not accidental that Harriet Beecher Stowe, who is best known for her salient novel, *Uncle Tom's Cabin*, which expresses the hardship of the slavery in the United States, concentrated on the oppression of women as well. She participated in creating a remarkable model home in 1869. In her book she expands her strong opinions about house design and shows a view of a small cottage house. It was necessary to plan domestic spaces inside a house, including kitchen, because treatments of kitchen were "often ignored by male designers of the nineteenth century" (Lienhart & Culbertson, n. d.).

Firstly, regarding the arrangement of the kitchen in a Victorian house from the end of the 19th or the beginning of the 20th century, it was located in the back part of the house with an egress through the porch to the yard. The dining room is connected to the kitchen as well. The ideal kitchen of the time was large, the "dream kitchen are sometimes as large as the owner's original home" (Jacobson, 2008, p. 10). According to Patton H. Roark, in the house of upper-class it also included a butler's pantry, which contained china, glassware, lines and cooper sink. J. M. Edgar claims in his writing, *Understanding the Victorian Kitchen*, that a typical Victorian kitchen was inwardly oriented, hence it needs more place, he adds that the minimum size of the kitchen was 11 feet x 15 feet, (about 16,48 m²) the larger ones were considered to be better. In order to fully understand, it needs defining what "inwardly oriented kitchen" means: in the center of this type of kitchen stands a large, massive, sturdy table that serves as a

working place for preparing meals, vegetables, because the elementary work surface can be found in the middle of the kitchen (see Figure 1). The position of the other kitchen furniture is alongside the walls. Accurately, the “perimeter of the room held storage furniture, the cooking stove and the sink” (Edgar, 2015). An important question follows from the previous statement: what the major goal of this type of arrangement of the kitchen is. Victorian kitchens can be called multi-cook kitchens as well, because more cooks can work together at the same time without disturbing each other.

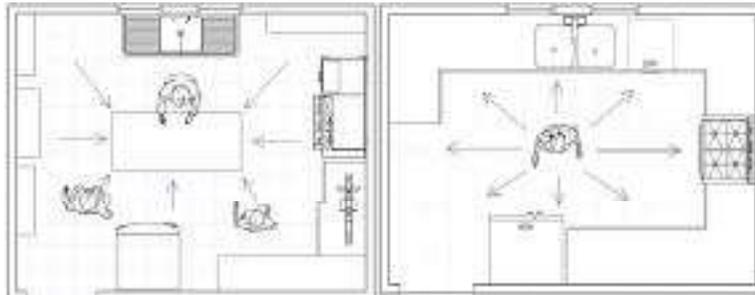


Figure 1: Inwardly oriented kitchen (in the Victorian times, contains cabinetry) vs. Outwardly oriented kitchen (after the WWII)¹

The following paragraph specifies what kinds of equipment can be found in a Victorian kitchen and what the major functions of them are. To begin with one of the most well-known attributes of a pre-war kitchen: the cabinetry, which represents the main difference between the arrangement of a pre- and a post-war kitchen. The Victorian kitchen is well-furnished. The most significant piece of furniture from this time is the Hoosier cabinet (see Figure 2), which is a free-standing and a movable element. Patton H. Roark defines Hoosier cabinet as “creatively combined food storage with preparation to create a compact and well-organized yet movable unit, emblemizing the mass-marketed efficient kitchen” (Roark, 2014, p. 25). In other words it looks like a large cupboard with open shelves.



Figure 2: A Hoosier cabinet²

The Beecher sisters (1869) mention in their literary work that the sink has two pumps that time and they provide a detailed description about the functions of them: one is for sweet water, the other is for rain-water. The first pump has “a forcing power to throw water into the reservoir in the garret, which supplies the water-closet and bath-room” (Beecher & Stowe,

¹ Sources: Edgar, J. M. (2015). Starcraft Custom Builder. Retrieved from <http://starcraftcustombuilders.com/Architectural.Styles.VictorianKitchen.htm#.VlsUqtIveUk>.

² Source: Hardware of the Past. (n.d.). Retrieved from http://www.hardwareofthepast.com/Merchant2/merchant.mvc?Screen=CTGY&Category_Code=kchHoosier.

1869, p. 8). Sink should be minimum three feet long and 3 inches deep. On the other side of the sink can usually be found a dish-drainer, which holds the dishes, and the under part of the sink is also furnished, exactly, shelf-boxes are placed, which are used for storage of scouring-materials, dish-clothes and dish-towels.

In the 19th century stove embodied the most common way of cooking. It is typically open-ranged with hob grate in its center. According to the Beecher sisters, it could not keep a fire all night. Oven is located under or one part of the stove, including hinged doors. Small cooking-tray, which holds pepper, salt, knives and spoons stands close to the stove, because of practical consideration. White and brown sugar is put into wooden can-pails, which is put near to molasses-can with a movable cover and a cork.

Patton H. Roark (2014) claims in *Encasing the American Dream: The Story of Plastic and Steel* that hygiene is counted as a crucial component of the work in a Victorian kitchen, which is justified by the elaborated, innovative materials of the equipment. In the mid-twentieth century plastic laminate and enameled steel is expanded, which have important roles in hygienic food preparation and conservation. White porcelain is a popular material of the time as well, because it is easier to keep clean than wood utensils. "This early use of enameled surfaces because they are more sanitary than wood sets the precedent and tone for enamel's usage in kitchens" (p. 25).

An important point of the introduction of the Victorian kitchen includes lightning. There are usually two windows in the kitchen, because they are made for better circulation of air in warm season. One of them is normally opened at the top; the other is opened at the bottom, because the natural light is better provided for working. Electricity had not been installed by the 1920s, neither running water, gas, so the woman of that time had to face up to the hardship of preservation. Electric appliances, including refrigerator was missing from the household. Later chapters introduce the methods of preserving. Jonathan Taylor writes in his article, *Lighting in the Victorian Home* that at start of the period were lit by candles, oil lamps and interior version of chandeliers fixed to the ceiling and scones were also used for lighting, which were fixed to the wall. But he adds that chandeliers were used only on special occasions. By the end of the period gas lightning was installed into urban houses and electricity was applied in many houses as well. Later flushing toilets, plumped-in baths and showers were widespread.

1930s is the era of the Great Depression and after that the hardship of the WWII forced families to muster the role of the kitchen and parallel with needs of the family, after that the new task is elaborating and building a brand-new type of kitchen, which the later chapters focus on.

2. Women's roles in pre-war kitchen

Previously, my study introduces briefly the appearance of the pre-war kitchen with some useful equipment and devices. The next steps are to find answers to the questions: what connections can be found between the arrangement and facilities of the pre-war kitchen and the American women identity and how women's role is changed parallel with the change of the American kitchen.

J. M. Edgar highlights in his article that the preparation of meals was the responsibility of the female members of the family containing wife, daughters and adds that it takes on average 44 hours a week, which includes serving meals and cleaning up after meals. Nevertheless, additional 27 hours a week are spent with housecleaning and washing the clothes in the laundry. As opposed with popular British movies and series (for example, what is represented by *You Rang, M'Lord*) only a very few families could afford hiring cooks, servants, butlers. It

comes out at only 25% of Victorian middle-class families. Alice Kessler-Harris (1982) affirms in her work (*Out to Work*) that women had to spend unconscionable time for working that time. She claims that women worked at home and “spun and wove and knitted, replacing some of the finished goods cut off by the war” (p. 21).

One of the most important seasonal activities of women in Victorian time was food preservation containing the home canning, jam- and jelly-making, salting, drying and curing food. The heyday of food conservation was during the American Civil War from 1860 to 1865, because the hardship of feeding the army fell on women. Preserved food could travel with the army. In Victorian time refrigerator was missing from households, so “most foods were still consumed in the place they were grown, and usually within a day or two to avoid spoilage” (Edgar, 2015). In the hot and sunny season, raw milk could easily get spoiled, so it could be kept only an hour, moreover chicken needs to be consumed direct after it was plucked. Pickling, salting and drying were also established customs for food preservation. Every Victorian home involved in kitchen garden, the so-called Victory Gardens in order to produce vegetables for conservation. It was not accidentally that there was an entrance from the garden through the mentioned porch to the kitchen. This statement justifies that growing vegetables belonged to women’s work. However they had to feed domestic animals and gather eggs from poultry-yard.

From 1844 the process of preserving food became a bit easier, because Frederic Tudor, who was a businessman from Boston, “developed the process of harvesting ice in winter from frozen ponds and streams, and transporting it by rail and ship to well insulated “ice houses” throughout the world for summer cooling” (Edgar, 2015). The Home Ice Box, the inferior form of refrigerator, moved into Victorian households. It could hold a block of ice that kept food cool.

Beside the everyday house work, women had to find time for decoration of the house. That time beauty, intellectual development and moral sensibility had high priority, so it needs making home happy and attractive. “Another domestic amusement is the collecting of shells, plants, and specimens in geology and mineralogy, for the formation of cabinets” (Beecher & Stowe, 1869, p. 129).

For conclusion, there is a connection between the arrangement and facilities of the pre-war kitchen and the American women identity. Victorian kitchen was always changing and improving, so women had to arrange to the changes, a large pre-war kitchen contained several devices, equipment, because every type of activities demanded own facilities, which needed a lot of space, so women were versatile, they had to manage all the housework, kitchen economy, educate their children. Women’s roles were as diversified as arrangement of the kitchen: women had to secure the comfort and well-being of her family, maintain housekeeping, tend to domestic animals, grow plants, vegetables, in war situation provide the food for the army and later they contributed to the maintenance of the family and go out charring or work at factories. But the head of the family was the husband and rights of a Victorian woman were very limited. Women endured their husbands’ control, they had to bear their husbands’ cruelty. So the enumeration of the equipment and devices of a Victorian kitchen is important, because the diversity of instruments symbolizes that women had to hold on every part of their life from housekeeping through home decoration to educating their children.

Not least, another question is what “room” of the house was in central place that time or whether kitchen had in the central position in Victorian time. In that time, kitchen was only a place where women prepared food and washed up after meals. Wealthy people spent a lot of time for socializing, so they usually organized dinner parties twice or more times a week or

attended dinner parties. After the dinner the custom was that gentlemen retired in the game room, they drank a glass of brandy, smoked a cigar, played cards or billiard, while ladies retired in the drawing room, they drank a cup of tea or tasted cherry, or did embroidery. So in the central place in contrast with the kitchen was the drawing room or saloon. Later the importance of the kitchen changed.

Decoration of the house was also required of women; according to Stephenson (2010), in “the late-nineteenth-century’s gilded age of decoration”, because modernization, unity and symmetry came to the forefront. Edith Wharton was the most preeminent representative of the refreshment of the domestic sphere. She spent most of her life in France, which impressed her art. Jones (1997) writes that Edith Wharton believed that French had an eye for beauty in contrast to Americans, who were “dimmed by the Puritanism of their Anglo-Saxon heritage”. She thought that the moods of rooms produced feeling in people; her important goal was to recon with the disorder of dark Victorian homes’ depressing style. She began to decorate her own first home in Newport, Rhode Island, where she chose more symmetrical lines of the French architecture and furnishing. Wharton devoted much attention to the aesthetic arrangement of windows, furniture and the harmony of interior rooms and gardens. The first manual of her, “*The Decoration of the House*” co-authored by architect Ogden Codman Jr. was published in 1897, and “give unexpected beginning of her professional life” (Stephenson, 2010). Helena Chance (2012) pleases that the work of Wharton “is one of those productive encounters with literature when the relationship between spaces, object and people are brought to life” (p.1). Her interior design played a significant role in shaping reform movements and modernization processes that “became linked to women’s bids for independence”. (Chance, 2012).

Finally, regarding the review on women’s roles from the 17th century to the beginning of the 20th century, the concept “traditional roles of women” can be defined. The reader can see that this term contains a wide scale of activities: women were housemakers, who were not only responsible for the aesthetic outlook of their home, but they created also a viable “nest” in which their children could be brought up. In the 17th century they assisted at their husbands’ businesses, did their household chores, produced household utensils e.g. candles, cloths of their family. They were tailors, bakers, brewers, farmers, healers, house designers all in one, although in exchange for their weariness, their political rights were limited. The 18th and 19th centuries did not bring remarkable changes in women’s status, however the amount of the working hours increased (71 hours a week): producing vegetables for conservation, managing kitchen affairs with strict economy, teaching children and servants belonged also to the everyday tasks of women. So, it is declared that women’s roles strictly connected with the household chores, child rearing and caring for the family. Next chapters investigate how these roles changed after world wars.

III.

1. Wage work for women during World War II and post-war transformation of society

“And when the army had soaked up the residue of unemployed men, employers turned to women” (Kessler-Harris, 1982, p. 273). During World War II about 6 million women took jobs, most of them were married and over thirty. According to Luther S. Luedtke (1987), between 1941 and 1945 the female labor force increased by 57 percent. Women thought that they had “patriotic necessity to help win the war” (p. 261). Claudia D. Goldin states (1991) that “extensive propaganda used to attract women into the labor force during the war” (p.

741), which resulted that married women's participation in labor force became a growing tendency (see Table 1).

Marital status	Husband	Participation rate (percentage)		
		1940	1944	1950
Married women				
all ages	present in armed force	15.6	21.7 52.5	23.8
25–44 years	present in armed force	17.7	24.7 55.0	26.0
45–64 years	present in armed force	10.3	20.0 41.7	21.8
Single women				
14–19 years	----	19.9	41.8	22.6

Table 1: Labor-force participation of women (1940–1950)³

American patriotism movements persuaded women to enter the labor market; the most famous icon of this propaganda is “Rosie the Riveter”, which prompted women to give up their domestic roles and work in the industry. “Rosie the Riveter” was used as an image of women's economic power; “We Can Do It!” slogan was a significant part of the movement, which symbolized competence, proficiency and persistency of women (The Library of Congress, 2010). On the popular “Rosie the Riveter” poster woman wears overalls, the emblem of labor. Before the World War II women did not wear trousers, pant or overalls in public; they had to wear makeup, rouge and lipstick, which highlighted their feminine properties. In the background of the poster the flag of the United States can be found, which refers to patriotism.

Increasing employment and opportunity for women during the war proposes an important question: can we consider these changes as a landmark in raising women's social status of women and in ending discrimination against them?

Although the war years evolved the total breakdown of traditional socialization patterns, the 1950s brought back the pre-war mentality, so great masses of working middle-class women recaptured their previous domestic tasks. On the one hand, in several cases younger married women simply quit their jobs, when their husbands came back and returned to their “traditional roles” (see Table 1). Furthermore, those women who worked in light industries, (e.g. food, textile) did not wish to remain.

On the other hand, Alice Kessler-Harris claims that 75 to 85 percent of wage earning women would like to keep their jobs after the war; mainly, those female workers who served in chemical, rubber or petroleum industries, because they enjoyed being well-paid and the recognition of the society; although it is a fact that they never earned equal wage with men, but more and more women realized that they were able to control their own lives. Nevertheless, business leaders, politicians wanted that women retake their previous role as homemakers, traditional wives and mothers.

The outcome by the end of World War II was that “3.5 million new women workers were dropped out” (Kessler-Harris, 1982, p. 277). Alice Kessler-Harris (1982) writes that iron, steel manufactures, automobile and machinery makers fired women faster than they usually fire men workers. To conclude: in several cases women had not any possibility to keep their jobs, because returning soldiers wanted their previous jobs back.

³ Sources: Goldin, C. D. (1991). *The Role of World War II in the Rise of Women's Employment*. The American Economic Review, Vol. 81, Issue 4 (Sep. 1991), pp. 741-756.

The changes after the war were in close connection with the suburbanization process. “As World War II ended, the Servicemen’s Readjustment Bill, also known as the G.I. Bill, passed in 1944” (Roark, 2014, p.15). G. I. Bill, was signed by President Franklin D. Roosevelt; it was an important legislation for war veterans, because it contained educational benefits, unemployment benefits and shaped the post-war lives of women as well.

Not only transformed political and economic factors in the United States, but social stratification and localization also altered; new residential areas emerged within short distance of cities. 1950s brought mass-produced housing because returning veterans would like to settle down to suburbs. This type of residential area encouraged families to move there; G.I. Bill also pressured women softly to get married and focus only on raising their children, so “baby boom was sweeping the country” (Luedtke, 1987, p. 262).

Several businessmen and political leaders contended that women’s place is at home, which emerged as a propaganda using explicit and implicit methods to prove that stay-at-home mothers benefit their families. Big companies and industries supported this state, because they did not offer contracts for women.

Suburbanization process was an implicit way to persuade women to recapture their traditional role: the appearance of the nice detached houses for families in green zones tempted families to move from the polluted cities to the citadel of calm. The next chapter introduces the way of life in suburbia.

IV.

1. Way of life in suburbia

In order to understand how women lived in the post-war era, firstly, one needs to examine the living circumstances of them in the newly emerged housing estates, the so-called suburban areas. This term suburb can broaden further, because this concept is more than a simple place or area in the outskirts of towns, it is an important notion of sociology.

Significantly, United States is considered to be the leading suburban nation, according to *Postwar America*, because 45 percent of the population has moved to suburbs by 1990s. In the United States the definition of suburb is more specific, because it is not only an area on the outskirts of a town, it is a politically and legally independent town; however it stands outside the city, economically and socially strongly connected to it.

Levittown in Long Island is one of the most famous suburbs of New York City. It serves as classic example of post-war suburban neighborhoods. Herbert J. Gans elaborated the theme in his work, *The Levittowners*, which is one of my most important resources.

Actually, the work of Gans introduces the planners of Levittown and the goals of them; furthermore, it shows what kinds of residents lived there and what aspirations attracted them to move there. The building constructor of Levittown was the Levitt and Sons Foundation, which was established during the Great Depression. Until World War II only small residential areas were built in Long Island; the post-war era brought the mass production of housing estates, which began because of the expected postwar floods of veterans, who had to settle down with their families.

The fact that after the war men came back and reoccupied their previous positions both at work and in family means that women had to return to their previous, traditional roles: being wives, housekeepers and mothers (they were fired from their job, moreover companies did not offer contracts them). This supports the hypothesis of the present paper that suburbs remind women of their traditional roles. It was a political and economic endeavor to

reestablish the traditional family model: detached houses in green zones contributed to attracting families to settle for a “traditional” way of life.

An additional goal of the builder was to create a community; so a great number of churches, shops, playgrounds and swimming pools encompassed the area. On each street three types of houses were mixed (see Figure 3): “a four-bedroom “Cape-Cod” initially selling for \$11,500; a three-bedroom, one-story “Rancher” for \$13,000; and a two-story “Colonial,” one with three, another with four bedrooms and costing \$14,000 and \$14,500 respectively” (Gans, 1967, pp. 6-7). Each house type has similar floor plans and they are painted in different colors. All types of houses with three, four or more bedrooms remind women of deciding to have more children. Family friendly houses also put forward the view that newly emerged residential areas persuade women to be mothers.



Figure 3: House types in Levittown: on the first picture the reader can see a typical „Cape Cod” house, on the second one there is a „Rancher” house and finally on the third one a two-story „Colonial” house with three-bedrooms can be seen.⁴

In addition, Gans mentions that marketing plays an important role in selling a house in suburbia; first of all, the potential purchasers visited a marketing house, which were planned to be ideal for child rearing and for a young couple, who stepped toward their new life. Model houses contained large bedrooms, which could serve as playrooms as well and extra bathrooms. Moreover, kitchen windows looked on to the backyard, so while a mother was hustling in the kitchen, she could watch her children playing. In addition, the builder offered the necessary kitchen devices. All things inside and outside of the house suggested that the best place of a housewife or mother is in suburbs.

According to Gans (1982), between 1958 and 1960, forty-four percent of young families between the ages of thirty and forty chose to move into Levittown. Only 10 percent of the Levittowners were childless couples. 1/5 of the residents had three children, 11 percent of them had four or more children and 1/3 of them had only child who attended to preschool. This data shows that Levittowns maintained the paradise of families with children. The community model, which is created by the planners brought the expected results, because newly arrived residents would like to fit in the collectivity and tried to follow or imitate the neighbors and the previous residents. Most of the arrivals represented the lower-middle class, the upper-middle class and working class populations. Fifty-six percent of the suburban

⁴ Sources: „**Cape Cod**”: Craven, J. (December 27, 2015). *1600-1950s: Cape Cod Style*. Jupiterimages Corporation. Retrieved from <http://architecture.about.com/od/periodsstyles/ig/House-Styles/colonial-cape-cod-2268048.htm#step-heading>. „**Rancher**”: Home Plans & Home Design. (October 10, 2011). *Ranch House Plans – Ranch Designs at Architectural Designs Magazine*. Retrieved from <http://domplans.com/rancher-house-plans/>. „**Colonial**”: Eplans. (n.d.) *Colonial House Plans*. (retrieved in January 21, 2016). Retrieved from <http://www.eplans.com/house-plans/epl/styles/colonial-homes-and-house-plans-and-colonial-house-floor-plans/hwepl75153.html>.

population belonged to white collar workers, about which 13 percent worked as managers or minor officials, 18 percent pertained to technicians and semi-professionals, and the remaining 25 percent applied clerical or sales jobs. Only ten percent of the professional workers were lawyers or doctors; most of the professionals were teachers and social workers. Twenty-five percent of the population of Levittown was blue collar workers, for instance foremen, printers, plumbers and electricians.

2. Women's lives in suburbia

The previous chapter introduces the goals of the planners and the appearance of the post-war suburb. Now, my study tries to find answer the question how suburbs persuade women to return their traditional roles.

Doreen Massey (1994) asserts that the term space and place has strong connection with gender. There is distinction between global place, which refers to masculinity, while local sphere is often associated with femininity, the symbolic force of women, moreover "local is used in derogatory reference to feminist struggles" (p. 10). The mid-nineteenth brought the development of concept of the separation of spaces to public and private places; the suburbs and the home belong to the private one. Massey (1994) claims that cities of the modern times are established for men; "boulevards, cafés, more bars, brothels were for men [...] the women who did go there were for male consumption" (p. 234). This statement evolves an important question: Could a woman experience modernity? Feminist analysis allege that "the founding conditions of modernism" (Massey, 1994) ignored feminist issues. These changes of gender relations influenced women's lives; they were overshadowed in suburban areas. "Woman stands as metaphor for Nature (in another characteristic dualism), for what has been lost (left behind), and that place called home is frequently personified by [...] Women/Mother/lover" (Massey, 1994, p.19.).

Herbert J. Gans also affirms the idea that "suburbia encourages matriarchy" (p. 46). He adds that workplaces for upper-middle class women were in cities, but commuting could not be a solution, because the only car of the family is used by the husband for regularly travelling to his workplace; the location of suburban area contributed to the fact that women remained at home, which was not easy for them: "Young women who have become mothers in Levittown, particularly those who worked before, find it difficult to be full-time housekeepers and to cope with the children" (Gans, 1969, p. 226). Consequently, without a car, women could not escape from the neighborhood. Working class women missed their families, relatives, and friends, who remained in the city, as it was difficult to keep in touch with those who lived in suburbs. Thus, women had to stay at home, because they had no possibility to apply for a job or visit their relatives, and it was also strengthened that women had to return to their "traditional roles".

The monotony, which was part of women's daily lives in the residential areas, also strengthened further their weekdays. "It's too quiet here, nothing to do" (Gans, 1969, p.226). The previous sentence came from a woman who lived in suburbia. The monotony and boredom pressured women to do activities inside or around the house. For instance, they started trimming the lawn. Gardening also played an important role in women's domestic labor as in the Victorian times. According to Jennifer Holt (2014), "women were considered domestic caregivers with sole responsibility for the home and child rearing, while men 'brought home the bacon'" (p. 1). Jennifer Holt's view affirms the assumption that suburbs contributed to women recaptured their traditional roles. Men usually worked long hours and

commuting demanded a lot of time as well, so the majority of the housework both inside and around the house, child rearing remained on women's hands.

Finally, women struggled with government's propagandas, advertisement of several magazines and TV shows which enhanced the theory, according to which an ideal woman's place at home. "The Superwomen syndrome" (Genz, 2009) emerged: they had to clean the house, look after her child and wait for her husband with warm food. Women utilized their energy to the house, because they had not any possibility for entertainment "Women reported more change, [...] they were more interested in the house to begin with" (Gans, 1969, p.254). According to Stéphanie Genz (2009), suburban housewives suffered from the limitations; after the war, "they have fallen into a trap of "helpless conformity" that makes them suppress their "ability and education to discover and create" in favor of housework of housework and rearing children" (p. 44). Jennifer Holt also pleads that suburbanization process was an attempt at the reestablishment of the "prewar sexual division of labor" (p. 2). But, the question is how this concern was successful in the postwar area.

3. Relation of women and suburban kitchen

This chapter focuses on the post-war American kitchen as an emblem for the transformation of women's lives. The first part of this chapter introduces the changes in the kitchen's arrangement and the basis of kitchen planning; after that it is examined how the alteration of the organization of the kitchen and the appearance of the new electric devices formed women's identities. This phase is concerned with the issue how the modernization of kitchen can run parallel with the process which promoted that women should roll back to their pre-war roles. It seems that two different propagandas appeared, but these processes related tightly to each other. The policy of the time manifested that the pre-war kitchen became obsolete and it was regarded to be neither visually nor efficiently organized, so it needed renewing; moreover it was believed that the reformation of the American kitchen support the reestablishment of the pre-war status of women.

Through newspapers, magazines women were urged to plan their "dream kitchen", which diverted attention away from the real political goals. An advertisement of the volume of *Popular Science* from 1943 clearly illustrated this issue. This magazine included an article, which encouraged women to plan their own ideal kitchen provided with the most modern machines; furthermore cash award was offered for the best plans. It was declared that the new equipment, electric inventions made women's lives easier and promoted the fast food preparation. The article implied some basic changes that occurred after the war like dishwasher, washing-machine, waffle-iron, toaster, refrigerator and the color television. Patton H. Roark (2014) supports the view that "the Levittown house boasted a brand-new kitchen featuring sparkling General Electric appliances and modern steel cabinetry" (p.32).

Not only was the incredible amount of technical devices the improvement in suburban houses, but modernism also brought a new type of open house plan, which allowed the kitchen and living room to connect, thus the dividing walls between the two spaces were eliminated. Beside the alteration the external characteristics of the kitchen, its role also changed drastically, because it was connected with dining room and the living room, so the kitchen became a public place and the central part of the house, whereas in the pre-war period the drawing room was the dominant place in the house. Consequently, kitchen became an extremely important space, where preparation of food was done and where another can play with her children. Additionally, the postwar years were considered to be the ages of cocktail parties, where a "woman could showcase her new Kelvinator refrigerator or shiny St. Charles

cabinets all while preparing California dip and sloe gin fizzes” (Roark, 2014, p. 33). So kitchen turned to be the social scene inside the house.

In the pre-war era cleanliness, sanitary and hygiene were the most important criteria, while in the post-war years the emphasis was on the colors, symmetry and harmony of the rooms: pastel pinks, blues, yellows and vibrant greens came into the limelight; the rainbow of colors was regarded as a kitchen fixture. Thomas Hine, who was a well-known writer on history, culture and design, called this period as “Populuxe era”, which was considered to be the mixture of consumer culture and luxury and overlap with modern architecture, design and technology (Roark, 2014).

Actually, the changes can be observed in furnishing as well: the cabinetry of Victorian time was replaced by built-in and wall-mounted units, where electric oven, electric hotplate and refrigerator were also built in. Cabinetry means a sequence of cabinets, which consists of free-standing and movable pieces; it is similar to a detached cupboard with a lot of storage boxes.

Furthermore, the pre-war kitchen was claimed to be “inwardly-oriented”, which meant that in the center of that kitchen stood a large, massive, sturdy table, which served as a working place for preparing meals, vegetables; distinctly, the modern kitchen was considered to be “outwardly-oriented” (see Figure 1), because fitted cabinetry could be found tightly next to the walls of the kitchen and formed U shape and what is more, the surface table of the Victorian time disappeared from the center.

In addition, the size of the kitchen was also changed: it was smaller than its predecessor; however the arrangement of the kitchen became more practical. Electric gadgets substitute the previous, multifunctional Victorian equipment; moreover the new devices were space-saving.

After the alignment of the changes of the post-war kitchen, this research analyzes how these modifications influenced women’s lives and identities. At first glance, it would be evident that new technical devices in the kitchen made women’s weekdays much easier, because using a washing-machine, dishwasher, electric stove, refrigerator, etc. saved time. “The Levitts’ homes were highly publicized; televised commercials used suburban residences as settings when advertising products such as washing machines, refrigerators, and automobiles” (Browner, 2014, p. 3). This study supports the view that although, modern devices cut down the working hours spent on housekeeping; it cannot be definitely declared that women’s lives became easier. In the *Housekeeping Monthly* (1955) magazine the article, *Good Wife’s Guide* described how a good wife looked like and discussed about women’s role in postwar American society. This article contained instructions to a housewife on how to prepare for the arrival of the head of the family, and included suggestions for dinner planning, cooking and beauty treatment. According to the newspaper, a good wife should cook the favorite meal of her husband or every night she had to inquire him about what food he would like to consume next day. Furthermore, beside the dinner planning, she should devote her life to cleaning the house, because the house was expected to be sparkling clean. It was also demanded that women found time for make-up: they had to be amazing and fresh-looking: “Prepare yourself. Take 15 minutes to rest so you’ll be refreshed when he arrives” (Housekeeping Monthly, 1955). When their husbands came home, they should smile and welcome them warmly. A perfect wife should always listen to her husband and never complain: “A good wife always knows her place” (Housekeeping Monthly, 1955). Stéphanie Genz (2009) affirms the view that suburban home was a prison for women; women had to control their lives based on a strict timetable: it was prescribed what roles, tasks they had to arrange and how they had to behave, look like and they also had to adapt the uniformity of suburb and “learn” to be perfect housewives and mothers.

Several critics attacked the hypocrisy of suburbia. Betty Friedan, who was one of the most important representatives of Women's Rights Movement, claimed that the only purpose of the women in the new residential area “was to be perfect wives and mothers; their highest ambition to have five children and a beautiful house, their only fight to get and keep their husbands” (Friedan, 1963). She expressed her dissatisfaction about the nonsense expectations of the policy of the post-war era and stated that women suffered from occupational discrimination, because only 7 percent of women could be doctors, and only the 4 percent of them belonged to lawyers. Tensions could be observed between “feminism, femininity, domesticity and careerism (Genz, 2009, p. 32). The new generation of women strove to unify their demands for professional achievement and marriage. According to Sitkoff (2000), the few women, who could apply full-time jobs outside the home were considered to be second class citizens.

On the one hand, the experience of the World War II played a significant part in the changes of social status of women: women were influenced by this “home-bound trend”, so “they had fallen into a trap of “helpless conformity”, which urged them repress their “ability and education to discover and create in favor of housework and rearing children” (Genz, 2009, p. 44).



Figure 4: Lux's Liquid detergent for dishes advertisement from 1954⁵

On the other hand, media also contributed to forming a female imagery. Beside the previously mentioned magazines, which prescribed the roles of women, TV series and advertisements broadcast the model, which should be followed by a good housewife. In the 1950s the consumer culture newly emerged, which encompassed a culture in the United States that was strongly influenced by a desire for consumer goods, productivity, technology booming and the emphasis was on consumption; the theories of consumerism reached people through media. For instance, the color TV serves as a very effective channel in prompting the members of society to buy consumer goods and the television was also strengthened “the domestic, caregiver model” (Holt, 2014, p 2) and the stereotype, according to which, women's most significant roles are child rearing, serving their husbands and housekeeping. Several TV advertisements concentrated on effective housecleaning techniques and cooking. To show an example, (see Figure 4) several detergent advertisements appeared, which always reminded women of one of their previous roles: taking care of the family's clothes.

The popularity of cooking programs that transitioned to television increased around 1950s, which is “closely tied with [...] consumer behavior” (Fetini, 2009). Julia Child was the most representative of cooking shows, who revolutionized the American kitchen with her

⁵ Sources: Lux's Liquid Detergent for Dishes. (1954). Vintage ad Browser. <http://www.vintageadbrowser.com/household-ads-1950s/3>.

work, *Mastering the Art of French Cooking*. Her first culinary show was broadcast on Public Television in 1963, which motivated amateur cooks, housewives to prepare “quality, affordable, environmentally and health conscious, easy to prepare yet sophisticated food” (Fetini, 2009) and demonstrated some practical culinary techniques as well.

Browner (2014) puts forward the view that the sudden appearance of the suburban areas with their uniform houses and gardens also strongly connected to consumerism: “Suburbia is an artificial fabrication of mass-production, profit-drive, and uniformity. This style of peripheral living has ensnared the United States to the degree that its existence is seen as commonplace” (p. 6).

In conclusion, this chapter is concerned with the issue how the post-war kitchen inspired the changes of women’s social status. On the one hand, parallel with the mechanization of the kitchen, women became also “robotized”: they were expected to adjust prefabricated norms, be an ideal housewife, passionate lover, supermodel, modern wife and careful mother, all in one and they always had to smile and hide their feelings. Moreover, as suburbs represent the homogeneity, women’s behavior, dressing and everyday activities reflected also this unity. On the other hand, women’s role did not change drastically, because the efforts of the era tried to pressure women to return to their “traditional roles”. Motherhood, caring of their family, working inside and outside of the house were in focus in pre-war period as well, but the living conditions had changed: household devices made women’s lives easier, women did not need to wash with their hands or prepare chicken direct after it was plucked, because refrigerator preserved food and avoided spoilage. In addition, a great mass of tinned food, as an effect of consumerism, got into the shelves of shops and supermarkets, so the food preservation, pickling, salting did not cause problems to women any more. Finally, this study supports the assumption that suburb reminds women of their “traditional roles” in a modern environment

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To conclude, in this research paper the issue of the evolution of the American kitchen and its impact on women’s lives are under scrutiny. This paper rests on the assumption that Post World War II suburbs remind women of their traditional roles.

The first part of the research concentrates on defining the term “traditional roles” of women. To determine the concept it is important to introduce what roles women had in the pre-war period. Literary works, publications and entries of some famous women writers (eg. Anne Bradstreet’s poetry, the work of Harriet Beecher Stowe and Edith Wharton) appear in this study in order to provide authenticity. After the main theoretical premise, the reader can see that the major roles of women before the war years consisted of child rearing, caring of the family, managing kitchen affairs, domestic labor and assisting their husbands to run their business or farm.

After the presentation of pre-war kitchen, the present study encompasses the war years, when the labor market needed female workforce to substitute men who fought in the forefront. The appearance of female employees in the labor involved the possibility of changes the social status of women, but after the World War II men came back and recaptured their previous roles. Great companies did not offer any contract to women.

The second part focuses on the political and sociological intentions of suburbanization process to persuade women to turn back to their previous roles: child rearing, home making, serving their husbands, housekeeping and decoration of the house.

First of all, the construction of suburban houses with three, four or five bedrooms and their spacious spaces, the family friend environment prompted women to have children. According to Judith Freeman Clark (1987), between 1946 and 1952 baby boom occurred in

the United States. Motherhood and marriage became the top priorities for the era. In 1945 1,613,000 American marriages and 2,858,000 babies were born (Freeman Clark, 1987, p. 105). Baby boom can be observed mainly in suburban areas, where families with an only child became rare. After the war years matrimony became a cutting edge; the green zones of suburbs tempt families to raise their children in a healthier environment.

Secondly, the new residential areas were quite far from the town or the city and the only car of the family is used by the head of the family commuting to his workplace, so without car women could not escape from the neighborhood, they did not have any possibility to apply for a job or visit their relatives who remained in the town. The boredom pressured women to do activities inside or around the house. For instance, they started trimming the lawn and cleaning the house. Magazines of the time and TV continuously broadcast washing powder and cleaning supplies, which always remind women of the household chores. Similarly, cooking shows emphasized that waiting their husbands with a delicious meal was important charge of women.

Finally, the arrangement of kitchen allowed that the women could cope with children during the housekeeping. The elimination of the division wall between kitchen, dining room and living room supported that the mother could spend more time with her family.

In these days, kitchen has several forms of appearance and styles; for example, the kitchen can be an open space functioning as the heart of the house, on the other hand, it can be a separated cutting off by a door. The 21st century is characterized by new “lifestyles, which often include more informal dining (or, [...] dining-on-the-run)” (Labau, 2007, p.8). This statement also reflects that the kitchen always adjusted to the demands of its owners from the 17th century to the present days.

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Dér Kinga

**THE REPRESENTATION OF PEDAGOGICAL CONTENT KNOWLEDGE
IN THE *HARRY POTTER* SERIES***

The aim of this paper is to prove that in the Harry Potter series, knowledge acquired through schooling is essential for survival, thus the importance of education and teachers cannot be dismissed. Therefore, the paper discusses how pedagogical content knowledge is symbolized in the first and in the fifth book of the Harry Potter series (*Harry Potter and the Philosopher's Stone* and *Harry Potter and the Order of the Phoenix*). These books are relevant to this paper due to the fact that education receives special attention in them. For the most part, some of the teachers in the Harry Potter universe will be inspected with respect to how they embody pedagogical content knowledge. Based upon the research findings I conclude that the faculty of Hogwarts is extremely important in order to educate their students; their knowledge is highly extensive and it is needed in the battle against evil and more importantly, to their survival in the real world.

Considering that Harry Potter gained impressive popularity all over the world and has influence on generations of children (Sahni, 2001), the topic deserves focused attention. The series addresses several issues, such as feminism, minorities, discrimination, the battle between good and evil, the fight among morals and ethics; education is only a small piece of the Harry Potter series. The reason why I choose this topic is because education always has an important role in our society. In many countries, the educational system is highly criticized and several reforms are passed annually in order to make it better and better and the younger generation become more and more educated. Whether Rowling criticizes Britain's educational system or not is not relevant to this paper, however the analysing of that is an interesting matter. The present paper, on the one hand, mainly focuses on the importance of Hogwarts to the students, while, on the other hand, it also examines whether students gain sufficient knowledge there in order to succeed in their lives.

Several articles have been written about Harry Potter and its pedagogy, which provide background for supporting my argument. These articles include "Schooling Harry Potter: Teachers and Learning, Power and Knowledge" by Megan L. Birch; "Harry Potter Pedagogy" by Renée Dickinson; "Conjuring Curriculum, Conjuring Control: A Reading of Resistance in *Harry Potter and the Order of the Phoenix*" by Robert J. Heflein; and "Harry Potter and the Ghost Teacher: Resurrecting the Lost Art" by Kathryn McDaniel.

This paper consists of eight chapters. After the introduction, in the first chapter knowledge in terms of pedagogy is studied. Its vital importance derives from the fact that the Harry Potter series mostly takes place in a school setting. On one hand subject matter knowledge and pedagogical knowledge is analysed in more detail, on the other hand pedagogical content knowledge is examined due to the fact that in this paper teachers are studied from the aspect of how they embody it in the Harry Potter series. In order to prove the difference between teachers and scientists, whose knowledge is organized and used in a different manner than scientists', a parallel is drawn between Healers and Professor Snape.

* A pályamunka a 2016-os kari TDK-án I. helyezést ért el az angolszász irodalom és kultúra tagozatban. Témavezető: dr. Szabó F. Andrea

In what follows, the rest of the paper deals with how pedagogical content knowledge is represented in the Harry Potter series and the teachers of Hogwarts will be examined from the aspect of how they portray this kind of knowledge. Moreover, they are analysed from the point of view of whether they are highly stereotyped stock or round characters because this feature of them affects their teaching methods.

The second segment of this paper directs the attention to a thoroughly stereotyped teacher who is incompetent in teaching, Professor Binns, the History of Magic teacher. He is analysed in consideration of Bloom's Taxonomy and the result of this analysis is that the students of Professor Binns' only use the first level of learning, which is knowledge and their practical skills do not improve. On the contrary, his lectures are useful because students could develop their note-taking skills, thus, their critical thinking. Unfortunately, it is proven that only Hermione Granger is the only one who acquires these skills. Consequently, Professor Binns' pedagogy fails because he fails to teach a whole class, not more than one person is able to take notes and pay attention at his lesson.

In the third chapter a more practical teacher is studied, the also stereotyped Rubeus Hagrid. During this segment, it is proven that Hagrid is a careless teacher concerning safety, although he is an extremely caring person, he truly cares about his friends. His pedagogical content knowledge is insufficient because he is not a qualified teacher. He had been expelled from Hogwarts for a crime that he had not committed, that is why his knowledge is highly limited and this is why he is unable to teach his students.

In the fourth chapter, a more rounded character is analysed, Professor Minerva McGonagall, the Transfiguration teacher. She is also lightly stereotyped, it is proven that a blur between the person and profession appears in connection with her. It is also demonstrated why she is a more complex character than Hagrid or Professor Binns. This paper analyses Professor McGonagall's unique teaching method which combines discipline, demanding working hard and encouraging students to better and better. After referring to several examples from the Harry Potter series, it can be claimed that her teaching methods are extremely helpful and effective.

In the fifth section, another complex character is examined, Professor Snape, the Potions master. As Professor McGonagall, he is also stereotyped according to his appearance. His whole persona gives the impression of intimidation and this is connected to his teaching methods. His subject matter knowledge is substantial, although his pedagogical knowledge is defective because his pedagogical skills are suppressed by his personality and character flaws.

In the sixth chapter, Dolores Umbridge, the Defense Against the Dark Arts teacher in 1995 is examined from the aspect of how she represents pedagogical content knowledge. Professor Umbridge denies the theory of active learning, although the point of a Defense Against the Dark Arts lesson is practice and not theoretical knowledge. Her pedagogical knowledge is insufficient, she clearly does not know how to transfer her knowledge to her students; her pedagogical skills need to be improved.

In the seventh segment, not a teacher but a student is analysed, Harry Potter. His character is relevant to this paper because in the fifth book he helps his peers in practicing magic. He is not a real teacher, he is not qualified at all; he only mocks his best teacher's – Professor Lupin's – teaching methods. Although he is still a student, he had several opportunities to learn outside the class, he gets private lessons from Dumbledore and Professor Lupin as well, so he is given the right set of circumstances to improve. In spite of the fact that he is not a real teacher, he did an excellent job in teaching his peers and help them improve.

In the last chapter, one of the most complex teachers is examined, Albus Dumbledore, the Headmaster of Hogwarts. Despite his minor flaws, he is an outstanding teacher and headmaster. He is a real hero in the series and this gives the impression of that a good teacher needs to be a hero as well. His teaching methods are remarkable, he lets his students to experience things on their own and grow as a person. He has confidence in his students, he believes in them and their abilities. His pedagogical knowledge is comprehensive and his content knowledge is also quite extensive, his authority is never in doubt. The only problem with his character is that Rowling represents him as a superhuman, as a hero which makes children think that a great teacher only can be a hero.

Based upon the research findings I conclude that the faculty of Hogwarts is extremely important in order to educate their students; their knowledge is highly extensive and it is needed in the battle against evil and more importantly, to their survival in the real world.

1. Subject matter knowledge and pedagogical knowledge

For the purposes of the present paper, it is not the philosophical understanding of knowledge that is of pivotal importance but that of pedagogy. The Harry Potter series mostly takes place in a school setting; therefore it tells more about what its writer, J. K. Rowling decides, or not, to impart about how she conceptualizes knowledge acquired in school. Correspondingly, in the following, knowledge in terms of pedagogy is discussed.

According to Margret Buchmann (1982), the importance of teachers' subject matter knowledge is equally important to their pedagogical knowledge. Lee Shulman, who is best known for his work on the knowledge base of teaching and for his studies of professional education, states that, in addition to teachers' subject matter (content) knowledge and their knowledge of teaching methods (pedagogical knowledge), pedagogical content knowledge is a major component of teaching expertise. As reported by him, this kind of knowledge is unique to teachers, it is based on the manner in which teachers relate their pedagogical knowledge, in other words, what they know about teaching; moreover, to their subject matter knowledge, which means what they know about what they teach. The main point in Shulman's argument (1986), which is connected to this paper, is that pedagogical content knowledge is the "most useful forms of representation of [...] ideas, the most powerful analogies, illustrations, examples, explanations, and demonstrations - in a word, the ways of representing and formulating the subject that make it comprehensible to others... [It] also includes an understanding of what makes the learning of specific concepts easy or difficult: the conceptions and preconceptions that students of different ages and backgrounds bring with them to the learning" (p. 9).

As reported by Shulman (1986), pedagogical content knowledge is much more than just subject matter knowledge, it can be developed over time as a result of teaching experience.

As stated by Gudmundsdottir (1987a, b), pedagogical content knowledge makes teachers rather than other professionals, for example, science teachers rather than scientists. In fact, teachers differ from scientists, not in the quality or the quantity of their subject matter knowledge, but in how their knowledge is used and organized. A teacher's knowledge is used as a basis for helping students to understand the teaching material and is organized from a teaching perspective.

In connection with Harry Potter, this theory can be associated with Healers; because the requirements to become a Healer include N.E.W.T. (Nastily Exhausting Wizarding Test) exams of at least grade E (Exceeds Expectations) in the subjects of Charms, Potions,

Herbology, Defense Against the Dark Arts and Transfiguration. 'Exceeds Expectations' grade is the second best grade (the best is 'Outstanding') (*Harry Potter and the Order of Phoenix*), which means that Healers are excellent at various subjects, so if they wanted to, they could become teachers. For instance, a healer and Severus Snape (Professor of Potions) have the same quality and quantity of content knowledge of potions but their knowledge is used in different ways and organized in a different manner.

Harry was introduced to healers in *Harry Potter and the Order of the Phoenix* (later only *Order of the Phoenix*), when he and the Weasley family visited Arthur Weasley at St Mungo's Hospital for Magical Maladies and Injuries, after he was bitten by Voldemort's snake, Nagini. When Harry asks whether the healers are doctors or not, Ron Weasley looked at him totally shocked and said "Doctors? [...] Those Muggle nutters that cut people up? Nah, they're Healers" (Rowling, 2004, p. 533). Although Harry cannot be blamed for his question, the resemblance between a doctor and a healer is conspicuous; their jobs are the same, however, their methods are different.

Some healers are specialized to treating different kind of injuries, which derives from magical nature. The reason behind this idea is when Harry reads the floor guide in the St Mungo's Hospital, he sees that on different floors, different kinds of injuries are treated, such as artefact accidents (caused by cauldron explosions or broom crashes), creature-induced injuries (bites, stings or burns) or potion and plant poisoning (rashes or regurgitation), which gives the impression that some healers are specialized in potion-making (Rowling, 2004, p. 535) The fact that these healers' quantity and quality of knowledge of potions is the same as Professor Piton's is proven in the *Order of the Phoenix*. J. K. Rowling reveals that Snape can make the Draught of Living Death, which is a potion that can put someone a very powerful sleep that can last indefinitely. Although, Snape does not make this potion either in the book series or the film adaptation of it, he must know how to make it because his Advanced Potion-Making textbook's instructions helped Harry – and it is a requirement to the NEWT. exam. Moreover, the process of making it by Professor Snape is mentioned in *Harry Potter and the Philosopher's Stone* (later only *Philosopher's Stone*) (1997, p. 103). A Healer can make it also, furthermore, he/she can make its opposite, the Wiggenweld Potion, which is a healing potion with the power to awaken somebody from a magically-induced sleep (Wiggenweld Potion, n.d.).

Another example of the fact that a Healer's knowledge of potions is quite extensive is when Arthur Weasley explains what he needs to take in order keep himself alive: "It seems there was some rather unusual kind of poison in that snake's fangs that keeps [his] wound open. They're sure they'll find an antidote, though; they say they've had much worse cases than mine, and in the meantime I just have to keep taking a Blood-Replenishing Potion every hour" (Rowling, 2004, pp. 537–538). First of all, they had managed to make a Blood-Replenishing Potion which tops up the blood pressure of the drinker after blood loss from injury or otherwise. Moreover, later on in the *Order of the Phoenix* it is revealed that Healer Smethwyck found the antidote which cured Mr. Weasley, which is a reference to the advanced level of potion making skills of a Healer.

Professor Snape is also able to make a potion which has healing effect and it is the Draught of Peace which relieves anxiety and agitation, it gives the drinker a feeling of peace and well-being (Rowling, 1997).

It can be seen that while the knowledge of a Healer and Snape is the same at the level of quantity and quality, they use their knowledge in different ways and to different purposes. A Healer uses his/her knowledge because he/she wants to heal someone or saves somebody's life. In comparison, Professor Snape uses his knowledge in order to educate his students,

whether he does this effectively or not is discussed later in this paper. Nonetheless, one time he uses his knowledge to help Professor Lupin in the Prisoner of Azkaban; he makes the Wolfsbane Potion, which is not a cure but, nonetheless, it relieves the symptoms of lycanthropy; [lycanthropy is a condition which is caused by infection and cause a human being to turn into a werewolf during a complete rising of a full moon (Lycanthropy, n.d.)]. This potion is extremely complex and dangerous because its main ingredient is Wolfsbane, which is a highly poisonous substance, so the potion needs to be prepared with focused attention.

2. Cuthbert Binns

In the following, this paper deals with how pedagogical content knowledge is represented in the Harry Potter series, mostly in the first and the fifth book (*Philosopher's Stone* and *Order of the Phoenix*), because education and the importance of Hogwarts get special attention in these two books. The first book is important in this paper's context because it represents Harry's first year in Hogwarts; how he was introduced to an absolutely new world, a new educational system and totally different subjects than he was used to. The fifth book, however, describes a change in the educational system of the magic world; the Ministry of Magic, embodied by Dolores Umbridge, who took over control of Hogwarts and their teachers, students and curriculum. Education in this book receives a highly focused attention.

The teachers, who appear in the books mentioned previously, will be analysed from the aspect of how they portray pedagogical content knowledge because, as it was mentioned in the previous paragraphs, it is a combination of what teachers know about teaching itself, and what they know about what they teach. (Lee Shulman, 1986) The teachers, who receive special attention in the first and the fifth books are Minerva McGonagall, Severus Snape, Cuthbert Binns, Rubeus Hagrid, Albus Dumbledore and Dolores Umbridge. Other teachers, such as Professor Filius Flitwick or Quirinus Quirrell unfortunately do not get enough attention in the books from the aspect of their teaching methods – this is why they are not discussed in this paper.

In her essay, Megan L. Birch shares her observations on teachers, learning and curriculum in the Harry Potter series. In her study "Schooling Harry Potter: Teachers and Learning, Power and Knowledge" published in *Critical Perspectives on Harry Potter* edited by Elizabeth E. Heilman.

As she sees, most of the teachers in Hogwarts are stock caricatures. They are superficial and unoriginal stereotypes of real life teachers according to their appearance, the subject they teach and their way of behaving. These teachers are either morally good or evil, either wise or unskilled in their area of expertise and either capable or incompetent pedagogically. First of all, she studies the majority of the faculty of Hogwarts, the stock characters and later on the bit more complex teachers, persons.

Birch believes that Cuthbert Binns, the Professor of History of Magic, is one of those teachers who are stereotyped; moreover, he is a teacher who is incompetent in teaching; he is "a stereotypical bore, he is dull and fact-driven, and focused on spewing information" (Birch, 2009, p. 105). This idea is strengthened by how Rowling describes Professor Binns' class as "the most boring class [...] was the only one taught by a ghost. Professor Binns had been very old indeed when he had fallen asleep in front of the staff room fire and got up the next morning to teach, leaving his body behind him Binns droned on and on while they scribbled down names and dates, and got Emeric the Evil and Uric the Oddball mixed up" (Rowling, 1997, p. 99). The only person who can pay attention in the class is Hermione Granger (Rowling, 2004).

In another essay related to education in the Harry Potter books, “Harry Potter Pedagogy – What We Learn about Teaching and Learning from J. K. Rowling” written by Renée Dickinson (2006), the researcher states that Professor Binns is the embodiment of endless lecturing; that is why most of the students cannot concentrate on listening to him.

According to Dickinson, the classroom experience is unsuccessful in teaching most of the students, because Binns forces the students to read, study and memorize the material on their own. Dickinson uses Bloom’s Taxonomy in order to analyse the learning and the teaching in the Harry Potter series.

Bloom’s Taxonomy was created in 1956 by Benjamin Bloom and with his colleagues, including David Krathwohl, Walter Hill, Max Englehart and Edward Furst. They produced a framework for classifying education goals and this was called *Taxonomy of Educational Objectives*, most commonly referred as Bloom’s Taxonomy. In fact, Bloom’s Taxonomy contains three taxonomies and each of these is used to achieve different goals. One of them is for skills-based goals, another is for affective goals and the last one, which is relevant to this paper is for knowledge-based goals. All of them is connected to the measurable student outcome. Within each taxonomy, there is a list of the levels of expertise in order of increasing complexity. In the list which is connected to the knowledge-based learning, the first element is knowledge, which is followed by comprehension, application, analysis, synthesis and evaluation. (Armstrong, n.d.)

Dickinson’s conclusion is that students only use the first level of learning – knowledge – because in the exam by Professor Binns, only facts, dates and data are recalled; from her point of view, none of the students’ practical skills are improved during Mr Binns’ lectures.

On the other hand, Kathryn N. McDaniel (2010), approaches Mr Binns’ lecture from a different perspective. In her essay “Harry Potter and the Ghost Teacher: Resurrecting the Lost Art of Lecturing”, she states that Mr Binns’ lecture is indeed dead like the teacher himself; the whole lesson is stultifying boredom and the students are absolutely passive; but this does not need to be this way. She insists on the idea that a non-interactive speech which conveys extremely important information or ideas have to be critically analysed and listened to well; and a lecture in the school is the perfect way to improve people’s listening skill.

According to McDaniel, “[...] lectures can provide a context to help [students] generate interpretations that are both creative and productive, both innovative and based on a foundation of knowledge. Especially in the field of history, which is a narrative discipline, the art of storytelling is central to what we do” (2010, p. 4). She also states that lectures should be vibrant, informative and stimulating because students want wisdom and experience. Teachers should create an enthusiastic atmosphere during the lesson in order to make the students love the subject matter; but the problem with Professor Binns’ lectures is that they are completely dull and boring.

As reported by Kathryn McDaniel, lecturing is highly criticized because it is believed that lectures do all the thinking for students and do not provide an opportunity to engage with the material. Lecturing is thought to be old-fashioned and useless because most of the students at the beginning of a lecture just turn off their brains and do not listen to the teacher. However, the truth is that listening is not a passive activity. It is not just active, but one of the most useful things in a school because it can help to improve the students’ note-taking skills. Note-taking helps process and organize what is heard, moreover those who are really good at note-taking often think about what they hear not just memorize facts and ideas; they develop critical thinking. McDaniel believes that “the mere process of note-taking helps students to transform their time in lecture into an active, though highly individualized experience. Furthermore, students become active listeners by generating questions while taking notes”

(2010, p. 6). On the contrary, many teachers cut off the students' opportunity for asking questions, there are no discussions after the lectures; only a very few teachers are "student-centred" who use lecturing "as a central component of their teaching".

In the Harry Potter books, as it was mentioned earlier, almost Hermione Granger is the only one who takes notes during Professor Binns' lecture and who develops a critical thinking and becomes a good listener; that is why she is the only person who truly understands Professor Umbridge's opening speech in the *Order of Phoenix*, while other students were just restless and glassy-eyed.

[On Umbridge's speech] 'It certainly was illuminating,' said Hermione in a low voice. 'You're not telling me you enjoyed it?' Ron said quietly, turning a glazed face towards Hermione. 'That was about the dullest speech I've ever heard [...]. 'I said illuminating, not enjoyable,' said Hermione. 'It explained a lot.' 'Did it?' said Harry in surprise. 'Sounded like a load of waffle to me.' 'There was some important stuff hidden in the waffle,' said Hermione grimly. 'Was there?' said Ron blankly. 'How about: "progress for progress's sake must be discouraged"?' How about: "pruning wherever we find practices that ought to be prohibited"?' 'Well, what does that mean?' said Ron impatiently. 'I'll tell you what it means,' said Hermione ominously. 'It means the Ministry's interfering at Hogwarts' (Rowling, 2004, p. 238).

Hermione Granger knows how to listen, how to sort through what people say to hear what they mean and how to determine the important points of a lecture or a speech. As a matter of fact, Hermione is right when she suggests that Umbridge is at Hogwarts in order to interfere. The Ministry of Magic, embodied by Dolores Umbridge, really intrudes into the students' life at Hogwarts; during her presence it was banned to use magic outside of class, to form study groups or to possess the magazine *The Quibbler* because Harry gave an interview about Lord Voldemort and his return. However, the Ministry denied the Dark Lord's existence and that is why Harry is accused of giving false statements. In point of fact, the Ministry is afraid of losing their authority in the wizard world and for that reason their main intention was to make the students and everyone to believe that everything is in under control by them. When wizards or witches, including Harry, resisted they were punished. (Rowling, 2004) Among the students, only Hermione had seen these terrible actions coming due to her exceptional listening skills.

McDaniel claims that "Ghostly Professor Binns' boring lectures notwithstanding, the information he communicates is valuable for all who know how to listen" (2010, p. 8), however, unfortunately for only those whose are good listeners, such as Hermione. I have to agree with the claim that Professor Binns' lectures do not help those students who did not manage to acquire the note-taking skill and this is where Binns' pedagogy fails. He is the kind of professor who does not really care about his students, he just presents his knowledge about history of magic, which is actually extremely useful for the Golden Trio later on in the series so it is extremely fortunate that Hermione studied for this class. McDaniel emphasized the importance of this in her essay:

As the good wizards and witches try to win centaurs, goblins, giants, and even house-elves to their cause, and as Harry and Voldemort battle for supremacy over the ancient school of Hogwarts, understanding past relationships, political struggles, and ideological differences becomes necessary for defeating evil (2010, pp. 7–8).

Meaningfully, all of these important facts and relationships were taught by Professor Binns.

This example also confirms that Professor Binns' content knowledge is extensive and useful for the students, furthermore it is necessary for their survival outside of Hogwarts, in the real world, during the fight against Voldemort. Unfortunately, his pedagogical knowledge is

inadequate; he fails to teach a whole class, his lectures are boring and dull, there are no discussion sessions after the lectures, which is why the whole lesson is passive and the students do not succeed in learning; only Hermione Granger can take notes, and the others study from their sketches. Professor Binns cannot combine his content knowledge with his pedagogical knowledge in order to improve his pedagogical content knowledge.

3. Rubeus Hagrid

While Professor Binns represents endless lecturing, Rubeus Hagrid, the Care of Magical Creatures teacher, symbolizes another stock character, another teacher stereotype. According to Birch, Hagrid truly cares about magical creatures, he deeply respects nature, which is why he holds his classes near his hut on the edge of the Forbidden Forest; he is extremely enthusiastic about his lessons. On the other hand, this blinds him from practical concerns; he fails to care about the safety of his students. One of the best examples of Hagrid being careless in connection with safety is when Draco Malfoy is injured during Hagrid's very first class. The students were introduced to Hippogriffs, which are considered as Dangerous, according to the Ministry of Magic (M.O.M.) Classification (Rowling, 2001, an A-Z of Fantastic Beasts: Hippogriffs). After having seen Harry successfully ride on the Hippogriff (Buckbeak), with the sole exception of Neville, all of the students wanted to interact with these dangerous animals, including Draco Malfoy.

[Buckbeak] had bowed to Malfoy, who was now patting his beak, looking disdainful. [...] 'I bet you're not dangerous at all, are you?' he said to the Hippogriff. 'Are you, you great ugly brute?' It happened in a flash of steely talons; Malfoy let out a high pitched scream and next moment, Hagrid was wrestling Buckbeak back into his collar as he strained to get at Malfoy, who lay curled in the grass, blood blossoming over his robes. [...] Hermione ran to hold open the gate as Hagrid lifted Malfoy easily. As they passed, Harry saw that there was a long, deep gash on Malfoy's arm; blood splattered the grass and Hagrid ran with him, up the slope toward the castle. (Rowling, 1999b, pp. 117–118)

First of all, this scene represents that the Hippogriffs were not in chains, collars, only after the attack, Hagrid "wrestled" Buckbeak back into its collar. Hagrid did not realize that it was extremely dangerous to let the Hippogriff herd among the students, while he is the only experienced teacher around. Moreover, it was highly irresponsible of him to simply run back to the castle with Malfoy, while the other students were just left near the Forbidden Forest with a herd of Hippogriffs.

Hagrid usually brings dangerous creatures to his lessons, such as the previously mentioned Hippogriffs, Blast-Ended Skrewts, which are illegally bred by Hagrid, or Thestrals, which are allowed to be handled only by experienced wizards and owning these are discouraged and are illegal without the Ministry of Magic consent. (Rowling, 2001, an A-Z of Fantastic Beasts: Winged Horses)

Hagrid's teaching methods are not always successful but he greatly values the teaching position; he cares about teaching as much as he cares about magical creatures. Birch states that Hagrid "embodies his subject, even if it is at the expense of his effective instruction" (2009, p.107). She believes that several common motifs appear in Hagrid and Professor Binns as well, such as "the blur of person and profession, ineffective and disconnected teachers, and passion without practical application. [...] the Harry Potter series attributes and equates most teachers' professional knowledge and abilities to their personality, sense of individuality, and overall being. The person makes the teacher. The teacher embodies the subject matter" (2009,

p. 107). This makes the stereotyping more radical. Professor Binns is literally a ghost as well as Hagrid is literally a giant, with a giant heart.

Birch addresses the idea that in the Harry Potter series, a teacher's pedagogical knowledge, its pedagogical quality is derived from the teacher's identity. As it was mentioned previously, according to her, "teachers must embody their subject matter" (2009, p. 107). A person's individuality cannot be separated from their professional identity, both the teacher's passion and expertise from the teacher's identity; these are distinctive features of the embodiment.

Birch believes that Rowling suggests the idea that "teachers cannot be passionate and effective teachers, experts in their field and connected to students" (2009, p. 108); these concepts exclude each other. I cannot agree with this entirely, because Hagrid "wasn't a fully qualified wizard; he had been expelled from Hogwarts in his third year for a crime that he had not committed" (2009, p. 106); he fails to be a competent teacher because his pedagogical knowledge is extremely limited, he is not qualified. He is not an ineffective teacher because he is passionate about his subject.

He is an expert in his field, he knows much more than any other person at Hogwarts of the magical creatures, his content knowledge is remarkable. Moreover, he is very passionate about teaching; he is trying exceptionally hard, he is connected to the children, he cares about them, the only problem is that he is not a real teacher, as it was mentioned before, he is not qualified, he does not know how to act properly around students how to treat them; he does not care about simple but important matters during a lesson such as safety.

Andrea Bixler (2011) studies Harry Potter's pedagogy from another aspect in her essay titled "What We Muggles Can Learn about Teaching from Hogwarts"; and she makes excellent points when she examines how students are asked to solve a problem or simply what they know, by their teachers. For example, Hagrid unintentionally sets a practical pre-test when he assigns *The Monster Book of Monsters* to his students; the opening of the book is an impossible challenge for the students; according to Bixler, it is not an ideal way to begin a term. She states that "teachers should provide challenging tasks, but not ones that are impossible for the students' level of knowledge, interest and skills" (p. 4). This example makes clear that Hagrid's pedagogical knowledge is trivial; he does not know what is adequate for the students and what is too much for them.

Professor Hagrid is unable to combine his extended content knowledge with his pedagogical knowledge, because simply he is not a real teacher, he did not finish Hogwarts, he is not qualified enough to be a teacher; although he is trying extremely hard and he is truly passionate about his subject and lessons, he cares about his students but due to his lack of pedagogical knowledge his pedagogical content knowledge cannot be improved.

4. Minerva McGonagall

In addition to the highly stereotyped, stock characters, more rounded teachers can be found in the Harry Potter series, says Birch. One of these in-depth teachers is Professor Minerva McGonagall, the Transfiguration teacher.

The blur between the person and profession appears in connection with her too, due to the fact that McGonagall's physical appearance suggest what kind of teacher she is; according to Harry, she "is not someone to cross" (Rowling, 1997, p. 85), Rowling also describes her as a "rather severe-looking woman [with] glasses exactly the shape [that her Animagus cat form has] around its eyes ... her black hair was drawn into a tight bun" (Rowling, 1997, p. 13). These features convey the assumptions that she is strict, and has tight expectations like her bun. In view of the fact that she is an Animagus (a wizard who elects to turn into an animal.–

Hermione Granger (Caurón and Heyman, 2004), she is a cat as well, which makes her more “witchy”.

Another physical feature of her is her severe look which represents her attitude towards teaching and pedagogy. She indicates that her subject, “Transfiguration is some of the most complex and dangerous magic [that students] will learn at Hogwarts. Anyone messing around in my class will leave and not come back. You have been warned” (Rowling, 1997, p. 100). Success can be reached in her class, only self-control and intellectual capacity are needed.

It is remarkable in this context that Harry’s father, James Potter, was one of the least self-controlled persons at Hogwarts with his mates, Sirius Black and Peter Pettigrew according to Severus Snape and even Lily Evans:

Messing up your hair because you think it looks cool to look like you’ve got off your broomstick, showing off with that stupid Snitch, walking down corridors and hexing anyone who annoys you just because you can – I’m surprised your broomstick can get off the ground with that fathead on it (Rowling, 2004, p. 714).

Lily Evans believed that James is an arrogant, obnoxious and annoying person because he could not resist to joke around and hex anybody who seems to irritate him. Yet James and his best friends became remarkably powerful and talented wizards – which shows that discipline is not necessarily needed to a student to become intelligent and successful. James and his friends, Sirius Black and Peter Pettigrew, were managed to be Animagi, although, “it takes skill, practice, and patience for wizards and witches to become Animagi. The process of becoming an Animagus is long and arduous, and has the potential to backfire and cause the transformation to go horribly wrong”. (Animagus, n.d.)

Birch also states that, despite the fact that McGonagall resembles to the teachers who are highly stereotyped, she is still a more complex character than the previously discussed, minor characters like Professor Binns and Hagrid. Hagrid is the one, who was firstly introduced to Harry from the magic world; he guided Harry through the Diagon Alley and so forth; the reader would expect that he will be a complex character in the series and yet, he is a simple flat one. He is all about caring; he cares about Harry, magical creatures and Hogwarts; due to the fact that he is a simple character, his decisions and acts are predictable both in his personal life and in his teaching methods.

One of the best examples of this is that when Hagrid won a dragon egg in *Philosopher’s Stone*. After having drunk a few drinks, he did not even realize how unfortunate he was because raising a dragon is extremely difficult and dangerous. Although, he did not seem highly afraid, he did some research and he was exceedingly confident about how he will raise a dragon. Instead of panicking and passing along the dragon egg it was quite predictable that he would decide to bring it up and care about it. He deeply felt responsible for the baby beast, and when he had to say goodbye to him, he got extremely emotional: “He’s got lots o’ rats and an’ some brandy fer the journey,” said Hagrid in a muffled voice. “An’ I’ve packed his teddy bear in case he gets lonely. [...] ‘Bye-bye, Norbert!’ Hagrid sobbed [...] ‘Mummy will never forget you!’” (Rowling, 1997, p. 175).

Another example is when Hagrid brings a giant, namely Grawp, from Eastern Europe to the Forbidden Forest because he cares about him too much. “[The giants] were all bullyin’ [Grawp] [...] ‘cause he’s so small!’ said Hagrid. ‘Small?’ said Hermione. ‘Small?’. ‘Hermione, I couldn’ leave him,’ said Hagrid, tears now trickling his bruised face into his beard. ‘See – he’s my [half-]brother!’” (Rowling, 2004, pp. 760-761). Hagrid undoubtedly had the opportunity to leave his brother on the mountains with the other giants who abused him constantly, however

as it could be foreseen, he could not resist and he brings Grawp with himself back to Hogwarts.

On the contrary, Professor McGonagall's character is more complex in teaching and as well as in her private life; outside of teaching, she is really enthusiastic about Quidditch; she allows Harry to join the Quidditch team, despite the fact that he is under aged; this is an unexpected move from her considering the fact that she strictly follows the rules and makes the students follow them as well. If necessary, she is able to break these rules, although, not only in the previously mentioned case, but in others too which includes pedagogy; such as when she permits Hermione to use the Time-Turner in order to let her have multiple courses at the same time (Rowling, 1999b) Unlike Hagrid's, her moves and decisions are not always predictable. Birch claims that Rowling "constructs a more dynamic and complex character" (2009, p. 109). Her character is a fusion of teaching and the duty of maintaining discipline.

The important feature of her character is that she has belief in every student, even in those who nobody believes in, such as Neville Longbottom.

'I see no reasons why everybody in this class should not achieve and OWL in Transfiguration as long as they put in the work.' Neville made a sad little disbelieving noise. 'Yes, you too, Longbottom' said Professor McGonagall. 'There's nothing wrong with you except lack of confidence.' (Rowling, 2004, pp. 285–286).

Besides this belief in her students, she has a unique teaching method which merges discipline, demanding work hard by the students and encouraging them to be better and achieve their highest goals.

This teaching method actually works, because even Neville can pass the OWL exam with the grade Acceptable (Rowling, 2005, *The Slug Club*); so the Harry Potter series may suggest that strict discipline is needed to learn effectively and achieve goals at school; on the other hand, other types of teachers, who do not maintain this strictness in their classroom, can be effective teachers as well, for example Hagrid and Professor Binns' students can pass their OWL exams. It is worth mentioning that McGonagall uses discipline to encourage their students, and not to threaten them, as Professor Umbridge does in *Order of the Phoenix*. Furthermore, McGonagall challenges Umbridge's teaching methods, she does not agree with the humiliation of the students. (Rowling, 2004)

McGonagall's encouraging intentions are revealed many times throughout the series. She wants to see their students to achieve their goals at Hogwarts as well as in their lives. This is represented by her career advice in *Half-Blood Prince* the most.

She suggests Neville that he should not follow his grandmother's orders and he really should take those courses that he really enjoys and not those that his grandmother believes to be good for him. She states that "It's high time your grandmother learned to be proud of the grandson she's got, rather than the one she thinks she ought to have" (Rowling, 2005, p.188). She sees perfectly what is good for her students and she always motivates them to do their best and follow their heart.

In the case of Harry, she is aware of the fact that the boy wants to be an Auror and that is why she enlightens him about the fact that he is in a position to take Potions at level N.E.W.T. While Harry is in doubt about it because he did not buy any books or ingredients, McGonagall persuades him that Professor Slughorn will probably lend him some and he does not need to worry.

Renée Dickinson examines McGonagall's pedagogy from another aspect; according to her, her pedagogy is well-balanced in terms of instruction and practice. She demonstrates what the students need to do in the rest of the class, unlike other professors such as Professor Snape or

Umbridge – these are detailed in the following part of this paper. In McGonagall's lesson, even after McGonagall demonstrates what the students need to do, they usually do not reach success; they do not successfully perform, they need to practice outside the class; they often have some troubles with even the basic transfiguration, which shows how hard transfiguration is. Hermione is the only one, who accomplishes something in the first lesson, but this is due to her practicing before the semester even started. As it was mentioned previously, hard work and a lot of practicing are needed to absorb this course.

As claimed by Dickinson, McGonagall's "lessons leap from knowledge to application to synthesis, with few examples and demonstrations in between. Mostly, the students use class time to practice, usually without success" (2006, p. 2). Practice has a crucial role in Hogwarts' education, almost all of the classes are practice-based and lab-like, and only Professor Binns' History of Magic class is a lecture. During McGonagall's lesson, firstly she introduces the spell and then she requires the student to practice it. Her content knowledge is extensive because she is the master of transfiguration – she is an Animagus – moreover, her pedagogical knowledge is comprehensive too, she knows how to transmit her knowledge; also, her lessons are helpful because students can practice under control and get help if it is needed.

Due to all of these, it can be said that her pedagogical content knowledge does not necessarily need to be improved. Professor McGonagall's teaching methods are highly helpful and effective. Her pedagogical skills are extensive as well as her subject matter knowledge. She is well beyond mastery level considering transfiguration and she is able to transmit her knowledge to her students. Most of her students successfully take their exams and become successful in the wizarding world and her pedagogical knowledge took part in this.

5. Severus Snape

As reported by Birch, another complex character in the Harry Potter series is Severus Snape, the Professor of Potions. Birch claims that Snape's complexity "stems from the continuous question of whether Snape supports Dumbledore or Lord Voldemort and the Death Eaters" (2009, p. 111); because of this and the fact that his deeds and decisions are ambiguous, most of the readers think that Snape is "undesirable, exploitative, evil and malevolent teacher" (2009, p. 111) – whether it is true or not, these character traits reflect Snape's personality and not his efficiency as a teacher.

Birch states that Snape's behaviour and attitude is in connection with his pedagogy, which is built upon fear and intimidation. As the previously mentioned teachers, Snape is also stereotyped according to his appearance, "His eyes were black like Hagrid, but with none of Hagrid's warmth. They were cold and empty, and made you think of dark tunnels" (Rowling, 1997, p. 102). He has a "swallow skin, a hooked nose and greasy, shoulder-length black hair" (Rowling, 1999a, p. 78); which makes him an abominable person and remind the reader that Snape is a displeasing character. These obnoxious features appear in his teaching methods as well, because he often discourages students despite the fact that a teacher should encourage them – as McGonagall does. When he introduces his Potion course, his malevolent intentions are revealed to the students:

You are here to learn the subtle science and exact art of potionmaking." He spoke in barely more than a whisper, but they caught every word – like Professor McGonagall, Snape had the gift of keeping a class silent without effort. "... I don't expect you will really understand the beauty of the softly simmering cauldron with its shimmering fumes, the delicate power of liquid that creep through human veins, bewitching the mind, ensnaring the senses... I can teach you how to bottle

fame, brew glory, even stopper death – if you aren't as big a bunch of dunderheads as I usually have to teach (Rowling, 1997, p. 102).

In fact, Professor Snape, avert “his responsibility for effective instruction onto the difficulty of the subject matter” (2009, p. 111), which means that although, his subject matter is substantial, his pedagogical knowledge is defective. He truly does not care about his students, whether they pass or fail their exams, he is not an encouraging teacher. He publicly disparages Neville Longbottom, “Perhaps no one’s warned you, Lupin, but this class contains Neville Longbottom. I would advise you not to entrust him with anything difficult. Not unless Miss Granger is hissing instructions in his ear” (Rowling, 1999b, p. 132).

As claimed by Birch, the last source of Snape’s intimidation is his classroom which “took place down in one of the dungeons. It was colder here than up in the main castle and would have been quite creepy enough without the pickled animals floating in glass jars all around the walls” (Rowling, 1997, p. 101). Dickinson uses an impressive metaphor to Snape’s classroom which is the “cauldron of intimidation” (2006, p. 2), which perfectly describes the place.

Without doubt, Severus Snape is the master of potions. This is proven several times throughout the Harry Potter series. For example, when Lupin claims in the *Half-Blood Prince* that “during the year I taught at Hogwarts, Severus made the Wolfsbane Potion for me every month, made it perfectly, so that I did not have to suffer as I usually do at the full moon” (Rowling, 2005, pp. 332–333). In spite of that making this potion is extremely difficult, Snape is able to concoct it flawlessly.

In addition, what also demonstrates the Snape’s mastery of potions is his Advanced Potion Making textbook. Unexpectedly, he managed to make several corrections in it during his Hogwarts student years, not only when he was a teacher. Rowling highlights only some corrections in the books; nevertheless, Harry claims briefly that in the course book “there was barely a page on which the Prince had not made additional notes” (Rowling, 2005, pp. 124–125). On top of that, these remarks brings great success to Harry during his N.E.W.T. level Potion class with Professor Slughorn, meanwhile “[Hermione] was resolutely plowing on with what she called the “official” instructions, but becoming increasingly bad-tempered as they yielded poorer results than the Prince’s” (Rowling, 2005, p. 124).

After having discussed Professor Snape’s content knowledge with the analysis of his mastery level in making potions, in what follows, his pedagogical skills are discussed.

In her essay, when Dickinson examines Snape’s pedagogical efficiency, she claims that Snape never actually demonstrates what the students need to do in his class, “Today we will be mixing a potion that often comes up at Ordinary Wizarding Level: the Draught of Peace [...] ‘The ingredients and method –’ Snape flicked his wand ‘– are on the blackboard –’ (they appeared there) ‘– you will find everything you need –’ he flicked his wand again ‘– in the store cupboard sprang open) ‘– you have an hour and a half... start.” (Rowling, 2004, p. 258). He flicks his wand and the instructions appear on the board, he does not even bother with reading out loud the directions.

Moreover, Snape never praises his students if they succeed – “The surface of Hermione’s potion, however, was a shimmering mist of silver vapour [which meant success], and as Snape swept by he looked down his hooked nose at it without comment, which meant he could find nothing to criticize”, if somebody managed to make a potion, he never gives credits to them; furthermore, he never helps them if they need some. He looks down on them as he usually does with Harry:

At Harry’s cauldron, however, Snape stopped, and looked down at it with a horrible smirk on his face. “Potter, what is this supposed to be? [...] “The Draught of Peace” said Harry tensely. “Tell

me, Potter,” said Snape softly, “can you read?” [...] “Read the third line of the instructions for me, Potter.” [Harry realizes that he forgot to add something to his potion] “I know you [forgot], Potter, which means that this mess is utterly worthless. Evanesco.” The contents of Harry’s potion vanished (Rowling, 2004, pp. 259-260).

Besides the fact that he intentionally does not help his students, this example demonstrates that he wants to see them fail.

Bixler in her essay claims that in his first class, when Professor Snape asks Harry on potion-making, he is not doing so ‘in the spirit of fine teaching’ (p. 3). His pedagogy is rooted in her malevolent personality, he does not care about his students, he does not consider the fact that Harry comes from an environment where he never even heard of magic in contrast to other students who may come from a wizard household – they may know the answers for Snape’s questions. Bixler states that Snape “should instead use a written, even anonymous, pre-test or a discussion activity in which every student is encouraged to speak” (2011, p. 3).

According to Birch, Snape is the representation of “who, what, and how not to be a teacher”; on the other hand, just because he is a morally bad person, he does not need to be a bad teacher or if a person is bad at teaching he is not evidently a bad person too. Yet, Professor Snape seems to be a bad teacher and an evil person as well. His features make him a malevolent teacher with an intimidating pedagogy.

A question, which unfortunately cannot be detailed here due to the fact that it is not closely relevant to this paper, is how and why Snape becomes a malicious person and a teacher as well. Having read the Harry Potter series, a reader is uncertain about Snape’s intentions and position, whether he is loyal to Voldemort or Dumbledore. After revealing his past, some say that he has a good reason to be evil, arrogant and vicious towards Harry and the rest of the students, some say that despite his terrible experiences there was no need to be malicious to Harry and make him feel that he and his father are worthless. Just because Snape was picked at by his schoolmates and he had a sad love life should not mean that he needs to be a terrible person and an ineffective teacher. This topic is related to psychology rather than pedagogy – that is why it is not discussed here in more detail.

To conclude all of these, it can be stated that Snape is an effective teacher, his pedagogical knowledge might be extensive but it is suppressed by his personality, his character flaws. His content knowledge is well beyond mastery level – like McGonagall’s, however, unlike Minerva, Snape cannot merge these two kinds of knowledge and that is why his pedagogical content knowledge cannot be improved, although it should be.

6. Dolores Umbridge

Another teacher with unique teaching methods is Dolores Umbridge, who was sent to Hogwarts in 1995 by order of the Ministry of Magic as a Defense Against the Dark Arts Professor. Unlike McGonagall, who is an insider in Hogwarts, Umbridge is an outsider; she does not know the students really well, she does not know how things work in Hogwarts at that time. Her behaviour towards the students is extremely different from the other teachers’ way of behaving.

As reported by Birch, the *Order of the Phoenix* is the critique of the educational system of the real world nowadays, and Umbridge is the embodiment of how the government interferes in education at the level of the national curriculum, and the construction of the classes as going to theoretical against practical, lab-like classes.

Professor Umbridge believes that theory without any practice is enough to learn and use defensive spells, she claims that “[...] the view of the Ministry that a theoretical knowledge will

be more than sufficient to get you through your examination, which, after all, is what school is about. [And] as long as you've studied the theory hard enough, there is no reason why you should not be able to perform the spells under carefully controlled examination conditions" (Rowling, 2004, p. 270). The students feel that this pedagogy fails and they are not going to learn anything which is connected to defensive spells because the point of a spell is being able to use it, perform it; if they do not have a chance to practice it, the whole Defense Against the Dark Arts class is pointless (Rowling, 2004, p. 269).

In her essay, Bixler also comes to the conclusion that Professor Umbridge denies the theory of active learning. She claims that this may be caused by the fear of losing control of her classes. This is only a hypothesis, but it can be declared that this denial leads to a terrible class experience; the students are unsatisfied because their education does not progress. They are aware of the fact that they need practice; only with training can they improve and achieve something; not only at Hogwarts as part of their exams, but in real life too, because they know that they need to fight the evil.

Birch claims that Umbridge criticizes the educational system in Hogwarts, although she does not provide any other option on how teachers should teach the students; in addition, not every course can be theoretical. Her whole attack against Hogwarts is not based on the challenge of the education, but a personal attack on the teachers, because they support Dumbledore; and the whole fight between the Ministry of Magic and Hogwarts is political. Umbridge does not actually criticize how the teachers educate the students; she criticizes how they behave, whether they hold Dumbledore in esteem or support the Ministry.

According to Dickinson, Umbridge only labels the teachers "in light of the Ministry of Magic's numerous education decrees rather than observing the larger processes of learning in each class" (2006, p. 4). As she evaluates the teachers, she does not really care about the teaching itself; she sabotages each of the classes, she continuously interrupts the teachers also corrects them; when she attends at Hagrid's class, she even points out loudly during the class that "the Ministry of Magic has classified Thestrals as "dangerous"?" [...] Hagrid merely chuckled. "Thestrals aren't dangerous! All right, they might take a bite outta yeh if yeh really annoy them – 'Shows ... signs ... of ... pleasure ... at ... idea ... of ... violence,' muttered Umbridge" (Rowling, 2004, p. 493). Furthermore, she constantly asks questions and disturbs the discipline by interrogating the students: "Do you find [...] that you are able to understand Professor Hagrid when he talks?" [Umbridge asked Pansy Parkinson] "No ... because ... well ... it sounds ... like grunting a lot of the time ..." [later on she questions Neville who is able to see the Thestral herd] "And what do you think of them?" she asked [...] "Erm," said Neville nervously [...] "Well, they're ... er ... OK ..." "Students ... are ... too ... intimidated ... to ... admit ... they ... are ... frightened," muttered Umbridge, making another note on her clipboard" (Rowling, 2004, pp. 494–495).

In the essay titled "Conjuring Curriculum, Conjuring Control: A Reading of Resistance in Harry Potter and the Order of the Phoenix", Robert J. Helfenbein examines how the Ministry of Magic attacks on traditional values in the "contemporary socio-cultural context and its relation to contemporary issues in education and education policy" (2008, p. 1); he is focusing on Hogwarts' curriculum and the control because these get into focus in the fifth book, in addition to the representation of the teachers and the curriculum control. He also comes to the conclusion that Umbridge is a real threat to Hogwarts and its students because with the "rote memorization, increased and extreme discipline policies, increased emphasis on end of grade, high-stakes tests, and the elimination of those programs that seem to distract from those tasks" students simply cannot progress and become better.

He claims that Umbridge symbolizes control in three dimensions: the first is about the nature of her teaching methods; she believes in automatic memorization. In fact, this actually does not require teaching because the students simply read a book and memorize its text without thinking. Secondly, control is shown in terms of classroom discipline. She holds on to raised hands and “tortuous detention of writing sentences that magically cut into your own hand” (2008, p. 8). Lastly, she believes that a teacher is no more than a transmitter of content. The curriculum is given, the teacher has no other job than simply transfer the knowledge to the students. That is why she does not care about the students, she does not take part in social events; Umbridge only cares about herself.

Due to all of these, it can be declared that the pedagogical knowledge of Umbridge is insufficient; she does not know how to transmit their knowledge to the students or she simply does not want to impart her knowledge to them in order to keep the Ministry’s authority. Actually, her content knowledge is not revealed throughout the series; she occasionally performs magic. Because of these, only her pedagogical knowledge can be evaluated and it can be said that her pedagogical knowledge needs to be improved.

7. Harry Potter

As it was mentioned in the previous paragraph, Dolores Umbridge does not allow students to practice during her Defence Against the Dark Arts lesson because she denies the return of Voldemort and she believes that students does not need to be prepared to fight the evil, the Dark Lord because he does not exist. That is why, Hermione Granger comes up with the idea of a secret class which should be held by Harry. According to Hermione and her peers, Harry is the young wizard among them who is capable of teaching his classmates and prepare them to fight because he had private lessons with Professor Lupin in the *Prisoner of Azkaban*; he knows how to instruct, and he has the adequate knowledge via those private lessons. Thus, although, Harry Potter is not the part of Hogwarts’ faculty, his lessons get special attention in the *Order of the Phoenix* and this is the reason why his teaching methods and pedagogical content knowledge are analysed in this paper.

First of all, it has to be mentioned that Harry Potter is still a student in Hogwarts, and this is significant because his knowledge is far from any of the professional teachers or adult wizards in the series. His knowledge is the same as the others’ but due to his adventures, Harry has many occasions to practice them and become better than anyone else. At their first meeting, Harry starts with a “pretty basic” but useful spell, the Disarming Charm and later on they start practising more complex charms.

His instruction skills are based upon what and how studied with Professor Lupin. He explains and demonstrate each skill and then divides the students in pairs and sets them up for practice. At first, he practices with Neville and when the boy succeeds he walks around to check the other pairs and correct those who are doing the spell wrong. When he sees that only a few make the spell correctly, he stops everybody and demonstrate the spell again and starts the move off around the room one more time. After checking and correcting everybody personally, the “general performance improved” (Rowling, 2004, p. 435). In the following meetings, they practice the Impediment Jinx and the Stunning spell. During the lessons, instead of just correcting everyone, Harry also encourages his friends to not give up and practice more and more, he continuously praises everybody. Due to his positive attitude and help according to Harry, “everybody [...] had made enormous progress” (Rowling, 2004, p. 501) Before the Holiday season, which means a three-week break, Harry realizes that there is no reason to start teaching new spells or jinxes but go over those they had learnt so far. Harry

believes that practicing is the key to be better. Only after they return from the holiday break do they start to learn a more complex charm, the Patronus Charm. As stated by Professor Lupin in the *Prisoner of Azkaban*, the Patronus Charm is “highly advanced magic, [...] – well beyond Ordinary Wizarding Level” (Rowling, 1999b, p. 237); so Harry evaluates the situation well when he decides to teach the Patronus Charm only after the break when they have more time to practice it.

According to Dickinson, Harry follows Professor Lupin’s teaching methods which is the most successful throughout the series. The reason behind this is that Professor Lupin, as well as Harry, guide their students through the basic steps of knowledge and comprehension. Next, they perform what their students need to do and then let them practice by themselves. After each practice, they evaluate what the students do and why. Lastly, the students try to improve and with more practicing and evaluation they can perform the spell or charm.

It can be stated that Harry Potter’s content knowledge is not as comprehensive as a teacher’s in Hogwarts, but more extensive than most of his peers’ content knowledge. This simply derives from the fact that he is still a student; but an exceptional one, because he has the opportunity to learn outside the class, he gets private lessons from Professor Lupin, Dumbledore as well as Professor Snape in the *Half Blood Prince*. Harry gets highly focused attention by his teachers, which is why he is given the right set of circumstances to improve.

Harry is not a qualified teacher at all; he knows how to teach from his teachers at Hogwarts. When he and his friends evaluate their teachers they realize that Professor Lupin was their best Defense Against the Dark Arts teacher (Rowling, 2004, p. 270) that is why Harry follows his teaching methods. Harry does not have any pedagogical knowledge, he just mocks his best teacher’s skills and techniques; which is at his situation is not a problem at all. Harry’s best friends – Ron and Hermione – knows about Harry’s private lessons, that is why Hermione refers to Harry when she says “We need a teacher, a proper one, who can show us how to use the spells and correct us if we’re going wrong” (Rowling, 2004, p. 361). The students are aware of the fact that “they are not being taught the skills and knowledge that they need as they move toward adulthood” as stated by Helfenbein. They start to control their own education because of the unfortunate consequences and troubling relationships between them and the teachers.

To sum up, in spite of the fact that Harry has no qualification at teaching at all, he did an extremely great job in the *Order of Phoenix*. The test was practical as Harry and his friends, even if they did not win, survived a battle against Death Eaters such as Bellatrix Lestrange and Lucius Malfoy – who are highly powerful wizards; and surviving is much more than they could wish for. Although Harry Potter does not want to be a teacher, if he wanted to improve his pedagogical content knowledge, he would become an excellent teacher.

8. Albus Dumbledore

One of the most complex teachers and characters is Albus Dumbledore, the Headmaster of Hogwarts. In Julia Eccleshare’s book titled *A Guide to the Harry Potter Novels*, she claims that Rowling created an “original and complex headmaster” (2002, p. 99). She states that Dumbledore created an institution where students feel warmth and safety, they can grow personally; although there is some trivial bullying, but despite that, Hogwarts is a haven for students.

Before Harry arrived in Hogwarts he had known about Dumbledore. Hagrid told them some information about him, and he read that Dumbledore is “considered by many the greatest wizard of modern times” (Rowling, 1997, p. 77) on a Famous Witches and Wizards

card on his way to Hogwarts. When he first sees him he thinks that he is “a bit mad” (Rowling, 1997, p. 92), but his authority is never in doubt. Dumbledore only makes a few appearances but when he does, his great powers are shown. In the *Prisoner of Azkaban* (Rowling, 1999b) despite the Ministry of Magic’s commands, Dumbledore is able to keep out Dementors from Hogwarts. He is the person who is strong and powerful enough to keep “the forces of darkness out of Hogwarts” (Eccleshare, 2002, p. 100). This shows that he ultimately governs the school.

On the other hand, he sometimes makes mistakes, such as he hires Professor Quirrell and the false Mad-Eye Moody; this represents that he is not invulnerable. In spite of his minor flaws, Birch in her essay declares that Rowling “offers a very alluring, larger-than-life, positive – even heroic – representation of a teacher” in Dumbledore (2009, p. 114). Dumbledore’s death is the climax of his heroism – he is able to sacrifice himself in order to save Harry’s life. This representation of a teacher can be misleading to a child who reads Harry Potter, because he/she believes that great teachers must be heroes like Dumbledore. Birch claims that this message to the kids is unhelpful because they never understand the real work of a teacher. After seeing that Rowling portrays her teachers as they embody their subject; and that they are a kind of teachers because of the kind of persons they are can lead to the conclusion that Dumbledore is a great teacher and a headmaster because he is a superhuman, a hero. The message that “teachers must be epic hides the real work of teachers – the planning, the collaboration, the intellectual demands, the challenges, the instructional strategies, as well as the institutional constraints on what should be possible” (2009, p. 114).

Dumbledore’s teaching methods are thoroughly unique. According to Dickinson, Dumbledore does not explain anything to Harry when he educates him, he lets him find the answers himself. Harry rather teaches himself and discovers things on his own; Dumbledore allows him to become an independent student with a creative mind, who can think and find the answers to questions on his own. Dumbledore only gives the tools to the teaching; for example, when he tells Harry about the Horcruxes but lets him understand and realize how they are connected to Voldemort; or when in the *Philosopher’s Stone* Harry is sitting for hours in front of the Mirror of Erised. Dumbledore asks him whether he wants to know the secret of the mirror, Harry says what the mirror does but Dumbledore offers other options, so Harry is directed to make a generalized clarification. (Rowling, 1997, pp. 156-157) Dumbledore could have told Harry what the mirror does in the first place but instead of this, he let him learn it on his own.

Dickinson suggests that Rowling wants to describe Dumbledore as the ultimate model of a teacher. He creates a safe atmosphere at the school and the students are “given the basic tools and then are encouraged to discover on their own and apply and practice their learning” (2006, p. 5). She also suggests that Dumbledore is able to acknowledge when he made a mistake and clarify why and how he made them – he makes a balance in his teaching methods, this is what most of the teachers are unable to do. Bixler agrees with this too, and adds that this method is extremely helpful because by revealing his own thinking and mistakes he made, he helps Harry to avoid the same faults in the future.

Moreover, with this, Dumbledore’s creates an atmosphere where students are allowed to experience things on their own and grow as a person, learn from their mistakes and adventures; Dumbledore has trust and confidence in his students, he believes in them and their abilities. These pedagogical methods and his leadership qualities support an excellent environment for student improvement and learning. (Dickinson, 2006)

From all of these, it can be declared that Dumbledore content knowledge is quite extensive, without doubt he is one of the greatest wizards of the modern era. His pedagogical

knowledge is also comprehensive, he knows how to transfer his knowledge to the students and makes them think at the same time. The only problem with his character is that Rowling represents him as a 'superhuman', which makes the children think that a great teacher only can be a hero.

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During this paper I researched the importance of education and Hogwarts in the Harry Potter series, so I examined several teachers from the aspect of how they represent pedagogical content knowledge, thus how effective teachers they are, it is proven that their role in the Harry Potter series cannot be dismissed.

Professor Binns, the History of Magic teacher is analysed in consideration of Bloom's Taxonomy and the result of this analysis is that the students of Professor Binns' only use the first level of learning, which is knowledge and their practical skills do not improve. On the other hand, his lectures are useful because students could develop their critical thinking by improving their note-taking skills. Unfortunately, it is proven that only Hermione Granger is the only one who acquires these skills. Consequently, Professor Binns' pedagogy fails because he fails to teach a whole class, not more than one person is able to take notes and pay attention at his lesson.

Rubeus Hagrid is considered to be a careless teacher concerning safety, although he is an extremely caring person, he truly cares about his students. His pedagogical content knowledge is insufficient because he is not a qualified teacher. He had been expelled from Hogwarts for a crime that he had not committed, that is why his knowledge is highly limited and that is why he is unable to teach his students.

In connection with Minerva McGonagall it is proven that a blur between the person and profession appears. It is also demonstrated why she is a more complex character than Hagrid or Professor Binns. This paper analyses how Professor McGonagall unique teaching method which combines discipline, demanding working hard and encouraging students to better and better. It can be said that her teaching methods are extremely useful and effective and this is demonstrated by several examples in the paper.

Professor Snape is also stereotyped according to his appearance. His whole person gives the impression of intimidation and this is connected to his teaching methods. His subject matter knowledge is substantial, although his pedagogical knowledge is defective because his pedagogical skills are suppressed by his personality and character flaws.

Dolores Umbridge, the Defense Against the Dark Arts teacher in 1995 is examined from the aspect of how she represents pedagogical content knowledge. Professor Umbridge denies the theory of active learning, although the point of a Defense Against the Dark Arts lesson is practice and not theoretical knowledge. Her pedagogical knowledge is insufficient, she clearly does not know how to transfer her knowledge to her students; it can be stated that her pedagogical skills need to be improved.

Harry Potter, who is not a real teacher – he is still a student, had several opportunities to learn outside the class, he gets private lessons from Dumbledore and Professor Lupin as well, so he is given the right set of circumstances to improve. In spite of the fact that he is not a real teacher, he did an excellent job in teaching his peers and help them improve in the *Order of the Phoenix*.

Albus Dumbledore, the Headmaster of Hogwarts, is a real hero in the series and this gives the impression of that a good teacher needs to be a hero as well. His teaching methods are remarkable, he lets his students to experience things on their own and grow as a person. His

pedagogical knowledge is comprehensive and his content knowledge is also quite extensive. The only problem with his character is that Rowling represents him as a superhuman, as a hero which makes children think that a great teacher only can be a hero.

All of the teachers have comprehensive subject matter knowledge and most of them are able to transmit their knowledge to the students. Hogwarts' role in the Harry Potter series is vital. Harry and his friends would never survive a battle against Voldemort and the Death Eaters if they do not study anything at Hogwarts and without the help of the teachers' they would never be successful later in their lives.

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