Orson Scott Card's
Ender's Game and *Ender's Shadow*

Tomáš Král

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

Akademický rok: 2021/2022

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

Jméno a příjmení: **Tomáš Král**
Osobní číslo: **H190287**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**
Forma studia: **Prezenční**
Téma práce: **Romány Orsona Scotta Carda *Enderova hra* a *Enderův stín***

Zásady pro vypracování

Shromáždění sekundárních materiálů
Nastudování vybraných primárních děl
Formulace cílů práce na základě informací získaných ze sekundárních zdrojů
Analýza zvolených primárních děl
Vyvození a formulace závěrů

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

Seznam doporučené literatury:

Fludernik, Monika. *An Introduction to Narratology*. London: Routledge, 2009.
James, Edward, and Farah Mendlesohn. *The Cambridge Companion to Science Fiction*. Cambridge: Cambridge University Press, 2003.
Keen, Suzanne. *Narrative Form*. 2nd ed. Lexington: Palgrave Macmillan, 2015.
Roberts, Adam. *Science Fiction*. London: Routledge, 2006.
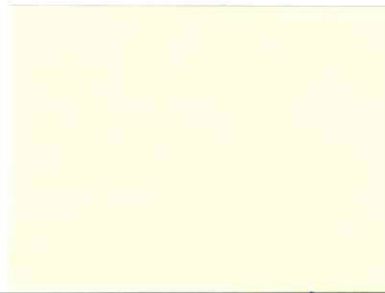Schmid, Wolf. *Narratology: An Introduction*. Berlin: De Gruyter, 2010.

Vedoucí bakalářské práce: **doc. Mgr. Roman Trušník, Ph.D.**
Ústav moderních jazyků a literatur

Datum zadání bakalářské práce: **8. listopadu 2021**
Termín odevzdání bakalářské práce: **9. května 2022**

L.S.

_____
Mgr. Libor Marek, Ph.D.
děkan

_____
doc. Mgr. Roman Trušník, Ph.D.
ředitel ústavu

Ve Zlíně dne 28. února 2022

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

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

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

Ve Zlíně 26.4.2022 ....

---

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

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

(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.

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

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

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

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

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

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

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

ABSTRAKT

Tato bakalářská práce je zaměřena na analýzu dvou paralelních románů *Enderova hra* a *Enderův stín*, které jsou zasazeny do stejného časového období, ale vnímány z pohledu jiných postav. Hlavním cílem této práce je porovnat oba romány a ukázat, v čem jsou stejné a v čem se naopak liší. Dalším cílem je zjistit, jestli si romány nějakým způsobem protiřečí. První kapitola obsahuje stručný popis žánru sci-fi, zasazení obou románů do jeho kontextu a stručné představení autora. Druhá kapitola obsahuje shrnutí děje obou románů. Po shrnutí dějů následuje analýza románů z pohledu naratologie. Třetí kapitola popisuje teorii použitou pro analýzu, která je pak následně použita. Nejdříve je popsána a porovnána pozice vypravěče z pohledu obou románů. Hlavní důraz je posléze věnován postavám, které jsou použity jako reflektory a je porovnáno vyprávění jejich vědomí. Použití daných postav je následně porovnáno a je jim přisouzena funkce, kterou pro příběhy plní. Závěr je shrnutím hlavních bodů a závěrů práce.

Klíčová slova: *Enderova hra*, *Enderův stín*, Orson Scott Card, Ender, Fazolek, naratologie, vypravěč, reflektor, Seymour Chatman, Franz Stanzel, postavy, charakterizace

ABSTRACT

This bachelor's thesis focuses on analyzing two parallel novels, *Ender's Game* and *Ender's Shadow*, situated in the same timeframe but seen from different characters' perspectives. The main aim of this thesis is to compare these two novels and point out in what ways they are similar and how they differ. The objective is also to uncover any possible contradictions the novels may contain. The first chapter briefly describes science fiction as a genre, putting the novels into its context. This is followed by a brief introduction of the author. The second chapter is a summary of the plots of both novels. Then, the focus switches to their analysis, analyzing the novels from the narratological standpoint. The third chapter defines the theory used for analysis, followed by its application. Firstly, the narrative situation is identified and compared for both novels. Then the focus switches to the characters used as reflectors, comparing their representations of consciousness. From these comparisons, the primary function of these characters in both novels is defined. Finally, in conclusion, the main points and findings are summarized.

Keywords: *Ender's Game, Ender's Shadow*, Orson Scott Card, Ender, Bean, narratology, narrator, reflector, Seymour Chatman, Franz Stanzel, characters, characterization

ACKNOWLEDGEMENTS

CONTENTS

INTRODUCTION

This bachelor's thesis is focused on analyzing two parallel novels written by an American author Orson Scott Card that are interesting by portraying what may seem to be the same story but depicting the story from different characters' perspectives. These different points of view may provide a reader with different insights. Therefore, different outcomes may be concluded.

Orson Scott Card is the author of many novels, short stories, and self-development publications. The present thesis deals with his most famous novel, *Ender's Game* (1985), filmed in 2013. Besides writing many other novels, he also wrote *Ender's Shadow* (1999), a parallel story to *Ender's Game*, situated in the same timeframe but seen from different characters' perspectives.

The main aim of this bachelor's thesis is to compare these two novels and point out in what ways they are similar and how they differ. The objective is also to uncover any possible contradictions in the story, as presented by the two novels. Moreover, the goal is to determine whether the reader could come to different conclusions after reading the novels in a different order. Therefore, identifying whether one of the novels contains facts that radically change the readers' understanding of the other novel. For the comparison, mainly the contrast between the different characters, representation of their consciousness, and characterization of these characters will be used.

The first chapter of this thesis characterizes the genre of science fiction, and the novels are put into its context. The chapter also includes a definition of the sub-genre to which the novels belong, namely the military science fiction. This is followed by a brief introduction of the author of both novels, defining his role in science fiction, mainly in the United States.

The second chapter is focused on a short description of both novels. The main goal of this chapter is to summarize the plot of both the novels and, at the same time, introduce its most important characters. The chapter also points out some of the differences between the two novels.

Finally, the third chapter concentrates on the analysis of the novels. The analysis first determines the narrator's position in both the novels and whether it differs in one of them. After defining the narrative situation of both the novels and pointing out the possible differences, the analysis then concentrates on the different characters' perspectives, namely, what the central function of each significant character is, and what main facts each character

uncovers. The chapter is followed by a conclusion, where the main points and the findings of similarities, differences, and potential contradictions are summarized.

1 SCIENCE FICTION

Although it may seem unlikely, science fiction turned out to be very hard to define. Edward James, in his *Science Fiction in the 20th Century*, provides an easy explanation, suggesting that "[science fiction] is what is marketed as [science fiction]."[1] According to Adam Roberts in his *Science Fiction*, this point does not define the genre from a methodological standpoint but instead approaches it as a cynical marketing exercise.[2]

Nevertheless, nowadays, this definition seems to be accurate. James further clarifies his point by providing an example of Michael Crichton's *Jurassic Park*. This title includes many aspects of science fiction, such as using the DNA from the fossils of the dinosaurs to recreate their DNA structure, therefore resurrecting them. Such occurrence is improbable in our current reality. James argues that according to a definition of science fiction, the title should be marketed under its genre. However, the title is instead marketed under the thriller genre to increase its sales. James further clarifies that the reason for marketing the title under the thriller section might be that science fiction is as likely to repel as it is to attract the readers, therefore justifying the actions of the marketing department of the publisher of *Jurassic Park*.[3] The contradictions in science fiction are not limited only to its definition but are also present in its history and actual starting point.

Roberts indicates that, as was the case with the definition of the genre, the actual beginning of science fiction is contradictory as well. He states that some literary critics do not go farther than one hundred years, claiming that science fiction is a contemporary genre. On the contrary, he adds that some critics argue that science fiction is as old as literature, using the ancient Sumerian *Epic of Gilgamesh* as an example of its starting point.[4]

Roberts further clarifies that three main starting points should be noted. He notes that the first of them might be dated back to the 1600s, with the second having its starting point in Mary Shelley's *Frankenstein* (1818). Finally, Roberts proposes the last possible beginning, which started in 1927, when an American magazine editor firstly used the term 'science fiction.'[5] Only the last starting point is essential for this thesis. With *Ender's Game*, written in 1985, and *Ender's Shadow* in 1999, the focus will be placed on the period from

---

[1] Edward James, *Science Fiction in the 20th Century* (Oxford: Oxford University Press, 1994), 3, quoted in Edward James and Farah Mendlesohn, *The Cambridge Companion to Science Fiction* (Cambridge: Cambridge University Press, 2003), 1-2.
[2] See Adam Roberts, *Science Fiction* (London: Routledge, 2006), 2.
[3] See Edward James and Farah Mendlesohn, *The Cambridge Companion to Science Fiction*, 4.
[4] See Roberts, *Science Fiction*, 37.
[5] Roberts, *Science Fiction*, 38.

1980 to the present. The following sub-chapter introduces the author and his context in science fiction, combining it with the information on the genre's evolution within the last four decades.

1.1 Orson Scott Card and His Context in Science Fiction

According to James, between 1980 and 2000, many things influencing the genre happened. Namely, the readership of science fiction broadened significantly.[6] Roberts observes the critical point of science fiction in the release of the first *Star Wars* movie in the 1970s, "turning [science fiction] from a vigorous but fairly small-scale genre into the dominant mode of cinematic discourse."[7] Both Roberts and James mention that the *Star Wars* producers took and used what was written of the genre so far. However, each one of them uses different wording. Roberts points out that "*Star Wars* mediates the Pulp [science fiction] heritage of the Golden Age and translates it into something larger-scale, bigger-budget, more sophisticated and glossy."[8] On the other hand, James claims that for producers of *Star Wars* or *Star Track*, "written [science fiction] constituted a kind of infomercial for a fixed product."[9]

Moreover, James points out that between the years 1980 and 2000, the popularity of magazines slowly declined and was replaced by books.[10] "In marketing terms, the brand names under which [science fiction] could be sold ceased to be *Astounding* or *Galaxy* and would become specialized categories such as military science fiction."[11] Military science fiction, the sub-genre both the novels in question belong to, is defined by Blair Nicholson in his thesis "A Literary and Cultural History of Military Science Fiction and the United States of America, 1870s-2010s" as "science fiction featuring military organisations, military personnel as characters, military operations and technology, realistic depictions of military action and military culture, and a focus on the military viewpoint."[12] Oxford Learner's Dictionaries define science fiction as a book or a movie "based on imagined scientific discoveries of the future [that] often deals with space travel and life on other planets."[13] Both

---

[6] James and Mendlesohn, *The Cambridge Companion*, 64.
[7] Roberts, *Science Fiction*, 66.
[8] Roberts, *Science Fiction*, 66.
[9] James and Mendlesohn, *The Cambridge Companion*, 64.
[10] James and Mendlesohn, *The Cambridge Companion*, 64.
[11] James and Mendlesohn, *The Cambridge Companion*, 46.
[12] Blair Nicholson, "A Literary and Cultural History of Military Science Fiction and the United States of America, 1870s-2010s" (PhD diss., The University of Waikato, 2016), 1.
[13] *Oxford Learner's Dictionaries*, s.v. "Science fiction," accessed April 13, 2022, https://www.oxfordlearnersdictionaries.com/definition/american_english/science-fiction.

Ender's Game and *Ender's Shadow* depict military personnel and equipment and take place in a military facility. Therefore, they are representations of military science fiction.

James further argues that during the last two decades of the twentieth century, "[w]ritten [science fiction] itself lost its unquestioned status as the default form of the genre"[14] because consumers started accessing "that material solely through film, television and computer gaming, without in fact actually reading [science fiction] at all."[15] Despite this, one American career beginning in the 1970s and reaching its peak in 1985 found its way to light.[16]

Orson Scott Card, an American author, born in Richland, Washington, in 1951, wrote many novels, short stories, plays, musical comedies, and screenplays for animated children's videos.[17] Card moved with his family to the south and now lives in Greensboro, North Carolina.[18] He is most famous for his science fiction novels *Ender's Game* and *Ender's Shadow*,[19] which are the novels in question.

Of the two novels, only one, *Ender's Game*, gained colossal recognition, winning the Hugo award in 1985 and the Nebula award in 1986.[20] According to James *Ender's Game* served as an apogee of Orson Scott Card's productive career. James further suggests that the novel follows a typical notion of science fiction of the 1980s, namely, questioning the distinction between reality and virtual reality.[21]

In addition to writing *Ender's Game*, Card also wrote *Ender's Shadow*, the second novel of the focus of this thesis. *Ender's Shadow* is what may appear to be the same story, only narrated from different characters' perspectives. The next chapter and its subsequent sub-chapters briefly summarize the plots of both novels.

---

[14] James and Mendlesohn, *The Cambridge Companion*, 64.
[15] James and Mendlesohn, *The Cambridge Companion*, 64.
[16] James and Mendlesohn, *The Cambridge Companion*, 76.
[17] "About Orson Scott Card," Hatrack River Enterprises, accessed April 10, 2022, http://www.hatrack.com/osc/about-more.shtml.
[18] "About Orson."
[19] "About Orson."
[20] "*Ender's Game* by Orson Scott Card (Published by Tor)," Nebula Awards, accessed April 10, 2022, https://nebulas.sfwa.org/nominated-work/enders-game/.
[21] James and Mendlesohn, *The Cambridge Companion*, 76.

2 ENDER'S GAME AND ENDER'S SHADOW

This chapter provides a summary of the plots of both novels. The intention is to acquaint the reader with the plots and simultaneously with each novel's primary and secondary characters. The chapter is divided into two sub-chapters, with the first summarizing *Ender's Game* and the second focusing on *Ender's Shadow*.

2.1 Ender's Game

The story takes place in a future reality, where the human race is under the attack of aliens called the Formics. These Formics are genetically bugs, and by humans, they are pejoratively called the Buggers.[22]

It is not acceptable to have more than two children in the story's society. The protagonist of *Ender's Game*, Ender, is the third child of the family who got an exception because of their great genetic potential.[23] This genetic potential of Ender's parents provides him with an advantage over other peers. His other siblings, the oldest brother named Peter, and a sister named Valentine, have the same advantage but are not accepted into the academy because of certain imperfections. His sister Valentine is said to be too pacific, while his brother Peter, on the other hand, is too vicious. Despite that, both the siblings use their advantage and put it into good use in the politics of the story's society.

Having been accepted into the academy, Ender quickly gains the respect of other peers. As a practice and a preparation for the battles to come, students of the academy are supposed to play games against each other in the rooms with no gravity. The students are allocated to a particular toon. Two toons are then sent into the room to fight to defeat the other toon. Ender is then allocated to the leadership of one of the toons. During his leadership, Ender's abilities turn out to be outstanding, and with not losing a single game, he becomes a legend.

Despite that, the authorities of the academy, namely Colonel Graff, are making the battles for Ender more and more challenging. At its peak, Ender's toon is placed into the battle room against two toons simultaneously but wins this battle, nonetheless. After that, Ender is sent to the Command School to finish his training.

---

[22] Christine Doyle, "Orson Scott Card's Ender and Bean: The Exceptional Child as Hero," *Children's Literature in Education* 35, no. 4 (December 2004): 304, doi:10.1007/s10583-004-6415-0.

[23] James Campbell, "Kill the Bugger: Ender's Game and the Question of Heteronormativity," *Science Fiction Studies* 36, no. 3 (November 2009): 498, http://www.jstor.org/stable/40649550.

There he meets a character named Mazer Rackham, who is said to be the only person ever to have defeated the aliens. Rackham then trains Ender in combat skills and psychology to teach him how to cope with being under pressure to come.

After finishing the training with Rackham, he is reunited with his toon from the academy. The toon is then supposed to start their training on simulators. The environment inside the simulator resembles the one inside the battle rooms, explaining the usage of no-gravity rooms for training.

After successfully winning all the fights, the students are finally presented with the last battle, serving as the final test before fighting the real enemy. When the time comes, and the children are presented with the battle, the scene is overtaking. It is depicted as something they have not seen till this moment. "The enemy outnumbered [them] a thousand to one; the simulator glowed green with them. They were grouped in a dozen different formations, shifting positions, changing shapes, moving in seemingly random patterns through the simulator field."[24] Completely exhausted, Ender cannot think straight. "Then the enemy formation appeared, and Ender's weariness turned to despair" (*EG*, 292). With the scene in front of his eyes, he can come up only with the vision, recalling how he defeated the two teams simultaneously.

The strategy includes going straight for the heart of the enemy, sacrificing anything necessary, and destroying it. In other words, it means risking everything to win, creating an either-or situation. At the same time, it means that potential causalities are not seen as important. At this point, Ender still believes that what he sees is just a simulation, not a real battle. The situation's absurdity and application of the strategy are spotted by another character, Bean, the minor character of *Ender's Game* that is simultaneously the protagonist of *Ender's Shadow*, who delivers the phrase "the enemy's gate is down"[25] (*EG*, 293).

The phrase used previously during the battle against the two toons at once brings understanding to the whole team, with its members laughing at its joke. The whole team then understands the maneuvers and acts accordingly to destroy the enemy. After defeating the enemy, the superiors overseeing the battle start cheering and celebrating. The superiors are seen to do such a thing for the first time. Therefore, the children realize that the battle was real, along with all the casualties and genocide of the whole alien race.

---

[24] Orson Scott Card, *Ender's Game* (New York: Tom Doherty, 1991), 292. Hereafter cited in text as *EG*.
[25] Orson Scott Card, *Ender's Shadow* (New York: Tom Doherty, 1999), 449. Hereafter cited in text as *ES*.

The end of the war between humans and aliens escalates the situation on Earth, where the peace was forced only because of the war in space. Ender's brother Peter uses his gained recognition to become a leading figure of the government in American hegemony. He forces Ender to stay on Eros, the former home planet of the Formics. Ender is reunited with his sister and named governor of the colonies. Moreover, through consciousness, he is contacted by the last larva of the otherwise annihilated aliens, asking for his help. Ender, devastated by the thought of destroying the whole race, begins his quest to restore it.

2.2 Ender's Shadow

Unlike *Ender's Game*, which begins in America, portraying an American family, *Ender's Shadow* begins on the streets of Rotterdam. The story is now seen from the perspective of one of the minor characters of *Ender's Game*, named Bean. He is found by Poke, the leader of one of the groups of children who beg for food. The hierarchy on the street is as follows: The youngest are begging for food which is then given to the leader who distributes it to the group. Older children, called the bullies, regularly collect a significant share of food from these groups. The bully collecting the food of this group is called Achilles.

Even though he is just four years old, Bean is very clever. He comes up with an idea to surprise the bully by putting him on the ground and killing him. The idea is agreed upon and put into fruition. With Achilles lying on the ground, the group leader, Poke, hesitates. Achilles takes advantage of the situation, and talks Poke out of killing him. Bean sees right through Achilles' mask, and realizing that Achilles is dangerous, he tries to make Poke proceed with the plan. "'Kill him,' said Bean. 'If you don't kill him now, he's going to kill *you*'" (*ES*, 17). Despite this warning, Achilles' life is spared, putting Bean's life in great danger.

Achilles, using his charisma, slowly takes over the group. Meanwhile, Bean comes up with another idea of how to get more food. On the street, there is a charity serving food for homeless people. He suggests that they should put the youngest and the most sickly-looking children to the front, to be seen by the persons watching over the queues to trigger sympathy. The plan works, and the whole group is regularly favored over the others. Here he is found by nun Carlotta, the person responsible for looking for the potential candidates for the academy.

The situation on the street escalates into Achilles killing the former leader of the group Poke, fulfilling Bean's prophecy. Sister Carlotta firstly favors Achilles, but after finding out what he did to Poke, she accommodates Bean and makes him do the entrance test for the

academy. Bean scores the highest results on the tests in history and is accepted for the academy.

Here he uses his brightness and ideas to eavesdrop on secret conversations of the superiors using shafts to hide. He uses access of one of the teachers to monitor the activities of all the members of the academy and its plans. He is then required by one of the supervisors, Captain Dimak, to form up a toon to be put under the charge of Ender. Where in *Ender's Game*, the toon is just allocated to Ender, coming as one of the orders of his superiors, in *Ender's Shadow*, Bean is the person responsible for its formation. In *Ender's Game*, Ender does not even comprehend why such students were put together, measuring them by their appearance and experience. "Almost thirty of his soldiers were new, straight out of their launch group, completely inexperienced in battle. Some were even underage— the ones nearest the door were pathetically small." (*EG*, 157). On the other hand, in *Ender's Shadow*, Bean uses his talent of assessing people to bring the best matches together.

The story then escalates into placing Ender's toon into a fight with two enemy toons at the same time and the relocation of Ender to the Command School. Consequently, Bean is appointed as a leader of one of the toons at the academy. Unlike Ender, who has won all the battles, Bean cannot win a single match. "'We never made it work well enough to win'" (*ES*, 392). He is then relocated and reunited with his former unit and commanding officer, Ender.

There they start fighting the battles on the simulator. The happenings resemble the ones in *Ender's Game* but are seen from a different perspective. With his intelligent and inquisitive nature, Bean realizes that the battles are real. He notices that the equipment of the ships controlled by the simulator is outdated and explains it by the long journey the ships had to undertake to get to the colonies of the Formics. He is even advised to keep the information hidden from Ender so as not to jeopardize the mission's outcome: "'Are you saying we should tell Ender the game is real?' 'No! Are you insane? If he's this upset when the knowledge is unconscious, what do you think would happen if he *knew* that he knew? He'd freeze up.'" (*ES*, 445). The decision made by Colonel Graff seems to be correct because, at a certain point, Bean has a hunch to scream: "Don't do it! There are real men on those ships, and if you send them in, they'll die" (*ES*, 450), having feelings Ender does not have to deal with when sacrificing most of the ships.

When the final battle comes, the final scene is interpreted differently. In *Ender's Game*, Ender is by the narrator suggested to have come up with the plan at the same time as Bean, "just as he remembered that game, apparently Bean remembered it, too" (*EG*, 293). In *Ender's Shadow*, it is Bean who firstly utters the phrase "the enemy's gate is down" (*EG*,

293; *ES*, 449), without Ender's comprehension.[26] Before the final battle, Bean is cautioned that Ender is psychologically and emotionally unstable and is even ordered to take over the unit should a need present itself. Instead of taking command, Bean uses the above line to stimulate Ender into action.

While in *Ender's Game*, Ender is said to have laughed at the joke as well "Ender also laughed. It was funny" (*EG*, 293), in *Ender's Shadow*, on the other hand, "Ender didn't seem to get the joke" (*ES*, 449). This contradiction was spotted by Christine Doyle and is addressed in her paper "Orson Scott Card's Ender and Bean: The Exceptional Child as Hero."[27]

After destroying the enemy, Bean is the only one not surprised by the news of having been fighting the real battles all along. Bean then learns that Ender cannot return to Earth because of the orders of Ender's brother Peter. He swears to himself to confront Peter about it should he meet him. After Bean's arrival to Earth, he is then introduced and situated with his biological parents, whose whereabouts and origins have been uncovered throughout sub-plots of the story.

---

[26] Doyle, "Orson Scott Card's Ender and Bean," 313.
[27] Doyle, "Orson Scott Card's Ender and Bean," 313.

3 ANALYSIS

According to Monika Fludernik in her *An Introduction to Narratology*, two layers in every narrative are present.[28] The first is the level depicting the world represented in the story, and the second determines how the story is presented.[29] The latter is focused on 'how' the story's events are organized, how the characters are used, and the aspect of time.[30] On the other hand, the former is concentrated on the actual happenings and actions inside the story, meaning "the events as they actually happen."[31]

The first item focusing on the events is in Seymour Chatman's *Story and Discourse: Narrative Structure in Fiction and Film* called a story. The second one, focusing on the 'how,' is termed a discourse.[32] For unity, primarily Chatman's terminology will be used for practical applications throughout this chapter.

According to Chatman, the story is divided into events and the existents. The events are further divided into actions and happenings and the existents into the characters and the items of the setting.[33] The events in a proper narrative tend to be organized into structures, where one event leads to another.[34] On the contrary, discourse, the 'how' of the story, is decided by selecting tense, speed, order of events, point of view, and other elements.[35]

From the point of view of the discourse, this chapter is concentrated on two aspects. Firstly, it discusses the narrator and his position in both stories. Secondly, it compares the characters and the representation of their consciousness.

3.1 Narrative Style (Narrator)

The perception of a narrative is fundamentally influenced by the choice of a narrator's position, in other words, a narrative situation. According to Franz Stanzel in his *Teorie vyprávění* [A Theory of Narrative], the two main distinctions of this narrative situation are whether the narrator plays the role of a first-person or a third-person storyteller. However, in many cases, this distinction is a matter of confusion.[36] This confusion is because it is not

---

[28] Monika Fludernik, *An Introduction to Narratology* (London: Routledge, 2009), 21.
[29] Fludernik, *An Introduction to Narratology*, 21.
[30] Suzanne Keen, *Narrative Form* (Lexington: Palgrave Macmillan, 2015), 4.
[31] Keen, *Narrative Form*, 4.
[32] Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (London: Cornell University Press, 1980), 9.
[33] See Chatman, *Story and Discourse*, 19.
[34] Chatman, *Story and Discourse*, 21.
[35] Manfred Jahn, "Narratology 2.3: A Guide to the Theory of Narrative," accessed March 13, 2022, http://www.uni-koeln.de/%7Eame02/pppn.pdf, 18.
[36] See Franz K. Stanzel, *Teorie vyprávění*, trans. Jiří Stromšík (Prague: Odeon, 1988), 66.

the mentioned type of a person (first-person, third-person) itself that determines it, but the position and role of the narrator in the story.[37] Stanzel further clarifies that the narrator living in the same world as the characters, or the narrator that is one of the primary or secondary characters, can be defined as a first-person narrator.[38] On the other hand, the third-person narrator is part of the fictional world but is not one of the characters.[39]

In his *Narratology: An Introduction*, Wolf Schmid pushes this thought even further by proclaiming that narrators should not be referred to as a first-person or a third-person narrator at all. Schmid suggests that diegetic and non-diegetic terms should be used instead. According to Schmid, a narrator is diegetic if he is part of the diegesis of the narrated story or if he refers to himself, more accurately to his previous self as to a character in that story. The diegetic narrator appears on both levels, the exegesis (discourse) and the diegesis (story). On the contrary, the non-diegetic narrator is only part of the exegesis and does not narrate about himself as a character in the diegesis. Instead, he narrates exclusively about other people.[40]

The other important distinction between *Ender's Game* and *Ender's Shadow* is whether the narrator is authorial or figural. Although in traditional terms, the narrator is suggested to be either omniscient or with limited omniscience, the terms of Stanzel, authorial and figural, recommended by Keen, will be used because of their neutrality.[41]

Both novels begin with a dialogue between two unspecified characters. In both cases, it is evident that the characters are superiors. These initial dialogues indicate what to expect from the protagonists, Ender in *Ender's Game* and Bean in *Ender's Shadow*. In the case of *Ender's Game*, it is said that "I've watched through his eyes, I've listened through his ears, and I tell you he's the one" (*EG*, 1). On the other hand, in the case of *Ender's Shadow*, the dialogue suggests expecting a weakling with words: "Your kids are so malnourished that they suffer serious mental degradation before you even begin testing them" (*ES*, 7).

In both *Ender's Game* and *Ender's Shadow*, the narrator is figural, using mostly the protagonists as the reflectors. This fact is evident from the very first moment, "Ender nodded. It was a lie, of course that it wouldn't hurt a bit. But since adults always said it when it was going to hurt" (*EG*, 2), "Poke kept her eyes open all the time. The younger children were supposed to be on watch" (*ES*, 7). Both examples demonstrate the use of a figural narrator,

---

[37] See Stanzel, *Teorie vyprávění*, 66.
[38] See Stanzel, *Teorie vyprávění*, 66.
[39] See Stanzel, *Teorie vyprávění*, 66.
[40] See Wolf Schmid, *Narratology: An Introduction* (Berlin: De Gruyter, 2010) 68.
[41] Keen, *Narrative Form*, 41.

with the characters as reflectors of the situation. The only difference between the two novels is that *Ender's Game* uses the protagonist as the reflector from the very beginning, whereas *Ender's Shadow* uses one of the minor characters, Poke, which is present only at the beginning of the novel. The reason might be to depict the protagonist, Bean, from another character's perspective because he would probably not address himself "the scrawny little two-year-old" (*ES*, 8).

After a few pages, the story of *Ender's Shadow* switches into the perspective of the protagonist Bean, and from that point, he is used as the reflector. In both novels, the role of the reflector is temporarily taken over by other secondary characters. These characters uncover important sub-plots from the background of the protagonists.

The only change might be felt when the story switches to a situation where only dialogues are present. In these passages, there is no reflection of the character's thought processes, and only direct speeches of the characters are used. Although the dialogues are an essential part of the story, Stanzel points out that one of their purposes might be to add excitement and drama to the mix.[42] He further clarifies that usage of the dialogues does not imply a change of narrative situation, so they should not be regarded as an essential structural component of the narration.[43] As is further pointed out by Keen, the application of pure dialogues might be considered the meeting point of a story time and a discourse time.[44]

When the story switches to a different place, the scene changes either into the pure dialogue where the secondary characters have a conversation or other interaction, filling in the insightful details concerning the protagonists' causes, or into the mind of one of the secondary characters using it as a reflector. After the most important insights have been revealed, the narrative then switches back to the protagonists' settings, furthering their storyline.

When the situation switches, the narrative style stays the same. The narrator can interpret the thoughts just of one of the characters in a selected setting. The most exciting aspect of the difference between Ender's Game and Ender's Shadow is that the situations are interpreted and seen from the perspective of the different characters.

Both novels circulate between three situations. The first one of them, the most frequent, focuses on the protagonists, Ender for *Ender's Game* and Bean for *Ender's Shadow*, using them as reflectors. The second depicts the conversations between the superiors of the

---

[42] See Stanzel, *Teorie vyprávění*, 65.
[43] See Stanzel, *Teorie vyprávění*, 65.
[44] Keen, *Narrative Form*, 92.

academy, Colonel Graff and Major Anderson. These conversations are composed mainly of direct speeches in the form of dialogues. Although these two characters fill in essential details of the story, consciousness is never represented. Therefore, neither of them becomes a reflector. Their characterization might be interpreted only from the dialogues or from the interpretation of other characters used as reflectors. Their role in each novel is reversed, meaning that in *Ender's Game*, the narrator shows facts in favor of Colonel Graff, whereas in *Ender's Shadow,* it is the opposite. This allows the reader to see the conversations from a different perspective, filling in specific details and interpreting the conversations differently. The last scene relates to both the protagonists' childhoods and family backgrounds. In *Ender's Game*, the role of the reflector is taken by his sister, Valentine, whereas in *Ender's Shadow*, the reflector is a nun named Carlotta. Therefore, the last place portrayed is different for each novel.

3.2 Characters, Representation of Consciousness, and Characterization

The most crucial aspect in defining the attributes and traits of a character lies in its representation of consciousness. In her *Narrative Form*, Keen summarizes the main ideas of Dorrit Cohn's book *Transparent Minds* by naming three central modes in representing the consciousness of fictional characters. These modes are psycho-narration, narrated monologue, and quoted monologue. Keen further explains that all three modes may coexist in a single work or passage of work, or one of them may dominate, representing a particular period or style in which it was written.[45] This chapter characterizes each mode as Keen summarizes it and later applies these modes to characterize both primary and secondary characters as portrayed in *Ender's Game* and *Ender's Shadow*.

According to Keen, psycho-narration is expressed by the narrator's discourse about a character's consciousness. Keen further clarifies that "psychonarration allows the narrator to generalize about what a character has thought about for a long time, as well as reporting in the narrator's language on the gist of characters' thoughts and feelings."[46] The essential part of this definition is "the narrator's language." As Fludernik points out, psycho-narration "is extremely flexible and totally independent of the verbal content of the mind being represented," while a narrated and a quoted monologue, prioritize usage of its verbal structures.[47] An example of psycho-narration portrayed in *Ender's Game* is: "He didn't like

---

[45] Keen, *Narrative Form*, 60-61.
[46] See Keen, *Narrative Form*, 61.
[47] See Fludernik, *An Introduction to Narratology*, 80.

Mick. And he knew there was no chance he would end up like that" (*EG*, 43), depicting how Ender feels about the other character and the point he just made, using the language patterns of the narrator, not the character. An example of the usage of psycho-narration in *Ender's Shadow* is: "He knew that there was no better time to explore than now" (*ES*, 103).

On the contrary, Keen points out that narrated monologue uses both narrator's and character's voices simultaneously, omitting the tagging words,[48] such as "he knew." The previous example of psycho-narration, "[h]e didn't like Mick. And he knew there was no chance he would end up like that" (*EG*, 43), could be thus rewritten to narrated monologue as "what a caricature Mick was. There was not even a slight chance this could ever happen to Ender." An example of narrated monologue used in *Ender's Game* is: "The enemy was Leopard Army. It would be easy. Leopard was new, and it was always in the bottom quarter in the standings" (*EG*, 93), and in *Ender's Shadow*: "Couldn't Ender see that Petra, a perfectionist, was getting eaten alive by guilt and shame over every mistake she made? He was so good with people, and yet he seemed to think she was really tough, instead of realizing that toughness was an act she put on to hide her intense anxiety" (*ES*, 437).

Keen further adds that "reading narrated monologue gives the impression of the words and modes of expression of the character, while retaining the tense and person of the narrator's language."[49] It could be thus argued that narrated monologue is between psycho-narration and quoted monologue because quoted monologue uses the character's voice exclusively.

According to Keen, quoted monologue is presented so that the character's mental discourse is shifted from "the past tense of narration to present tense and from the third person of narration to the first person of thoughts." Keen further clarifies that these thoughts are written in such a way that saying them out loud would not violate the reader's sense of grammatical speech.[50] To stick to the same example: "He didn't like Mick. And he knew there was no chance he would end up like that" (*EG*, 43), the quoted monologue could be rewritten to: "I don't like Mick. Besides, I will never end up like that." The usage of the first-person instead of the third-person and present tense instead of the past tense is evident from the latter rewritten example of quoted monologue. One of the examples of quoted monologue used in *Ender's Game* might be: "I may not be a good soldier, but I can still help and there's

---

[48] Keen, *Narrative Form*, 61.
[49] See Keen, *Narrative Form*, 61.
[50] Keen, *Narrative Form*, 62.

no reason you shouldn't let me" (*EG*, 91), with an example for *Ender's Shadow* being: "Let's see what happens when I don't play" (*ES*, 129).

Moreover, Fludernik points out that quoted monologue is characterized "by the use of full sentences with verbs in the first person singular and the present tense," which attracts attention to it compared to the other two modes that use the narrator's person and tense. Fludernik adds that quoted monologues tend to be less formal because "they attempt to reflect the feel of the character's incoherent musings and often represent snatches of thoughts, visual impressions or spontaneous reactions in incomplete sentences."[51]

The main differences among the three main modes of representation of consciousness have been clarified. The following section will apply this information to describe the characters of *Ender's Game* and *Ender's Shadow*. Firstly, it focuses on comparing the main characters, Ender for *Ender's Game* and Bean for *Ender's Shadow*. Then it compares the secondary characters used as the reflectors, Ender's sister Valentine for *Ender's Game* and nun Carlotta for *Ender's Shadow*. Finally, secondary characters that are part of meaningful conversations, although never turned into reflectors, will be analyzed as well. These secondary characters are Colonel Graff and Major Anderson, whose conversations appear interchangeably in both novels.

The protagonist of *Ender's Game*, Ender, comes from a family with a religious background. The father is a Catholic, and the mother is a Mormon (*EG*, 22). Both are remarked that they had "renounced their religions," but despite that, it is said that "their feelings are still ambiguous" (*EG*, 22). This fact makes them seem unpredictable in the eyes of the novel's society.

The protagonist of *Ender's Shadow*, Bean, on the other hand, has no family at all. Furthermore, he comes from the streets of Rotterdam, and he does not even have a name. This fact is evident from the conversation at the beginning of the novel, where Bean when asked about his name, replies, "[n]obody ever said no name for me" (*ES*, 12). His name is then later given to him based on his small stature. Poke, one of the characters at the beginning, proclaims that he is not "worth a bean" (*ES*, 13). Bean disagrees with the statement, so they mockingly declare that he might be worth one "damn bean" (*ES*, 13) after all, therefore finally deciding, "[s]o now you got a name" (*ES*, 13).

This main distinction of their origins draws a particular line of contrast between these two characters. On the one hand, one character comes from an American family with a

---

[51] See Fludernik, *An Introduction to Narratology*, 81.

deeply religious background, baptized by a saint's name. On the other hand, there is a character with no name and no family coming from the street. This brings differences on many levels, namely the approach to problem-solving and behavioral traits of responsiveness to certain stimuli.

Many examples of such differences in the approach might be found. In *Ender's Game*, when Ender first arrives at the battle school, the students are asked to open their lockers with a specific procedure. This procedure includes putting a hand on a scanner and repeating a name twice (*EG*, 38). While Ender proceeds as instructed, Bean, in *Ender's Shadow*, on the other hand, shows his inquisitive nature by quickly taking advantage of the situation and logging into two lockers at the same time. After doing so, the psycho-narration interpreting his internal thought processes describes that he "did not look around to see if anyone noticed him. If they did, they'd say something soon enough; visibly checking around would merely call attention to him and make people suspect him who would not otherwise have noticed what he did" (*ES*, 123). The most critical aspect shown in the example is the complexity of Bean's thoughts.

In comparison, Ender's psycho-narration is more human-like, even showing emotions. When Ender has a meal in the academy's canteen, a thought about his family triggers an emotional reaction: "It was a mistake to think of them. He felt a sob rise in his throat and swallowed it down; he could not see his plate" (*EG*, 43), whereas Bean is many times depicted as emotionless by the implications of his behavior. Right before being sent to the academy, he is saying goodbye to Sister Carlotta, the nun who was during that time his only family. While Sister Carlotta, with tears in her eyes, proclaims that he does not have to be afraid because he will not miss her at school (*ES*, 78), his narrated monologue suggests: "What sign had he given that made her think he was afraid? Or that he would miss her? He felt none of those things" (*ES*, 79). Although Bean evolves into a more sympathetic character during the later stages of the story, his function as an investigator of *Ender's Game* matrix cannot be argued.

The primary function of Bean seems to be to investigate specific aspects of *Ender's Game* matrix more closely. Namely, the social hierarchy and the whole system of the academy.

> The uniform. It was in the clothing. Some system of sensors. It probably told them a lot more than heartrate. For one thing, they could certainly track every kid wherever he was in the station, all the time. There must be hundreds and hundreds of kids here, and there would be computers reporting

the whereabouts, the heartrates, and who could guess what other information about them. Was there
a room somewhere with teachers watching every step they took? (*ES*, 100-1)

This example shows how representation of Bean's consciousness interprets every situation
Bean encounters. No such descriptive details of the internal information of the facility are
present in *Ender's Game*. Therefore, it may be argued that the essential function of Bean
may be to depict exactly these insights.

The protagonist of *Ender's Game*, Ender, on the other hand, is focused more on the
storyline than on the actual description. Some representation of the environment is present,
of course. However, the primary purpose is not to depict how the academy functions, how
to crack its system, or what is happening behind the scenes. The main emphasis is on the
story's development, namely winning the war against aliens. The real purpose of Ender being
brought to the academy was to destroy the enemy and win the war. During the later stages
of *Ender's Game*, Ender believes in this cause and starts acting on it.

Before Ender is sent to Command School to finish his training, he begins "to use the
video room, filled with propaganda vids about Mazer Rackham and other great commanders
of the forces of humanity in the First and Second Invasion" (*EG*, 187). Ender's main focus
changes from training his peers, and he allows "his toon leaders to conduct their own practice
in his absence" (*EG*, 187). He stays "long enough to see that things [are] going well" (*EG*,
187), but then he instead leaves "to watch the old battles" (*EG*, 187). As it is explicitly
mentioned, "it was from the buggers, not the humans that Ender learned strategy" (*EG*, 188).
By watching the videos repeatedly, "Ender began to see how well the buggers used
seemingly random flight paths to create confusion, how they used decoys and false retreats
to draw the I.F. ships into traps" (*EG*, 188).

The following section will show the fundamental contrast between the two books and
how the same situation is depicted in *Ender's Game* and *Ender's Shadow*. This will also
uncover the real reason behind Ender's sudden change of priorities that is not fully obvious
just from the context of *Ender's Game*, underlying the point made about the descriptive
purpose of *Ender's Shadow*. The passage is portrayed in Ender's Game as:

Of course, as soon as word got around that Ender Wiggin was watching the war vids over and over
again, the video room began to draw a crowd. Almost all were commanders, watching the same vids
Ender watched, pretending they understood why he was watching and what he was getting out of it.
Ender never explained anything. (*EG*, 189)

The same situation in Ender's Shadow is depicted as:

> Wiggin had taken to disappearing. Bean used his Graff log-on to find what he was doing. He'd gone back to studying the vids of Mazer Rackham's victory, much more intensely and single-mindedly than ever before. And this time, because Wiggin's army was playing games daily and winning them all, the other commanders and many toon leaders and common soldiers as well began to go to the library and watch the same vids, trying to make sense of them, trying to see what Wiggin saw. (*ES*, 288)

It is noteworthy that Bean is also said to have used the log-in information of the principal of the academy to detect Ender's whereabouts. Finally, it is only Bean's explanation that makes the actions of Ender crystal clear:

> Stupid, thought Bean. Wiggin isn't looking for anything to use here in Battle School—he's created a powerful, versatile army and he'll figure out what to do with them on the spot. He's studying those vids in order to figure out how to beat the Buggers. Because he knows now: He will face them someday. The teachers would not be wrecking the whole system here in Battle School if they were not nearing the crisis, if they did not need Ender Wiggin to save us from the invading Buggers. So Wiggin studies the Buggers, desperate for some idea of what they want, how they fight, how they die. (*ES*, 288)

Bean is the one who is always on top of things, and he knows the right answer all the time. His thoughts even provide a suggestion of what should be done from the position of the teachers: "He's not even thinking about Battle School anymore. They should take him out of here and move him into Tactical School, or whatever the next stage of his training will be. Instead, they're pushing him, making him tired" (*ES*, 288), whereas, in *Ender's Game*, the teachers ask: "Ender, why are you studying the videos of the bugger wars" (*EG*, 191), which shows Bean can interpret even more than the superiors of the academy.

Therefore, this is the primary distinction between the main characters of *Ender's Game* and *Ender's Shadow*. Where Ender plays a role of an agent forming the storyline and the grand finale at the end, Bean, on the other hand, serves more as an investigator and describer of the main aspects of the academy, namely how it functions, its system and how to hack into it, and most importantly what is happening behind the curtains.

Moreover, the secrets behind Bean's conception uncovered later during the story by one of the secondary characters indicate that he was conceived artificially in a laboratory. This information is provided by explaining, "[s]o that was the secret. The genome that allowed a

human being to have extraordinary intelligence acted by speeding up many bodily processes. The mind worked faster. The child developed faster. Bean was indeed the product of an experiment in unlocking the savant gene. He had been given the fruit of the tree of knowledge. But there was a price. He would not be able to taste of the tree of life. Whatever he did with his life, he would have to do it young, because he would not live to be old" (*ES*, 173), proposing that his intellectual ability comes at a heavy price.

His super-intellectual abilities make him a perfect tool for describing *Ender's Game* environment. Moreover, his role in defeating the enemy seems to be more crucial than it is presented in *Ender's Game*. Christine Doyle, in her paper "Orson Scott Card's Ender and Bean: The Exceptional Child as Hero" even goes so far as to suggest that the decisive battle is in *Ender's Shadow* depicted in such a way that it implies that without Bean, Ender would not have succeeded at all.[52]

Ender's Game's most important secondary character is Ender's sister Valentine. On the other hand, the most important secondary character in *Ender's Shadow* is a nun named Carlotta. These two characters are used as reflectors in some passages. Therefore, they provide different points of view on the overall situation. On a few occasions during the *Ender's Shadow*, the function of a reflector even switches to one of the minor characters from the street whose function is to describe either Bean, the main character, or Achilles, the Bean's greatest threat. From a methodological standpoint, when the focus switches to these characters, they automatically become reflectors of the story. Each reflecting character has a particular purpose. The role of Ender's sister Valentine is not only to show the world outside the academy but also the political system and situation of the portrayed reality as it exists in the reality of the story. On the contrary, the apparent role of nun Carlotta is to decipher the mystery behind Bean's discovery, conception, and origins.

Other important secondary characters are Colonel Graff and Major Anderson. Although never turned into the reflectors, these characters take part in conversations that uncover why are Bean and Ender accepted to the academy. Colonel Graff is the character glorifying Ender while at the same time insulting Bean, whereas Major Anderson is the one who praises Bean and teases Graff about Ender. Therefore, in *Ender's Game*, with Ender, it is mainly Colonel Graff whose point of view is favored, uncovering mainly details about Ender. In contrast, Major Anderson is the character whose opinions are being prioritized in *Ender's Shadow*,

---

[52] Doyle, "Orson Scott Card's Ender and Bean," 314.

focused on praising Bean. Both Colonel Graff and Major Anderson show a certain aspect of rivalry underlined by teasing each other about the boy the other favors.

The nature of Colonel Graff is revealed right at the beginning of *Ender's Game*. He is confronted during one of the first conversations by Major Anderson that Ender might not want to leave for the academy because of his sister Valentine:

"The sister is our weak link. He really loves her."

"I know. She can undo it all, from the start. He won't want to leave her."

"So, what are you going to do?"

"Persuade him that he wants to come with us more than he wants to stay with her."

"How will you do that?"

"I'll lie to him."

"And if that doesn't work?"

"Then I'll tell the truth." (*EG*,16)

This passage shows the importance of Ender's sister, Valentine, to Ender and how cunning Colonel Graff is. The conversation also suggests that Colonel Graff is ready to use any means necessary to persuade Ender to join the academy.

Moreover, the proclamation of being willing to lie and tell the truth makes it impossible to distinguish the factual information and what is just a decoy in a later persuasive conversation between Ender and Colonel Graff. During the conversation, when Colonel Graff is persuading Ender to join the academy, Graff first tries to lure Ender by showing what he might achieve, saying, "'for officers we need volunteers.' 'Officers?' Ender asked" (*EG*, 20). The attention of a young boy is captured instantly.

Colonel Graff then takes Ender into private and announces that Ender's parents will not miss him for long. "'They do love you, Ender. But you have to understand what your life has cost them. They were born religious, you know'" (*EG*, 22). Knowing that Ender is a third child, he proclaims that Ender's father "changed his name, renounced his religion, and vowed never to have more than the allotted two children" (*EG*, 22). The conversation then escalates: "'He didn't want me.' 'Well, no one wants a Third anymore'" (*EG*, 22). "'They love you. The question is whether they want you here. Your presence in this house is a constant disruption. A source of tension'" (*EG*, 23). By such statements, he finally persuades Ender to agree to leave his home and join the academy.

In *Ender's Shadow*, on the other hand, the character responsible for finding Bean is the nun named Carlotta. Firstly, she wants to test Achilles whether he could be accepted for the

academy. Achilles is the leader of the group of children from the street. Bean is a member of that group. Achilles, having an injured leg, is not acceptable in such a condition, so she tries to arrange a surgery. "Her first report touts this Achilles child, and this—this Bean, this Legume—he's just an afterthought. Then Achilles is gone, not another mention of him—did he die? Wasn't she trying to get a leg operation for him?" (*ES*, 77-78).

Later, finding out that Achilles is a cold-blooded killer, she refuses to proceed with looking for him anymore, even though her psychonarration suggests that this is what would the authorities of the academy appreciate: "Sister Carlotta knew that the trait Bean was speaking of that ruthless determination, was one of the things that they looked for in Battle School. It might make Achilles more attractive to them than Bean. And they could channel such murderous violence up there. Put it to good use" (*ES*, 53). Nevertheless, she finally chooses Bean. Her motivation is most probably to protect him from Achilles. "'You think he'd try to kill you there?' '*Try?*' His voice was scornful. 'Achilles doesn't just *try*'" (*ES*, 53). This evidence portrays Carlotta as kind and protective.

At the same time, it confirms the point made by the authorities. The authorities doubt her intention of bringing children in for the cause. They suggest that she is saving the children because of her emotional attachment to them, therefore looking for them to save them from their miserable fate.

In the beginning, Bean does not care about the test at all, so he just fills it mindlessly. "At first the boy was distracted, and did poorly. Sister Carlotta could not understand how he could fail even the elementary parts of the test, when he was so bright he had taught himself to read on the street" (*ES*, 49). She then confronts him about it, highlighting that the test's purpose is to be accepted for the academy orbiting in space (*ES*, 50).

This statement piques Bean's attention: "'I've been doing real bad so far, haven't I,' he said. 'The test results so far show that you're too stupid to walk and breathe at the same time" (*ES*, 50). He is then interested in retaking the test: "'Can I start over?'" (*ES*, 50), with her giving him another chance "'I have another version of the tests, yes'" (*ES*, 50). This again illustrates her good nature.

After assessing Bean's test, she finds the results unbelievable. "This time through the test, he finished everything, even though the tests were designed not to be finished in the allotted time. His scores were not perfect, but they were close. So close that nobody would believe the results" (*ES*, 51). After showing the test results to Graff, she is accused of cheating. "'You've seen the scores.' 'Am I supposed to take those seriously?' (*ES*, 77). Major Anderson then argues that even Ender has not done better than Bean: "I did a little

research. No child has ever done better. Not even your star pupil" (*ES*, 77). Graff follows by replying that "[i]t's not the validity of the tests that [he] doubt[s]. It's the tester" (*ES*, 77). This shows that Carlotta is doubted as a person responsible for testing the potential candidates.

Moreover, on many occasions, sister Carlotta is mocked because of her religion. Slight criticism of religion is evident in the text, although it is not apparent whether it was intentional. She is either confronted directly in a conversation "'You frighten me, when you say there isn't time.' 'I don't see why. Christians have been expecting the imminent end of the world for millennia'" (*ES*, 58). The other example is: "That's why God had to destroy humanity with his little flood" (*ES*, 171), to "[g]et rid of those stupid people and replace them with quicker ones" (*ES*, 171). In other occurrences, the criticism of her religion might be implied in a conversation between Colonel Graff and Major Anderson without her being present. "'Sister Carlotta is a nun. You'll never find a more honest person.' 'Honest people have been known to deceive themselves" (*ES*, 77).

Nevertheless, the primary purpose of sister Carlotta is to depict how Bean was discovered and later accepted for the academy while at the same time uncovering the secrets of his origin. After sending Bean to the academy Carlotta becomes curious about Bean's past, so she investigates it. In the beginning, she is told by one of the inspectors that the building Bean remembers after his conception is "obviously an organ farm" (*ES*, 72). She feels that something about the whole situation is incorrect, so she proceeds further.

Firstly, she encounters a character named Anton, the inventor of the experiment, but not the person behind its application. She finds out that "Bean was indeed the product of an experiment in unlocking the savant gene" (*ES*, 173).

Finally, she discovers a doctor named Volescu, responsible for bringing the "Anton's key" (*ES*, 204) to life. Dr. Volescu is hesitant at first and unwilling to answer any questions. However, later his curiosity leads to a conversation: "'He lived, didn't he?' asked Volescu. 'Who?' 'The one we lost. The one whose body wasn't with the others. I counted only twenty-two going into the fire'" (*ES*, 206). Sister Carlota refuses to answer, but he insists: "Tell me what he's like" (*ES*, 206). The conversation escalates into Volescu confessing that he used his DNA to fertilize the eggs, uncovering that Bean is his clone (*ES*, 207). This discovery makes sister Carlotta restless, and on her leave, she proclaims: "You don't deserve to have a son" (*ES*, 207), to which another statement using the same pattern of belittling the religion follows: "'But I have one, don't I?' He laughed. 'While you, Miss Carlotta, perpetual bride of the invisible God, how many do *you* have?'" (*ES*, 207).

Having uncovered the origins of Bean nearly leads to his expulsion because the "tests were all designed to allow [the authorities] to predict the behavior of normal human beings[; therefore, they] may not apply to Bean" (*ES*, 175). Such discovery further leads to the question: "What if he's the only one who can win the war" (*ES*, 175), doubting whether humanity without genetic alteration could even win the war against the aliens.

The same type of character as nun Carlotta, the character exclusively present only in *Ender's Shadow*, is Ender's sister named Valentine. This character is exclusively present only in *Ender's Game*. Valentine's primary function is not to uncover any information about Ender's background, as was the case with nun Carlotta with Bean. Although her relationship with Ender resembles the relationship between Carlotta and Bean, Valentine's central function is to describe the world's political situation outside the academy.

Another important character in this equation is Ender's brother named Peter, but as was the case with Major Anderson, or Colonel Graff, Peter never becomes the reflector of the story. His consciousness is never directly represented. Therefore, his character can be constructed only through his actions, as interpreted by the chosen reflectors Ender, and Valentine.

Valentine is the most compassionate of the three siblings. This is one of the reasons why she, nor Peter, was accepted into the academy. She is too kind, whereas Peter is the complete opposite. Peter is too cruel to be accepted, while Ender, being on the scale somewhere in the middle, is the most suitable candidate. During one of the conversations with Colonel Graff, Ender is even told they wanted him to "be half Peter and half Valentine" (*EG*, 24).

All the three children are very bright. This fact is even articulated directly by Valentine in one of her quoted dialogues with Peter and Ender: "'Ender and I aren't stupid. We scored as well as you did on everything. Better on some things. We're all such wonderfully bright children. You're not the smartest, Peter, just the biggest'" (*EG*, 13), but the difference in their character traits is evident at the very moment they are firstly depicted together.

When a child has the potential to become a part of the fleet, the authorities install a device into his spine to monitor his feelings and reactions to certain stimuli. At the beginning of *Ender's Game*, the device is removed from Ender. After that, he is not monitored anymore, so people who hate him start molesting him. One of these people is his brother Peter, who even threatens to kill him: "'I could kill you like this,' Peter whispered. 'Just press and press until you're dead. And I could say that I didn't know it would hurt you that we were just playing, and they'd believe me'" (*EG*, 12). This scene shows how cruel Peter

is while at the same time portraying his shrewdness, suggesting how easily he could cover up his tracks.

The savior of the situation is Ender's sister Valentine, who comes up with the reason to spare Ender's life. When Peter threatens to kill them both, asking why he should not proceed, she directly confronts him:

> "Because you want to be in government someday. You want to be elected. And they won't elect you if your opponents can dig up the fact that your brother and sister both died in suspicious accidents when they were little. Especially because of the letter I've put in my secret file in the city library, which will be opened in the event of my death." (*EG*, 13)

Part of this quoted dialogue shows how clever she is. Moreover, it serves as a prequel to what is about to come during the later stages of the book, namely Peter's and Valentine's interference in politics. It suggests that she knows about his desire to become a politician.

After the first half of *Ender's Game*, the role of the reflector is then temporarily taken by Valentine. Her position of reflector firstly uncovers that her family, already slowly forgetting about Ender, moved to North Carolina to soothe the wild nature of Peter. The nature of North Carolina is believed to have killed Peter's compulsions to torture and bully, but Valentine sees right through him: "Peter was a master of flattery, and all his teachers bought it" (*EG*, 124). Her quoted monologue suggests that "[i]t isn't the new Peter! It's the old Peter, only smarter" (*EG*, 124).

Then she gets approached by Peter, and they start a conversation. Their conversation includes teasing, where instead of "I love you," they use "I hate you," in other words, they hate each other but in a lovely way. The conversation slowly graduates into Peter proclaiming: "'I've decided not to kill you. I've decided that you're going to help me'" (*EG*, 125). Knowing that such proclamations from Peter are genuine, she is put at rest but is at the same time intrigued. Then suddenly, Peter starts discussing politics:

> "Valentine, things are coming to a head. I've been tracking troop
> movements in Russia."
> "What are we talking about?"
> "The world, Val. You know Russia? Big Empire? The Second Warsaw
> Pact? Rulers of Eurasia from the Netherlands to Pakistan?" (*EG*, 125)

Valentine is firstly surprised because she does not "know what Peter [is] getting at, but he often launche[s] discussions like this, practical discussions of world events" (*EG*, 126). During the dialogue, it is suggested that the world before the invasion was at war. Peter concludes that "'the bugger war is about to be over [and the Russian forces are] getting ready for after the war'" (*EG*, 126). He sees a golden opportunity in it because he believes "'the world is rearranging itself, and at times like that, the right words can change [it]'" (*EG*, 128). The representation of Valentine's consciousness uncovers that the aliens have actually "forced peace upon them" (*EG*, 126), not the other way round. Therefore, the hegemonies are just waiting for the end of the war in space to restart the war on Earth.

The only problem in Peter's plan is their age. Peter is twelve years old, while Valentine is ten. Society would not take children's opinions seriously. Therefore, they must develop a plan of how to overcome this obstacle. Peter, having it thought through already, suggests that they can "'get on the nets as full-fledged adults, with whatever net names [they] want to adopt'" (*EG*, 128), using their father's citizen's access.

Peter then continues with his discussion providing some more concerns, namely that he does not want the world to return to its old ways. With *Ender's Game*, written in 1985, some overtones of the Cold War can be felt: "'We can go back to that again. Or worse. We could find ourselves locked into the Warsaw Pact'" (*EG*, 131). Peter even suggests uniting a whole world under the American colors: "I want to accomplish something worthwhile. A Pax Americana through the whole world" (*EG*, 131-32), adding, "'I want to save mankind from self-destruction'" (*EG*, 132).

While in *Ender's Game*, these advances of Ender's brother and sister are seen from the perspective of its agents, *Ender's Shadow*, on the other hand, focuses on how these events are interpreted by other characters, but most importantly by Bean. His genetically altered intelligence is capable of explanations providing new insights. In *Ender's Shadow*, the situation is firstly analyzed by Sister Carlotta: "'On the nets a demagogue named Demosthenes is inflaming the West about illegal and secret maneuvers by the Polemarch to give an advantage to the New Warsaw Pact'" (*ES*, 264). Demosthenes is a pseudonym picked by Valentine, whereas Locke is the one chosen by Peter.

Bean notices both Demosthenes and Locke right away. Later, when it is revealed that Demosthenes and Locke are Ender's siblings, he explains noticing the two by subconsciously picking their voice style, resembling him his Commander Ender. Firstly, he describes Demosthenes:

> Two popular commentators in particular came to Bean's attention. Demosthenes at first glance seemed to be a rabble-rouser, playing on prejudice and xenophobia. But he was also having considerable success in leading a popular movement. Bean didn't know if life under a government headed by Demosthenes would be any better than living under the Russians, but Demosthenes would at least make a contest out of it. (*ES*, 403)

Then his focus switches to Locke:

> The other commentator that Bean took note of was Locke, a lofty, high-minded fellow who nattered about world peace and forging alliances—yet amid his apparent complacency, Locke actually seemed to be working from the same set of facts as Demosthenes, taking it for granted that the Russians were vigorous enough to "lead" the world, but unprepared to do so in a "beneficial" way. (*ES*, 403)

Bean's ability to see things through lets him speculate whether Demosthenes and Locke work together. His narrated monologue suggests that "it was as if Demosthenes and Locke were doing their research together, reading all the same sources, learning from all the same correspondents, but then appealing to completely different audiences" (*ES*, 403). "For a while, Bean even toyed with the possibility that Locke and Demosthenes were the same person. But no, the writing styles were different, and more importantly, they thought and analyzed differently" (*ES*, 403). Bean sees the two as an opportunity to propose his ideas:

> Whoever they were, these two commentators were the people that seemed to see the situation most accurately, and so Bean began to conceive of his essay on strategy in the post-Formic world as a letter to both Locke and Demosthenes. A private letter. An anonymous letter. Because his observations should be known, and these two seemed to be in the best position to bring Bean's ideas to fruition. (*ES*, 403-4)

In this letter, he is said to have "spelled out for them exactly what the dangers were, what the Russian strategy obviously was, and what steps must be taken to ensure that the Russians did not succeed in their preemptive strike" (*ES*, 404). No such reference is present in *Ender's Game*. The only mention of correspondence regarding the insights of the Russian movements and strategies is when Valentine suggests that "[c]ertain military people who corresponded with her dropped hints about things without meaning to, and she and Peter put them together to build up a fascinating and frightening picture of Warsaw Pact activity (*EG*, 231).

Another contradiction might be found when Bean indicates that "[o]ne of the most important points he made was that the children from Battle, Tactical, and Command School had to be brought back to Earth as quickly as possible, once the Buggers were defeated" (*ES*, 404). Bean's action is followed by him noticing that "[w]ithin a day, Demosthenes had an essay on the nets calling for the Battle School to be dissolved at once and all those children brought home" (*ES*, 404). Such action is mentioned neither by Valentine nor Peter in *Ender's Game*.

Valentine only mentions that she "was getting so many letters now that her newsnet had hired a secretary to answer certain classes of routine correspondence for her" (*EG*, 229). The occurrence where both *Ender's Game* and *Ender's Shadow* seem to agree on this matter is when Valentine points out that "as her correspondence with other politically active citizens grew, she began to learn things, information that simply wasn't available to the general public" (*EG*, 231). In *Ender's Shadow*, the clue about information unavailable to the general public is mentioned during the last conversation between Colonel Graff and Bean. Colonel Graff reveals that he is aware that Bean sent the letters, pointing out that the Russians consider his "political analysis [to be] dead on, even though it's based on insufficient information[, at least f]rom what is publicly known" (*ES*, 425).

During the last conversation with Graff, Bean also learns that his two letters are "'driving poor Peter Wiggin crazy. He's really tapping into all his sources inside the fleet to find out who sent those letters'" (*ES*, 426). Whereas in *Ender's Game*, nor Peter nor Valentine are reported to take notice of such letters.

As the story progresses into the end of the war against aliens, the real war for power over the world begins. While Bean's idea is coming to fruition and the children are sent back to Earth, Ender's sister Valentine comes to Eros, the former home planet of the aliens, to colonize it. During a conversation with Ender, she reveals that her main priority is not to colonize but spend time with Ender. Valentine then persuades Ender not to go back to Earth but rather stay on Eros and become a governor of the colonies. She justifies that by pointing out that Peter would use Ender only for the publicity, thus making Ender his servant for life. This fact portrays Valentine as a person responsible for Ender's stay while at the same time depicting Peter as the one wanting Ender back on Earth.

In *Ender's Shadow*, on the other hand, it is Ender's brother Peter who is, by Bean, seen as the character that is directly responsible for forbidding Ender to return to Earth: "And it had been proposed by Locke. By Ender's own brother" (*ES*, 464). Although Bean interpreted the situation that whoever would get Ender could gain an advantage of Ender's publicity

correctly, only one side of the coin is shown. Bean sees only the side where Peter is the one who does not want Ender to return: "Perhaps Peter Wiggin did it to keep Ender from becoming a pawn" (*ES*, 464). "Was Peter Wiggin saving his brother, or eliminating a rival for power? Someday I'll meet him and find out, thought Bean. And if he betrayed his brother, I'll destroy him" (*ES*, 464). The last quoted monologue suggests that it may have some importance for continuing the storyline in the sequels of *Ender's Shadow*.

CONCLUSION

This bachelor's thesis was focused on analyzing two parallel novels, *Ender's Game* and *Ender's Shadow*, situated in the same timeframe but seen from different characters' perspectives. The main aim of this thesis was to compare these two novels and point out in what ways they are similar and how they differ. The objective was also to uncover any possible contradictions the novels may contain. Moreover, the goal was to determine whether the reader could come to different conclusions after reading only one of the novels or reading them in a different order.

The comparison uncovered that the narrative situation is identical for both novels. They use a figural narrator, mainly with the protagonists as reflectors. Moreover, the same pattern is used in both novels. In both cases, at a certain point, the reflector's position is taken by a secondary character important to the protagonist. The role of this secondary character is to uncover either some vital information about the protagonist or to open and then further a sub-plot of the story. The novels differ in the choice of characters used as reflectors and the facts they display. While the function of the secondary characters of *Ender's Game* is to portray the political situation of the reality inside of the story, the function of the secondary characters of *Ender's Shadow* is to uncover the secrets behind the protagonist's conception and his origins.

The most important contradiction appears at the end of both novels. In *Ender's Game*, the plan leading to a final resolution is by the narrator suggested to have come from both Ender and Bean simultaneously. On the other hand, in *Ender's Shadow*, only Bean is responsible for suggesting it. Therefore, by reading only *Ender's Shadow*, a reader may conclude that Ender might not have been able to succeed without Bean. Moreover, in *Ender's Shadow*, Bean is also depicted as a person responsible for the formation of the toon winning the war. Such facts are not present in *Ender's Game*. Therefore, reading only *Ender's Game* leads to the glorification of Ender and portrays him as a legend and the only person responsible for success.

Except for this inconsistency, only one slight contradiction has been uncovered. In *Ender's Shadow*, the correspondence of the protagonist with the secondary characters of *Ender's Game* is said to have caught their attention. Moreover, the secondary characters are even said to be looking for the sender of the letters. On the other hand, there is no notice of the letters having been received in *Ender's Game*. Furthermore, at the end of *Ender's Shadow*, the protagonist believes that the person responsible for keeping Ender out of Earth

is his brother Peter. However, it is his sister Valentine. Therefore, after reading only *Ender's Shadow*, a reader might get the wrong notion.

To conclude, the facts of both novels are consistent. Only the contradictions mentioned above have been uncovered. All the situations that depict the same time and place in both novels reflect each other in detail. The two parallel novels constitute a welcome treat for Orson Scott Card's fiction fans. Moreover, they could also be appreciated by all students of literature, to whom they demonstrate the consequences of the author's work with narrative situations.

BIBLIOGRAPHY

Campbell, James. "Kill the Bugger: Ender's Game and the Question of
Heteronormativity." *Science Fiction Studies* 36, no. 3 (November 2009): 490–507.
http://www.jstor.org/stable/40649550.

Card, Scott Orson. *Ender's Game*. New York: Tom Doherty, 1991.

Card, Scott Orson. *Ender's Shadow*. New York: Tom Doherty, 1999.

Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*.
London: Cornell University Press, 1978.

Doyle, Christine. "Orson Scott Card's Ender and Bean: The Exceptional Child as Hero."
Children's Literature in Education 35, no. 4 (December 2004): 301–18.
doi:10.1007/s10583-004-6415-0.

Fludernik, Monika. *An Introduction to Narratology*. London: Routledge, 2009.

Hatrack River Enterprises. "About Orson Scott Card." Accessed April 10, 2022.
http://www.hatrack.com/osc/about-more.shtml.

Jahn, Manfred. "Narratology 2.3: A Guide to the Theory of Narrative." Accessed March
13, 2022. http://www.uni-koeln.de/%7Eame02/pppn.pdf.

James, Edward, and Farah Mendlesohn. *The Cambridge Companion to Science Fiction*.
Cambridge: Cambridge University Press, 2003.

James, Edward. *Science Fiction in the 20th Century*. Oxford: Oxford University Press,
1994.

Keen, Suzanne. *Narrative Form*. 2nd ed. Lexington: Palgrave Macmillan, 2015.

Nebula Awards. "Ender's Game by Orson Scott Card (Published by Tor)." Accessed April
10, 2022. https://nebulas.sfwa.org/nominated-work/enders-game/.

Nicholson, Blair. "A Literary and Cultural History of Military Science Fiction and the
United States of America, 1870s-2010s." PhD diss., The University of Waikato, 2016.

Oxford Learner's Dictionaries, s.v. "Science fiction," accessed April 13, 2022,
https://www.oxfordlearnersdictionaries.com/definition/american_english/science-
fiction.

Roberts, Adam. *Science Fiction*. London: Routledge, 2006.

Schmid, Wolf. *Narratology: An Introduction*. Berlin: De Gruyter, 2010.

Stanzel, Franz K. *Teorie vyprávění*. Translated by Jiří Stromšík. Prague: Odeon, 1988.