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À travers le monde-miroir de Harry Potter : littérature, langage et histoire

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dans **l'École Doctorale LLSH n°50**

Through the Looking-glass World of *Harry Potter*: Literature, Language and History.

À travers le monde-miroir de *Harry Potter* : littérature, langage et Histoire.

Thèse soutenue publiquement le **23 novembre 2018**,

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Introduction

The seven *Harry Potter* books written by J. K. Rowling and published between 1997 and 2007 have acquired world-wide fame and are among some of the most sold books on the planet. The story of how a small bespectacled orphaned boy entered the lives of millions of readers is incredible in itself. *Harry Potter* has become more than a household name, he has become a modern hero for a generation of fans. On the other hand the name *Harry Potter* is also a trademark as it has become a series of Warner Bros films, a legion of different accessories, clothes and objects as well as a theme park. Our purpose here is not to dwell on this aspect of the books as the sales numbers, cinema tickets sold and different marketing schemes have been analysed time and time again[1] but to offer a literary reading of the novels, analysing how *Harry Potter* can be viewed as a rich and complex work of literature.

The works that we shall be studying in this dissertation are the books linked to the *Harry Potter* world, that is to say the seven *Harry Potter* novels: *Harry Potter and the Philosopher's Stone* (which we will refer to as 'HP1' when giving chapter and page numbers), *Harry Potter and the Chamber of Secrets* (HP2), *Harry Potter and the Prisoner of Azkaban* (HP3), *Harry Potter and the Goblet of Fire* (HP4), *Harry Potter and the Order of the Phoenix* (HP5), *Harry Potter and the Half-Blood Prince* (HP6) and *Harry Potter and the Deathly*

[1] See for example: Susan Grunelius, *Harry Potter: the Story of a Global Business Phenomenon* (Basingstoke: Palgrave Macmillan, 2008), which describes this success story in detail by giving the figures behind the magic for 2008: "The seven books in the Harry Potter series have sold over 400 million copies worldwide, and they have been translated into 64 languages. […] Today, the Harry Potter brand is estimated to be worth $4 billion." (p. 1). Many works commence their study by analysing these figures as we can see for example in Connie Ann Kirk, *J. K. Rowling: A Biography* (Westport, CT: Greenwood Press, 2003) 2 or Elizabeth E. Heilman, *Critical Perspectives on Harry Potter* (New York : Routledge, 2003) 1.

Hallows (HP7), plus the three companion books to the *Harry Potter* series also written by J. K. Rowling: *Fantastic Beasts and Where to Find Them* (*Beasts*), *Quidditch Through the Ages* (*Quidditch*) and *Tales of Beedle the Bard* (*Beedle*).[2] Furthermore, we shall also be referring to the eighth story published in July 2016, *Harry Potter and the Cursed Child* (HP8)[3], a script co-written by J. K. Rowling, John Tiffany and Jack Thorne which is also part of the storyline.

Rowling is famous for having far more information on the Potter world than what she has published in book form and she has been sharing some of this information through her website 'Pottermore.'[4] We shall therefore also be referring to this website in this study, albeit more to add authorial insights than to study per se. As this is a literary study of the novels the eight films shall not be analysed, except when they shed a particular light on the reading of the books.

J. K. Rowling's œuvre is perhaps just as famous as she is herself as her 'rags-to-riches' legend has been much discussed over the internet and many biographies have been written about her life story.[5] Even though this study of her work does not purport to study the author's life in much detail, there are a few minor facts from Rowling's biography which are worth mentioning as they crop up in the *Harry Potter* stories. The first anecdotal reference to her life is dates. She shares her birthday (the 31st of July 1965) with her main character (born on the 31st of July 1980) and in *Harry Potter and the Prisoner of Azkaban* Divination teacher Sybill Trelawney tells Lavender Brown that the event she fears is going to take place on Friday,

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[2] For all of these books the references shall be to the British first editions with the chapter numbers included before the page number so that the quoted passages can be found quickly in the American edition or in other languages. Bloomsbury has also recently (September 2014) re-issued the *Harry Potter* books in the United Kingdom and changed both the front covers and the format as well as the page numbers.

[3] References to this play will be given with the Act and scene numbers, not with chapter and page numbers.

[4] www.pottermore.com Linda Hutcheon and Siobhan O'Flynn have an interesting analysis of this website in *A Theory of Adaptation*: "[…] new text will be made available through the site and that those playing work their way both through the books, as interactive experiences, and through a virtual Hogwarts education in wizardry. Considered in the context of adaptation studies, Pottermore is an adaptation as remediation and extension, a transmedia world-building experience, and a franchise that will sell more books and merchandise, as the Pottermore Shop is slated to open soon for eBook sales (Pottermore Insider 2011)." Linda Hutcheon and Siobhan O'Flynn, *A Theory of Adaptation*, 2006 (New York and London: Routledge, 2013) 197.

[5] The most famous ones are: Connie Ann Kirk, *J. K. Rowling: A Biography* (Westport, CT: Greenwood Press, 2003), Marc Shapiro, *J. K. Rowling: The Wizard behind Harry Potter* (New York: St Martin's Griffin, 2004), and Sean Smith, *J. K. Rowling, A Biography: The Genius behind Harry Potter* (London: Michael O'Mara Books, 2001).

October sixteenth (HP3, 6, 80). This happens to be the day Rowling married Jorge Arantes in 1992, a marriage which ended exactly thirteen months later.[6] The second is that her grandfathers were called Ernie and Stanley,[7] which are the names given to the Knight Bus staff in *Harry Potter and the Prisoner of Azkaban*, and the third is the appearance of the turquoise Ford Anglia in *Harry Potter and the Chamber of Secrets* which was her best friend's car back in secondary school.[8] Apart from these anecdotal references to her own past there are only a few more aspects of Rowling's life that can be interesting to know in order to fully enjoy the text. Her love for literature comes to the surface in all her works and a quick look at her biography confirms this. Rowling wrote her first book when she was only six years old – the story was called *Rabbit*[9] but has not been published – and continued writing her entire life. The *Harry Potter* books were her first published novels but she had written two complete (unpublished) novels before penning the wizarding world. Rowling's prolific writing (there are 3,613 pages in all the *Harry Potter* novels and Rowling has published seven[10] more books since) stems from her love of reading and literature.[11] The two main themes dealt with in *Harry Potter*, love and death, also come from personal experience as Rowling's mother died only six months after she started writing the books. This death has influenced the whole of the series, especially chapter thirty-four of the last book (that is to say the battle of Hogwarts where many key characters die) as Rowling herself claims: "Harry has a premature understanding of death, long before Chapter thirty-four. And that has an evident parallel with my life. If someone close to you in your life dies, as my mother did, the fact that death reaches us all returns to you more explicitly."[12] Another death which is commemorated is one of her fans, Natalie McDonald, whose parents had asked Rowling for a letter while their

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[6] Claudia Fenske, *Muggles, Monsters and Magicians. A Literary Analysis of the Harry Potter Series* (Frankfurt am Main: Peter Lang, 2008) 20.

[7] Smith, *J. K. Rowling, A Biography*, 15 and 40. Point also made in Fenske, *Muggles, Monsters and Magicians*, 21.

[8] Kirk, *J. K. Rowling*, 41.

[9] Smith, *J. K. Rowling, A Biography*, 23.

[10] *The Casual Vacancy* in 2012, *The Cuckoo's Calling* in 2013, *The Silkworm* in 2014, *Very Good Lives* in 2015, *Career of Evil* autumn 2015, *Harry Potter and the Cursed Child*, a three-hundred and thirty page-long play, in July 2016, as well as *Lethal White* in 2018.

[11] Lindsey Fraser, *An Interview with J. K. Rowling* (London: Egmont Books, 2000) 2, and Grunelius, *Harry Potter: the Story of a Global Business Phenomenon*, 2: "From a very young age, Rowling loved to read and would read anything she could get her hands on."

[12] Leaky cauldron interview 9th of February 2008: JKR Discusses the Role of Death in the Series, Religion, the US Presidential Election and More in New Interview. http://www.the-leaky-cauldron.org/2008/2/9/jkr-discusses-dursley-family-religion-us-presidential-election-and-more-in-new-interview/. Accessed 29 September 2012.

daughter was battling leukaemia. Rowling's letter arrived too late and in response she added "McDonald, Natalie" to the Gryffindors sorted at the beginning of *Harry Potter and the Goblet of Fire*.[13] Finally, her experience during her first marriage and her following depression created some of the darkest creatures of the books, the Dementors, which Rowling saw as a personification of that state of mind.[14] That being said, the *Harry Potter* books are not a disguised biography by any means, and are influenced by other literary works in a much deeper way than they were influenced by Rowling's life. Hence this study will not dwell on the biographical aspects of the novels, as our main purpose here will be to analyse the text from a literary point of view in order to reveal the artistic layers of meaning of the text.

Rowling's first two unpublished books were written for adults[15] and since the *Harry Potters* she has only written for an adult audience. As she mentioned herself, she had no wish to write for children at first[16] but the story of an orphan wizard going to school popped up readily formed in her head when she was on the train from Manchester to London. As the main character was a child this book was classified as "children's literature", by publishers and bookstores and can be found in the "children: 9 to 11 year-old" category in Waterstone's and in the "children A-Z" category in W. H. Smith for example. As regards these classifications it is perhaps wise to remember C. S. Lewis's words on the subject: "the neat sorting-out of books into age groups, so dear to publishers, has only a very sketchy relation with the habits of any real readers."[17] I will argue that the books are multi-layered, with most of the aspects that we will be analysing appealing to adults rather than to a younger audience. As this thesis wishes to point out, *Harry Potter* is much more than simply a book written for

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[13] Claudia Fenske, *Muggles, Monsters and Magicians. A Literary Analysis of the Harry Potter Series* (Frankfurt am Main: Peter Lang, 2008) 22.

[14] "So they [the Dementors] create an absence of feeling, which is my experience of depression." CBS Newsworld: Hot Type. J. K. Rowling Interview. July 13, 2000. http://www.accio-quote.org/articles/2000/0700-hottype-solomon.htm. Accessed 7 June 2015.

[15] "My first two novels – which I never tried to get published – were for adults." Amazon interview: "Magic, Mystery, and Mayhem: An Interview with J.K. Rowling," *Amazon.com*, Early spring 1999: http://www.accio-quote.org/articles/1999/0099-amazon-staff.htm. Accessed 23 November 2016.

[16] "I had been writing for years and intending to write for adults" she confided in a 1998 interview. STV Entertainment interview from 1998: https://www.youtube.com/watch?v=kn7nlfoMcwQ (0:30) Accessed 21 May 2015. This is also mentioned in Fraser's interview: "I didn't know then that it was going to be a book for children – I just knew that I had this boy, Harry." Lindsey Fraser, *An Interview with J. K. Rowling* (London: Egmont Books, 2000) 20.

[17] C. S. Lewis, *On Three Ways of Writing for Children*. 1952. Online edition. http://mail.scu.edu.tw/~jmklassen/scu99b/chlitgrad/3ways.pdf. Viewed 25 May 2015.

children. Even though it may fit the category as its main characters are children (but they do grow up to become teenagers and then adults) and the action takes place in a magical world, the themes developed may also appeal to an older audience.

This magical world that Rowling creates is particular in its own way. Children's literature often jumps from our world into a magical one, starting the action in the real and entering fairyland or a magical dimension for the main part of the action, only to come back into the normal world at the very end. There are many examples of this, starting with *Alice in Wonderland*[18] and continuing with *Peter Pan*,[19] *Mary Poppins*,[20] *The Phoenix and the Carpet*,[21] through to the Narnia series and Roald Dahl with books such as *Matilda*.[22] The major part of these novels is therefore preoccupied with a world which is alien to us.[23] *Harry Potter* works in a similar way as the first tome starts with Harry's feet firmly planted in the "perfectly normal" (HP1, 1, 7) world. All of these novels written for children have the particularity of creating a movement from the normal world to the magical world, thus creating new territories or lands[24] which require an explanation for the reader and the main character in order for the rules and limits to be understood. There is, of course, a diegetic reason behind sending children into a magical world: this enables them to live their adventure without their parents or guardians interfering. Moreover, the discrepancies between the new land and our own make up a great deal of the charm of this type of children's literature, especially as the comparisons are aided by the presence of the first chapter or chapters which present (or perhaps re-present) our world to us.[25] The central part of the story is therefore

[18] Lewis Carroll, *Alice's Adventures in Wonderland and Through the Looking Glass*, 1865 and 1871 (London: Everyman's Library, 1992).

[19] James Matthew Barrie, *Peter Pan,* 1911 (London: Penguin Books, 1995).

[20] Pamela Lyndon Travers, *Mary Poppins,* 1934 (Boston: Houghton Mifflin Harcourt, 1997).

[21] Edith Nesbit, *The Phoenix and the Carpet,* 1904 (London: Penguin Books, 2012).

[22] Roald Dahl, *Matilda,* 1988 (New York: Puffin, 2013).

[23] There are of course, exceptions to this. Some novels for children take place only in our world, with no magical ingredients (*Anne of Green Gables* by Lucy Maud Montgomery*, The Little House on the Prairie* by Laura Ingalls Wilder, *What Katy Did* by Susan Coolidge etc.) and others take place solely in a magical or different world such as *Watership Down* by Richard Adams, *Fantastic Mr Fox* by Roald Dahl, *The Wind in the Willows* by Kenneth Grahame or the young adult novel *The Earthsea Quartet* by Ursula Kroeber Le Guin to name but a few.

[24] Michel Foucault's idea of *Heterotopia* could be used to describe these new lands as they are not no-where as utopias are, but else-where. Michel Foucault, *Le corps utopique, les hétérotopies,* 1966 (Clamecy: Nouvelles Editions Lignes, 2010) 25.

[25] One of the major works published in the twentieth century labelled as literature for young adults, *The Lord of*

backdropped against a setting which is unknown and which bears few resemblances to our world.

What is striking in *Harry Potter* is not the phenomenon of moving from normal to magical but the closeness between the two worlds. The world of magic within *Harry Potter* is not as foreign as one may think at first but is parallel to ours. Stepping into the realm of wizards feels like stepping into a dream, where we both recognise and question our environment, where everything is familiar and unfamiliar at the same time, with uncanny similitude between the worlds. The now famous Platform 9 ¾ is a perfect example of this dream-like state. Indeed, King's Cross station and platform numbers are elements with which we are familiar but they have been slightly altered for the wizarding world. Rowling here artfully mixes elements that we know and ingredients from her own imagination to create a hybrid environment. One should mention here that this dream state sometimes transforms itself into a nightmare, especially when Rowling decides to recycle the more unpleasant aspects of our society in order to furnish her world. The *Harry Potter* series leads us through the looking-glass into a mirror-world and enables us to see our own world from another angle.

Two tropes can help us understand this idea that Harry's world shows us our own in a different way. The first one has been mentioned by Francis Bridger in his book *A Charmed Life, The Spirituality of the Potterworld* when he quotes Tolkien about Dickens' *Mooreeffoc*: "*Mooreeffoc* is a fantastic word, but it could be seen written up in every town in this land. It is Coffee-room, viewed from the inside through a glass door, as it was seen by Dickens on a dark London day; and it was used by Chesterton to denote the queerness of things that have become trite, when they are seen suddenly from a new angle."[26] There is a definite *Mooreeffoc* effect in *Harry Potter* as we are led to reappraise our vision of our own world. The second interesting notion which can help us describe this effect is that of the mirror anamorphosis, also called catoptric anamorphosis. Catoptric anamorphosis is the use of a flat contorted drawing which is rendered whole when looked at through the prism of a conical

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the Rings, also develops an extremely complex other world replete with a new language, new species of plants, animals and different kinds of beings. I would argue that the effect of such a novel is different to *Harry Potter* because there is nearly no mention of our world within the novels as the novels start and end with Hobbits in the Shire and not with people in twentieth century Britain. Tolkien's world is supposed to be a mythical past to our own but nothing of the present is recognisable. As the comparable world is missing, we, as readers, are completely enveloped by a magical world and the links between worlds are not as strong.

[26] Francis Bridger, *A Charmed Life, The Spirituality of Potterworld*. 2001 (London: Darton, Longman and Todd, 2002) 51 and footnote 14 ; John Ronald Reuel Tolkien, *Tree and Leaf*, 1947 (London: G. Allen and Unwin, 1971) 52.

mirror placed beside it. The concept is theorised and developed by Jurgis Baltrušaitis in his 1984 book, *Anamorphoses. Les perspectives dépravées – II*.[27] If we apply this concept to the reading of the books we could equate the magical world with the flat distorted drawing and a critical reading as the mirror. In this perspective, what we take to be a distortion of reality only serves to better reflect our own world. The books would therefore become the surface which reflects our world in a way that we could not make out before.[28] This state of optical illusion re-creating reality is close to the dream state in which we understand truths because we have taken a step back from the real world. In the same way as in a dream we thumb through the back-files of our mind, so does Rowling run through the back-files of our world, showing us a portrait of our society. Diana Patterson spells this out in her preface to *Harry Potter's World Wide Influence*: "For one of the intriguing aspects of the Harry Potter books is their closeness to our modern life, for the Potterverse is around an invisible corner of our own world."[29]

Re-using elements from the normal world also means re-writing and re-inventing these elements, and in this process Rowling enables us to see these aspects through a new lens. This is particularly true of what she takes from our society and our history. Through her re-writing of our history (from the Middle Ages to the 1980s) Rowling also questions these periods and provides the means for her audience to re-evaluate their vision of the past.

References do not stop at our society and history but also encompass most aspects of our culture, notably language and literature. Rowling was, and still is, a prolific reader and her main work[30] draws considerably from her knowledge of literature, both from children's literature and classical literature. Direct and indirect references pepper the novels, infusing them with an intertextual flavour. Rowling also reveals her knowledge of language by creating word games, puns, spells and codes for her readers to decipher. Rowling's use of

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[27] Jurgis Baltrušaitis, *Anamorphoses ou Thaumaturgus opticus. Les perspectives dépravées – II*. 1984 (Paris: Flammarion, 1996).

[28] Jurgis Baltrušaitis makes a similar statement when he mentions Rabelais's *Gargantua* as he notes that the distortions in this novel are akin to catoptric anamorphosis and therefore serve as an allegory. Jurgis Baltrušaitis, *Anamorphoses*, 292.

[29] Diana Patterson, ed. *Harry Potter's World Wide Influence* (Cambridge: Cambridge Scholars, 2009) vii.

[30] Rowling has mentioned that she would like her new series, the Cormoran Strike novels, to exceed the *Harry Potters* (see http://www.bbc.com/news/entertainment-arts-28381658. Accessed 6 May 2015) but of date (2018) only four have come out. Thus, in 2018 the *Harry Potter* series is still her main work.

intertextuality and language places her on par with many of the authors of the canon of children's literature such as Lewis Carroll or Roald Dahl. One could even venture to say that some of the poetic and literary descriptions in the text entitle the *Harry Potter* books to be studied in the same light as classical literature. In order to categorize *Harry Potter* as a "classic" or as a "masterpiece" one must first define what these are.

Talking about masterpieces in general, Zohar Shavit in *Poetics of Children's Literature* argues that "[h]istorically, it is not its position as a totally new and previously unknown model that makes the text a "masterpiece" or warrants its consideration as a "turning point", but rather it is the manipulation of models already existing in the system that earns status for the text."[31] J. M. Coetzee, on the other hand, views the definition of a classic from another angle, not as something that reuses older art but: "the classic is that which is not time bound, which retains meaning for succeeding ages, which 'lives.'"[32] Even though Coetzee is here applying this definition to music it works particularly well for literature too. If we take into account these two definitions we are presented with a definition of a classic which looks somewhat like an hourglass. The neck of the hourglass would represent the work of art, the upper bulb the "models already existing" that is to say older texts and the lower bulb the future life of the classic and the influence it will have. The classic could therefore be seen as a condensing of previous art which fuels future art.

Applying this double-vision to *Harry Potter* yields interesting results. Indeed, in the case of these novels, the size of the upper bulb is considerable as the book manipulates and plays with literature (be it low-brow, middle-brow or high-brow), language, societal issues and historical facts in order to create a palimpsest[33] where echoes of novels, languages and history can be heard. Only twenty years after the first *Harry Potter* was published the lower bulb is already considerable with many books being influenced by these stories. Moreover, the novels are still widely-read and understood. The fact that there are very few references to state-of-the-art objects means that the series ages well. In the wizarding world there are no iPhones, iPods or Walkmans which would date the series. The only occurrence is Dudley's

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[31] Zohar Shavit, *Poetics of Children's Literature* (London: The University of Georgia Press, 1986) 80.

[32] John Maxwell Coetzee, *Strange Shores, Literary Essays 1986-1999*, 2001 (New York: Viking, 2002) 10.

[33] As Gérard Genette defines it in his seminal work: "la vieille image du *palimpseste*, où l'on voit, sur le même parchemin, un texte se superposer à un autre qu'il ne dissimule pas tout à fait, mais qu'il laisse voir par transparence." Gérard Genette, *Palimpsestes: La littérature au second degré* (Paris: Editions du Seuil, 1982) 556.

"cine-camera" (HP1, 2, 21) which shows that the action takes place in the 1990s but which is easily overlooked. Furthermore, the post-*Harry Potter* world has seen the number of books aimed at children and teenagers multiply tenfold[34] with numerous elements of the books being taken up again in order to milk the golden cow of magic, teenagers, and school life which seemed to have been the key ingredients to *Harry Potter*. Rowling's novels set the scene for the rise of such fiction as *The Hunger Games*, *Divergent* and *Uglies*.[35] These novels rework the dystopian tone that Rowling had ensconced within her work and also feature extreme violence and saving-the-world teenagers, just as in *Harry Potter*. Rowling thus enabled dystopian children's literature to become a much more popular genre than it was previously and her influence can be found in many of the books published under the heading of children's and young adult fiction. We find a plethora of direct[36] and indirect references in these works, which shows that *Harry Potter* is still very much alive in the literary world.

Literary classics are also defined by their linguistic qualities, qualities that this work will strive to put forth. Even though some early critics have argued that "the book is not well written"[37] recent research has focused more thoroughly on Rowling's style and literary qualities, which are mostly developed in the latter instalments. Nonetheless, as Ronald Shusterman argues, no text can be solely analysed through style as that would lead to the ironic pitfall of books of grammatical exercises being considered as works of literature.[38] The

[34] "In 1997, the year that J. K. Rowling's first *Harry Potter* novels appeared on the shelves, there were some 3,000 books released for the young adult audience. By 2009, that number had increased to 30,000. […] In the first half of 2012, book sales in the children's and young adult category jumped more than 40% over the previous year." Michael Ray, "Dystopian Children's Literature: A Darker Spin on an Established Genre" in *Encyclopædia Britannica. 2013 Book of the Year* (Chicago: Encyclopædia Britannica, Inc., 2013) 278.

[35] See article on teenage dystopias: Éléonore Cartellier-Veuillen. 04/2016. "From traditional dystopias to teenage dystopias: Harry Potter as a bridge between two cultures". *La Clé des Langues* (Lyon: ENS LYON/DGESCO). ISSN 2107-7029. Updated on the 4th of May 2016. http://cle.ens-lyon.fr/british-irish-lit-/from-traditional-dystopias-to-teenage-dystopias-harry-potter-as-a-bridge-between-two-cultures-307134.kjsp.

[36] See for example ""Last time I was this scared," Radar says, "I actually had to face a Dark Lord in order to make the world safe for wizards."" or "Ben's robe flowing in the wind so that he looks vaguely like a dark wizard" in John Green, *Paper Towns*, 2008 (London: Bloomsbury, 2010) 145 and 253-254. The reuse (and here debunking) of *Harry Potter* has become a way to connect with a Potter-savvy audience which can understand and appreciate such references.

[37] Harold Bloom, "Can 35 Million Book Buyers Be Wrong? Yes." *Wall Street Journal* (11 July 2000): https://www.wsj.com/articles/SB963270836801555352. Accessed 1 December 2017. One must note that the work of the early *Potter* nay-sayers has repeatedly been refuted by scholars. One such example reads: "Rowling's series does not so much show its seams (as Philip Hensher, Harold Bloom, A. S. Byatt, and others have claimed) but rather it reveals different shades in various lights." Karin E. Westman, "Perspective, Memory, and Moral Authority: The Legacy of Jane Austen in J. K. Rowling's Harry Potter," *Children's Literature* 35 (2007): 145.

[38] Jean-Jacques Lecercle and Ronald Shusterman, *L'emprise des signes. Débat sur l'expérience littéraire* (Paris: Seuil, 2002) 60. Original quote: "Cela pourrait nous amener à conclure qu'un livre d'exercices grammaticaux est

definition of classical literature used throughout this dissertation will thus be holistic, taking into account both form and content, both style and meaning, in order to bring to light the literary qualities of the series.

The study of children's literature is a rather recent phenomenon within the history of literary criticism as more than a century elapsed between the publishing of the first classics in children's literature and the study of these novels. Seth Lerer pinpoints the start of children's literature as an academic subject back in the 1970s: "Beginning in the 1970s – with the founding of such university-press journals as *Children's Literature* (Yale University Press) and *The Lion and the Unicorn* (Johns Hopkins University Press) – children's literature became the object of formal study and the subject of professional inquiry."[39] Writing in 1986, Zohar Shavit shows that even though this field of study may have started in the 1970s it was still regarded as rather a 'soft' option a decade later: "Only a short time ago, children's literature was not even considered a legitimate field of research in the academic world. Scholars hardly regarded it as a proper subject for their work, and if they did, they were most often concerned solely with its pedagogic and education value and not with its existence as a literary phenomenon."[40] In France, for example, this is often still the case, as the study of children's literature is still intrinsically linked with the teacher-training colleges for primary and secondary school teachers. Children's literature is therefore tied in with pedagogy and education, rather than being studied as literature in its own right. From this ensues a double-standard which Zohar Shavit brings to light:

> Not even one Nobel Prize, nor any other less prestigious prize, has ever been awarded to a children's writer. In order to fight this blatant disregard for children's literature, special prizes for children's writers were developed […]. What is actually implied by such a phenomenon is the belief that children's literature is something "different" that cannot be judged by "normal" literary criteria and thus needs special criteria of its own.[41]

un texte littéraire."

[39] Seth Lerer, *Children's Literature. A Reader's History from Aesop to Harry Potter* (Chicago: The University of Chicago Press, 2008) 8-9.

[40] Shavit, *Poetics of Children's Literature*, ix.

[41] *Ibid*., 36. One could perhaps note that Selma Lagerlöf did receive a Nobel Prize in 1909 and that she had written some books for children.

On the one hand we have literature, which can be studied in its own right, and which is rewarded by Nobel Prizes, and on the other, we have children's literature, which, even when it reaches the status of a classic, is never quite viewed in the same light as 'real' literature. A case in point would be *The New York Times*' reaction to the fact that *Harry Potter* headed their best seller list back in 2000. Instead of praising the fact that a book written for children could become so popular as to take the first three places in their famous list (for seventy-nine weeks running), the newspaper decided to create a new list, a children's list as: "Some publishers have been advocating such a move for months, complaining that a cluster of popular children's books can keep deserving adult books off the lists."[42] The vocabulary used in this article, published in *The New York Times*, accurately reveals the *Zeitgeist* in 2000, when many literary critics, in publishing and in the academic world, considered children's literature (and especially *Harry Potter*) as a mere "cluster" of books which were keeping the "deserving" other books out of the spotlight. This sentence clearly posits that *Harry Potter* is not as deserving as proper literature and that it should be moved to another list in order for the rest of the publications to be visible. One can also mention that during the aforementioned 2000 Whitbread prize vote, "Nobel laureate Seamus Heaney's translation of the Anglo-Saxon epic *Beowulf* beat out Ms. Rowling by only one vote"[43] thus showing how deep the current against children's literature runs.[44]

Daniela Caselli's arguments exemplify this feeling when she states that "[…] for a long time, in fact, children's literature criticism was regarded at best as pleasant, rather than a serious critical activity, because it focuses on what have been regarded as simple, easy, or not

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[42] http://www.nytimes.com/2000/06/24/books/the-times-plans-a-children-s-best-seller-list.html. Accessed 30 July 2015. Daniel Hahn adds another interesting fact: "Four years later [2004], the children's list itself would be split, differentiating between series books and stand-alones, again to allow non-Potters a chance to compete." Daniel Hahn, *The Oxford Companion to Children's Literature*, 1984 (Oxford: Oxford University Press, 2015) 266.

In "Under the Spell: Harry Potter Explained" Joan Acocella adds: "As 'The Goblet of Fire' was being printed, the three preceding volumes were all still in the ranking – a circumstance that resulted, last Sunday, in the creation of a separate, children's bestseller list, just what we didn't need." Joan Acocella, "Under the Spell: Harry Potter Explained," *The New Yorker* 31 July, 2000: 74. See also "The phenomenal success of the series is well known. They were the first children's books to be included on the *New York Times* bestseller list since *Charlotte's Web* was published during the 1950s." Sharon Black, "The magic of Harry Potter: Symbols and heroes of fantasy," *Children's Literature in Education* 34.3 (2003): 238.

[43] Robert Matas, "Harry Potter Conjures up a Treasure Chest," *The Globe and Mail* (28 February 2000): http://www.theglobeandmail.com/arts/harry-potter-conjures-up-a-treasure-chest/article4160869/?page=all. Accessed 8 December 2016.

[44] This vote also proves that nearly half of the members of the jury of the Whitbread prize considered *Harry Potter* as worthy of this literary recognition, thus reinforcing the validity of analysing these works as literature.

very valuable texts."[45] In this thesis I will argue that children's literature is not "simple, easy, or not very valuable" but that it is literature in its own right and that it can be judged by the same literary criteria as literature written for adults, and that doing so enables one to fully appreciate and enjoy the reading of these texts.

This thesis comes after more than a decade and a half of academic research on the subject of *Harry Potter*, a branch of children's literature which calls itself Potter Studies. Originating in the United Kingdom and the United States this specialisation had for a long time suffered from a bad press from some academics,[46] especially in France. This feeling may have been fuelled by the overwhelming popularity of the books or from the fact that the literary elements were unmistakeably toned down in the film versions or even by the fact that merchandise and *Harry Potter* advertising quickly took centre stage. Connie Ann Kirk points to this in her biography of J. K. Rowling as she said in 2003 that "negative criticism is growing in literary and education communities, especially in the form of backlash against commercialism caused by the films."[47] Even though children's literature is now a recognised branch of academic studies both in Anglophone countries and in France, it is true that *Harry Potter* was not accepted as worthy literature forthwith.[48] In the same way as children's literature took time to enter the field of academia, so did *Harry Potter* take a few years to be considered worthy of interest by scholars. In his 2001 book called *Sticks and Stones, The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter* Jack Zipes (a Professor of German at the University of Minnesota) put down the foundations of negative criticism directed against *Harry Potter.* Indeed, he starts his chapter on these novels by stating that "Although there are now four published books in the Harry Potter series, it is difficult to

[45] Daniela Caselli, "Reading Intertextuality. The Natural and the Legitimate Intertextuality in 'Harry Potter'," in Karín Lesnik-Oberstein, ed., *Children's Literature. New Approaches* (Basingstoke: Palgrave Macmillan, 2004) 171.

[46] Harold Bloom's 2000 article (Bloom, "Can 35 Million Book Buyers Be Wrong? Yes." https://www.wsj.com/articles/SB963270836801555352. Accessed 1 December 2017) and A. S. Byatt's 2003 work (A. S. Byatt, "Harry Potter and the Childish Adult," *The New York Times* (July 2003): http://www.nytimes.com/2003/07/07/opinion/harry-potter-and-the-childish-adult.html. Accessed 12 November 2017) are both part of the literary backlash which marked the beginning of the Potter studies. Their theories have now mostly been undermined by Potter scholars.

[47] Kirk, *J. K. Rowling*, 2.

[48] Kirk adds that "Popularity is often a suspicious commodity to academics and scholars in the children's literature community; thus the wild popularity of the Harry Potter series both baffles and fascinates people who study literature and culture and causes a knee-jerk reaction that something must be wrong with the books since so many children take to them so quickly, like fast food." Kirk, *J. K. Rowling*, 107.

assess them as literature *per se*"[49] and continues by stating that Harry Potter is more of a media phenomenon than a literary *tour de force* and that children only like the books because they are "an *induced* experience calculated to conform to a cultural convention of amusement and distraction."[50] Anthony Holden, a Whitbread book prize judge held similar views as he "threatened to resign in June 2000 if Rowling received the prize for *Harry Potter and The Prisoner of Azkaban* instead of Seamus Heaney for his translation of Beowulf."[51] John Pennington in 2002 offered a very mixed review of the books, but his negative criticism has since been rebuked by most critics.[52] Professor Jean-Jacques Lecercle's article on Harry Potter ("Faut-il canoniser Harry Potter ?") also went in this direction as he stated clearly that "the adventures of Harry Potter are not literature."[53] The tide turned around the 2003/2004 mark with critics from that time onwards evidencing that *Harry Potter* should be studied for its literary qualities.[54] It has also been established that the books' success stems from the children's endorsement of the book and that the media hype only came a year after *Harry Potter and the Philosopher's Stone* was an established favourite among children,[55] thus

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[49] Jack Zipes, *Sticks and Stones, The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter*, 2001 (New York. Routledge, 2002) 170.

[50] *Ibid*., 172. One can also mention John Pennington's 2002 article entitled "From Elfland to Hogwarts, or the Aesthetic Trouble with Harry Potter" in which he states that Rowling's work has very little literary value and was only written for her to make money.

[51] Kelly Noel-Smith, "Harry Potter's Oedipal Issues," *Psychoanalytic Studies* 3.2 (2001): 199.

One can add that Holden's view has since been repealed by critics as we can see in Victor Watson's guide to children's books: "[…] Anthony Holden, writing in *The Observer*, went further, referring contemptuously to 'Billy Bunter on broomsticks' and complaining that the minds of Rowling's readers would be 'unstretched by any reflective pauses in the breathless narrative'. This judgement, however, is wide of the mark; a criticism that might justly be made of *Goblet of Fire* is that the opening chapters might have been shortened […]." Victor Watson, *The Cambridge Guide to Children's Books in English* (Cambridge: Cambridge University Press, 2001) 322.

[52] See for example Philip Nel, "Is there a Text in This Advertising Campaign? Literature, Marketing and Harry Potter," *The Lion and the Unicorn* 29.2 (April 2005): 250: "These under-defined terms, logical contradictions, and a tendency to defend its points by deferring to "the reader" (always a synonym for "Pennington") render the quality of the essay's analysis mixed at best."

[53] My translation. Original quote: "les aventures de Harry Potter ne sont pas de la littérature." Jean-Jacques Lecercle, "Faut-il canoniser Harry Potter ?" *La critique, le critique* (Rennes: Presses universitaires de Rennes, 2005) <http://books.openedition.org/pur/28675>. ISBN: 9782753546288. DOI: 10.4000/books.pur.28675. Date accessed 6 February 2017.

[54] See for example Giselle Liza Anatol. ed. *Reading Harry Potter. Critical Essays* (Westport, CT and London: Praeger, 2003) for one of the first literary compendia of articles on the subject or Cynthia Whitney Hallett, ed. *Scholarly Studies in Harry Potter: Applying Academic Methods to a Popular Text* (Lewiston, NY: Edwin Mellen, 2005) in which the author argues for the recognition of *Harry Potter* as part of the canon and the study of the novels at university level.

[55] "The first volume was published in an edition of 500 copies; no additional marketing budget was spent. It was a word-of-mouth recommendation that caused the initial success. It was only after the book had attained a certain level of popularity that media coverage, internet websites and movies could turn Potter into a global

putting an end to many of the negative arguments against *Potter*. As for Jack Zipes's first comment many later university publications[56] have striven to prove that *Harry Potter* is a worthy work of literature and merits to be analysed in this light.

In France, a similar shift of paradigm took place as we can see, for example, in Marc Porée's view. In an interview dated from the 10th of July 2007 he stated that "at first J. K. Rowling's novels seemed to qualify as 'paraliterature'. These are books which are, in general, unworthy of academic research"[57] but he then goes on to say that "J. K. Rowling's work is actually extremely rich. Everyone can apply his own analysis upon the text, be it pedopsychiatric […], literary […] and even academic."[58] This change of point of view from rejection to acceptance and even academic study is typical of many, in France and around the world. The field of Potter studies is now well developed in France with critical works by Isabelle Cani[59] and Isabelle Smadja[60] on *Harry Potter* which have been published as well as articles[61] and theses.[62] The majority of the Potter studies have taken place in the United States

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phenomenon." Fenske, *Muggles, Monsters and Magicians*, 6.

[56] Claudia Fenske for example says: "A series of books which has polarized critics and readers alike while managing to be an all-time bestseller deserves a thorough literary analysis." Fenske, *Muggles, Monsters and Magicians*, 2.

[57] Marc Porée in: http://www.lefigaro.fr/culture/20070710.FIG000000139_marc_poree_dans_ses_romans_jk_rowling_rehabilite_les_ enseignants.html. Accessed 22 January 2013. My translation. Original quote: "Les romans de J. K. Rowling relèvent a priori de ce qu'on appelle la 'paralittérature.' Ce sont des ouvrages, en règle générale, indignes de travaux universitaires."

[58] *Ibid*. My translation. Original full quote: "Le cycle de J. K. Rowling recèle finalement une grande richesse. Chacun peut y appliquer sa propre grille d'analyse, qu'elle soit pédopsychiatrique (Harry Potter est un orphelin résilient, selon Boris Cyrulnik), littéraire (le cycle de Harry Potter emprunte, selon la romancière A. S. Byatt, aux plus grandes œuvres de la littérature enfantine anglaise, de Tolkien à Roald Dahl, en passant par Enid Blyton ou Diana Wynne Jones), et même universitaire."

[59] Isabelle Cani, *Harry Potter ou l'anti-Peter Pan. Pour en finir avec la magie de l'enfance* (Paris : Fayard, 2007).

[60] Isabelle Smadja, *Harry Potter: Les raisons d'un succès,* 2001 (Paris: Presses Universitaires de France, 2002) and Isabelle Smadja et Pierre Bruno, *Harry Potter, ange ou démon ?* (Paris: Presses Universitaires de France, 2007).

[61] See for example Isabelle Weill, "Harry Potter ou les enfances d'un héros épique," in Caroline Cazanave et Yvon Houssais (textes réunis par), *Médiévalités enfantines. Du passé défini au présent indéfini* (Besançon: Presses Universitaires de Franche-Comté, 2011) and Rose-May Pham Dinh. 2009. "De Tom Brown à Harry Potter: pérennité et avatars du roman scolaire britannique". *La Clé des Langues* (Lyon: ENS LYON/DGESCO). ISSN 2107-7029. Mis à jour le 12 octobre 2009. Accessed 28 August 2016. Url: http://cle.ens-lyon.fr/litterature-de-jeunesse/de-tom-brown-a-harry-potter-perennite-et-avatars-du-roman-scolaire-britannique-75306.kjsp

[62] See Daphné Pleindoux-Legrand, "Harry Potter : récit d'apprentissage et quête initiatique," diss., Paris 4, 2007, Valérie Doussaud, "Harry Potter : une écriture à secret(s), analyse textuelle du tome un au tome cinq," diss., Paris 10 University, 2008, and Carole Mulliez, "Les langages de J. K. Rowling," diss., Paris 4, 2009, as well as Marie-France Burgain, "Jeux d'écriture(s) et de réécriture(s) du cycle des Harry Potter de J. K. Rowling," diss., Paris 10 University, 2015.

and in the United Kingdom where there is a plethora of critical work published on the topic. Most of these works were published after 2001 (a year after the fourth book, *Harry Potter and the Goblet of Fire* came out) when the academic world realised that the Potter phenomenon was taking hold and that children were now immersed in a six-hundred-and thirty-six page-long book.[63] Even though the field of Potter studies is recent, the publications on the subject are not lacking and still continue today. Notwithstanding, we can mention that the number of academic publications per year seems to have peaked in 2006-2007 when the last books were coming out and nowadays (2018) there are fewer publications per year on the subject, be it books, articles or theses.

This thesis follows in the footsteps of the academic research that has been conducted these last fifteen years but focuses specifically on the notions of intertextuality (with children's literature and classical literature), language and society. These are themes which have been dealt with in previous works but rarely brought together and interwoven in order to show the literary qualities of *Harry Potter*. Even though most works agree that Rowling uses literary techniques, for example intertextuality, in her books, there has not yet been an in-depth comparative study of the intertextual references with lengthy quotes from each book to back up arguments. Most research in the field of intertextuality only mentions the source of Rowling's inspiration without necessarily quoting the original text or going beyond spotting the reference.[64] This work will strive to go deeper in order to give an in-depth analysis of the complex links between *Harry Potter*, literature, language and our society.

As afore said, the *Harry Potter* series plays with the closeness between our world and the magical one. Studying the books, we see a distorted mirror-image of our own world. We must therefore find the correct looking-glass, the one that will enable us to transform the apparent distortion of reality into a new reflection of our own world. What elements are being

[63] This is not even the longest book of the series, *Harry Potter and the Order of the Phoenix* is seven hundred and sixty-six pages long.

[64] Most of the scholars dealing with this notion say things such as: "the magical sweets available in the wizarding world are instantly evocative of the bizarre confectionery created by Roald Dahl in *Charlie and the Chocolate Factory* (1964)." Siân Harris, "Glorious Food? The Literary and Culinary Heritage of the *Harry Potter* Series" in Cynthia J. Hallett and Peggy J. Huey, *J. K. Rowling: Harry Potter* (Basingstoke: Palgrave Macmillan, 2012) 8. Even though these types of comments are quite interesting they do not explicate the links between these two books through quotes and more thorough commentary.

distorted? And how can we unravel the threads back up to their source? Indeed, J. K. Rowling has re-created a world, transformed our language, and used familiar elements, coming both from real events and from literature. The question that we shall ask ourselves through this discussion is how J. K. Rowling leads us into a magical world which delves deep into our linguistic, literary and historical matrix in order to better question our own society and dogma. We shall be wondering how Rowling's art intertwines our world and the magical world in order to create a set of novels which brings us to reconsider what we thought we knew about our own literature, language and History.

To answer this, we shall focus first of all on *Harry Potter* and children's literature, looking at the place of these novels within the history of children's literature and what intertextual links can be woven between the two. This notion of intertextuality will lead us to view, in a second part, the connections between these novels and classical works, going from myths and legends all the way to the twentieth century. We shall therefore be concentrating on how Rowling's borrowings from our literature (be it children's literature or classics) colour and deepen the meanings of her texts as she leads us through a literary voyage thanks to her multiple intertextual references. Literature is of course intrinsically linked to language, especially in *Harry Potter*, where the word games and spells bring both magic, humour and metafiction to the text, as we shall explore in our third part. Rowling does go one step further though by using language with a postmodern twist and delving into the symbolic functions of words. Her use of word games and puns may bring humour to her narrative but her heavy reliance on the more sombre aspects of our society such as war, discrimination, or propaganda anchors us in a darker vision of children's literature than what it usually carries, which we shall analyse in our fourth and final part. We shall be transferring the symbolic into the real by walking back through the looking-glass to see how the novels correspond to social and historic realities, enabling us to better understand our normative language, our discriminatory practices and our history.

I/ *Harry Potter*'s Place within Children's Literature

A. Defining Children's Literature and its Readers

As seen in the introduction, *Harry Potter* is a work which is classified as "children's Literature" even though its readership spans a much more diverse age group. It is interesting to note that this broad readership was taken into account by the publishers and that "Bloomsbury, the publishers of the Harry Potter books in the UK, produced special editions of the books for adult readers."[1] These "adult" covers show pictures (as opposed to the colourful drawings in the first edition) of elements taken from the books on an elegant black background with gold lettering for the titles. More importantly, there are no characters on the covers whereas the children's edition usually has at least one character represented (save for *Harry Potter and the Order of the Phoenix* where the Phoenix is the only picture on the cover). This creates a different effect on the reader as Suman Gupta comments in *Re-Reading Harry Potter*: "The motifs are the same as on the children's book covers, but dislocated from the action of the story for there is no Harry and friends in their midst […]."[2] The text, page numbers and layout remain exactly the same as with the children's edition. This change of cover also points to a different reading experience. A child who is presented with the characters on the cover may veer towards a character-centred reading whereas the adult is pointed more towards the story as a whole. When studying *Harry Potter* we are therefore faced with a literally multifaceted book as the novels were published for children and then re-packaged for adults.[3] One must note that this is an extremely rare phenomenon; three other

[1] Lindsey Fraser, *An Interview with J. K. Rowling* (London: Egmont Books, 2000) 52.

[2] Suman Gupta, *Re-Reading Harry Potter*, 2003 (Basingstoke and New York: Palgrave Macmillan, 2009) 5.

[3] One must note that for the eighth story this is not the case. The cover of *Harry Potter and the Cursed Child* features the photograph of a young boy hugging his knees within the frame of a winged nest on a yellow and orange background. This is in keeping with neither the child not the adult version of the seven *Harry Potter*

examples would be *Alice in Wonderland* and *Through the Looking-Glass* by Lewis Carroll and Richard Adams' *Watership Down*.[4] Many children's books have in fact known the reverse fate, that is to say that they were originally written for adults but have been re-branded for children with the addition of a colourful picture on the front cover. Suman Gupta starts his first chapter by stating that these two book covers point to two different 'implied readers' within the text,[5] a concept that we shall return to in this first part. Indeed, the double-editing points to a double-readership, even though there were fewer adult editions sold than editions geared at children. Taking this into account we will first consider how *Harry Potter* fits into the world of children's literature before seeing how the adult reader fits in.

"Children's literature" has been defined in many ways by many scholars but perhaps the simplest definition is that children's literature consists of books read by children. Seth Lerer underscores the difference between the two prepositions "by" and "for" in his definition: "I distinguish, therefore, between claims that children's literature consists of books written *for* children and that it consists of those read, regardless of authorial intention, *by* children."[6] One of the leading figures of research in this field takes the "for" stance in his definition in his seminal work *Children's Literature*: "And because it passes constantly across the borders of high and popular culture, children's literature is now taken to include virtually *anything* produced for the entertainment, exploitation or enculturation of children."[7] The

novels and was the only cover issued so far. Even the American edition was issued with an identical cover.

[4] Richard Adams, *Watership Down,* 1972 (London: Penguin Books, 2012).
This idea is developed in Peter Hunt, *Children's Literature* (Malden: Blackwell Publishers, 2001) 14. In the post-Harry Potter world this has become more the norm with children and adult covers for Suzanne Collins's *The Hunger Games* (2008-2010) for example.

[5] Gupta, *Re-Reading Harry Potter*, 5.

[6] Lerer, *Children's Literature,* 2. Aidan Chambers also discusses this double definition at the beginning of his article "The Reader in the Book," in Nancy Chambers, ed. *The Signal Approach to Children's books* (Harmondsworth: Penguin, 1980) 250: "The fact is that some books are clearly *for* children in a specific sense – they were written by their authors deliberately for children – and some books, never specifically intended for children, have qualities which attract children to them."

[7] Hunt, *Children's Literature,* 3. See also Barbara Wall, *The Narrator's Voice. The Dilemma of Children's Fiction* (Hong Kong: Macmillan, 1991) who also discusses this *by* and *for* debate adding a *to*: "If a story is written *to* children, then it is *for* children, even though it may also be for adults. If a story is not written *to* children, then it does not form part of the genre *writing for children*, even if the author, or publisher, hopes it will appeal to children." 2.

Another voice in the debate is that of Jacqueline Rose who questions the possibility of children's literature as the adult plays an important role in this literature: "Children's fiction rests on the idea that there is a child who is simply there to be addressed and that speaking to it might be simple. It is an idea whose innocent generality covers up a multitude of sins." and "Children's fiction sets up a world in which the adult comes first

debate between "for" and "by" still rages but in this case it matters little as *Harry Potter* was written *for*[8] and read *by* children (amongst others). When dealing with children's literature the second definition which can be troublesome is the definition of "children." *Harry Potter and the Philosopher's Stone* was published in the ten to eleven year-group which is a group considered as being "children." The next books of the series are aimed at slightly older children that is to say the twelve to thirteen year-olds. According to Barbara Wall ("by children I mean boys and girls up to the age of twelve or thirteen"[9]) only the first three books would be classified as "children's literature" but the other four books go above and beyond as the main characters reach the ripe old age of eighteen (and even thirty-seven in the epilogue and in *Harry Potter and the Cursed Child*) which places the books in a very different category. The books therefore span the gap between children's literature *per se* and adult fiction, with most of the volumes firmly anchored in the grey zone between the two, that is to say teen fiction. The heptalogy can therefore be both defined as children's literature and teenage fiction, depending what books we focus on. Peter Hollindale's definition can be of some help in this case as he states that: "The good literary text has an external existence which transcends the difference between reader and reader, even between child and adult. Consequently there is an implicit definition of children's literature which has little necessarily to do with children: it is not the title of a readership but of a genre, collateral perhaps with fable or fantasy."[10] In light of this clarification we can classify the Potter novels as pertaining to children's literature even though the readership pans a much wider scale. Moreover, these novels are sorted by publishers in the "children's literature" section, therefore we shall be mostly focusing in this first part on the links between *Harry Potter* and other works classified under this heading. In order to fully understand the novels we shall also have to briefly compare the books to teen or young adult fiction, especially fantasy.

(author, maker, giver) and the child comes after (reader, product, receiver), but where neither of them enter the space in between." Jaqueline Rose, *The Case of Peter Pan or the Impossibility of Children's Fiction*, 1984 (London: Macmillan, 1992) 1 and 1-2.

[8] One should add here that the books were not originally intended for children but it soon became clear that they would have to be marketed for this audience: "Though Rowling had not thought of the book specifically for children when she wrote it, she came to see it as such and it was originally published entirely for children, without any attempt to attract the kind of 'cross-over' market sometimes achieved by children's books, particularly in the USA." in Julia Eccleshare, *A Guide to the Harry Potter Novels* (London and New York: Continuum, 2002) 10.

[9] Wall, *The Narrator's Voice*, 1.

[10] Peter Hollindale, *Ideology and the Children's Book,* Mail.scu.edu.tw/~jmklassen/ scu101/gchlit/Holindale-Ideology.doc. Accessed 13 December 2017.

1) *Harry Potter* and the history of children's literature

The *Harry Potter* books may have been an unprecedented literary phenomenon but it was by no means an *ex nihilo creatio*. The novels came after two full centuries of published children's literature and were greatly marked by these works. Seth Lerer is aware that there is a distinction to be made between published and unpublished children's literature. Although the beginning of children's literature is often regarded to be the middle of the eighteenth century, it is important to bear in mind that "Ever since there were children, there has been children's literature. Long before John Newbery established the first press devoted to children's books, stories were told and written for the young, and books originally offered to mature readers were carefully recast or excerpted for youthful audiences."[11] The main problem with which we are faced when we wish to study children's literature in its pre-published era is that it is hard to find the sources: "It is difficult to re-create a history of children's books as many were "read to destruction" because they were often "regarded as disposable."[12] Just as nurseries were often furnished with old, hand-me-down and unfashionable furniture, the bookcases in the nurseries were often filled with books which were too shabby to be exposed in the rest of the house. Moreover, children do not only use books to read but also use them to play with and to draw in, which means that the amount of children's books which were preserved from before the nineteenth century is limited. Scholars therefore usually start their timeline around the official emergence of the category. *The Cambridge Companion to Children's Literature*[13] dates the first publication for children in 1475 with *The Babees Book* but as there are only eight other titles in the next three centuries we can safely say that books published for children were rare before the mid seventeenth to eighteenth century. Moreover, *The Babees Book* was not a children's story but "*lessons* for children" which gave advice to children on how to behave.[14]

Zohar Shavit gives us a similar take on the history of published children's literature:

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[11] Lerer, Children's Literature, A Reader's History, 1.

[12] Hunt, *Children's Literature*, 10.

[13] M. O. Grenby and Andrea Immel. eds, *The Cambridge Companion to Children's Literature*, 2009 (Cambridge: Cambridge University Press, 2012) xvii to xxv.

[14] John Rowe Townsend, *Written for Children, An Outline of English Children's Literature* (London: Garnet Miller, 1965) 11.

> The canonized system of books for children began to develop almost a century after a stratified system of adult literature already existed. This is true, of course, if children's literature is discussed as a steady and continuous flow and not as a sporadic activity, like the few children's books published in the sixteenth and seventeenth centuries. Children's literature became a culturally recognised field only in the eighteenth century, and a prominent field within the publishing establishment only from the middle of that same century.[15]

Out of the early books published for children few are still read today as "[i]nitially, children's books were concerned with religious and moral education, as in John Bunyan's *A Book for Boys and Girls: or Country Rhimes for Children* (1686)."[16]

The first incidents which shaped the creation of children's literature were the publication of two books for adults: Defoe's *Robinson Crusoe*, 1719, and Swift's *Gulliver's Travels*, 1726.[17] John Rowe Townsend comments on these stating that "[a]t this time – the early eighteenth century – original fiction for children still did not exist but two adult books were published which quickly became popular with children and which may have helped to bring about the realisation that such a thing as a juvenile market was possible."[18]

Even though there might have been a "realisation that a juvenile market was possible" in the early eighteenth century as Townsend claims, adventure novels for children were not published until a century later and religious, moral and / or educational books continued on throughout the eighteenth and early nineteenth century with many children's publications written by puritan, and later on evangelical, writers.[19] The shift from religious literature to literature which aimed to entertain children took place in the nineteenth century as two complementary developments unfolded. First of all books became cheaper as they could be published on inexpensive paper thus enabling children from most classes of society to purchase these stories. Secondly, literacy rates increased, especially for children, with three key dates in the century: in 1833 the British state began to "fund […] education for the poor

[15] Shavit, *Poetics of Children's Literature*, 133.

[16] Hunt, *Children's Literature,* 295.

[17] Jonathan Swift, *Gulliver's Travels*, 1726 (London: Penguin, 1994).

[18] Townsend, *Written for Children*, 15-16.

[19] "The first widely distributed texts for children were by puritan writers; in the mid-eighteenth century books began to be produced commercially, usually with an educational slant and / or based on folklore. By the end of the century, evangelical writers were producing hundreds of texts for children, and the nineteenth century saw a continued battle between entertainment and instruction." in Hunt, *Children's Literature,* 11.

in schools run by churches",[20] in 1870 the Forster Act was passed which "permitted new school boards to be set up where existing education provision in 'voluntary schools', controlled by the churches, was inadequate. A substantial growth in school building resulted, particularly in urban areas."[21] and finally in 1880 education became compulsory for children under the age of ten. As a consequence a new readership grew[22] for children's literature and different genres developed to meet the demand. In order to cater for a different social class, children's literature diversified and the adventure story emerged, starting in the 1840s when Captain Marryat started to publish his "children's adventure stories"[23], which were then taken up again and amplified throughout the nineteenth century.

The real heyday of juvenile fiction took place in the mid-nineteenth and the beginning of the twentieth century when the fathers and mothers of children's literature published their novels. To be more precise we could date this period from the late 1850s to the beginning of the First World War. In this period there is (in chronological order) Thomas Hughes' *Tom Brown's Schooldays* (1857), Charles Kingsley's *The Water-Babies* (1863), Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871), Susan Coolidge's *What Katy Did* (1872), Johanna Spyri's *Heidi* (1880), Rudyard Kipling's *The Jungle Books* (1894-1895), Edith Nesbit's *Psammead* stories (1902-1906), Frances Hodgson Burnett's *A Little Princess* (1905), Rudyard Kipling's *Puck of Pook's Hill* (1906), Kenneth Grahame's *The Wind in the Willows* (1908), Lucy Maud Montgomery's *Anne of Green Gables* (1908) and James Matthew Barrie's *Peter Pan* (1911) to name but some of the most famous titles of the era.

The war and post-war years were, in comparison, very dull times for children's literature. Townsend states that "[t]he decade after the war was the dreariest since at least the middle of the nineteenth century. […] In the war years themselves, active service and paper shortage drastically cut down the amount of new writing."[24] Townsend goes on to say that the only real success of the twenties were the *Winnie-the-Pooh* books published in 1926[25] and

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[20] http://www.bbc.co.uk/history/british/timeline/victorianbritain_timeline_noflash.shtml. Accessed 1 June 2015.

[21] *Ibid*.

[22] Townsend, *Written for Children*, 34: "the population was growing and becoming more literate, and this was helping to provide the essential economic base for a flourishing children's literature."

[23] *Ibid*.

[24] *Ibid*., 97.

[25] A. A. Milne, *Winnie-the-Pooh*, 1926 (London: Mammoth, 1991).

1928.[26] In the 1930s the trend picked up again with titles such as Pamela Lyndon Travers' *Mary Poppins* (1934) and John Ronald Reuel Tolkien's famous *The Hobbit* (1937).[27]

The Second World War is identified with a second break in children's publications but it was not as pronounced as for the First World War: "The Second World War did not by any means impose a total blackout on children's literature."[28] The end of the Second World War marked the beginning of the second heyday of children's literature. What is striking in these post-war years is that a clear shift towards fantasy took place. "Don't mention the war"[29] seemed to be the rallying cry for this generation of writers, thus shifting the focus from real life to imaginary kingdoms and magic. Peter Hunt mentions this interesting fact in *Children's Literature*: "An event as momentous as the Second World War only appeared in 'mainstream' texts twenty years after the event."[30] and "[o]nly in the late 1960s was the Second World War written about […]"[31].

Fantasy took over the market for children and teenagers (the Second World War marked the beginning of a new category of readers: adolescents[32]) from 1945 onwards, thus paving the way for books such as *Harry Potter*, which rely heavily on fantasy. John Ronald Reuel Tolkien's *The Hobbit* had been such a success that the publisher asked for more Hobbit stories. Between 1937 and 1955 Tolkien wrote his now world-famous *The Lord of the Rings* trilogy which marks the apex of fantasy writing. C. S. Lewis's *The Chronicles of Narnia* were also published within this time-frame as his heptalogy was issued between 1950 and 1956. Other cornerstones of this era include Elizabeth Goudge's *The Little White Horse* (1946),[33]

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[26] A. A. Milne, *The House at Pooh Corner*, 1928 (London: Mammoth, 1991).

[27] J. R. R. Tolkien, *The Hobbit, or There and Back Again,* 1937 (London: Harper Collins, 1996).

[28] Townsend, *Written for Children*, 114.

[29] This is one of Basil Fawlty's most famous quotes. From "The Germans" *Fawlty Towers*: https://www.youtube.com/watch?v=yfl6Lu3xQW0. Time: 0:09. Accessed 14 June 2016.

[30] Hunt, *Children's Literature*, 12.

[31] *Ibid*., 305.

[32] The term teenager (which was then spelt "teen-ager") is a social construct which arose during the Second World War: "Historians and social critics differ on the specifics of the timeline, but most cultural observers agree that the strange and fascinating creature known as the American teenager – as we now understand the species – came into being sometime in the early 1940s. This is not to say that for millennia human beings had somehow passed from childhood to adulthood without enduring the squalls of adolescence. But the modern notion of the teen years as a recognized, quantifiable life stage, complete with its own fashions, behaviour, vernacular and arcane rituals, simply did not exist until the post-Depression era." http://time.com/3639041/the-invention-of-teenagers-life-and-the-triumph-of-youth-culture/. 28 September 2013. Accessed 26 June 2016.

[33] Elizabeth Goudge, *The Little White Horse,* 1946 (Oxford: Lion Children's Books, 2008).

Edward Eager's *Half Magic* (1954),[34] William Golding's *Lord of the Flies* (1954),[35] Mary Norton's *Bed-knob and Broomsticks*[36] (1957), Philippa Pearce's *Tom's Midnight Garden* (1958)[37] and Alan Garner's *The Weirdstone of Brisingamen* (1960).[38]

The next period is slightly closer to us, therefore still under scrutiny from scholars but it seems clear that a shift of paradigm took place within children's literature. First of all, stories about the war began to emerge after being repressed by the collective unconscious for twenty years. Secondly, Roald Dahl's magic started to operate and his books flooded the market from the sixties to the late eighties. *James and the Giant Peach* (1961),[39] *Charlie and the Chocolate Factory* (1967),[40] *The BFG* (1982),[41] *The Witches* (1983)[42] and *Matilda* (1988)[43] are now all household names and still feature prominently in bookshops and libraries. More fantasy with Ursula Le Guin's *Earthsea Quartet* (1968-1990),[44] Jill Murphy's *The Worst Witch* (1974)[45] and Diana Wynne Jones's *Chrestomanci* (1977-2006) marked the pre-Potter era and are the fertile soil on which *Harry Potter* was able to grow.

As we have seen, some excellent books for children were written between 1970 and 1997 (the date when the first *Harry Potter* book was published) but one must also recall that this period also marks the start of a series of mediocre books written for this age group. Some of the best stories written for children (such as Edith Nesbit's books) were bowdlerized so as

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[34] This book was published in the USA and is an American re-writing of Edith Nesbit's *Psammead* series. *Half-Magic* was not as famous in the United Kingdom as it was in the United States but it shows the influence of Nesbit's prose, even fifty years onwards.

[35] William Golding, *Lord of the* Flies, 1954 (London: Faber and Faber, 1999). One may wonder if this is really a book written for children, as Peter Hunt specifies: "Books that make no concessions to inexperienced readers, or whose subject matter might seem at best irrelevant to and at worst undesirable for children, have appeared on children's lists. […] *Animal Farm* and *The Lord of the Flies* have been staples of British secondary school curriculum for many years." Hunt, *Children's Literature*, 4.

[36] Which interestingly is one of the first books written for children to mention the war, albeit in a farcical way.

[37] Philippa Pearce, *Tom's Midnight Garden*, 1958 (Oxford: Oxford University Press, 1999).

[38] Alan Garner, *The Weirdstone of Brisingamen*, 1960 (London: Harper Collins, 2014).

[39] Roald Dahl, *James and the Giant Peach*, 1961 (London: Puffin, 2001).

[40] Roald Dahl, *Charlie and the Chocolate Factory*, 1964 (St Ives: Puffin, 1990).

[41] Roald Dahl, *The BFG*, 1982 (London: Puffin, 2001).

[42] Roald Dahl, *The Witches*, 1985 (London: Puffin, 2013).

[43] Roald Dahl, *Matilda,* 1988 (New York: Puffin, 2013).

[44] Ursula Kroeber Le Guin, *The Earthsea Quartet,* 1993 (London: Penguin Books, 2012).

[45] This particular book is one of the first to merge two popular genres: that of the school story and that of fantasy as Mildred Hubble goes to a magic school, Miss Crackle's Academy for Witches, where she learns how to become a real witch.

to contain "only 4,000 words" and new short collections blossomed all vying for the titles which were the easiest and the fastest to read. Stickers where one could read "simplified version" or "abridged text" popped up on book covers and a part of the industry seemed more interested in churning out books than creating readers: "The most striking change since the 1970s has been a shift away from books written in a recognizably 'literary' tradition, to those written in a more 'dynamic,' less reflective mode."[46] The style of these books also changed, between the late 1980s (*Matilda* by Roald Dahl came out in 1988) and 1995 – when *Northern Lights*, the first book of the *His Dark Materials* trilogy by Philip Pullman, was published – children's literature had the distinct feeling of a hackneyed and overly simplified field. Children's books were recognisable by their simple use of vocabulary, simple sentence structures, and reduced number of pages, with very few exceeding the 150 page mark – one must bear in mind that one of the arguments against publishing *Harry Potter and the Philosopher's Stone* was that it was considered too long for children because of its 223 pages.[47] Children's literature in the late 1980s and 1990s aimed at the ten to eleven age group (which is the age group for the first *Harry Potter* book) consisted mainly of *Goosebumps*, *Groosham Grange*, *Sweet Valley High* and other penny-dreadfuls such as books re-written from children's films or dumbed down to hold the least possible new words.

Julia Eccleshare emphasizes this lull in the industry between Dahl and Rowling when she states that: "Ultimately, new books would be needed to fill the gap left by Dahl's death. The British publishing industry may have hoped that a living British author would challenge the only other current multi-volume seller, the American writer R. L. Stine."[48] With his famous *Goosebump* series R. L. Stine embodies the prolific churning out of semi-horror stories for ten to eleven year-olds. These stories are short (around one hundred to one hundred and fifty pages) and are easily recognisable by their lack-lustre vocabulary, notable use of cliffhangers at the end of each chapter and their use of horror-fantasy elements in order to frighten the reader. Poor reading material and the advent of more than one television per household – which is portrayed in *Harry Potter and the Prisoner of Azkaban*: "They were

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[46] Hunt, *Children's Literature*, 11.

[47] Susan Grunelius, *Harry Potter: the Story of a Global Business Phenomenon* (Basingstoke: Palgrave Macmillan, 2008) 6: "At 223 pages and around 90,000 words (50,000 words above the established norm at the time for children's fiction), *Harry Potter and the Philosopher's Stone* broke all the rules for children's fiction. It was too long. The plot was scary."

[48] Julia Eccleshare, "'Most Popular Ever': The Launching of Harry Potter," in Julia Briggs, Dennis Butts, and Matthew O. Grenby, eds. *Popular Children's Literature in Britain* (Aldershot: Ashgate, 2008) 299.

watching a brand-new television, a welcomehome-for-the-summer present for Dudley, who had been complaining loudly about the long walk between the fridge and the television in the living room." (HP3, 2, 18) – meant that the publishing industry for children's literature was not thriving:

> The moment J. K. Rowling embarked on her sequence of 'Harry Potter' stories was not a propitious one for children's books. In the first half of the 1990s reading among children even as a functional tool, had become a problem for which the British government had devised a special National Literary Strategy. […] For a number of reasons, in part linked to the appeal of other available media, many children were neither proficient at reading nor interested in being so.[49]

Philip Pullman's *Northern Lights* trilogy and *Harry Potter* were therefore very different to what was being published in children's literature as the century was coming to a close. Writing in 2001, Peter Hunt showed the effect of Rowling and Pullman on this industry as he stated that: "Very recently, spectacular international successes such as Philip Pullman's *His Dark Materials* trilogy and J. K. Rowling's *Harry Potter* books have suggested to journalists that children's books are in much healthier condition than adults' books."[50] Nowadays (2018), it is quite clear that children's literature and young adult literature are flourishing. In 1996 Rowling's agent told her that there was no money to be made in children's literature and that she should keep her job as a teacher.[51] Nearly twenty years later the tables have turned and the big money-spinners of the last decade have been the books aimed at children and young adults. *Harry Potter* inaugurated the beginning of a new phenomenon surrounding children's literature: mass marketing, massive sales and record-breaking films. The *Twilight*, *Hunger Games* and *Divergent* books all attest to this new development in publishing. The beginning of the twenty-first century marks a historical shift in the perception of children's literature. From a sub-genre reserved to nurseries at the end of the nineteenth century it has blossomed into an essential part of literature which bridges the gap between childhood and adulthood, encompassing both readerships, and opens the door to

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[49] *Ibid*., 289.

[50] Hunt, *Children's Literature*, 12.

[51] Rowling: "The first time I ever met my literary agent, he said to me "now remember you're not going to make much money, there is not much money in children's books," which I completely accepted, he was being realistic" (STV Entertainment 1998 interview with J. K. Rowling, time: 3:28).

worlds which can be enjoyed at any stage of life.

2) Implied readers and real readers

The fact that the *Harry Potter* books are read by adults and children alike begs the question of who the implied reader is in these texts. Were these books written for children or for adults or both, and if so what are the textual clues which can lead us down the road of interpretation?

As we saw in the introduction, Rowling had never intended to write for children but she acknowledged: "I'd been writing for years, intending to write for adults, but never tried to get anything published before, but when this story came to me obviously it was a children's story so it chose me rather than the other way around."[52] Even though Rowling herself categorizes *Harry Potter* as a "children's story" and many publishers and bookshops also put these books in this category, we shall analyse how far this is portrayed in the implied reader in the text and whether real readers correspond to this implied reader.

The notion of "implied reader", that is to say the reader that the author addresses himself to or has in mind while writing, was developed within the realm of the reader-response theory which stemmed from research conducted in the 1960s. Wayne C. Booth, with *The Rhetoric of Fiction* in 1961, and Wolfgang Iser, with *The Implied Reader. Patterns of Communication in Prose Fiction from Bunyan to Beckett* in 1974, set the key definitions and staples for these ideas. Wayne Booth coined the term "implied author" which Wolfgang Iser then used to create the term "implied reader". For Iser this statement corresponds to two entities: "This term [the 'implied reader'] incorporates both the prestructuring of the potential meaning by the text, and the reader's actualization of this potential through the reading process. It refers to the active nature of this process – which will vary historically from one age to another – and not to a typology of possible readers."[53] The implied reader is therefore both in and out of the text, he is both suggested by the text and needs to read the text in order for the suggestion to come to life. Umberto Eco's approach to reader-response is the notion of

[52] STV Entertainment interview from 1998: https://www.youtube.com/watchv=kn7nlfoMcwQ. Time: 0:30. Accessed 21 May 2015.

[53] Wolfgang Iser, *The Implied Reader. Patterns of Communication in Prose Fiction from Bunyan to Beckett* (Baltimore and London: John Hopkins University Press, 1974) xii.

Model Reader, that is to say, "the author has to assume that the ensemble of codes he relies upon is the same as that shared by his possible reader. The author has thus to foresee a model of the possible reader (hereafter Model Reader) supposedly able to deal interpretatively with the expressions in the same way as the author deals generatively with them."[54] As an author writes he has a theoretical picture of what his reader (or more often readers) will know and what will have to be explained. As Eco terms it in his next paragraph:

> At the minimal level, every type of text explicitly selects a very general model of possible reader through the choice (i) of a specific linguistic code, (ii) of a certain literary style, and (iii) of specific specialization-indices (a text beginning with / According to the last developments of the TeSWeST … / immediately excludes any reader who does not know the technical jargon of text semiotics).[55]

In Rowling's case we have instances of all of these choices. The linguistic code which is chosen points to readers who have acquired a certain vocabulary (as we shall analyse in our next sub-part), who are able to appreciate her literary style and who have been able to maintain their magical knowledge alive as the understanding of the later novels presupposes being familiar with terms such as "Dementor" (HP7, 3, 39), "Expelliarmus" (HP8, II, 4) and "Triwizard Tournament" (HP8, II, 4), which sound just as daunting as "TeSWeST" to the non-initiated. In *Harry Potter* we have both a model and an implied reader but we shall now have to analyse if this reader is one or many-faceted.

For children's literature two main theorists have analysed the mechanisms at work behind the implied reader: Aidan Chambers and Barbara Wall. Aidan Chambers uses Iser's and Booth's definitions to pen his own comprehensive one which reads as such:

> For it seems to me that all literature is a form of communication, a way of saying something. Samuel Butler once observed that it takes two to say a thing, a sayee as well as a sayer – a hearer as well as a speaker. Thus, if literature is a way of saying something, it requires a reader to complete the work. And if this is so, as I am convinced it is, it must also be true that an author addresses someone as he writes.

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[54] Umberto Eco, *The Role of the Reader: Explorations in the Semiotics of Texts,* 1979 (Bloomington: Indiana University Press, 1984) 7.

[55] *Ibid*.

That someone has come to be called "the implied reader."[56]

The term "implied reader" is also rendered as "reader-in-the-book" later on in his text as he describes: "[…] the reader-in-the-book […] is given certain attributes, a certain persona, created by the use of techniques and devices which help form the narrative. And this persona is guided by the author towards the book's potential meanings."[57] This concept is very close to Iser's use of "implied reader" as the implied reader is key in deciphering the potential meaning in a text. In the case of children's literature, potential meaning is paramount as children's literature often has a double implied reader as Barbara Wall explained in her 1991 work *The Narrator's Voice: The Dilemma of Children's Fiction*. Indeed, she defines three categories, the single address, the double address and the dual address.[58] This stems from the fact that children's literature often has a double audience (the child first and foremost but also the adult, be he the one who reads the story to the child or the one who bought the book) and therefore we are often confronted with hybrid texts which will address both child and adult. For Barbara Wall "[t]he challenge is to find a way not merely to be acceptable to, but to address both children and adults simultaneously, to find, in fact, not a double, but a dual audience."[59] The single address corresponds to a text which addresses only the child, a double address, one which addresses both the child and the adult but in a way that the child will be unable to understand the references aimed at the adult ("the narrator deliberately exploits the ignorance of the implied child reader and attempts to entertain an implied adult reader by making jokes which are funny primarily because children will not understand them"[60]) and finally the dual address: "writers who command a dual audience do so because of the nature and strength of their performance […] confidentially sharing a story in a way that allows adult narrator and child narratee a conjunction of interests."[61] This notion of dual address is also termed as "crossover" in Linda Hutcheon's paper on children's literature: "if I understand the theory of children's literature correctly, it has always been […] "crossover" literature – aimed at a double audience of both child and adult, the adult experiencing with the child or the adult

[56] Aidan Chambers, "The Reader in the Book," in Nancy Chambers, ed. *The Signal Approach to Children's Books* (Harmondsworth: Penguin, 1980) 251.

[57] *Ibid*., 252-253.

[58] Wall, *The Narrator's Voice*, 22.

[59] *Ibid*.

[60] *Ibid*., 35.

[61] *Ibid*.

the child becomes."[62]

For Barbara Wall the notion of audience is key in creating a classic: "it will be seen that most stories for children which have achieved the status of classics are stories whose narrators satisfactorily address adults, either as part of a dual audience, or by oscillating between child and adult narratee […]."[63] For these novels this is exactly what happens.

The *Harry Potter* books, as Rowling herself put it, were written for children and therefore we do have a child implied reader but a close reading of the novels unveils a second implied reader, that of an adult, as we shall show. What is more, the implied reader at the beginning of *Harry Potter and the Philosopher's Stone* is very different to the implied reader in *Harry Potter and the Deathly Hallows* as the reader is (just like Harry Potter himself) seven years older, thus merging into the second implied reader, the adult.[64] This implied reader shift becomes obvious if we look at sentence structure and vocabulary. The first paragraph of *Harry Potter and the Philosopher's Stone* is written in a typical children's literature prose: "Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense." (HP1, 1, 7). The reader is presented with clear characters and storyline, colloquial English ("thank you very much", "you'd", "didn't hold with such nonsense") and short simple sentences. Moreover, we have access to the Dursleys' free-indirect speech through "thank you" and "didn't hold with such nonsense" as though they were talking to a potential interlocutor – we can indeed "hear" the characters' voices thanks to these instances. At the bottom of the page the narrator also points out that the reader is reading a story which is a typical children's storytelling move: "When Mr and Mrs Dursley woke up on the dull, grey Tuesday our story starts." (HP1, 1, 7) All of these aspects evince a feeling that the implied reader is young, and when we are told in chapter two that Harry Potter is ten years old (soon to turn eleven) we can

[62] Linda Hutcheon, "Harry Potter and the Novice's Confession," *The Lion and the Unicorn* 32.2 (April 2008): 174.

[63] *Ibid*. One can also note that John Ronald Reuel Tolkien has a related point of view on the question and indeed goes a little further: "If fairy-story as a kind is worth reading at all it is worthy to be written for and read by adults. They will, of course, put more in and get more out than children can." John Ronald Reuel Tolkien, *Tree and Leaf*, 1947 (London: G. Allen and Unwin, 1971) 43.

[64] The readership age for the first *Harry Potter* is the nine to eleven year olds. The children who were that age in 1997 would have been between nineteen and twenty-one years old in 2007 when the last *Harry Potter* was published and in their late twenties for the 2016 play *Harry Potter and the Cursed Child*. Nowadays the new generation of readers can read through the books faster and thus not correspond to the implied reader's age.

neatly categorise the implied reader as being a pre-teen.

Conversely, when examining the beginning of *Harry Potter and the Deathly Hallows*, an increasingly different picture emerges: "The two men appeared out of nowhere, a few yards apart in the narrow, moonlit lane. For a second they stood quite still, wands directed at each other's chests; then, recognizing each other, they stowed their wands beneath their cloaks and started walking briskly in the same direction." (HP7, 1, 9). The reader is here plunged in a narration that he does not understand. The "two men" are not identified straight away (contrary to what was the case with the Dursley characters) and the pace and tone of the narration have changed. We now have complex sentences with a semi-colon, and the contractions and oral quality of the text have disappeared. The shift in implied reader is visible in the text as well as in the readers themselves as the readers of first-wave *Harry Potter* were ten years older by the time the last book in the series was published. This shift in implied reader is not only visible in the first paragraphs of the novels but also in the vocabulary used throughout. Indeed, when we fine-comb the text we realise that the amount of complex vocabulary grows from novel to novel. Starting from *Harry Potter and the Chamber of Secrets* more and more difficult words pepper the text, as we can see in the tables below:

Table 1: Difficult words from *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Prisoner of Azkaban.*

Book	Chapter	Page	Quote
HP2	9	114	arrant nonsense
HP2	9	115	as they fought their way through the teeming corridors
HP2	12	169	with a hearty guffaw
HP2	16	219	opening the door a mite wider
HP2	18	244	Impaled upon your own sword
HP3	4	49	he looked especially woebegone
HP3	5	60	said Harry, nettled
HP3	5	72	before you become befuddled by our excellent feast
HP3	11	163	start berating Hagrid for not telling him the truth

HP3	21	294	the reedy voice

Table 2: Difficult words from *Harry Potter and the Order of the Phoenix* and *Harry Potter and the Half-Blood Prince*

Book	Chapter	Page	Quote
HP5	5	83	a frisson had gone around the table
HP5	10	178	Wings sprouted from each wither
HP5	13	247	stringing and smarting
HP5	16	311	Ron continued to chunter under his breath
HP5	22	418	a gimlet-eyed witch
HP5	24	466	asked Zacharias Smith superciliously
HP5	24	475	they were working on Umbridge's most recent ream of homework
HP5	24	479	his first foray into Occluency
HP5	29	579	to liaise with Muggles
HP5	30	609	he's always been on the runty side
HP5	35	692	Nothing remained of them or their erstwhile homes
HP6	1	21	and a certain rangy, loping grace
HP6	2	32	Snape forestalled her
HP6	3	42	The misty fug his breath had left on the window
HP6	3	58	After doffing his hat
HP6	4	60	Dumbledore's proffered forearm
HP6	4	65	his shiny pate
HP6	4	73	Slughorn's cosseted existence
HP6	6	123	Hermione felt she had been rumbled
HP6	7	124	for the umpteenth time
HP6	7	139	with the air of a compère introducing his star act

HP6	9	171	Waiting on tenterhooks
HP6	9	182	Once they were securely ensconced at the Gryffindor table
HP6	10	190	the track soon opened up at the copse
HP6	11	221	Momentarily stymied
HP6	13	243	said Dumbledore quellingly
HP6	13	256	the little cache of stolen objects
HP6	13	256	And said baldly
HP6	14	271	Hermione departed for bed in high dudgeon
HP6	16	324	Nothing at all onerous
HP6	18	360	this injustice still rankled
HP6	19	384	would have happily forgone
HP6	20	400	That you have left no depth of cunning unplumbed in your quest
HP6	23	468	He was being remarkably blasé
HP6	23	478	The only way to thwart Lord Voldemort
HP6	24	494	Vilifying Harry far and wide
HP6	26	530	teeming with the dead
HP6	30	596	Among Scrimgeour's entourage

Table 3: Difficult words from *Harry Potter and the Deathly Hallows*.

Book	Chapter	Page	Quote
HP7	1	11	The two men took their allotted spaces
HP7	1	13	The Order is eschewing any form of transport controlled or regulated by the Ministry
HP7	1	13	Have been thwarted by muck and chance
HP7	1	16	So jubilant were they
HP7	1	17	Cut away the canker that infects us

HP7	1	18	The dwindling of the pure-bloods
HP7	2	20	Leaving a layer of general debris at the bottom
HP7	2	20	Desiccated beetle eyes
HP7	2	20	To step the upsurge of bitter memories
HP7	2	23	To an estrangement
HP7	2	26	Lifelong feuds
HP7	2	29	Dumbledore's legions of admirers
HP7	3	37	Swinging it backwards and forwards like a metronome
HP7	3	40	With an air of bemusement
HP7	4	42	Made his ungainly way back downstairs
HP7	4	44	His spectacles a little awry
HP7	4	52	His terror for the others was paramount
HP7	4	54	The sidecar was starting to twist violently in the slipstream
HP7	4	54	Propelled by the impetus of the bike's flight
HP7	5	59	Knocking over two delicate tables and an aspidistra
HP7	5	71	it was Mundungus who suggested that little bit of skulduggery
HP7	6	76	Passed in and out to relay news
HP7	6	76	Harry felt that nothing but action would assuage his feelings of guilt and grief
HP7	6	77	Cornered him in the little scullery off the kitchen
HP7	6	77	The mangle turned of its own accord in a corner
HP7	6	78	Patterned with golden bulrushes
HP7	6	78	While she's holding us here making vol-au-vent
HP7	6	81	there's an exhaust gaskin
HP7	6	81	there's an exhaust gaskin
HP7	6	83	That cowardly little squit
HP7	6	86	Once the fungus has spread to your uvula

HP7	6	86	Once the fungus has spread to your uvula
HP7	6	92	Without its usual contingent of capering gnomes
HP7	6	93	Trilled Mrs Weasley
HP7	6	93	Jabbering away in rapid French
HP7	7	95	Swathed in mist
HP7	7	100	Her future was free and unencumbered
HP7	7	101	Thanks to Mrs Weasley's ministrations
HP7	7	102	He was shorter than Ron, thickset, with a number of burns
HP7	7	108	Such a deeply ingrained habit
HP7	8	117	Said Harry, flummoxed
HP7	8	122	Their new entwined figures
HP7	8	123	His pugnacious tone
HP7	8	126	A moth-eaten fez
HP7	8	132	It had been tantamount to a lie
HP7	9	135	Ogled them as they passed
HP7	9	144	This selfsame connection
HP7	9	145	He had to succumb
HP7	10	147	Who had pilfered plenty
HP7	11	167	Who was whiling away the wait
HP7	12	187	The bag's capacious depths
HP7	12	192	With feeble bravado
HP7	12	195	Like baize over a budgerigar
HP7	12	201	As an interim measure
HP7	13	204	The plan he had been carefully concocting
HP7	14	221	The gaudy glare was sunlight
HP7	14	229	Nameless forebodings crept up on him
HP7	15	234	With the sole proviso

HP7	15	237	Hunger made him both unreasonable and irascible
HP7	15	237	A dreary litany
HP7	15	238	Goaded past endurance
HP7	15	240	Mulches of fallen leaves
HP7	15	248	Phineas Nigellus raised supercilious eyebrows
HP7	15	248	The house of my forebears
HP7	15	252	Dread doused Harry's jubilation
HP7	15	252	Dread doused Harry's jubilation
HP7	15	254	A corrosive hatred
HP7	16	262	She had sensed Ron's name in the offing
HP7	17	274	Her eyes were thick with cataracts
HP7	18	287	A pristine copy
HP7	18	293	A mere effusion of grief
HP7	19	299	Misty grey carapace
HP7	19	304	The doe was benign
HP7	19	306	Your presumption
HP7	20	315	An unnaturally sombre demeanour
HP7	20	315	Could not mar
HP7	20	318	Hermione had since condescended to examine
HP7	20	323	Dirty and unkempt
HP7	20	335	Raised pedantically
HP7	22	354	Harry's descent into listlessness galvanised his dormant leadership qualities
HP7	22	354	Harry's descent into listlessness galvanised his dormant leadership qualities
HP7	22	354	Harry's descent into listlessness galvanised his dormant

			leadership qualities
HP7	22	358	Erstwhile editor
HP7	23	369	Took a moment to acclimatise
HP7	23	370	but saw him obliquely
HP7	23	383	Will not begrudge you
HP7	24	387	Subsuming his grief in sweat
HP7	24	392	And wore a strange look; half-truculent, half-intrigued
HP7	24	393	Sounding unexpectedly rancorous
HP7	24	396	Settling himself ostentatiously upon Bill and Fleur's bed
HP7	25	417	Have been fraught for centuries
HP7	25	418	To renege on a promise to a goblin
HP7	25	418	A wry thought came to him
HP7	26	423	Wearing the hangdog expressions of early morning
HP7	26	424	Keen to vacate the scene
HP7	26	426	The liveried goblins
HP7	26	427	The enchanted repository of a trove of gold
HP7	26	427	The enchanted repository of a trove of gold
HP7	26	432	During its long incarceration under ground
HP7	27	440	It would need sustenance before long
HP7	27	443	Who reached out from the ignominy of death through the boy
HP7	28	450	We won't be so lenient
HP7	28	453	From the surfeit of food and wine
HP7	29	477	Going to pass off your many ineptitudes on the students of Hogwarts
HP7	30	482	Towards the perimeter wall
HP7	31	497	A weird, keening scream
HP7	31	504	The furore of the battle

HP7	31	508	As though they were alive, sentient
HP7	31	508	The detritus of centuries
HP7	31	508	The marauding monsters of flame
HP7	32	525	A conductor's baton
HP7	33	541	Heard the strictures on Mulciber and Avery
HP7	33	548	The protracted and messy affair
HP7	34	561	These words came without his volition
HP7	35	573	A wayward brother
HP7	36	582	He lay quiescent

These tables list the words that would be difficult for children to understand as they are not present in most children's books. Moreover, if we look at frequency we realise that these words are not part of the 10,000 most used words in English.[65] According to *The Economist* which conducted a 2013 survey on language acquisition and vocabulary ranges,[66] children reach a 10,000 word vocabulary size at age eight. This means that these words would be out of the vocabulary range of most children and pre-teens reading the books. In the first books of the *Harry Potter* series the number of difficult vocabulary words is limited to five per volume but when we start on the fifth and sixth novel we reach eleven and then twenty-six words per book. In *Harry Potter and the Deathly Hallows* this total reaches a staggering one hundred and fifteen words over the 10,000 limit.[67] Besides this increase in number of complex words, the jejune vocabulary and sentences have been replaced by convoluted sentences and complex words which are often archaic ("forgone", "gimlet-eyed") or have Latin roots ("superciliously", "liaise") or are even borrowings from other languages ("frisson", "compère"). One prominent example can be found in the verbs and adjectives used to describe Crabbe and Goyle's reactions to Malfoy. In *Harry Potter and the Prisoner of Azkaban* we are told that "Crabbe and Goyle chuckled trollishly" (HP3, 5, 63). This simple expression, the

[65] https://en.wiktionary.org/wiki/Wiktionary:Frequency_lists/PG/2006/04/1-10000. Accessed 5 June 2016.

[66] http://www.economist.com/blogs/johnson/2013/05/vocabulary-size. Accessed 5 June 2016.

[67] On average this gives us one complex word every five pages for the last *Harry Potter* novel which places it, linguistically speaking, out of the strict category of a novel "for children."

likes of which have been critiqued by Nicolas Tucker,[68] seems rather straightforward (apart from the fact that the reader must take into account that in the Potter world there are real trolls) and understandable by a young child. In the next volume this typical situation is described with different words: "Crabbe and Goyle guffawed sycophantically" (HP4, 18, 258). The change in register is sharp as the simple verb "chuckle" has become "guffaw", a word which is not present in the first 10,000 English words (see table 1) and the adjective "trollishly" has become "sycophantically", a six-syllable word which has Greek origins[69] and which would be impossible to understand for a young reader. Notwithstanding, the difficulty of this complex pairing of words is put into perspective by the reader's previous experience with these characters. The repeated variations on the theme of "Crabbe and Goyle laughed openly" (HP3, 7, 97)[70] have indeed prepared the reader for this instance. Young readers are thus able to picture what is happening without necessarily understanding the exact meaning of the words. This didactic aspect of Rowling's prose means that she is able to display a wide array of vocabulary (especially in the last volume) without leaving her young readers behind. Moreover, Rowling's implied reader also matures during her heptalogy, just as her characters do, enabling him or her to decipher a more convoluted style of writing as the novels progress. In their 2016 article Steven Dempster and Jane Sunderland found that:

> […] many other enthusiasts asserted that their reading skills and practices had improved as a result of reading *Potter*. Their responses testified to the enhancement of various facets of their LSC,[71] including expanded vocabularies (particularly among primary pupils), improved spelling, increased reading confidence, and inspiration for creative writing.
>
> One PS1[72] boy said: "It's just really good really helpful for your reading […]

[68] Nicolas Tucker, "The Rise and Rise of Harry Potter," *Children's Literature in Education* 30.4 (1999): 232.

[69] As attested by the OED: "from Greek sukophantēs 'informer', from sukon 'fig' + phainein 'to show', perhaps with reference to making the insulting gesture of the 'fig' (sticking the thumb between two fingers) to informers."

[70] See "Crabbe and Goyle sniggered" (HP3, 13, 191), "Crabbe and Goyle guffawed stupidly" (HP4, 11, 150), "Crabbe and Goyle were chuckling appreciatively at his words" (HP4, 13, 174) and even later on, "Crabbe and Goyle gave their usual grunts of laughter" (HP5, 17, 321).

[71] LSC means "Literacy Self-Concept", that is to say the "individuals' understanding and evaluation of their abilities in academic endeavours." Steve Dempster, Alice Oliver, Jane Sunderland, and Joanne Thistlethwaite, "What has *Harry Potter* Done for Me? Children's Reflections on their '*Potter* Experience'," *Children's Literature in Education* 47 (January 2016): 271.

[72] "PS1" is the abbreviation used in this article for "Primary School 1," that is to say, the first primary school that the writers of the article studied.

because it's got big words in."[73]

Rowling therefore enables her readers to grow with her story in a way that purposefully does not go beyond their understanding but that still enables her adult readers to get something additional from the reading experience. In point of fact Rowling does not only address her readers through vocabulary and sentence structure, she also scatters a number of literary references inside her narrative, references that would be comprehensible for adults but not for children. The names of the characters for example are jokes that only a part of the readers are able to fully appreciate as they link back to mythology, something that most young readers would not be able to recognise.[74] There are of course many jokes aimed specifically at children in the text as well (for example the toilet humour on page seventy-three, chapter six of *Harry Potter and the Philosopher's Stone* is unequivocally child-oriented) which makes this text both enjoyable for adults and children.

To return to Barbara Wall's categories we therefore have a double if not a dual address in *Harry Potter* as both implied readers are addressed and recognised, until the child reader grows into an adult or young adult reader by the end of the last volume. Genette has also touched upon this subject in his work *Palimpsestes* when he states that when reading Tournier's re-writing of *Robinson Crusoe* he is struck by a palimpsestic reading: "This unexpected and probably importune reader [the adult] comes to superimpose himself onto the theoretical addressee [the child] and this double "reception" itself creates what one could describe as a palimpsestic reading. I am alone in front of this text but I feel double: the child who is targeted and the adult who is reached. I must suppose that he is cross-eyed."[75] Genette is here able to feel the dichotomy at work in the dual address of a text written for children but taken out of the canvas of adult literature, which is exactly what happens within the *Harry Potter* framework.

If we focus on Aidan Chambers' work on this question we can go even further in the study of readers as he puts into light a concept that stems from the implied reader, the

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[73] *Ibid*., 273.

[74] Here one can think of Argus Filch for example as the caretaker, or Sirius Black who both have names in forms of puns. This will be further discussed in parts two and three.

[75] Genette, *Palimpsestes*, 523. My translation. Original quote: "Ce lecteur imprévu et sans doute importun vient alors se superposer au destinataire recherché, et cette double "réception", par elle-même, dessine ce que l'on pourrait décrire comme un palimpseste de lecture. Je suis seul devant ce texte, et pourtant je me sens deux: l'enfant qu'il vise et l'adulte qu'il atteint. D'où j'infère qu'il louche."

implicated reader:

> Once an author has forged an alliance and a point of view that engages a child, he can then manipulate that alliance as a device to guide the reader towards the meaning he wishes to negotiate. […] What such manipulation of the reader's expectations, allegiances, and author-guided desires leads to is the further development of the implied reader into an implicated reader: one so intellectually and emotionally given to the book, not just its plot and characters but its negotiation between author and reader of potential meanings, that the reader is totally involved. The last thing he wants is to stop reading; and what he wants above all is to milk the books dry of all it has to offer, and to do so in the kind of way the author wishes. He finally becomes a participant in the making of the book. He has become aware of the "tell-tale gaps", the indeterminacies in a story.[76]

This is precisely what happens in *Harry Potter* as Rowling's art has created much more than implied readers, she has created implicated readers who have scrutinized the books to try and find out what happens, who have written fan fiction and non-fictional fan compositions[77] while waiting for the next instalments and who, after the last book came out, have modified the ending to fit more with their perception of what should have happened. *Harry Potter* readers have read late into the night, waited days in queues and participated in read-a-thons in order not "to stop reading". The books have literally been milked dry as Rowling herself said that some of her readers knew the books so well that they were able to predict the ending[78] and spot inconsistencies.[79] Indeed, Rowling herself admitted in 2007 that "I am dealing with a level of obsession in some of my fans that will not rest until they know the middle names of Harry's great-great-grandparents."[80] This amount of implication in a text

[76] Aidan Chambers, "The Reader in the Book," in Nancy Chambers, ed. *The Signal Approach to Children's books* (Harmondsworth: Penguin, 1980) 263.

[77] See for example the PhD thesis published on this aforementioned non-fictional fan composition: "Harry Potter and the Order of the Metatext: a Study of Nonfiction Fan Compositions and Disciplinary Writing" by Shevaun Donelli O'Connell, Indiana University of Pennsylvania, May 2015.

[78] About the fan sites guessing the crux of the story: "Some of them even get quite close […] no one's quite got there, but a couple of people have skirted it." Newsnight 2003 interview: https://www.youtube.com/watch?v=G2tcbFF99Yg. Time: 08:25 Accessed 6 June 2016.

[79] We can here mention one of the many websites on this topic: http://harrypotter.wikia.com/wiki/Mistakes_in_the_Harry_Potter_books. Accessed 6 June 2016.

[80] Meredith Vieira. (interviewer) *Harry Potter author J. K. Rowling gets personal*. (Television broadcast) New York: MSNBC.com. 2007, July 30. Transcript: http://www.accio-quote.org/articles/2007/0726-today-vieira1.html. Accessed 25 September 2012.

can only be defined as implicated readers who have become participants in the books.

Rowling has gifted us with a magical world in which all her readers are able to find pleasure and are guided "by the author towards the book's potential meanings"[81]. Her readers are even able to go beyond this finding of meaning to the creation of meaning itself and the appropriation of the text with fan-fiction and never-ending questions.

3) Rowling's view of children's literature

One of the reasons behind this shift from implied to implicated readers is Rowling's particular style of children's literature. Her brand of children's writing is singularly different to that of many other writers. What is particular here is that she positions herself as different from traditional children's literature in her own texts. That is to say that Rowling gives us a taste of "bad"[82] children's literature in her books in order to differentiate herself from it and show us the differences between this bad literature and her own writing.

Through *Tales of Beedle the Bard* (a companion book to the *Harry Potters*) J. K. Rowling sets out to write a book of fairy-tales which were made for children. Thanks to the notes linked to these tales we are able to better understand her views on children's literature.

Even though Rowling secerns herself from her contemporary counterparts by creating a story which in its length and subject is closer to children's books published at the beginning of the twentieth century, she is vitriolic against the "good girl" novels which started in the Victorian age and continued for an important part of the twentieth century. Such *Milly-Molly-Mandy*[83] tales where everything is portrayed as rosy and wonderful were considered as "safe" books for children, whereas "scary" tales were banned from nurseries. Her condemnation of such ridiculous stipulations that children should be kept in the fluffy world of innocence can be seen both on pages seventeen and eighteen of *Tales of Beedle the Bard* and through

[81] Aidan Chambers, "The Reader in the Book," in Nancy Chambers, Ed. *The Signal Approach to Children's books* (Harmondsworth: Penguin, 1980) 253.

[82] As C. S. Lewis describes in *On Three Ways of Writing for Children*. See *infra*.

[83] *Milly-Molly-Mandy* is a series of books published from the mid-1920s to the 1950s by Joyce Lankester Brisley featuring a small girl who has a series of small and tame adventures.

Professor Umbridge's version of facts. In *Beedle* she invents a character-writer, "Beatrix Bloxam[84] (1794-1910), author of the infamous *Toadstool Tales*", and goes on to say that:

> Mrs Bloxam believed that *Tales of Beedle the Bard* were damaging to children because of what she called 'their unhealthy preoccupation with the most horrid subjects, such as death, disease, bloodshed, wicked magic, unwholesome characters and bodily effusions and eruptions of the most disgusting kind'. Mrs Bloxam took a variety of old stories, including several of Beedle's, and rewrote them according to her ideals, which she expressed as 'filling the pure minds of our little angels with healthy, happy thoughts, keeping their sweet slumber free of wicked dreams and protecting the precious flower of their innocence'. (*Beedle*, 1, 17)

One example of Mrs Bloxam's prose can be found on the next page: "*The little golden pot danced with delight – hoppitty hoppitty hop! – on its tiny rosy toes! Wee Willykins had cured all the dollies of their poorly tum-tums, and the little pot was so happy that it filled up with sweeties for Wee Willykins and the dollies!*" (*Beedle*, 1, 18). The fact that Mrs Bloxam's books are said to cause "uncontrollable retching, followed by an immediate demand to have the book taken from them and mashed into pulp" (*Beedle*, 1, 18) on the part of children seems to make Rowling's take on such literature aimed at children very clear. There are quite similar quotes in Joyce Lankester Brisley's *Milly-Molly-Mandy* stories with lines such as "So after dinner Toby had a nice walk and his mistress got her sweets. And then Milly-Molly-Mandy and her little-friend-Susan had a lovely time on the see-saw, chatting and eating raspberry drops, and feeling very happy and contented indeed."[85] or "So after dinner, when she had helped with the washing-up, Milly-Molly-Mandy ran hoppity-skip all the way down to the village again."[86] The exceedingly jejune vocabulary, namely "nice", "lovely", "happy" (*Milly-Molly-Mandy*) and "tiny", "poorly", "happy", (*Beedle the Bard*) as well as child-talk with "hoppity-skip" in *Milly-Molly-Mandy* and "hoppitty hoppitty hop" and "tum-tums" in *Beedle the Bard* all point towards a similar type of prose. Furthermore, one can also note here the repetition of the /i/ sound at the end of many of these words: "hoppitty", "tiny", "rosy", "Wee", "poorly", "happy", and "Willy", in *Beedle the Bard* and "Toby", "Milly-Molly-

[84] Possibly punning on Beatrix Potter as her *Peter Rabbit* stories have a slightly similar feel to them. See Beatrix Potter, *The Tales of Peter Rabbit*, 1902 (New York: Penguin, 2004).

[85] Joyce Lankester Brisley, *The Big Milly-Molly-Mandy Storybook*, 1925-1955 (London : Kingfisher, 2000) 18.

[86] *Ibid*., 23.

Mandy", "lovely", "raspberry", "very", "happy", "hoppity" for *Milly-Molly-Mandy*. This /i/ sound often denotes smallness and childhood and creates a chorus of sounds that resonates throughout the passages, marking these texts as written with a specific idea of childhood in mind. We have a visible recurrence of positive words such as "delight", "happy" (*Beedle*) and "nice", "lovely", "happy" and "contented" (*Milly-Molly-Mandy*). The occurrence of confectionery "sweeties" and "sweets" also helps us to see how sickly-sweet these passages are and how different they are to Rowling's *Harry Potter* version of children's literature. Indeed, Rowling refuses to write down to children and instead she writes for an educated child who understands the difference between "bad" and good writing.

Dolores Umbridge, with her fluffy pink cardigans, little black bows, doilies and "a collection of ornamental plates, each decorated with a large technicolour kitten wearing a bow around his neck" (HP5, 13, 239), seems to epitomise a modern day Beatrix Bloxam and her real-life counterparts. Indeed, just like the twentieth century authors who refused to publish anything "scary", Umbridge refuses to hear the "scary" fact that Voldemort has returned and prefers to create a syrupy version of reality: "'Who do you imagine wants to attack children like yourselves?' enquired Professor Umbridge in a horribly honeyed voice." (HP5, 12, 220). Umbridge constantly starts by addressing the students of Hogwarts as though they were much younger than they really are. Her voice is said to be "high-pitched, breathy and little-girlish" (HP5, 11, 191) and she starts her first speech with comments such as "to see such happy little faces looking up at me!'" and "'I am very much looking forward to getting to know you all and I'm sure we'll be very good friends!'" (HP5, 11, 191). As the narrator points out here the students "all looked rather taken-aback at being addressed as though they were five years old." (HP5, 11, 191). Umbridge's utterances tie in with Mrs Bloxam's and *Milly-Molly-Mandy*'s styles as they all use devices which are alike: the notion of sweets is here noticeable with "honeyed" as are the over-simplified and positive words such as "very good friends" and "happy little faces" which seem to come straight out of Joyce Lankester Brisley's work. This link is further underscored in the film version of *Harry Potter and the Order of the Phoenix* where Professor Umbridge hands out course books ("Dark Arts Defence – Basic for Beginners") whose front covers look like something taken out of an early twentieth century nursery.[87] The zoom-in on the cover shows a drawing of two children opening a book on

[87] *Harry Potter and the Order of the Phoenix*. Dir. David Yates. Warner Bros Pictures, 2007. DVD. (34:27).

whose cover the two same children are drawn who are themselves opening a book, and so on. The *mise en abyme* effect, the simple colour scheme and the border of frolicking black cats all point to a vastly simplified version of reality as Umbridge is visibly distributing children's books to fifteen-year-olds.

Umbridge's speeches and manners quickly peel back to reveal her harder, harsher self: a woman who is pursuing a political goal and who will stop at nothing to reach it. In chapter thirty-two of *Harry Potter and the Order of the Phoenix* when Umbridge nearly performs the Cruciatus Curse upon Harry in order to get the truth out of him we understand that underneath her oversweet smile lies a hunger for power: "There was a nasty, eager, excited look on her face that Harry had never seen before." (HP5, 32, 658). Moreover, Umbridge censors Harry's version of facts by giving him corporal punishment (he has to write "I must not tell lies" in his own blood): "This is your punishment for spreading evil, nasty, attention-seeking stories, Mr Potter." (HP5, 13, 239). Umbridge's transformation from overly sweet schoolmistress to blood-hungry monster brings us back to the character of Mrs Bloxam whom we must also think about in terms of power. Indeed, deciding what children should or should not read is a question of political and moral power and has very little to do with "protecting the precious flower of their innocence".

Although Rowling invents the characters of Beatrix Bloxam and Dolores Umbridge, she is only mirroring a well-known phenomenon dear to the nineteenth and twentieth centuries: censoring. Peter Hunt gives the example of Sarah Trimmer whose words mirror nearly exactly what Rowling invented for Beatrix Bloxam's discourse: "As the redoubtable Sarah Trimmer wrote in 1802 of the *Histories and Tales of Past Times, Told by Mother Goose*[88]: 'the terrific images, which tales of this nature present to the imagination, usually make deep impressions, and injure the tender minds of children, by exciting unreasonable and groundless fears.'"[89] Another similar example can be found in Cruikshank's adaptation of "Cinderella" as Zohar Shavit recounts:

> Cruickshank's adaptation of "Cinderella" that aroused Dickens's fury did this [that is to say encouraged the development of children's moral character], yet was not such

[88] An English translation of Perrault's *Contes de ma mère l'Oye*.

[89] Peter Hunt, *An Introduction to Children's Literature* (Oxford: Oxford University Press, 1994) 10.

> an exceptional example within the children's system of the time. Thus when the king proposed to celebrate the wedding of Cinderella and the prince by making the fountains flow with wine, the fairy godmother objects, arguing that the strong wine "leads also to quarrels, brutal fights and violent deaths […]." Consequently, the king "gave orders that all the wine, beer and spirits in the place should be collected together … and make a great bonfire on the night of the wedding."[90]

The question of what *is* and *is not* appropriate for children to read has always fuelled debates. Indeed, the shadow of the now infamous Thomas Bowdler[91] still looms over many children's books. Re-writing children's literature to suit the need and morals of a period is not a new phenomenon but as Dickens and Rowling argue it does not make for good literature.

To add but another famous name to the list, C. S. Lewis also defended this view of children's literature in his famous essay *On Three Ways of Writing for Children* in which he argues for the use of scary characters and plots:

> Those who say that children must not be frightened may mean two things. They may mean (1) that we must not do anything likely to give the child those haunting, disabling, pathological fears against which ordinary courage is helpless: in fact, *phobias.* His mind must, if possible, be kept clear of things he can't bear to think of. Or they may mean (2) that we must try to keep out of his mind the knowledge that he is born into a world of death, violence, wounds, adventure, heroism and cowardice, good and evil. If they mean the first I agree with them: but not if they mean the second. The second would indeed be to give children a false impression and feed them on escapism in the bad sense. There is something ludicrous in the idea of so educating a generation which is born to the Ogpu[92] and the atomic bomb. Since it is so likely that they will meet cruel enemies, let them at least have heard of brave knights and heroic courage. Otherwise you are making their destiny not brighter but darker. Nor do most of us find that violence and bloodshed, in a story, produce any haunting dread in the minds of children. As far as that goes, I side impenitently with the human race against the modern reformer. Let there be wicked kings and

[90] Shavit, *Poetics of Children's Literature*, 79.

[91] Thomas Bowdler was an eighteenth and early nineteenth century physician who re-wrote Shakespeare's plays in order for them to be family-friendly (*The Family Shakespeare* was published in 1807). His name has now become famous in the English language as "to bowdlerize" means to expurgate a text or film.

[92] This was the name of the secret police in the Soviet Union at the beginning of the twentieth century.

> beheadings, battles and dungeons, giants and dragons, and let villains be soundly killed at the end of the book. Nothing will persuade me that this causes an ordinary child any kind or degree of fear beyond what it wants, and needs, to feel. For, of course, it wants to be a little frightened.[93]

Rowling's *Harry Potter* books have got their fair share of negative backlash because of the violence portrayed in them but – just like C. S. Lewis – she justifies her own view of children's literature, both through giving us a foil (with Bloxam and Umbridge) but also in her interviews where she explains that children should not be kept in a plastic fantasy world but given the real deal: "And having said all along that if you are writing about evil I believe that you should give children – you should have enough respect for them to show what that means, not to dress up as a pantomime villain and say – lots of smoke and thunder, I think, and it's not frightening at all really. [*sic*]"[94]

Lewis considers that the playing down of fear and horror corresponds to his first way of writing for children, that is to say a "bad" way which "[gives] the public what it wants."[95] Rowling does not accept to give the public what it wants as she put it in a 2003 interview where she states that she got a letter: "I had a very forthright letter from a woman who had heard me say that Harry was going to have his first date or something and she said "Please don't do that, it's awful, I want these books to be a world where my children can escape to" and she literally said "free from hurt and fear."[96] Patently Rowling did not eschew "hurt and fear" in her novels but wrote the books as they were intended,[97] brimming with death, monsters and terrifying adventures, a far cry from Bloxam's protection of the flower of children's innocence.

Bruno Bettelheim also comments on the differences between good and mediocre writing for children in his seminal work *The Uses of Enchantment*. Indeed, he preaches for the

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[93] Lewis, *On Three Ways of Writing for Children*, 5.

[94] CBBC J. K. Rowling interview. July 8th 2000: "J. K. Rowling talks about book four." http://www.accio-quote.org/articles/2000/0700-cbbc-mzimba.htm. Accessed 6 June 2016.

[95] Lewis, *On Three Ways of Writing for Children*, 1.

[96] See Newsnight 2003 interview: https://www.youtube.com/watch?v=G2tcbFF99Yg. Time: 07:27. Accessed 6 June 2016.

[97] Rowling explained this in her 2012 interview with Charlie Rose: "with the expectations lately of millions of fans, all of whom were very invested in the story and wanted to see what they wanted to *see*, and I knew where I was going and I had to put on mental blinkers a lot and just think "I know where I'm going and I must not be influenced by this." Charlie Rose interview with J. K. Rowling. 19th of October 2012. https://www.youtube.com/watch?v=ZvmcT9vRmK0. Time: 02:25. Accessed 6 June 2016.

integration of life-problems, violence, death and ultimately meaning into children's literature: "For a story truly to hold the child's attention, it must entertain him and arouse his curiosity. But to enrich his life, it must stimulate his imagination; help him to develop his intellect and to clarify his emotions; be attuned to his anxieties and aspirations; give full recognition to his difficulties, while at the same time suggesting solutions to the problems which perturb him."[98] The *Harry Potter* books do exactly that, they stimulate children's imaginations and arouse their curiosity and emotions. They are not didactic in any way, as learning about the natural habitat of dragons or unicorns is unlikely to be useful information for our day-to-day lives, and they are not written to teach children how to read either as the difficult words used are never explained, apart from the magical ones, which children cannot use in their essays at school. Bettelheim further underscores his point when he states that if literature does not show children evil they will not only fail to understand the world, but also fail to comprehend their own selves: "we want our children to believe that, inherently, all men are good. But children know that *they* are not always good; and often, even when they are, they would prefer not to be. This contradicts what they are told by their parents, and therefore makes the child a monster in his own eyes."[99]

Harry Potter himself is a flawed main character and in this way children can understand that nobody (even the hero) is perfect and thus not see themselves as some kind of abnormal monster compared to a theoretical bed-of-roses society. Bruno Bettelheim posits that it is essential to show evil in children's books and this is exactly what Rowling does. Voldemort is an exceedingly evil character, even by adult standards, and his complete disrespect for any human life apart from his own is terrifying. Harry himself deals with anger problems and jealousy as well as an evil side in him. What differentiates him from Voldemort is his wish to better himself and to deal with these negative aspects in order to become more like Dumbledore or Hermione. For instance, when Ron becomes a Prefect in *Harry Potter and the Order of the Phoenix* and Harry does not, he gives the reader a perfect example of how to better oneself. At first overcome by his jealous feeling ("the same feeling of ill-usage that had overwhelmed him on the night he had arrived rose again. I've definitely done more, Harry thought indignantly. I've done more than either of them!") he soon comes to understand

[98] Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, 1975 (St Ives: Penguin, 1991) 5. For the use of Bettelheim's theories in *Harry Potter* see Pleindoux-Legrand, "Harry Potter : récit d'apprentissage et quête initiatique," 84-93.

[99] *Ibid*., 7.

that he has to lay those aside and enjoy Ron's first triumph: "Was he, Harry, Ron's best friend in the world, going to sulk because he didn't have a badge, laugh with the twins behind Ron's back, ruin this for Ron when, for the first time, he had beaten Harry at something?" (HP5, 9, 152). In *Harry Potter and the Cursed Child* Harry once again appears as a flawed hero as he is unable to communicate with his teenage son, saying terrible things such as "Well, there are times I wish you weren't my son" (HP8, I, 7). One of the plots of the play revolves around rebuilding this father-son relationship that Harry damages from the very beginning.

This particular view of children's literature has made Rowling famous as she has paved the way for much darker literature aimed at children, notably dystopia,[100] and has been able to differentiate herself from what was being published at the end of the twentieth century. As we saw Dickens and Lewis both had a similar view of children's literature and it is interesting to notice how much Rowling has borrowed from these authors and others in order to pen her own work, which is seeped in intertextuality from beginning to end.

B. Recipes from Wonderland: References to the Golden Ages

Children's literature scholars have delineated two key eras in this field: the first and the second golden ages. Peter Hunt defines the first one thus: "The real change in writing for children, perhaps the point at which we can see an empathetic, rather than directive narrative relationship with children, comes with Lewis Carroll, George Macdonald, and Charles Kingsley, whose work began the 'first golden age' of children's literature."[101] The second golden age took place after the Second World War when a revival of children's literature occurred. These two heydays mark the apex of this literary cetegory both in terms of number of publications as well as quality. From these two epochs come the works that spring to mind when the term "children's literature" is mentioned: *Alice in Wonderland*, *The Princess and the*

[100] See article on teenage dystopias: Éléonore Cartellier-Veuillen. 04/2016. "From traditional dystopias to teenage dystopias: Harry Potter as a bridge between two cultures". *La Clé des Langues* (Lyon: ENS LYON/DGESCO). ISSN 2107-7029. Updated on the 4th of May 2016. http://cle.ens-lyon.fr/british-irish-lit-/from-traditional-dystopias-to-teenage-dystopias-harry-potter-as-a-bridge-between-two-cultures-307134.kjsp.

[101] Hunt, *Introduction Children's Literature*, 30.

Goblin, *The Water Babies* for the first golden age and *The Hobbit*, *The Chronicles of Narnia* and *The Little White Horse* for the second.

These two generations of writers have deeply marked the industry and our culture notably because many of these children's classics are still widely read and known nowadays, be it in their original form, in re-writings or in other media such as film, television series or computer games. Their influence can be felt everywhere but especially so in the *Harry Potter* novels. Rowling herself has claimed to be a prolific reader, reading through *Noddy*, *The Famous Five* (both Enid Blyton works[102]), *Black Beauty* (Anna Sewell), *Little Women* (Louisa May Alcott), *The Little White Horse* (Elizabeth Goudge) and many more by age eight and continuing to read compulsively as she said: "I was like my mother – I'd read anything and everything."[103] Rowling's compelling reading habits entail a series of books in which intertextual references are rife and span children's literature from the nineteenth to the twentieth century, culminating in a tale that encompasses much of our culture and values.

1) A nineteenth and early twentieth century feel: length, complexity and themes from another era

Children's literature in the nineteenth century was very different to what it is today but there are many similarities between books published in that period and *Harry Potter.* Indeed, what is striking when looking at nineteenth and even early twentieth century novels for children is their length and complexity. It is not rare to observe books written for children which are close to the four hundred page mark with novels such as *The Jungle Books*, *Anne of Green Gables*, or *Oliver Twist* for example. These books also contain a vocabulary range which is impressive and they refer to works of literature frequently. One particular reference which comes back again and again in nineteenth and early twentieth century children's

[102] One could mention that the description of the Lovegoods' home: "The room was perfectly circular, so that it felt like being inside a giant pepper pot. Everything was curved to fit the walls: the stove, the sink and the cupboards, and all of it had been painted with flowers, insects and birds in bright primary colours." (HP7, 20, 324) has definite echoes of Moon-Face's home in Enid Blyton's *The Enchanted Wood* (1939): "It was one round room, and in the middle of it was the beginning of the slippery-slip […]. Round the top of the slide was a curved bed, a curved table, and two curved chairs, made to fit the roundness of the tree-trunk." 38-39.

[103] Lindsey Fraser, *An Interview with J. K. Rowling,* Telling Tales series (London: Mammoth, 2000) 12. Pages 10 to 11 for the list of books read during Rowling's youth.

literature is Shakespeare. There are many traditional works that use Shakespearean quotes or themes in their books as Seth Lerer indicates:

> If there has been a theatre of childhood, especially in the modern era, it has been due in a large part to Shakespeare. Plays such as *A Midsummer Night's Dream*, characters such as Juliet and Ophelia, and figures such as Caliban had a great impact on the makings of children's literature. Shakespeare was everywhere, and his figurations of the fairy world, his presentation of young boys and girls, and his imagination of the monstrous gave a texture to those works of children's literature that aspired to high culture. By the mid-nineteenth century, childhood itself could take on a Shakespearean cast: witness the popularity of Mary Cowden Clarke's fanciful reactions in *The Girlhood of Shakespeare's Heroines*; witness Anne Shirley in L. M. Montgomery's *Anne of Green Gables*, acting out like Juliet; witness the weird soliloquies of Captain Hook, who comes off in Barrie's play of *Peter Pan* as a Shakespearean manqué.[104]

Shakespeare is a key figure in nineteenth century and early twentieth century fiction for children for many reasons. As we saw, the nineteenth century (especially the second half) marks the emergence of education for all children and through that the creation of a literary canon for children which must be studied and often memorised. Shakespeare of course is a key part of this canon. Children in these times would therefore be able to recognise these quotes and references in the text, and thus enjoy the intertext as much as the text itself. Moreover, many of Shakespeare's plays had been bowdlerized and made accessible to younger audiences through *The Family Shakespeare*. Finally the nineteenth century marks a revival of Shakespeare for adult and young audiences. It comes as no surprise then that many books, both for adults and children, make use of Shakespearean references.

The Water Babies by Charles Kingsley (1863) adopts these citations in its text with two direct references to *Hamlet* in chapter VII: "At which the old whale laughed so violently that he coughed up all the creatures; who swam away again very thankful at having escaped out of that terrible whalebone net of his, from which bourne no traveller returns"[105] which

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[104] Lerer, *Children's Literature, A Reader's History*, 5.

[105] Charles Kingsley, *The Water Babies, A Fairy Tale for a Land-Baby*. 1863 (New York: Penguin Books, 2008) 153.

reproduces Hamlet's "from whose bourn / No traveller returns"[106] and "And out flew all the ills that flesh is heir to"[107] which echoes *Hamlet*: "The heart-ache and the thousand natural shocks / That flesh is heir to."[108] These two quotes are thought-provoking as they recycle Hamlet's soliloquy in a humorous fashion. The pomp and grandeur of Hamlet's speech is here being repeated to qualify a whale which brings a note of humour for children and adult readers alike.

Other books written for children used Shakespeare frequently in their text and themes. We have, for example in *Half Magic* (Edward Eager, 1954) many mentions of key Shakespearean quotes with the children saying things like: "'Eye of newt and toe of frog, probably,' Katharine thought, but Martha said it looked more like simple one-egg cake."[109] which again is a witty re-writing of the witch's song in *Macbeth*: "In the cauldron boil and bake: / Eye of newt, and toe of frog"[110] as well as "'All the perfumes of Arabia would not sweeten this old sand,' agreed the poetical Katharine, also sitting back."[111] which is another quote from *Macbeth*, this time Lady Macbeth who states: "Here's the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand."[112] The paronomasia in "hand / sand" makes up much of the comical aspect of the scene but the debunking of Shakespeare also accounts for this effect. The (talking) cat also chimes in later on: "with only three more seconds to go now, the rest in silence, Shakespeare!"[113] which is another reference to *Hamlet*, this time to his famous last words: "the rest is silence"[114]. Edith Nesbit's tales are also brimming with Shakespearian references given by the children. In *The Railway Children* (1905) Phyllis comically says "It's quite right what it says in the poetry book about sharper than a serpent it is to have a toothless child, – but it means ungrateful when it says toothless. Miss Lowe told me so."[115] Phyllis's rendition of Lear's "How sharper than a serpent's tooth it

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[106] William Shakespeare, *Hamlet*, 1599-1602 (Cambridge: Cambridge University Press, 2004) III, i, 79-80.

[107] Kingsley, *The Water Babies*,157.

[108] Shakespeare, *Hamlet*, III, i, 62-63.

[109] Edward Eager, *Half Magic*, 1954 (San Diego: Harcourt Young classics, 1999) 8.

[110] William Shakespeare, *Macbeth*. 1599-1606 (Cambridge: Cambridge University Press, 2008) IV, i, 13-14.

[111] Eager, *Half Magic*, 44.

[112] Shakespeare, *Macbeth,* V, i, 42-43.

[113] Eager, *Half Magic*, 54.

[114] Shakespeare, *Hamlet*, V, ii, 337.

[115] Edith Nesbit, *The Railway Children*, 1905 (Ware: Wordsworth, 1993) 58.

is / To have a thankless child"[116] borders nearly on parody as her misunderstanding of the text creates a farcical effect for the readers. The Bard here is not named and we are only given the reference of the "poetry book" but later on in *The Railway Children* a precise play is mentioned: Macbeth. When the three children witness a landslide Bobbie states "It's moving! […] It's like the woods in Macbeth."[117] which refers to Act V, scene v in which the messengers states "I looked toward Birnam and anon methought / The wood began to move."[118]

Anne of Green Gables (Lucy Maud Montgomery, 1908) holds another example of this Shakespearian frenzy in children's literature: "I read in a book once that a rose by any other name would smell as sweet."[119] which is an obvious *Romeo and Juliet* reference. *Narnia* also refers to Shakespeare indirectly with forests moving in to help the children at the end of *Prince Caspian*[120] which is reminiscent of the end of *Macbeth* or directly with phrases such as "how to give a man an ass's head (as they did to poor Bottom)"[121] or "He was dressed in black and altogether looked a bit like Hamlet."[122]

Writers of children's literature from the first and second golden ages tend to rely heavily on Shakespeare to weave threads of resonances in the material of their text in order to entertain their readers. What is striking in *Harry Potter* is that this trend (which had been dormant for nearly fifty years in literature aimed at a younger audience) comes back to light. Indeed, Rowling uses the same techniques as her predecessors to capture her audience.

If we explore Shakespearian references we notice that Rowling uses the Bard in her text, with both direct quotes: "Nothing like a fine spirit to chase away the pangs of

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[116] William Shakespeare, *King Lear*, 1606 (Cambridge: Cambridge University Press, 2004) I, iv, 243-244.

[117] Nesbit, *The Railway Children*, 127.

[118] Shakespeare, *Macbeth,* V, v, 33-34.

[119] Montgomery Lucy Maud Montgomery, *Anne of Green Gables*. 1908 (New York: Bantam Books, 1992) 38.

[120] C. S. Lewis, *Prince Caspian,* 1951. In *The Chronicles of Narnia* (London: Harper Collins, 2001) 387: "What Lucy and Susan saw was a dark something coming to them from almost every direction across the hills. It looked first like a black mist creeping on the ground, then like stormy waves of black sea rising higher and higher as it came on, and then, at last, like what it was – woods on the move. All the trees of the world appeared to be rushing towards Aslan." This is a transposition of "As I did stand my watch upon the hill / I looked toward Birnam and anon methout / The wood began to move." Shakespeare, *Macbeth*, V, v, 32-34.

[121] C. S. Lewis, *The Voyage of the* Dawn Treader, 1952. In *The Chronicles of Narnia* (London: Harper Collins, 2001) 495 which refers to *A Midsummer's Night Dream*.

[122] C. S. Lewis, *The Silver Chair*, 1953. In *The Chronicles of Narnia* (London: Harper Collins, 2001) 619.

disappointed love …'" (HP6, 18, 372) for "The pangs of disprized love"[123] (another quote taken from Hamlet's soliloquy, just as in *The Water Babies*) and indirect references such as "My puckish sense of fun"[124] (HP8, I, 18) or with the prophecy for example, which she comments on in an interview: "JKR: It's the "Macbeth" idea. I absolutely adore "Macbeth." It is possibly my favourite Shakespeare play. And that's the question isn't it? If Macbeth hadn't met the witches, would he have killed Duncan? Would any of it have happened? Is it fated or did he make it happen? I believe he made it happen."[125] This of course is exactly what happens when Voldemort hears the prophecy: he is instrumental to his downfall because he believes in this oracle.

One of the most obvious references to Shakespeare is with Hermione's name.[126] In his biography Sean Smith states that *The Winter's Tale* is one of the first plays that Rowling saw[127] and this knowledge of the play has obviously trickled down into *Harry Potter.* Hermione is reminiscent of Shakespeare's female character in the second book *Harry Potter and the Chamber of Secrets* where she unfortunately sees the Basilisk through a pocket mirror and spends twenty percent of the book petrified (fifty pages out of two hundred and fifty), looking like a statue.[128] Shakespeare's character Hermione suffers a similar fate as she spends most of the play off-stage, only to reappear as a statue and then come back to life in the very last scene.

There is another, more subtle mention with the title of chapter ten in *Harry Potter and the Half-Blood Prince* which is "The House of Gaunt" in which we meet Marvolo, Morfin and Merope Gaunt. This can be seen as a historical reference to John of Gaunt, the first duke

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[123] Shakespeare, *Hamlet,* III, i, 72.

[124] The reference to *A Midsummer's Night Dream* ties in with the previously mentioned *Narnia* reference to the same play.

[125] Leaky Cauldron Interview 16 July 2005 Source: http://www.the-leaky-cauldron.org/extras/aa-jointerview3.html. Accessed 9 October 2012.

[126] Philip Nel validates this interpretation in his 2005 article: "Hermione shares a name with the character who, in Shakespeare's *A Winter's Tale* (1610–11), is thought dead until what appears to be her statue comes to life – an appropriate name, given that she is petrified and then revived in the second Potter novel." Nel, "Is there a Text in This Advertising Campaign?" 256.

[127] Sean Smith, *J. K. Rowling, A Biography: The Genius behind Harry Potter* (London: Michael O'Mara Books, 2001) 73.

[128] Claudia Fenske states that "the similarities between Shakespeare's [Hermione] and Rowling's characters are limited to their temporarily turning into stone." Fenske, *Muggles, Monsters and Magicians*, 198. As we shall see in the second part, this is not the case as there are many other similarities between the two stories.

of Lancaster[129] but also to the character in Shakespeare's *King Richard II* whose descendants are Henry IV,[130] Henry V, and Henry VI, three kings who are also staged in Shakespeare's plays. What is intriguing is that just like John of Gaunt, Marvolo Gaunt is the ascendant of a ruler, Lord Voldemort (whose full name is Tom Marvolo Riddle).[131]

Rowling is here using an older style of writing, which is reminiscent of the nineteenth and early twentieth centuries, and not what was popular at the end of the twentieth century, when the books were written. By using classics in her work Rowling is establishing herself as a traditional writer who goes back to the golden age of children's literature for inspiration. One can note that Rowling's style of writing has set a trend in post-Harry Potter children's literature with many books written for children and teenagers featuring darker worlds that are inspired by other works of literature, including Shakespeare.[132]

One of the key words in this study, and one which comes to the forefront here is intertextuality. This notion shall be fully developed in our second part but we shall start by looking at intertextuality within children's literature. In "Intertextuality and the child reader" Christine Wilkie-Stibbs supplies us with a thorough definition of this word:

> At the level of the literary text (the intertext), it is possible to identify three main categories of intertextuality: (1) texts of quotation which quote or allude to other literary or non-literary works; (2) texts of imitation which seek to parody, pastiche, paraphrase, 'translate' or supplant the original, […] and (3) genre texts where identifiable shared clusters of codes and literary conventions are grouped together in

[129] As Claudia Fenske posits in Fenske, *Muggles, Monsters and Magicians*, 174.

[130] In Shakespeare's *Henry IV*, part 1 Henry and Poins meet at The Boar's-Head Tavern in Eastcheap according to the scene directions. William Shakespeare, *King Henry IV,* 1597 (Cambridge: Cambridge University Press, 2004) Act II, scene iv. Harry meets the other members of the future Dumbledore's Army at the Hog's Head in *Harry Potter and the Order of the Phoenix*, chapter sixteen.

[131] For further examples of Shakespearean references see *infra* II.B.1.

[132] One could here think for example of : "[…] just plans that had gone wrong, like in old stories when a letter arrived too late or was sent to the wrong person, and the trick was not killing yourself over it." Scott Westerfeld, *Pretties*, 2005 (Croydon: Simon and Schuster, 2012) 327, which is an obvious parody of the ending of Shakespeare's *Romeo and Juliet*. Another such example can be found in *Turtles all the Way Down*: "So we arranged for a shipwreck, and then you remembered she likes Dr Pepper, and IT *IS* TRUE LOVE. It's just like *The Tempest*, and okay, I'm going to leave you now so you can live happily ever after." John Green, *Turtles all the Way Down* (London: Penguin Books, 2017) 33. The oral quality of the dialogue ("okay"), the capital letters and the reference to Dr Pepper all create a humorous effect when paired with Shakespeare as they playfully debunk the Bard's presence.

> recognisable patterns which allow readers to expect and locate them, and to cause them to seek out similar texts.[133]

In the context of Shakespeare we are safely seated within the field of the first category of intertextuality, that is to say quotes and allusions, but what is interesting with Rowling is that throughout her work she uses all of these categories, jumping from one to the next, peppering her text with citations, parodies, paraphrases as well as references to genres and themes from other authors and other centuries.

As we saw previously, Rowling uses a range of vocabulary which goes above and beyond what was typical at the end of the twentieth century. On the other hand, nineteenth and early twentieth century novels for children were often filled with complex words and sentence structures. *Oliver Twist* (Charles Dickens, 1838) and *The Water Babies* are perfect examples of this. *The Water-Babies* perhaps even more so even though Charles Kingsley wrote it for his own son. In his description of Tom transforming into a Water-Baby (which is echoed in *Harry Potter and the Goblet of Fire* when Harry also grows gills) we are given a plethora of long and complicated words which children surely do and did not understand: "Tom, when he woke, […] found himself swimming about in the stream, being about four inches, or – that I may be accurate – 3.87902 inches long and having round the parotid region of his fauces a set of external gills […]."[134]

Length and difficulty are not the only points of resemblance between Harry and his predecessors. Rowling develops many themes which were popular at the time too. In *Oliver Twist* and *The Water Babies*, the situation described closely resembles that developed by Rowling a century and a half later. That is to say a small hungry orphaned boy is unjustly abused by an adult and escapes from that situation into a magical (or magical-seeming in Oliver Twist's situation) world. The main character will meet those adults again either to change them into better people (*Harry Potter* and *The Water-Babies*) or to see them die (*Oliver Twist*).

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[133] Christine Wilkie-Stibbs, "Intertextuality and the child reader," in Peter Hunt, ed. *Understanding Children's Literature*, 1999 (Oxon: Routledge, 2009) 170.

[134] Kingsley, *The Water Babies*, 37. One may venture that these gills are what inspired Rowling's "Gillyweed" (HP4, 26, 426), the herb which helps Harry to partially transform into a fish. I was to thank Lisa Hopkins for pointing this link out.

Oliver's situation at the beginning of *Oliver Twist* is very close to Harry's[135] (and Tom's in *The Water Babies*), that is to say he is being underfed. This might have served as inspiration for Rowling when she wrote, in a pastiche-like[136] style, about Harry's malnourishment. In Dickens's work one can read:

> The bowls never wanted washing. The boys polished them with their spoons till they shone again; and when they had performed this operation (which never took very long, the spoons being nearly as large as the bowls), they would sit staring at the copper, with such eager eyes, as if they could have devoured the very bricks of which it was composed […]. Oliver Twist and his companions suffered the tortures of slow starvation for three months.[137]

In *Harry Potter* this is rendered as:

> The cat-flap rattled and Aunt Petunia's hand appeared, pushing a bowl of tinned soup into the room. Harry, whose insides were aching with hunger, jumped off his bed and seized it. The soup was stone cold, but he drank half of it in one gulp. […] He put the empty bowl back on the floor next to the cat-flap and lay back on the bed, somehow even hungrier than he had been before the soup. (HP2, 2, 22)

In both of these descriptions we are told that the boys eat from "bowls" and that this operation is a fast one with "never took very long, the spoons being nearly as large as the bowls" in *Oliver Twist* and "he drank half of it in one gulp" for *Harry Potter*. Hunger is also depicted in both texts with the boys never getting enough food: "devoured the very bricks", "eager eyes" and "slow starvation" are mentioned in Dickens's work whereas Rowling repeats the word "hunger" with "aching with hunger" and "even hungrier". Here we are presented, in similar terms, two descriptions which depict hunger in young boys all because their caregivers

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[135] "The way his [Harry's] relatives treat him reminds the reader how Fagin treated Oliver Twist." Peter Ciaccio, "Harry Potter and Christian Theology," in Elizabeth, E. Heilman. ed. *Critical Perspectives on Harry Potter,* 2003 (London and New York: Routledge, 2009) 38 and "Harry Potter recueilli bébé par ses Moldus de tante et oncle sera persécuté par eux selon le plus pur style "dickensien", humilié, tenu à l'écart de toute réjouissance, enfermé dans un placard, à peine nourri, etc." Sophie de Mijolla-Mellor, *L'enfant lecteur. De la Comtesse de Ségur à Harry Potter, les raisons du succès* (Paris: Bayard, 2006) 141.

[136] As Genette defines it in *Palimpsestes*: "the imitation of a style devoid of satire". My translation. Original quote: "l'imitation d'un style dépourvue de fonction satirique" in Genette, *Palimpsestes,* 40. Genette's different categories shall be developed in the second part.

[137] Charles Dickens, *Oliver Twist*, 1838 (Watford: Everyman's Library, 1946) 12.

refuse to give them more. In both cases it is specified that the caretaker himself has more than enough to eat.[138]

In stature both boys resemble each other, too, due to the lack of proper nourishment: "Oliver Twist's ninth birth-day found him a pale thin child, somewhat diminutive in stature, and decidedly small in circumference."[139] and "Perhaps it had something to do with living in a dark cupboard, but Harry had always been small and skinny for his age." (HP1, 2, 20). Not only are the two similar physically, they also share similar living quarters and hungry-feeling birthdays: "he was keeping it [his birthday] in the coal-cellar with a select party of two other young gentlemen, who, after participating with him in a sound thrashing, had been locked up for atrociously presuming to be hungry."[140] and "Harry couldn't sleep. He shivered and turned over, trying to get comfortable, his stomach rumbling with hunger. […] he'd be eleven in ten minute's time." (HP 1, 3, 37-38). Oliver's coal-cellar corresponds well to Harry's cupboard under the stairs, where both have to live and where they are locked up when they are punished. Julia Park states that, "[a]s an English schoolgirl, Rowling undoubtedly would have been exposed to Charles Dickens. Indeed, I would argue that Dickens is the author whom Rowling most resembles: like her literary forefather, Rowling writes in fairy-tale mode; as well, she writes from her personal worldview",[141] thus further focusing on the many aspects that Rowling adopted from her precursor.

James Washick has also worked on the links between *Oliver Twist* and *Harry Potter* but he focused more specifically on Voldemort and Oliver rather than Harry and Oliver. His analysis yields interesting results as he is able to prove how Voldemort's birth and Oliver's are couched in analogous terms as both their mothers die just after giving birth and bestowing

[138] One can note that other novels written for a younger audience also feature children who are under-nourished: ""I had no dinner," she said next […] "There's some bread in the pantry," said the cook. […] Sara went and found the bread. It was old and hard and dry. The cook was in too vicious a humour to give her anything to eat with it." and "She was growing used to a certain gnawing feeling in her young stomach." in Frances Hodgson Burnett, *A Little Princess*, 1905 (Ware, Herfordshire: Wordsworth Editions, 1994) 180 and 186, as well as the fifth chapter of *Jane Eyre* when Jane arrives at Lowood and is given very little to eat: "I was still hungry". Charlotte Brontë, *Jane Eyre*, 1848 (London: Norton, 2001) 44. *Jane Eyre* is not considered as children's literature as it fits the genre of the Bildungsroman but the first nine chapters deal with Jane's youth. See Andrew Burn, "Multi-Text Magic: Harry Potter in Book, Film and Videogame," in Fiona M. Collins and Jeremy Ridgman (ed.). *Turning the Page: Children's Literature in Performance and the Media* (Bern: peter Lang, 2006) 233: "Like Jane Eyre, or Pip in *Great Expectations*, Harry is an orphan with cruel relatives." See also Roni Natov, "Harry Potter and the Extraordinariness of the Ordinary," *The Lion and the Unicorn* 25 (2001): 311.

[139] Dickens, *Oliver Twist*, 5.

[140] *Ibid*., 5-6.

[141] Julia Park "Class and Socio-economic Identity in Harry Potter's England" in Giselle Liza Anatol. ed. *Reading Harry Potter. Critical Essays* (Westport, CT and London: Praeger, 2003) 183.

gifts that will enable the children to trace their ancestry (the ring and the locket are two essential tropes for these stories[142]). Moreover, the two boys are then given into the care of women who are more than partial to drink and then receive a bleak Victorian upbringing.[143] The core difference resides in what the characters become, Oliver remaining pure and innocent whereas Voldemort becomes the darkest wizard of all times.

Many critics have also found links between *Tom Brown's Schooldays* by Thomas Hughes[144] and the *Harry Potter* novels. Keren Manners Smith for example tells us: "The Harry Potter books fit squarely into a school story tradition that stretches back to *Tom Brown's Schooldays* (1857), Thomas Hughes's semi-autobiographical novel about the Rugby School."[145] and Julia Eccleshare goes further by stating: "The village of Hogsmeade fits closely into the fictional public-school tradition. Straight out of *Tom Brown's School Days* comes the drinking and the shopping."[146] David K. Steege has also listed the similarities between the two books: they both feature arch-enemies (Drago and Flashman), benevolent headmasters (Dumbledore and the Doctor[147]), sport conquests (Quidditch and football) as well as the themes of protecting younger students and upholding the schools' values.[148] As far as

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[142] In *Oliver Twist* Agnes's ring and locket enable Oliver to ascertain who his mother was, and in *Harry Potter* Merope's locket is also a clue to his parenthood and ancestors.

[143] See James Washick, "Oliver Twisted: the origins of Lord Voldemort in the Dickensian orphan," *The Looking Glass: new perspectives on children's literature* 13.3 (September/ October 2009).

[144] Tomas Hughes, *Tom Brown's Schooldays,* 1857 (Bath: Parragon, 1999).

[145] Keren Manners Smith, "Harry Potter's Schooldays: J. K. Rowling and the British Boarding School Novel," in Anatol, *Reading Harry Potter*, 70.

[146] Julia Eccleshare, *A Guide to the Harry Potter Novels* (London and New York: Continuum, 2002) 61. Jean-Jacques Lecercle also makes the parallel in his article: "Cet intertexte est bien sûr celui des récits de *public school*, de *Tom Brown* à *Stalky and Co* […]." Jean-Jacques Lecercle, "Faut-il canoniser Harry Potter ?" *La critique, le critique* (Rennes: Presses universitaires de Rennes, 2005) <http://books.openedition.org/pur/28675>. ISBN: 9782753546288. DOI: 10.4000/books.pur.28675. Date accessed 6 February 2017.

[147] One can note for example that both characters serve the same function: the kind, wise and respected headmaster but they are also portrayed with identical adjectives. For the Doctor we are told: "his eye twinkling as he looked them over" Hughes, *Tom Brown's Schooldays*, 99; and in *Harry Potter* "Dumbledore's twinkling eyes flashed in the direction of the Weasley twins." (HP1, 7, 94). Daphné Pleindoux-Legrand also notes that both stories end with the death of these headmasters. See Pleindoux-Legrand, "Harry Potter : récit d'apprentissage et quête initiatique," 40: "tous deux [Dr Arnold et Dumbledore] partagent le même destin puisqu'ils meurent à la fin de la scolarité des deux héros et sont enterrés dans leur école respective."

[148] David K. Steege, "Harry Potter, Tom Brown, and the British School Story, Lost in Transit?" in Lana A. Whited (ed.) *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon,* 2002 (Missouri: University of Missouri Press, 2004) 141.

One can also mention Rose-May Pham Dinh's article entitled "De Tom Brown à Harry Potter: pérennité et avatars du roman scolaire britannique" *La Clé des Langues* (Lyon: ENS LYON/DGESCO). ISSN 2107-7029. Mis à jour le 12 octobre 2009. Accessed 28 August 2016. Url: http://cle.ens-lyon.fr/litterature-de-jeunesse/de-tom-

character correspondences go we can also add Thomas and Filch who share the same purpose and functions in the narrative.

A few scenes from *Harry Potter* seem to also take their roots from *Tom Brown's Schooldays*, such as when Harry shares his lunch with Ron on the school train:

> Ron stared as Harry brought it all back in to the compartment and tipped it onto an empty seat.
> 'Hungry, are you?'
> 'Starving,' said Harry, taking a large bite out of a pumpkin pasty.
> Ron had taken out a lumpy package and unwrapped it. There were four sandwiches inside. He pulled one of them apart and said, 'She always forgets I don't like corned beef.'
> 'Swap you for one of these,' said Harry, holding up a pasty. 'Go on –'
> 'You don't want this, it's all dry,' said Ron. 'She hasn't got much time,' he added quickly, 'you know, with five of us.'
> 'Go on, have a pasty,' said Harry, who had never had anything to share before or, indeed, anyone to share it with. (HP1, 6, 76)

In *Tom Brown's Schooldays* this sharing of food between two hungry boys (one – Tom or Harry – being the more fortunate and sharing with East or Ron) is couched in close terms: "Tom didn't understand much of this talk, but seized on the fact that East had no money, and was denying himself some little pet luxury in consequence. 'Well what shall I buy?' said he, 'I'm uncommon hungry.'"[149] Just like Ron, East knows a lot more about Rugby school than

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brown-a-harry-potter-perennite-et-avatars-du-roman-scolaire-britannique-75306.kjsp, and Christie Berberich's: "Harry, like Tom Brown many decades before him, arrives at his (public?) school shy and insecure, makes some lifelong friends, takes on the school bully, breaks some of the school rules – only to emerge a model pupil, not in the academic sense of the word but in the sense of imbibing his impressive headmaster's moral code and using it to fight against evil." Christie Berberich, "Harry Potter and the Idea of the Gentleman as Hero," in Katrin Berndt and Lena Steveker eds. *Heroism in the Harry Potter Series* (Surrey: Ashgate, 2011) 145 as well as John Pennington "add a dash of rugby-inspired competition from Thomas Hughes's *Tom Brown's Schooldays*." John Pennington, "From Elfland to Hogwarts, or the aesthetic trouble with Harry Potter," *The Lion and the Unicorn*. Vol. 26, January 2002, 82.

Brooke Allen is perhaps one of the first to moot this idea in her 1999 book review: "The *Harry Potter* books faithfully follow the tradition as set out in *Tom Brown's Schooldays*. The Hogwarts headmaster, Albus Dumbledore, while disconcertingly eccentric as befits an elderly wizard, is every bit as wise and benevolent as Dr. Arnold himself. Harry, good-hearted yet impetuous and naïve, is much like Tom Brown, while Ron is a dead ringer for Tom's bosom friend Harry East." Brooke Allen, "A World of Wizards," *The New Leader* 82 (1-15 November 1999): 14.

[149] Hughes, *Tom Brown's Schooldays*, 73.

Tom does and he serves to explain the rules and traditions to Tom and the reader.[150] *Harry Potter and the Cursed Child* goes one step further by re-rewriting this scene from *Tom Brown's Schooldays* once again in the first dialogue between Albus and Scorpius. Scorpius invites Albus (whose "Mum doesn't let [him] have sweets") to partake in his "Shock-o-Choc, Pepper Imps and some Jelly Slugs" (HP8, I, 3). This scene thus creates a triple-level text where Rowling, as well as John Tiffany and Jack Thorne, refer back to two different sets of texts with an intertextual and an auto-intertextual reference.

Two other poignant scenes form a bridge between the two novels: Thompson's and the Doctor's death. Thompson (a boy at the school) dies of the fever in the same way as many Hogwarts students die in the battle opposing Voldemort, and the Doctor passes away near the end of the narrative, just as Dumbledore does (albeit not of old age). Tales which recount deaths within the narrative are rare in children's literature – we shall see later on that *Peter Pan* is another example of this – but both Rowling and Hughes chose to integrate the darker side of life in their fiction.

David K. Steege remarked[151] that as Rowling never went to a boarding school herself her knowledge of such institutions and the sort of camaraderie developed there (as we can see in the food-sharing scene) must have come from a secondary source, be it books or films. Her rendition of Hogwarts is therefore necessarily tinted by school books, such as *Tom Brown's Schooldays* and its twentieth century re-writings.

Another theme which has a traditional feel to it is that of orphans. Many children's books feature orphans as heroes (*Oliver Twist*[152] and *The Water Babies* fall into this category but so do *A Little Princess*, *The Jungle Books* with the story of Mowgli, *Anne of Green Gables*, or *Heidi*)[153] and this theme is essential to many novels written for children: "Orphans

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[150] See for example Hughes, *Tom Brown's Schooldays*, 75 where East explains the singing tradition to Tom.

[151] David K. Steege, "Harry Potter, Tom Brown, and the British School Story, Lost in Transit?" in Lana A. Whited, ed. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon,* 2002 (Missouri: University of Missouri Press, 2004) 141.

[152] "Another school of fiction for children that Rowling's books fit into is that involving orphan protagonists and benefactors, a tradition that Rowling inherits from her famous predecessor and countryman Charles Dickens." Kirk, *J. K. Rowling*, 6.

[153] This theme is softened in other books, where the parents are not dead but simply removed from the storyline. Here one can think of *The Lion, the Witch and the Wardrobe* and *Bed-knob and Broomsticks* for evacuation war-novels, *Tom's Midnight Garden* for health reasons, among many others. Even such novels as *Alice in Wonderland* can be seen as removing the parent or parent-figure as Jean-Jacques Lecercle relates: "Alice is

also appear with great regularity, of course, in children's literature as well. It is a frequent technique to give the child protagonist more control in the plot."[154] Peter Hunt even humorously quips that "[c]hildren's books are singularly unhealthy places for parents"[155] as they tend to end up dead or incapacitated in some way early on in the narrative. Elaine Ostry places the orphan theme in *Harry Potter* in an even broader literary trend: "Harry is a classic "outcast child" of fairy-tale and myth, in the ranks of Cinderella, Snow White, Peau d'Âne, Oedipus and Joseph. Many of these children are orphans like Harry; others, like Cinderella, may as well be orphans since their fathers fail to defend them."[156] Harry, though, is not the only orphan in this adventure. Neville Longbottom is a near-orphan (his parents' brains are severely damaged and they must remain in care at the hospital), Teddy Lupin becomes an orphan when he is but a baby, both Voldemort and Crouch Junior kill off their remaining parent and thus become orphans,[157] and Hermione forces her parents to forget her and move to Australia (though we suppose that she ultimately reverses the spell).[158] Rowling therefore over-uses this trope making every other main character into an orphan. Moreover, Rowling's setting – a boarding school set in Scotland – makes it unnecessary narrative-wise to kill off parents as the children are already outside of the parental realm, a requisite for most children's books. Including all these orphans within the text hence gives the narrative an older feel as William Wandless points out: "Part of the charm of Rowling's *Harry Potter* series is the mock-Victorian treatment to which its child-hero is subjected. It is not enough that Harry had

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lucky, in a way that bourgeois children often are not, but about which they dream, that is to say that she is temporarily an orphan. This enables her to have friends instead of cousins, the former have the wonderful quality that one can get rid of them." My translation. Jean-Jacques Lecercle, ed. *Alice* (Paris: Éditions Autrement, 1988) 39. Original quote: "La chance, d'Alice, que n'ont pas tous les rejetons de la bourgeoisie ; mais dont ils rêvent, c'est qu'elle est temporairement orpheline. Cela lui permet d'avoir des amis plutôt que des cousins ; les premiers ont cet avantage qu'on peut s'en débarrasser."

[154] Kirk, *J. K. Rowling*, 7.

[155] Hunt, *Introduction to Children's Literature*, 24. Wendy Doniger also has a bon mot on the death of Harry's parents: "Young Harry Potter's parents are dead. So far, so good: many of the heroes and heroines of the classics of children's literature are orphans, while others have invisible, unmentionable or irrelevant parents." Wendy Doniger, "Can You Spot the Source?" *London Review of Books*, 17th February 2000. http://www.lrb.co.uk/v22/n04/wendy-doniger/can-you-spot-the-source. Accessed 1 January 2017.

[156] Elaine Ostry, "Accepting Mudbloods: The Ambivalent Social Vision of J. K. Rowling's Fairy Tales," in Anatol, *Reading Harry Potter*, 90.

[157] One can note that Crouch Junior actually strives to re-create a family lineage after killing his own father by projecting Voldemort onto his family tree: "I will be honoured beyond all other Death Eaters. I will be his dearest, his closest supporter … closer than a son …" (HP4, 35, 589). Needless to say that this fantasy seems highly unlikely as Voldemort's fatherly attributes are non-existent.

[158] "'I've also modified my parents' memories so that they're convinced they're really called Wendell and Monica Wilkins, and that their life's ambition is to move to Australia. […] Wendell and Monica Wilkins don't know that they've got a daughter, you see.'" (HP7, 6, 84).

been orphaned and that he feels isolated and unloved. Harry suffers both physical and mental abuse."[159]

These nineteenth century tales of woe and suffering that we can find in Dickens and Kingsley were slowly replaced by happier stories. The arrival of adventure stories and magical environments meant that the adults could be removed altogether (apart from the first and last chapters) meaning that the plots became solely child-centred. This new type of children's literature was a watershed at the time and deeply influenced novels aimed at children for the next century and a half. The *Harry Potter* novels have been acutely shaped by this era as Rowling continually points her reader in this direction.

2) Magical worlds of wonder

In 1865 a small revolution in children's literature appeared under the name of Alice. Fairy-tales and fantastic worlds of magic were not new but previously they had always gone hand in hand with strong moral instruction. Here we entered the realm of unadulterated fantasy, a phenomenon which continued with Edith Nesbit's *Psammead* series in the early twentieth century, Beatrix Potter's *Peter Rabbit* (1902), Kenneth Grahame's *The Wind in the Willows* (1908) and Barrie's *Peter Pan* (1911).

Alice in Wonderland and its sequel *Through the Looking-glass* (Lewis Carroll, 1865 and 1871) also make use of long and complicated words (some of which are invented or portmanteau words[160]) and are novels that greatly influenced the *Harry Potter* books. What is striking here is the creation of a boundary between two worlds with Alice going through the looking-glass in the same way as Harry passes from the Muggle world to Platform 9 and ¾ or to Diagon Alley.

When Alice goes through the looking-glass in the first chapter, an interesting phenomenon occurs. Through her imagination ("Let's pretend"[161]) she is able to cross the threshold into another world, just as Harry crosses through to platform 9 ¾ because he is able

[159] William Wandless, "Hogwarts vs. "The 'Values' of Wasteland": *Harry Potter* and the Formation of Character," in Cynthia Whitney Hallett, ed. *Scholarly Studies in Harry Potter: Applying Academic Methods to a Popular Text* (Lewiston, NY: Edwin Mellen, 2005) 250.

[160] See *infra* for more on portmanteau words in *Harry Potter.*

[161] Lewis Carroll, *Alice's Adventures in Wonderland and Through the Looking Glass,* 1865 and 1871 (London: Everyman's Library, 1992) 173.

to believe in it: "Don't stop and don't be scared you'll crash into it, that's very important" (HP1, 6, 70). Harry also makes a sheet of glass disappear in the zoo in *Harry Potter and the Philosopher's Stone* as we see in chapter two, entitled "The Vanishing Glass"[162] and walks through a pane of glass to get into St Mungo's: "Next second, his mouth opened in shock as the dummy gave a tiny nod and beckoned with its jointed finger, and Tonks had seized Ginny and Mrs Weasley by the elbows, stepped right through the glass and vanished. Fred, George and Ron stepped after them. […] they stepped forward through what felt like a sheet of cool water, emerging quite warm and dry on the other side." (HP5, 22, 427). The limit between the worlds is always represented as some kind of surface – the wall in the train station, the sheet of glass at the zoo and the shop-window for the hospital. In *Alice* the surface is a looking-glass, which changes to become cloth in order to let her through. If we look closely at the wording of Alice's crossover we realise that Alice is not only entering another world but also lifting a veil: "Let's pretend the glass has got all soft like gauze, so that we can get through."[163] Just as in *Harry Potter*, what is behind the veil (here the gauze) is of utmost importance to the story. In *Harry Potter* the veil or gauze is both protection in the form of the invisibility cloak: "the shining, silvery cloth" (HP1, 12, 148) and death in the fifth book, as the arch of death is veiled: "Unsupported by any surrounding wall, the archway was hung with a tattered black curtain or veil which, despite the complete stillness of the cold surrounding air, was fluttering very slightly as though it had just been touched." (HP5, 34, 682) and "he had the strangest feeling that there was someone standing right behind the veil on the other side of the archway." (HP5, 34, 682). The people that Harry feels through the veil are the dead and when Sirius falls through this veil he joins them: "It seemed to take Sirius an age to fall: his body curved in a graceful arc as he sank backwards through the ragged veil hanging from the arch. Harry saw the look of mingled fear and surprise on his godfather's wasted, once handsome face as he fell through the ancient doorway and disappeared behind the veil, which fluttered for a moment as though in a high wind, then fell back into place." (HP5, 35, 711). This veil / gauze marks the boundary between two worlds; either the normal world and the fantasy world (such as at the beginning of *Harry Potter* and *Alice*) or the world

[162] Shira Wolosky also points to this process: ""The Vanishing Glass" – suggests, not just this event but a whole theme: the disappearing barrier between the ordinary world and one that is uncanny, mysterious, and marvellous, as well as untamed and challenging to norms and securities." Shira Wolosky, *The Riddles of Harry Potter. Secret Passages and Interpretive Quests* (New York: Palgrave Macmillan, 2010) 7.

[163] Carroll, *Alice*, 173.

of the living and that of the dead.[164]

This physical border between worlds is one through which the heroes can pass in order to reach the magical world of their adventure but Rowling goes a little further in *Harry Potter and the Order of the Phoenix* as she calls the reader's attention to this phenomenon, calling it "the great, invisible wall" and then blurring the lines:

> The arrival of Dementors in Little Whinging seemed to have breached the great, invisible wall that divided the relentlessly non-magical world of Privet Drive and the world beyond. Harry's two lives had somehow become fused and everything had been turned upside-down; the Dursleys were asking for details about the magical world, and Mrs Figg knew Albus Dumbledore. (HP5, 2, 39)

This quote is striking not only because the author points to the phenomenon of the dividing wall but also because this wall is entirely disembodied as it cannot be felt by any of the senses. It is a purely metaphysical divide between the worlds which is felt at its utmost when it is rent. This division had already been hinted at in the incipit of Harry's adventures in the magical world: "The people hurrying by didn't glance at it. Their eyes slid from the big book shop on one side to the record shop on the other as if they couldn't see the Leaky Cauldron at all. In fact, Harry had the most peculiar feeling that only he and Hagrid could see it." (HP1, 5, 54).

Moreover, Alice's "Let's pretend" is of importance in *Harry Potter* as well: "Mrs Dursley pretended she didn't have a sister, because her sister and her good-for-nothing husband were as unDursleyish as it was possible to be" (HP1, 1, 7). Imagination connects fantasy and reality, it is the key that opens (or closes) the door between both worlds and that can make us accept that the gap has been bridged. It can be either day-dreaming "let's pretend" or dreaming as both characters, Harry and Alice, are prone to do: "He rolled on his back and tried to remember the dream he had been having. It had been a good one. There had been a flying motorbike in it." (HP1, 2, 19) and "'It was a dream,' he told himself firmly. But he still didn't open his eyes. It had been such a good dream." (HP1, 5, 49). Writing about this quote Amy Billone comments that "Harry's 'good dream' comes true for him. When Harry reaches the Great Hall at Hogwarts he realizes he has "never even imagined such a strange

[164] See infra III. C. 3. for more on the veil and death in *Harry Potter.*

and splendid place" (145). In this dreamworld all that is make-believe takes on physical reality."[165] The beginning of *Harry Potter* (the first chapter when we meet Harry as a child and the morning after Hagrid told him he was a wizard) mirrors the end of *Alice's Adventures in Wonderland*: "So Alice got up and ran off, thinking while she ran, as well she might, what a wonderful dream it had been."[166] The theme of the dream is here used for different means. In *Harry Potter* it opens the world of magic for Harry and the reader whereas in *Alice* it closes the magical adventure and brings the tale back to the normal world. Both instances show how imagination and dreams bridge the gap between our sphere and the supernatural one.

The notions of boundaries and dreams are far from being the only ones linking *Harry Potter* and *Alice*. Rowling also reworks many literary elements from *Alice* into her own text. At times Rowling employs only one word to remind us of her literary predecessor and at others she regenerates important portions of the book. Examples of words that connote Carroll can be found with such quotes: "Harry's uncle came galumphing out of the living room, walrus moustache blowing hither and thither as it always did when he was agitated." (HP5, 2, 28). "Galumph" is a word coined by Carroll in *Through the Looking-glass*[167] and it so happens that the "walrus" is an important character in *Alice*. In one simple sentence two references to Carroll's work vie for attention from the reader, enriching the reading-experience with flavours from another era.

Other winks at *Alice* can be found within the many portmanteau words that Rowling coins, as explained by Humpty-Dumpty in *Through the Looking-Glass*: "Well, "*slithy*" means "lithe and slimy". "Lithe" is the same as "active." You see it's like a portmanteau – there are two meanings packed up into one word."[168] In *Harry Potter and the Philosopher's Stone* Neville gets a particular present: "'It's a Remembrall!' He explained. 'Gran knows I forget things – this tells you if there's something you've forgotten to do." (HP1, 8, 108). This is a portmanteau word which may be a "remember all" or "remembering ball" or a mixture of both. Shira Wolosky notes a few more in her work *The Riddles of Harry Potter*: "One of the

[165] Amy Christine Billone, "The Boy Who Lived: From Carroll's Alice and Barrie's Peter Pan to Rowling's Harry Potter," *Children's Literature* 32 (2004):191.

[166] Carroll, *Alice*, 148.

[167] *Ibid*., 182.

[168] *Ibid*., 256.

most important portmanteaus is "Pensieve", combining the word *pensive* (thoughtful) with the word *sieve* (to filter) meaning to filter thoughts, which is what the Pensieve does" and "'Portkey' is the key to transport through what magically becomes a door (*porte* is French for door), thus a portal to another place."[169] Beatrice Groves also points out that Sir Nicolas de Mimsy-Porpington's name re-uses Carroll's portmanteau word "mimsy", meaning "flimsy and miserable" something which works well for the character as he is a troubled ghost (hence, "miserable" and "flimsy").[170] In his book on the violence of language Jean-Jacques Lecercle offers illuminating insight on the portmanteau technique:

> If the coinage of portmanteau words produces *monstres de langue*, to use Judith Miler's phrase, it is because it uses the monstrous composition of traditional chimeras. A little lion here, a little eagle there, and you have a gryphon. A dash of breakfast here, a little lunch there, and you can eat your brunch. The subverted element is Saussure's *langue*, in so far as portmanteau words deny the arbitrary character of signs by introducing motivation everywhere, and the linearity of the signifier by compelling the interpreter to find 'words beneath words'.[171]

In both texts we are thus confronted with the anti-arbitrariness of language as it is used for a purpose which as readers we can decipher in order to help us with our reading of these texts. English words are thus slowly replaced by more and more nonsensical (or seemingly-nonsensical) words that the reader needs to assimilate. Words such as "Muggle", (HP1, 1, 10) "Put-Outer" (HP1, 1, 12), "Hogwarts" (HP1, 4, 40) as well as the spells and magical vernacular mean that the text becomes increasingly hard to understand for non-initiates. Dialogue such as "'If he has been Confunded, naturally he is certain,' said Snape. 'I assure *you*, Yaxley, the Auror office will play no further part in the protection of Harry Potter. The Order believes that we have infiltrated the Ministry.'" (HP7, 1, 11-12) would make very little sense to someone who has not become acclimatised to the *Harry Potter* jargon.[172] In the same way, the invented speech in *Through the Looking-Glass* forces the reader to a series of mental

[169] Wolosky, *The Riddles of Harry Potter*, 10.

[170] Beatrice Groves, *Literary Allusions in Harry Potter* (London: Routledge, 2017) 19-20.

[171] Jean-Jacques Lecercle, *The Violence of Language* (London: Routledge, 1990) 91.

[172] See Joanna Lipińska, "The Xenophobic World of Wizards: Why Are They Afraid of the "Other"?" in Patterson, ed. *Harry Potter's World Wide Influence*, 118: "Another distinctive feature of a group is its language. Although they use the same language as Muggles, wizards have special expressions and formulas that are incomprehensible to anybody outside their society."

gymnastics in order to try to decipher the meaning of these words. In both instances the meaning of some words can be guessed, especially when the magical formula is given, as is the case of the portmanteau words in *Through the Looking*-Glass and the Latinate structures in *Harry Potter*. As Alice puts it in the first chapter of *Through the Looking-Glass* after she has finished reading the poem "Somehow it seems to fill my head with ideas – only I don't know exactly what they are!"[173] This situation occurs in *Harry Potter* too when we can infer meaning from the new words, ("Put-Outer" for example is quite transparent) and learn, just as Harry does, what connotations one should associate with what word: "He [Harry] was starting to get a prickle of fear every time You-Know-Who was mentioned. He supposed this was all part of entering the magical world […]." (HP1, 6, 80). It is amusing to note that some of these invented words have in both cases been integrated into the English language and are now part of everyday speech. We saw that "Galumph" was reworked into *Harry Potter* as it is now part of the English vocabulary, but many other such neologisms have made it into common speech. On Rowling's side the same process has taken place as "[i]n 2003 the word "Muggle" was entered into the *Oxford English Dictionary*."[174] The OED tells us that a Muggle is "A person who is not conversant with a particular activity or skill. 1990s: from mug + -le; used in the *Harry Potter* books by J. K. Rowling to mean 'a person without magical powers'." In 2017 the word "Quidditch" also entered the OED with this definition: "A team sport played while straddling broomsticks, in which goals are scored by throwing a ball through any of three hoops fixed at either end of the pitch. Origin: early 21st century: from the name of a magical game described in J. K. Rowling's 1997 novel *Harry Potter and the Philosopher's Stone*, on which the sport is based." Words minted by authors which are then assimilated into not only the language but also dictionaries attest to the influence that the novels had on a given period and even beyond. Both Carroll and Rowling have been able to deeply influence their time in a long-lasting way.

More obvious references to Carroll can be found in *Harry Potter* with the mirror of Erised, also known as the mirror of Desire.[175] Just as in *Alice*, the writing above the mirror is

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[173] Carroll, *Alice*, 182.

[174] Fenske, *Muggles, Monsters and Magicians*, 5.

[175] Pennington, "From Elfland to Hogwarts," 89: "Rowling's Mirror of Erised most certainly alludes to Carroll's *Looking-Glass* […]. The connection to the Carroll books is an important one, for it suggests how important consistency of tone can be in the creation of a fantasy world."

Billone, "The Boy Who Lived: From Carroll's Alice and Barrie's Peter Pan to Rowling's Harry Potter," 191: "But after Harry has encountered the mirror and to some extent walked inside it (much as Alice does in *Through*

mirror-writing and has to be read backwards: "It was a magnificent mirror, as high as the ceiling, with an ornate gold frame, standing on two clawed feet. There was an inscription carved around the top: *Erised stra ehru oyt ube cafru oyt on wohsi*." (HP1, 112, 152) Read with the help of a mirror this gives us: "I show not your face but your heart's desire" just as "YKCOWREBBAJ" in *Through the Looking-Glass* gives us "Jabberwocky" as Alice elucidates: "Why, it's a Looking-glass book, of course! And if I hold it up to a glass, the words will all go the right way again."[176]. This explanation and the intertextual links between the two œuvres can give the astute reader a clue as to how to understand the writing above the Mirror of Erised and thus better comprehend the text. Walking in Carroll's footsteps allows Rowling to play games with her reader as she bespeckles her text with interpretive keys which guide him or her through her prose.

In *Alice in Wonderland*, its prequel, everyone and everything is in constant movement. Bodies change size and form, leaving us the impression of a world where nothing can be counted on. *Harry Potter* gives us a similar feeling, especially with the use of the Polyjuice potion and the invisibility cloak. Because of these two magical items, one's senses cannot be trusted in the books. People might not be who they seem and an empty room could very well house someone concealed beneath a cloak. There is a plastic dimension to this world, just like Alice's world, where reality and facts can change from one page to the next and where the key notion is the one announced in the name of the potion: "poly" or many different realities. Speaking about *Alice in Wonderland*, Jean-Jacques Lecercle states that "[t]he result of these size changes looks more like the reflection in a distorting mirror than a simple size increase or decrease, and goes as far as making Alice's humanity disappear."[177] The two cats in these books could be seen as reifications of this concept. Both Crookshanks and the Cheshire cat are not what they seem to be as neither are really cats. Crookshanks happens to be a kneazle (*Beasts*, 24-25) and the Cheshire cat is neither here nor there.

It is not only the characters who are constantly moving, inanimate objects also take on a life of their own both in *Alice* and *Harry Potter*. Life is breathed into the portraits: "the

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the Looking Glass) […]."

[176] Carroll, *Alice*, 180.

[177] My translation. Original quote: "Le résultat du changement de taille ressemble d'avantage à ce qu'offrirait un miroir déformant qu'à une simple réduction ou à un simple accroissement de taille, et aboutit à une disparition de l'humanité même d'Alice." Lecercle, *Alice*, 72.

pictures on the wall next to the fire seemed to be all alive."[178] in *Through the Looking-Glass* can be read as the literary ancestor of "He was too sleepy even to be surprised that the people in the portraits along the corridors whispered and pointed as they passed." (HP1, 7, 96) in *Harry Potter and the Philosopher's Stone.*

Alice's adventures in *Through the Looking-Glass* are structured as a chess game (albeit a dream-like chess game). Before the story actually begins, and even before the preface, Lewis Carroll explains the concept behind this story with a diagram of a chess board and explanations. Later on, in the novel Alice points to this peculiar geography:

> 'I declare it's marked out like a large chessboard!' Alice said at last. 'There ought to be some men moving about somewhere – and so there are!' she added in a tone of delight, and her heart began to beat quick with excitement as she went on. 'It's a great huge game of chess that's being played – all over the world – if this *is* the world at all you know. Oh what fun it is! How I *wish* I was one of them! I wouldn't mind being a pawn, if only I might join – though of course I should *like* to be a Queen, best.'[179]

Alice's wishes do come true and they seem to foretell what happens in *Harry Potter* when the protagonists are forced to take on the place of pawns in order to advance through the series of protections guarding the stone:

> They were standing on the edge of a huge chessboard, behind the black chessmen, which were all taller than they were and carved from what looked like black stone. Facing them, way across the chamber, were the white pieces. Harry, Ron and Hermione shivered slightly – the towering white chessmen had no faces.
> 'Now what do we do?' Harry whispered.
> 'It's obvious, isn't it?' said Ron. 'We've got to play our way across the room.' […]
> 'This wants thinking about …' he said. 'I suppose we've got to take the place of three of the black pieces …' (HP1, 16, 204)

In *Harry Potter*, Harry, Ron and Hermione face the white side of the board and Ron sacrifices himself in order for Harry to win the chess game and see the white pieces give in:

[178] Carroll, *Alice*, 174.

[179] Carroll, *Alice*, 192-193.

"The chessmen parted and bowed, leaving the door ahead clear" (HP1, 16, 206). Isabelle Smadja has commented on the similarities between the two chess games in her 2001 work.[180] Indeed, Rowling's use of the chessboard trope obviously echoes *Through the Looking-Glass* as we have a similar display with Carroll's "large chessboard" becoming a "huge chessboard" in *Harry Potter* and the characters taking on the role of pieces. Alice's game is not as strict as Rowling's one but they both point to the use of games to understand the narrative. Carroll makes this obvious in his diagram of a chessboard with explanations at the very start of the book showing that every character that Alice meets will correspond to a chess move and the story will finish with "the final 'checkmate' of the Red King."[181] In *Harry Potter* the game of chess also ends with the checkmate of a king (this time the white king) but the game is mainly used to establish Ron's character as one who accepts to sacrifice himself for his friends: "'That's chess!' snapped Ron. 'You've got to make some sacrifices! I take one step forward and she'll take me – that leaves you free to checkmate the king, Harry!'" (HP1, 16, 205).

In the fourth novel Rowling takes this game one step further as she re-arranges it into a macabre endeavour as Amy Billone voices:

> At the end of the novel [*Harry Potter and the Goblet of Fire*], Harry's life takes on all the nightmarish qualities of Wonderland: the rules of the game he is playing (the Triwizard Tournament) deceive him; the competition becomes no longer recreational but dangerously real; he must observe (and help to bring about) his friend's death; he nearly gets murdered; and he finds out he has been betrayed by an evil impersonator who took on the form of a trustworthy wizard (Alastor Moody).[182]

Alice in Wonderland and its sequel marked a watershed in their time and their influence on the *Harry Potter* books is undeniable. These books also opened up a new era for

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[180] "Rowling has substituted the white faceless queen in a giant chessboard to the horrible queen of hearts in *Alice in Wonderland*. Ron Weasley, Harry's best friend, who is playing against the white pieces, accepts to sacrifice the black knight, that is to say himself, and is knocked out by the white queen in order for Harry to be able to see 'The white king [take] off his crown and thr[o]w it at Harry's feet.' (HP1, 16, 206)" My translation. Original quote: "À l'horrible reine de cœur d'*Alice au pays des merveilles*, Rowling a substitué la reine blanche sans visage d'un échiquier géant. Ron Weasley, le meilleur ami de Harry, qui joue la partie contre les pièces blanches, accepte de sacrifier le cavalier noir, en l'occurrence lui-même, et se fait assommer par la reine blanche, pour permettre à Harry de voir 'le roi blanc ôter sa couronne et la jeter à ses pieds.'" Isabelle Smadja, *Harry Potter: Les raisons d'un succès,* 2001 (Paris : Presses Universitaires de France, 2002) 8.

[181] Carroll, *Alice*, 161.

[182] Billone, "The Boy Who Lived: From Carroll's Alice and Barrie's Peter Pan to Rowling's Harry Potter," 194.

children's literature, one interested in magic and enchantments rather than Victorian morals. Rowling has also borrowed ingredients from other novels published at the turn of the century, such as *The Phoenix and the Carpet* (1904), *The Wind in the Willows* (1908) and *Peter Pan* (1911). Leigh A. Neithardt points out the parallels that can be made between *The Phoenix and the Carpet* and *Harry Potter*:

> […] novels by E. Nesbit, of whom J. K. Rowling is a fan, according to an interview on Rowling's American publisher's Web site (Scholastic Inc.). […] In light of Rowling's admiration, it is interesting to note some facets in Nesbit's *The Phoenix and the Carpet* that may have unconsciously influenced her successor. Is it a coincidence that this story of four siblings who happen to find a phoenix egg, begins with preparations for Guy Fawkes Day? In the second *Harry Potter* instalment, *Harry Potter and the Chamber of Secrets*, readers learn that Dumbledore, Headmaster of Hogwarts, has a pet phoenix named Fawkes (HP2, 12, 155).[183]

Rowling has indeed pointed to Nesbit as one of her favourite writers, as an interview dating back to the year 2000 attests: "The first of my chosen books is the famous story of the six Bastable children who set out to restore the "fallen fortunes" of their house: *The Story Of The Treasure Seekers* by E. Nesbit. I think I identify with E. Nesbit more than any other writer."[184] Nesbit's œuvre also portrays children dabbling in magic as the magic carpet grants them wishes through which they are able to travel. But the children quickly find out that, as Harry put it nearly one-hundred years later: "There was a lot more to magic […] than waving your wand and saying a few words" (HP1, 8, 99) as they get themselves into dangerous and unexpected situations.

Sean Smith, one of Rowling's biographers, also sees similarities with *The Wind in the Willows*, another famous children's story from the era:

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[183] Leigh A. Neithardt, "The Problem of Identity in *Harry Potter and the Sorcerer's Stone*," in Cynthia Whitney Hallett, ed. *Scholarly Studies in Harry Potter: Applying Academic Methods to a Popular Text* (Lewiston, NY: Edwin Mellen, 2005) 160. Philip Nel also states: "It is no coincidence that Dumbeldore's phoenix is named Fawkes; just as Rowling names Filch's cat Mrs. Norris as a tribute to Austen, naming Dumbledore's phoenix Fawkes is her tribute to E. Nesbit, author of the classic fantasy novels she read as a child." Nel, "Is there a Text in This Advertising Campaign?" 250.

[184] Desert Island Discs interview, 21 May 2000: http://www.bbc.co.uk/programmes/p00949j1. Accessed 24 November 2016. Transcript of the show available here: http://www.accio-quote.org/articles/2000/0500-heraldsun-rowling.html. Accessed 24 November 2016.

> Animals are enormously important in the Potter series, especially in the way they are used to discuss morality and the frailty of human emotions. It is a path well worn in Kenneth Grahame's fantasy. There are elements of Toad, a dreadful show-off full of boastfulness and vanity, in the swaggering Gilderoy Lockhart, teacher of Defence Against the Dark Arts in *Harry Potter and the Chamber of Secrets*. Perhaps Hogwarts headmaster Dumbledore has a little of Badger in his sensible character.[185]

Rowling has thus adopted main ingredients from many a novel from the first Golden Era of children's literature. We have just seen that she has taken magical elements from pivotal novels of the time but one must bear in mind that Rowling has also selected the darker sides of children's novels. With *Oliver Twist*, *The Water Babies* and *A Little Princess* we saw that Rowling reworked the bleak themes of orphaned, ill-treated, and underfed children but she also brings up to date some more harrowing aspects of early twentieth century literature: death and horror.

Peter Pan is usually not considered as pertaining to the ambit of dark literature – probably thanks to Disney – but a close reading of the text opens our eyes to a world of horror. Rowling has often been criticised by parents because of the death toll in her *Harry Potter* stories but one can note that the number of dead bodies (which reaches terrifying proportions by the end of *Harry Potter and the Deathly Hallows*) is not something new to children's literature. Indeed, if we look at *Peter Pan* we realise that death was dealt with rather off-handedly at the beginning of the century: "It is no part of ours to describe what was a massacre rather than a fight. Thus perished many of the flower of the picaninny tribe."[186] In this page we have seven people die, both Indians and pirates and in chapter fifteen, a total of fifteen pirates lose their life. Even though we are far from the "fifty others who had died fighting him" (HP7, 36, 596) *Peter Pan* can still boast of twenty-two dead.

There are salient equivalences between the two villains as well (Hook and Voldemort), especially in the description of their eyes. In Hook's case we are told: "His [Hook's] eyes were the blue of forget-me-not, and of a profound melancholy, save when he was plunging his hook into you, at which time two red spots appeared in them and lit them up horribly"[187],

[185] Smith, *J. K. Rowling, A Biography*, 22.

[186] Barrie, *Peter Pan*, 126.

[187] *Ibid*., 55.

"The red in his eye had caught sight of Peter's medicine […]"[188] and "As he backed, Hook advanced, and now the red spark was in his eye."[189] This is uncannily similar to Voldemort: "There was an odd red gleam in his hungry eyes now." (HP2, 17, 231) and "Harry thought he saw a red gleam in his dark eyes." (HP6, 20, 408). Even though Voldemort is said to have "dark" and not blue eyes like Captain Hook, both have their eyes change colour when they are about to commit a crime. Of course in Voldemort's case he becomes so evil that the red then becomes permanent as we can see in the first book: "Where there should have been a back to Quirrell's head, there was a face, the most terrible face Harry had ever seen. It was chalk-white with glaring red eyes and slits for nostrils, like a snake." (HP1, 17, 212). As eyes are said to be the window of the soul we could analyse the red in both their eyes as their blood-tainted soul coming up to the surface, Voldemort being the extreme example of this as not only do his eyes change but his whole face becomes snake-like and reveals his true self.[190]

These villains are both akin in appearance and in the way that they are ultimately killed. The two battles are indeed written in very close terms:

> I think all were gone when a group of savage boys surrounded Hook, who seemed to have a charmed life, as he kept them at bay in that circle of fire. They had done for his dogs, but this man alone seemed to be a match for them all. Again and again they closed upon him, and again and again he hewed a clear space. He had lifted up one boy with his hook, and was using him as a buckler, when another, who had just passed his sword through Mullins, sprang into the fray.
> 'Put up your swords, boys,' cried the newcomer, 'this man is mine.'
> Thus suddenly Hook found himself face to face with Peter. The others drew back and formed a ring round them.
> For long the two enemies looked at one another; Hook shuddering slightly, and Peter with the strange smile upon his face.

[188] *Ibid*., 134.

[189] *Ibid*., 253.

[190] One must mention that this redness in the villain's eyes seems to be a literary trope which encompasses more than *Peter Pan* and *Harry Potter* as it can also be found in *The Lord of the Rings* with Saruman when he is revealed as evil: "Saruman's face grew livid, twisted with rage, and a red light was kindled in his eyes." J. R. R. Tolkien, *The Lord of the Rings*. *The Two Towers,* 1954 (London: Harper Collins, 2005) 583. Moreover, Sauron's eye is also said to be red, thus equating ocular redness with evil. The link between red and blood is obvious as in Voldemort's case the more he kills the redder his eyes become, but it is also linked with the unnatural and the uncanny as red eyes are also symbols of beasts and supernatural creatures (see for example Bram Stoker, *Dracula*, 1897 (London: Penguin, 2003) 16: "a pair of very bright eyes, which seemed red in the lamplight").

> ‘So, Pan,’ said Hook at last, ‘this is all your doing.’
> ‘Ay, James Hook,’ came the stern answer, ‘it is all my doing.’
> ‘Proud and insolent youth,’ said Hook, ‘prepare to meet thy doom.’
> ‘Dark and sinister man,’ Peter answered, ‘have at thee.’[191]

The description of the last battle between Hook and Peter eerily resembles what happens at the end of the *Harry Potter* series when Harry and Voldemort come face to face for the last time. In the same way as Hook, Voldemort thought Harry had died at his hand (Hook thought he had poisoned Peter’s medicine) and is therefore surprised when he comes back to life. The first part of the battle with Hook against a group of boys is mirrored by “Voldemort was in the centre of the battle, and he was striking and smiting all within reach. […] Voldemort was now duelling McGonagall, Slughorn and Kingsley all at once, and there was cold hatred in his face as they wove and ducked around him, unable to finish him –” (HP7, 36, 589). “Thus suddenly Hook found himself face to face with Peter. The others drew back and formed a ring round them” is re-written by “Voldemort and Harry looked at each other, and began, at the same moment, to circle each other.” (HP7, 36, 590) and the taunts that follow between Voldemort and Harry echo those exchanged between Peter and Hook with comments such as “Who are you going to use as a shield today, Potter?” (HP7, 36, 591) and “think, and try for some remorse, Riddle …” (HP7, 36, 594). It is interesting to note that the actions in these passages are nearly identical: Hook/Voldemort are fighting other people when Peter/Potter arrive and the villains turn their attention to them. Follows a moment when they look at each other (“For long the two enemies looked at one another” in *Peter Pan* and “Voldemort and Harry looked at each other” in *Harry Potter*) and create a circle in the middle of the room. Finally, they insult/annoy each other before Peter/Potter kills the other indirectly. Indeed, in both cases there is what we could call – in an anachronistic way – a “Disney” ending where the evil character falls to his death without actually being killed by the hero. Captain Hook is eaten by the crocodile and “Voldemort was dead, killed by his own rebounding curse.” (HP7, 36, 596).

As with all indirect intertextual references it remains unbeknownst to the reader in what way a re-writing of a previous book (or books) is deliberate or if it stems from a collective subconscious knowledge of literary themes and devices. In the case of *Peter Pan* Rowling admitted having seen a pantomime version of it – “We went to pantomimes in

[191] Barrie, *Peter Pan*, 157.

London. I remember in one production of *Peter Pan* we were asked to hiss at Captain Hook, and Dad booed."[192] – but she has not explicitly said that she drew from this tale for *Harry Potter.*

As we saw previously, in the history of children's literature the First World War marked the end of what is called the first Golden age and led to a period with fewer publications. The inter-war period saw some well-loved titles but these seem scant compared to the bountiful production a few years before. Virginie Douglas explains that even for literary critics this is a period which has not been studied as much as others: "children's literature in the twenties and thirties has remained largely in the shade of the previous and following periods, which have been called the two Golden Ages of British children's literature."[193] *Winnie-the-Pooh* (1926), *Milly-Molly-Mandy* (1928), *Emil and the Detectives*[194] (1929) and *Mary Poppins* (1934) are typical stepping-stones between these two ages. *Mary Poppins* could indeed be viewed as an essential bridge between these ages as the novel merges magical worlds with the normal one and daily situations switch from mundane to extraordinary in a blink of an eye. One of the first supernatural elements in the book, which happens to be mirrored in the *Harry Potter* stories, is the magical carpet bag: "By this time the bag was open, and Jane and Michael were more than surprised to find it was completely empty. […] And with that she took from the empty bag a starched white apron and tied it around her waist. Next she unpacked a large cake of Sunlight Soap, a toothbrush, a packet of hairpins, a bottle of scent, a small folding armchair and a box of throat lozenges."[195] and "From the carpet bag she took out seven flannel nightgowns, four cotton ones, a pair of boots, a set of dominoes, two bathing caps and a postcard album. Last of all came a folding camp-bedstead with blankets and eiderdown complete, and this she set down between John's cot and Barbara's."[196] The quotidian item of the carpetbag thus becomes a magical bag which is able

[192] Fraser, *An Interview with J. K. Rowling*, 16.

[193] Virginie Douglas, "Les récits britanniques pour la jeunesse dans l'entre-deux-guerres : entre nostalgie et modernité, littérarité et production de masse," Strenae [En ligne], December 2013, URL : http://strenae.revues.org/1061. Accessed 6 July 2017. My translation. Original quote: "la littérature pour la jeunesse des années vingt et 30 est restée largement occultée par les périodes précédente et suivante, qu'on a pu appeler les deux âges d'or de la littérature britannique pour la jeunesse […]."

[194] Erich Kästner, *Emil and the Detectives*, 1929 (New York: Overlook, 2014).

[195] Travers, *Mary Poppins*, 11.

[196] *Ibid*., 13.

to host an incredible collection of items. Mary Poppins's bag from which objects that are much larger than it (such as a bed) can come out is rendered in *Harry Potter and the Deathly Hallows* with Hermione's "small beaded bag" (HP7, 8, 120), which, when dropped "made a loud thump quite disproportionate to its size" (HP7, 8, 120). Indeed, this small bag is very much like Mary Poppins's carpet bag as it holds all of Hermione's, Ron's and Harry's necessities such as "a pair of jeans, a sweatshirt, some maroon socks and, finally, the silvery Invisibility cloak." (HP7, 9, 135). As Hermione herself says: "'Undetectable Extension Charm,' said Hermione. 'Tricky, but I think I've done it OK; anyway, I managed to fit everything we need in here.' She gave the fragile-looking bag a little shake and it echoed like a cargo hold as a number of heavy objects rolled around inside it. 'Oh, damn, that'll be the books,' she said, peering into it, 'and I had them all stacked by subject …'" (HP7, 9, 135).

In this example we are able to see how Rowling rewrote a famous extract from *Mary Poppins* to fit her own tale and narrative thread. Children who have read (or seen the Disney adaptation of *Mary Poppins*) would therefore be able to recognise and enjoy these winks at her predecessor.[197]

As we have seen, the last part of the nineteenth and the early part of the twentieth centuries were fertile ground for publications aimed at children and these years helped to mould what children's literature is today. But children's literature would not be what it is now without the second golden age, an age which introduced fantasy, re-introduced mythical monsters and created intricate worlds of imagination that are still with us.

3) From the Fantastic to Fantasy

One of the key shifts in children's literature occurred after (or even just before in the case of Tolkien's *The Hobbit or There and Back Again*) the Second World War when the Victorian shroud had been fully shaken off and children – as well as Hobbits[198] – went on

[197] Wendy Doniger identifies another link between these two texts: "Where Mary Poppins gave the children a medicine that tasted different for each of them (each one's favourite taste), Rowling gives us Every Flavour Beans, always a surprise." Doniger, "Can You Spot the Source?" http://www.lrb.co.uk/v22/n04/wendy-doniger/can-you-spot-the-source. Accessed 1 January 2017.

[198] Lena Steveker explains that "Although Bilbo is an adult hobbit in his fifties when he is introduced to the reader in the novel's first chapter, he shares many qualities typically found in child protagonists. A small and

spine-chilling adventures, met monsters from their worst nightmares (or more precisely from Greek, Latin and Norse mythology[199]) and often found themselves in mortal peril. Whereas most of the pre-war novels aimed at children had been within the ambit of fantastic literature, this new style focused more on a related notion, fantasy. Amusingly the *Harry Potter* story follows this trend, starting with fantastic themes to then firmly ensconce itself in the realm of fantasy.

Tzvetan Todorov, the father of research in the fantastic, defines it thus: "The fantastic is the hesitation that is felt by a person who knows only nature's laws when he is faced with an event which is apparently supernatural"[200], "There is a strange phenomenon that can be explained in two different ways: through natural or supernatural causes. The fact that you can hesitate between these two creates the fantastic"[201] and finally "*The reader's hesitation* is thus the premium condition for the fantastic."[202] Pierre Jourde and Paolo Tortonese expand on this definition in their 1996 analysis where they state that "[t]he fantastic creates a break in the weft of reality. This implies that a real frame, or more specifically a realistic frame, must first be laid down, so that an element can be introduced that will break it. […] The character who sees this surprising intrusion has contradictory feelings: on the one hand he must recognise this fact, and on the other hand he fights against the impossibility of this fact."[203] This is exactly the type of phenomenon which took place in nineteenth and early twentieth children's fiction and which is rendered in the first chapters of *Harry Potter and the Philosopher's*

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morally ambivalent person who loves food and drink, he embodies the child-like hero." Steveker, 'Alternative Worlds: Popular Fiction (Not Only) for Children,' in Berbetich, *The Bloomsbury Introduction to Popular Fiction*, 155.

[199] One can note that another link between Tolkien and Rowling is there reliance on intertextuality. Both authors re-use historical and literary tropes to their advantage in their texts. For more on this see Steveker, 'Alternative Worlds: Popular Fiction (Not Only) for Children,' in Berbetich, *The Bloomsbury Introduction to Popular Fiction*, 152-153.

[200] Tzvetan Todorov, *Introduction à la littérature fantastique* (Poitiers: Seuil, 1970) 29. My translation. Original quote: "Le fantastique, c'est l'hésitation éprouvée par un être qui ne connaît que les lois naturelles, face à un événement en apparence surnaturel."

[201] *Ibid*., 30. My translation. "Il y a un phénomène étrange qu'on peut expliquer de deux manières, par des types de causes naturelles et surnaturelles. La possibilité d'hésiter entre les deux crée l'effet fantastique."

[202] *Ibid*., 36. My translation. "*L'hésitation du lecteur* est donc la première condition du fantastique."

[203] Jourde and Tortonese, *Visages du double*, 37. My translation. Original quote: "Le fantastique crée une rupture dans la trame de la réalité. Cela implique qu'un cadre réel, ou plutôt réaliste, doit d'abord être mis en place, pour qu'on fasse ensuite intervenir l'événement qui le brise. L'écrivain doit d'abord mettre en place un espace réaliste, vraisemblable, où l'événement surnaturel viendra ensuite s'inscrire. Le personnage qui assiste à cette intrusion surprenante éprouve des sentiments contradictoires : d'un côté il doit reconnaître l'évidence d'un fait, d'un autre il proteste contre l'impossibilité de ce fait."

Stone. If we reconsider the list of books from the first golden age we garner that most of these novels are perpetually on the cusp between the supernatural and reality. Are Alice's adventures real or are they but a dream? Does Tom in *The Water-Babies* have a surreal experience or does he simply die and go to heaven? Do Cyril, Anthea, Robert and Jane really meet the Psammead, find a phoenix and go off on a magic carpet or are they simply brothers and sisters playing in their nursery? Do Wendy, John and Michael really go to Neverland or are they dreaming? These types of questions ricochet around in the reader's mind and are never properly answered. In each case both readings are possible and there are textual clues for each of these interpretations. One of the most substantial hints is that the adults in these novels never see the supernatural elements of the tale; in fact in *The Five Children and It* this is part of the magic of the Psammead as he asks the children to wish that they can never tell the grown-ups:

> 'Why, don't you see, if you told grown-ups I should have no peace of my life. They'd get hold of me, and they wouldn't wish silly things like you do, but real earnest things; […] they'd ask for a graduated income-tax, and old age pensions and manhood suffrage, and free secondary education, and dull things like that; and get them, and keep them, and the whole world would be turned topsy-turvy. Do wish it! Quick!'[204]

Just as "the Psammead had arranged that the servants in the house should never notice any change brought about by the wishes of the children"[205] Mr and Mrs Dursley also have difficulty seeing and then believing the magical going-ons around them. The first paragraph of *Harry Potter and the Philosopher's Stone* spells this out: "Mr. and Mrs. Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense." (HP1, 1, 7). This normality is reinforced through multiple occurrences of the word(s) in the first pages: "Mr Dursley, however, had a *perfectly normal*, owl-free morning." (HP1, 1, 9), "Mrs Dursley had had a nice, *normal* day"

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[204] Edith Nesbit, *The Five Children and It,* 1902 (London: Puffin Books, 2008) 241. The narrator is having a bit of fun with the adult reader: he is both telling him that he is excluded from the child's vision of magic and at the same time gives a scathing political message that only he can understand, which is a perfect example of Barbara Wall's double address.

[205] *Ibid*., 204-205.

(HP1, 1, 10), "Mr Dursley tried to act *normally*" (HP1, 1, 10) and "they *normally* pretended she didn't have a sister" (HP1, 1, 11).[206] Jourde and Tortonese's "realistic frame" is thus laid out, only to be questioned and then broken in chapter one. As the story progresses, Vernon Dursley is confronted again and again with magic but he has to constantly trick his brain into processing it with a natural explanation rather than a supernatural one. His first encounter with Professor McGonagall in her animagus form reifies the notion of the fantastic as both Mr Dursley and the reader vacillate between interpretations:

> It was on the corner of the street that he noticed the first sign of something peculiar – a cat reading a map. For a second, Mr. Dursley didn't realize what he had seen – then he jerked his head around to look again. There was a tabby cat standing on the corner of Privet Drive, but there wasn't a map in sight. What could he have been thinking of? It must have been a trick of the light. Mr. Dursley blinked and stared at the cat. It stared back. (HP1, 1, 8)[207]

Here Umberto Eco's words apply: "If, by chance, in the course of his decoding, the reader discovers some discrepancy between the world as pictured by the social lexicon and the world as pictured by the idiolectal lexicon of the text (for instance, a stone – inanimate – has the property of speaking), he practically 'jumps' at box 10 [world structures] or puts the extension into brackets, that is, he suspends his disbelief, waiting for more semantic information, to be actualised at box 4 (discursive structures)."[208] In this instance the reader is unsure if the cat has read a map or if this is but a trick of the eye. He must therefore suspend his disbelief until the cat is disclosed to be Professor McGonagall.

Mr Dursley also fails to understand why there are many people on the streets dressed in cloaks and does not see the owls flutter past his window in broad daylight. Something is definitely amiss at the beginning of *Harry Potter* but it is hard to put one's finger on it until Dumbledore arrives on the scene and magic is revealed. Although even after this revelation Harry himself doubts the magical world, going down the much-trodden path of the dream

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[206] My italics.

[207] Marie-France Burgain mentions that this passage marks the beginning of the incursion into the magical world: "Le comportement bizarre de ce chat lisant apparemment une carte puis un panneau est un premier signe de l'incursion du monde magique dans le quotidien rationnel des oncle et tante du héros." Burgain, "Jeux d'écriture(s) et de réécriture(s) du cycle des Harry Potter de J. K. Rowling," 17.

[208] Eco, *The Role of the Reader*, 17.

explanation instead of trusting his senses: "He rolled on to his back and tried to remember the dream he had been having. […] There had been a flying motorbike in it." (HP1, 2, 19) and three chapters later "Harry woke early the next morning. Although he could tell it was daylight, he kept his eyes shut tight 'It was a dream,' he told himself firmly. 'I dreamed a giant called Hagrid came to tell me I was going to a school for wizards. When I open my eyes I'll be at home in my cupboard.'" (HP1, 5, 49). Both Harry and the reader are held in this moment by hesitation, especially as this scene continues with "There was suddenly a loud tapping noise. 'And there's Aunt Petunia knocking on the door,' Harry thought, his heart sinking. But he still didn't open his eyes. It had been such a good dream." (HP1, 5, 49). We are here plunged in the marrow of the fantastic where neither the reader nor the protagonist can differentiate between fiction and reality nor between dream and reality, which is one of the keys of the fantastic: "Placed in front of an inexplicable fact the character can wonder: 'Is it a dream?', 'Am I drunk?', 'Am I mad?'"[209]

In *Visages du double, un thème littéraire* Pierre Jourde and Paolo Tortonese go above and beyond their first definition and give it a more comprehensive twist:

> '[F]antastic' is first and foremost an adjective. Derived from the Latin *fantasticum* (and from the Greek *phantastikon*), it designates everything that pertains to imagination. The Greek verb *phantasein* means 'to make people see,' 'give the illusion,' or else 'have an appearance' 'to show oneself.' Actually *phantasia* means an apparition and *phantasma* means a spectre, a ghost. Here are already united two fundamental elements for the meaning of the word: the supernatural and the vision.[210]

Here both Mr Dursley and Harry experience this vision[211] feeling: Vernon thinks he sees a cat reading a map and Harry believes that Hagrid is a figment of his imagination.

[209] Jourde and Tortonese, *Visages du double*, 39. My translation. Original quote: "Devant un fait inexplicable, le personnage peut se demander: 'Est-ce un rêve?', 'Suis-je ivre?', 'Suis-je fou?'"

[210] *Ibid*., 34. My translation. Original quote: "'fantastique' est d'abord un adjectif. Dérivé du *fantasticum* latin (et du grec *phantastikon*), il désigne tout ce qui concerne l'imagination. Le verbe grec *phantasein* signifie 'faire voir', 'donner l'illusion', ou bien 'avoir une apparence', 'se montrer'. En fait, *phantasia* désigne une apparition et *phantasma* un spectre, un fantôme. Voilà déjà réuni deux éléments fondamentaux pour le sens du mot : le surnaturel et la vision."

[211] As Todorov explains: "Significativement, toute apparition d'un élément surnaturel est accompagné par l'introduction parallèle d'un élément appartenant au domaine du regard. Ce sont en particulier les lunettes et le miroir qui permettent de pénétrer dans l'univers merveilleux." Todorov, *Introduction à la littérature fantastique*, 127.

Sylvia Lafontaine describes the fantastic as "[lying] at the edges of the uncanny and the marvellous"[212] and this is what we are given in the first chapters of the *Harry Potter* novels as we are still in the quagmire of the fantastic. From the second page of chapter five the mist of the fantastic is lifted to reveal a different genre, that of fantasy.

Fantasy is "a genre of imaginative fiction involving magic and adventure, especially in a setting other than the real world" (OED) and the rest of Harry's tale lies within the ambit of this definition. The novels thus follow the historical pattern that we can intuit from the reading of children's literature, that is to say a shift from the fantastic to fantasy, a shift which is exemplified in the beginning of a new golden age at the brink of the Second World War. The second golden age opened with Tolkien's *The Hobbit* in 1937 and finished in the 1960s when fewer fantasy publications came out and a new style started to emerge. Apart from Tolkien, Mary Norton, Elizabeth Goudge, Enid Blyton and especially C. S. Lewis are some of the fundamental authors of the era, penning novels that would prove to be highly influential, both on children's literature in general and on *Harry Potter* in particular. Fantasy has often been categorized as a sub-genre of literature, even though this trend has been dissipated in recent years and more research has been conducted on the subject. As Deborah O'Keefe points out: "Grown-up readers of children's fantasy have been accused of escapism, regression to an immature state. Yet an adult may be drawn to fantasy fiction because it offers not a simplified alternative to the complex ordinary world, but an equally complex, difficult, alternative world, dense with patterns to discover and solutions to work out and meanings to find."[213] Undoubtedly the creation of an *ex-nihilo* world replete with fauna, flora, language, and society is no mean feat and Tolkien is a perfect example of this.

The Hobbit – as well as its sequel *The Lord of the Rings* – and *The Chronicles of Narnia* were both written at the same period (for example *The Return of the King* and *The Magician's Nephew* were published in the same year, 1955) and both were highly influential in their time. The tight-knit fantasy worlds woven in these novels are similar in that they deal

[212] Full quote: "According to Tzvetan Todorov (1973), the essence of the fantastic in literature lies in the reader's or the protagonists' hesitation when confronted with strange and improbable events that violate natural laws, so that the fantastic lies at the edges of the uncanny and the marvellous." Silvia Lafontaine "Harry Potter and His Readers: Results of an Empirical Reader Study Conducted in a German Bookshop" in Patterson, *Harry Potter's World Wide Influence*, 92.

[213] Deborah O'Keefe, *Readers in Wonderland. The Liberating Worlds of Fantasy Fiction. From Dorothy to Harry Potter* (New York and London: Continuum, 2003) 20.

with quests in magical and dangerous lands in which the protagonists are children (or halflings in the case of the Hobbits) who must fight to save the world from evil. These themes were obviously rewritten in *Harry Potter* but there are many other elements which have been appropriated from these pillars of fantasy writing.

First and foremost the villains invented in these three tales are strikingly related. Sean Smith and Carole Mulliez have both pointed to the Wormtail/Wormtongue similitude[214] which is both visible in the name of the two characters but also in their roles. Wormtongue in *The Two Towers* serves to ensnare king Théoden of Rohan for Saruman, playing the role of a sycophant. When it is disclosed that he has been deceiving the king and that he must be punished his reaction is close to that of Wormtail:

> Behind him cringing between two other men, came Gríma the Wormtongue. His face was very white. His eyes blinked in the sunlight. […] 'Mercy, lord!' whined Wormtongue, grovelling on the ground. 'Have pity on one worn out in your service. Send me not from your side! I at least will stand by you when all others have gone. Do not send your faithful Gríma away!' […] Wormtongue looked from face to face. In his eyes was the hunted look of a beast seeking some gap in the ring of his enemies. He licked his lips with a long pale tongue.[215]

Two aspects of this description are poignant: Wormtongue begging, and then looking for an escape, and both are rendered in *Harry Potter*. In *Harry Potter and the Prisoner of Azkaban* Wormtail behaves thus: "Pettigrew had fallen to his knees as though Harry's nod had been his own death sentence. He shuffled forward on his knees, grovelling, his hands clasped in front of him as though praying" (HP3, 19, 273) and "'Ron … haven't I been a good friend … a good pet? You wouldn't let them kill me […]'". The word "grovelling" comes back in the two extracts, and so do the prayers used to try to sway the audience which both refer back to their previous role when they were counsellor or pet rat. Wormtail and Wormtongue also look for a means to flee their trapped condition; in Wormtongue's case he is

[214] "Wormtongue has strong parallels with Wormtail. Wormtongue is ensconced at the right hand of the King of Rohan, near enough to influence and spy on proceedings. Wormtail – also known as Peter Pettigrew – assumes the form of a rat and joins the Weasley family as a pet to keep informed of important events in the wizarding world. Both Wormtongue and Wormtail reveal their true colours as close but ultimately weak acolytes of the Dark Lord." Smith, *J. K. Rowling, A Biography*, 91 and Carole Mulliez, "Les langages de J. K. Rowling" (Diss. Université Paris IV – Sorbonne, 2009) 22.

[215] J. R. R. Tolkien, *The Lord of the Rings*. *The Two Towers,* 1954 (London: Harper Collins, 2005) 519.

like a "beast seeking some gap in the ring of his enemies" whereas Wormtail is said to be "looking wildly about him once more, eyes taking in the boarded windows and, again, the only door." (HP3, 19, 269). The animal metaphor of "beast" and "wild" occurs both times and so do the eye-movements which are searching for an opening in order for them to take flight.

Gollum could also be seen as a Wormtail figure in *The Hobbit* and *The Lord of the Rings* as he is spared by Bilbo "He must stab the foul thing, put its eyes out, kill it. […] No, not a fair fight."[216] just as Wormtail is spared by Harry in *Harry Potter and the Prisoner of Azkaban*, which is commented on by Gandalf and Dumbledore[217] in the same way: "he [Gollum] is bound up with the fate of the Ring. My heart tells me that he has some part to play yet, for good or ill, before the end; and when that comes, the pity of Bilbo may rule the fate of many – yours not least."[218] and "Pettigrew owes his life to you. […] When one wizard saves another wizard's life, it creates a certain bond between them" (HP3, 22, 311). Both these prophecies turn out to be true as Pettigrew and Gollum are instrumental to the endings. By finally getting hold of the Ring and then toppling into the fire with it, Gollum ends the quest to destroy the said Ring[219] and Pettigrew kills himself, thus sparing Harry's life and enabling him to escape (HP7, 23, 380-381). One could also point to the fact that Gollum's way to retrieve the ring is to bite off Frodo's finger, just as Pettigrew cut off his own finger to stage his fake-death. Both characters therefore remove fingers (be they their own or others') to bring their plans to fruition.

Other secondary evil characters in *The Lord of the Rings* are those of the Black Riders who are couched in analogous terms to those used for the Dementors. The two sets of characters can be keenly felt before they are even seen and the first clue is that of cold: "Suddenly I shivered and felt that something horrible was creeping near"[220] says Merry in *The Fellowship of the Ring* and in *Harry Potter and the Prisoner of Azkaban* "An intense cold swept over them all." (HP3, 5, 66). Moreover, they are both dressed in dark material to cover their shape and they stop people through fear (the Dementors force people to relive their worst memory whereas the Dark Riders pin them down with fear): after waking up from his fainting

[216] Tolkien, *The Hobbit*, 80.

[217] Two characters who are also very close as both are venerable wizards who give their life for the quest (even though Gandalf does come back) and who look very much alike: "Dumbledore is a Merlin and Gandalf figure […]." Pennington, "From Elfland to Hogwarts," 92.

[218] J. R. R. Tolkien, *The Lord of the Rings*. *The Fellowship of the Ring,* 1954 (London: Harper Collins, 2005) 59.

[219] J. R. R. Tolkien, *The Lord of the Rings*. *The Return of the King,* 1955 (London: Harper Collins, 2005) 946.

[220] Tolkien, *The Fellowship of the Ring*, 173.

fit when he met the Black Riders Merry says "I went to pieces. I don't know what came over me" to which Aragon answers "The Black Breath"[221] which is echoed in *Harry Potter* as Harry faints in the Hogwarts express when he first encounters a Dementor and Lupin later on explains "Get too near a Dementor and every good feeling, every happy memory will be sucked out of you." (HP3, 10, 140). Neither Dementors nor Dark Riders can see as: "Dementors can't see, you know […] They feel their way towards people by sensing their emotions" (HP3, 19, 272) and "They themselves [the Black Riders] do not see the world of light as we do […] at all times they smell the blood of living things."[222] The Black Riders and the Dementors are also both henchmen of the Dark Lord after having served the other side and been corrupted.[223]

As we have seen evil can take many shapes but the main heinous character, the one who governs all others, Voldemort (i.e. Tom Riddle) for *Harry Potter* and Sauron in the case of *The Lord of the Rings*, is also of importance in this study. Voldemort and Sauron's wishes are to take over the world and rule all others. In order to do so, they build up vast armies of followers and creatures and stop at nothing to reach their goal. The eye-catching part of their resemblance lies within their names: not Voldemort and Sauron, but "the Dark Lord."[224] This title is bestowed on both characters, as is the sobriquet "He-Who-Must-Not-Be-Named" (HP1, 5, 65) which may stem from "him that we do not name"[225] in *The Lord of the Rings*. In this instance one may remember that during the Middle Ages the Devil was often mentioned under other names as there was a fear that naming him might invoke him, as the expression "Speak about the Devil …" attests.[226] Thus the seemingly humorous sobriquets given to Voldemort and Sauron stem from an ancient tradition where name and person were

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[221] *Ibid*.

[222] *Ibid*., 189.

[223] See also David and Catherine Deavel's comment: "The Dementors seem a cross between the Grim Reaper, a ringwraight [also known as Black Riders] from *The Lord of the Rings*, and the character in Edward Munch's painting "The Scream."" David and Catherine Deavel, "A Skewed Reflection: The Nature of Evil," in David Baggett, Shawn E. Klein and William Irwin, eds. *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (Chicago: Open Court, 2004) 194.

[224] Mentioned in Tolkien, *The Fellowship of the Ring*, 50 "the Dark Lord on his dark throne" and "The Dark Lord will rise again" (HP3, 10, 38).

[225] Tolkien, *The Fellowship of the Ring*, 243.

[226] Georges Matoré, *Le Vocabulaire et la société médiévale* (Paris: PUF, 1985) 61: "le Diable est souvent désigné par des termes euphémiques: l'aversier [adversaire], le malfé, le maligne […] l'ennemi" and "the idea of name taboos is quite common. In Judaism the name of God (Jahwe) is not to be pronounced. […] And in Christian popular belief there is the idea that naming the devil calls him." Fenske, *Muggles, Monsters and Magicians*, 174.

intrinsically linked.[227] Moreover, both refuse their initial names and accept only the name that they have crafted for themselves. "Neither does he use his right name, nor permit it to be spelt or spoken"[228] says Aragorn about Sauron and Tom Riddle explains the use of his new name by saying "You think I was going to use my filthy Muggle father's name forever?" (HP2, 17, 231). When Harry calls him "Riddle" during the last battle Voldemort retorts with an italicised "*You dare* –" (HP7, 36, 591) which embodies his complete rejection of his original name. Both fiends strive to re-create their identity by minting fresh names for themselves and are thus able to hide their humanity[229] behind a name that all fear.

This was no chance occurrence on Rowling's part or a simple recycling of Tolkien but a clear recreation of a known historical phenomenon as she specified in a 2005 interview:

> It happens many times in history – well, you'll know this because you're that kind of people, but for those who don't, having a taboo on a name is quite common in certain civilizations. In Africa there are tribes where the name is never used. Your name is a sacred part of yourself and you are referred to as the son of so-and-so, the brother of so-and-so, and you're given these pseudonyms, because your name is something that can be used magically against you if it's known. It's like a part of your soul. That's a powerful taboo in many cultures and across many folklores. On a more prosaic note, in the 1950s in London there was a pair of gangsters called the Kray Twins. The story goes that people didn't speak the name Kray. You just didn't mention it. You didn't talk about them, because retribution was so brutal and bloody. I think this is an impressive demonstration of strength, that you can convince someone not to use your name. Impressive in the sense that demonstrates how deep the level of fear is that you can inspire. It's not something to be admired.[230]

Secondly, when they are first defeated both evildoers (or what is left of them) flee to

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[227] Furthermore, this fact is also attested in a 1977 work by Diana Wynne Jones, *Charmed Life*, in which Mr Chestomanci is called "You Know Who": "If we're going to make a proper go of this, do promise me you won't happen to mention You Know Who. […] He's an enchanter and he comes when you call him, stupid! Just think of the way Mr Nostrum was scared stiff to say his name." Diana Wynne Jones, *Charmed Life*, 1977 (London: Harper Collins, 2009) 192, as mentioned by Lisa Hopkins in her article "Harry Potter and the Acquisition of Knowledge" in Anatol, *Reading Harry Potter*, 34.

[228] Tolkien, *The Two Towers*, 416.

[229] Or flaws, in the case of Sauron, as he is not a human.

[230] Leaky cauldron interview 16th July 2005: "The Leaky Cauldron and MuggleNet interview Joanne Kathleen Rowling: Part One" http://www.accio-quote.org/articles/2005/0705-tlc_mugglenet-anelli-1.htm Accessed 9 October 2012.

hide in a forest: "Then Sauron was vanquished and his spirit fled and was hidden for long years, until his shadow took shape again in Mirkwood."[231] and "Lord Voldemort […] is currently hiding in the forests of Albania" (HP2, 18, 242). Voldemort and Sauron chose woods to hide in and to replenish their magic when neither was really dead. Woods have a dual representation in both novels: they can be dark and deadly when evil creatures are within, but they can also be light and offer refuge for the weary.[232] We have many different woods in *Harry Potter* and *The Lord of the Rings*, and some woods even serve both purposes. The Forest of Dean (*Harry Potter and the Deathly Hallows*) and Lórien (*The Fellowship of the Ring*) are both used as sanctuaries by the main characters whereas the Forbidden Forest and Mirkwood house evil (Voldemort in *Harry Potter and the Philosopher's Stone*, Aragog in *Harry Potter and the Chamber of Secrets*, the Necromancer in *The Hobbit* who turns out to be Sauron) and good (unicorns in *Harry Potter and the Goblet of Fire*, Beorn and elves in *The Hobbit*).

Lastly, both their bodies have fallen from grace as Sauron is left with only a lidless eye and Voldemort's body decays throughout the novels as Daphné Pleindoux-Legrand points out:

> His [Sauron's] defeat during the destruction of Numénor has made him lose his physical body and it is under the form of a Lidless Eye that he reappears in the Third Age. This physical degradation, or even this de-materialisation, as he becomes but a shadow, recalls Voldemort's own physical decline in *Harry Potter* as [in *Harry Potter and the Philosopher's Stone*] he is able to survive only by living in another human being.[233]

Harry Potter and *The Lord of the Rings* are novels in which the heroes ultimately embark on an "anti-quest"[234] in order to destroy and not to find treasure. This treasure is in the shape of a diary, a ring, a cup, a diadem, a snake, and a locket in the case of Voldemort's

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[231] Tolkien, *The Fellowship of the Ring*, 52.

[232] In his eponymous work on forests Robert Harrison explains that "The forests is at once a temple of living pillars and a scene of horror, an enchanted wood and a wood of abandon." Robert Pogue Harrison, *Forests, The Shadow of Civilization,* 1992 (Chicago: University of Chicago Press, 1993) 183. For more on forests and especially their heterotopic nature see *infra* III. C. 2.

[233] Pleindoux-Legrand, "Harry Potter : récit d'apprentissage et quête initiatique," 47.

[234] Full quote: "In their quest, or rather anti-quest, the Fellowship of the Ring undertakes a difficult journey full of dangers and trials to lose rather than to find the One Ring." Ernelle Fife, "Wise Warriors in Tolkien, Lewis and Rowling," *Mythlore* 25.1-2 (Fall/ Winter 2006): 149.

Horcruxes and a Ring in the case of Sauron's possession. The Horcruxes and the Ring work in comparable ways[235] and need to be annihilated by complex magic or in a far-away location for the villain to be defeated. The Ring bequeaths a long-life to him who possesses it, just as the Horcruxes enable Voldemort to be eternal, and both Ring and Horcruxes harbour a piece of their maker within them: "He only needs the One; for he made that Ring himself, it is his, and he let a great part of his own former power pass into it, so that he could rule all the others."[236] When worn, the Ring corrupts the wearer as he is tainted by the Dark Lord's soul, just as Harry, Ron and Hermione experience Voldemort's influence when they are wearing the Horcrux locket as they are unable to cast Patronuses, and feel downcast: "Harry lifted the golden chain over his head. The moment it parted contact with Harry's skin he felt free and oddly light. He had not even realised that he was clammy, or that there was a heavy weight pressing on his stomach, until both sensations lifted." (HP7, 15, 235-236). Frodo also feels the evil influence of the Ring as it often feels heavier than it should: "he was in any case the bearer of the Ring: it hung upon its chain against his breast, and at whiles it seemed a heavy weight."[237] The echo in both texts of the term "heavy weight" brings these two descriptions together to show how Rowling builds upon her precursor in order to create a text which is rich in allusions. In *Harry Potter* one must not forget that Harry himself is a Horcrux (albeit one that Voldemort had not planned on creating) and thus feels Voldemort's emotions, catches glimpses into his life and is able to know where he is. When Bilbo puts on the Ring he has a comparable experience as he can feel Sauron: "And suddenly he felt the eye. There was an eye in the Dark Tower that did not sleep. He knew that it had become aware of his gaze."[238] The Horcruxes and the Ring can be correlated as they serve identical functions and have close characteristics in the narrative.

Not only has Rowling lifted themes and objects from Tolkien, she also maintains the homage to his work in the description of her world. Voldemort's cave, the climax of *Harry Potter and the Half-Blood Prince*, is a perfect example of this as it pools together ingredients

[235] Marie-France Burgain for example states that Voldemort's locket is similar to Gollum's ring: "« Horcrux » créé par Voldemort, reflet de la noirceur de l'âme de chacun, il rappelle l'anneau de Gollum dans le *Seigneur des Anneaux* de Tolkien." Burgain, "Jeux d'écriture(s) et de réécriture(s) du cycle des *Harry Potter* de J. K. Rowling," 107.

[236] Tolkien, *The Fellowship of the Ring*, 51.

[237] *Ibid*., 312. When Sam (Frodo's companion) takes the ring, believing in Frodo's demise, he also experiences this extreme heaviness for such a small object: "he bent his own neck and put the chain upon it, and at once his head was bowed to the ground with the weight of the ring" Tolkien, *The Two Towers*, 733.

[238] *Ibid*., 401.

from Tolkien's prose. The entrance to the cave is nearly identical to that of Moria as the gate is hidden in the face of the rock and only becomes visible when the right magic is performed: "'The entrance is concealed.' […] Dumbledore stepped back from the cave wall and pointed his hand at the rock. For a moment an arched outline appeared there, blazing white as though there were a powerful light behind the crack." (HP6, 26, 522). In *The Fellowship of the Ring* the door to Moria is "not made to be seen when shut" but after "Gandalf passed his hands to and fro, muttering words under his breath"[239] the company is able to see the outline of it. The creature guarding Moria in *The Fellowship of the Ring* serves a similar function to the Inferi guarding the Horcrux as both only attack if the surface of the water is touched. At first Harry even imagines something akin to the snake-like tentacles in Moria ("from the water a long sinuous tentacle had crawled"[240]) as we are told: "asked Harry, who could not shake off the vision of tentacles rising out of the dark water" (HP6, 26, 527). Harry's inchoate octopus fantasy is promptly replaced by a nightmarish vision which is once again a Tolkien borrowing: "the wand-light had slid over a fresh patch of water and showed him, this time, a dead man lying face up inches beneath the surface: his open eyes misted as though with cobwebs, his hair and his robes swirling around him like smoke. 'There are bodies in here!' said Harry" (HP6, 26, 529). Sam and Frodo's depiction of the dead marches comes very close: "'There are dead things, dead faces in the water,' he said with horror. […] They lie in all the pools, pale faces, deep under the dark water. […] Many faces proud and fair, and weeds in their silver hair. But all foul, all rotting, all dead."[241] As we shall see in our third part water and death are often linked but here the vision of the dead bodies underneath the surface, which want to waylay the unwary traveller in Tolkien's œuvre and kill those who seek the Horcrux in Rowling's novel, thus building up their numbers in both cases, is particularly uncanny and spine-chilling.

Lastly, the giant spider Aragog takes a leaf or two out of Tolkien's beasts, first the ones in Mirkwood in *The Hobbit*[242] and then the terrific Shelob in *The Two Towers*, as Daphné Pleindoux-Legrand pointed to in her 2007 PhD dissertation.[243] The parallelisms between the

[239] Tolkien, *The Fellowship of the Ring*, 304.

[240] *Ibid*., 308.

[241] Tolkien, *The Two Towers*, 627-628.

[242] Tolkien, *The Hobbit*, 141. For more on the links between *The Hobbit* and *Harry Potter* see Steveker, 'Alternative Worlds: Popular Fiction (Not Only) for Children,' in Berbetich, *The Bloomsbury Introduction to Popular Fiction*, 155.

[243] "In Tolkien's text Ungoliant the spider is presented as a beast with a ferocious appetite, devouring all that

spiders goes even further than a simple wish to eat the protagonists as they can all boast of blown-up proportions, many offspring, and "hairy legs". One finds this adjective and noun combination in *The Hobbit*: "he could feel its hairy legs as it struggled to wind its abominable threads round and round him"[244] and in *Harry Potter and the Chamber of Secrets*: "Harry saw that what had hold of him was marching on six immensely long, hairy legs […]" (HP2, 15, 204) as well as in *The Two Towers*: "Her legs were bent, with great knobbed joints high above her back, and hairs that stuck out like steel spines […]."[245] Tolkien's repeated trope is thus visible once more in the Potter world where the beasts of yore come to life once more. A Tolkien reader would therefore need to make very little effort to imagine Aragog as his stored mental image would be ready-to-use for his *Harry* Potter reading experience.[246]

We have seen that the evil characters, the locations and the objects in *Harry Potter* and *The Lord of the Rings* are strikingly similar, giving the reading of the Potter series an intense feeling of *déjà-vu*, or *déjà-lu* in this case. Rowling commented on this in a 2000 interview: "Well, I love *The Hobbit*, but I think, if you set aside the fact that the books overlap in terms of dragons & wands & wizards, the Harry Potter books are very different, especially in tone. Tolkien created a whole mythology, I don't think anyone could claim that I have done that. On the other hand … he didn't have Dudley."[247] Indeed, Tolkien's œuvre eschews the mundane setting that Dudley typifies as the normal world is very rarely alluded to (there are some allusions in *The Hobbit* but these are few and far-between[248]) and stays within the walls of the garden of fantasy. There is another set of novels which also deeply influenced Rowling in her

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comes close to her. In fact she is the incarnation of Evil and of annihilation in darkness. In a similar fashion in *Harry Potter* Aragog and his brood live in the Forbidden Forest and try to devour Harry and Ron." My translation. Original quote: "Chez Tolkien, l'araignée Ungoliant est présentée comme un monstre à l'appétit féroce, dévorant tout ce qui passe à sa portée : en fait elle incarne le Mal et l'anéantissent dans les ténèbres. De la même façon, dans *Harry Potter*, Aragog et ses congénères vivent dans la Forêt Interdite et tentent de dévorer Harry et Ron." Pleindoux-Legrand, "Harry Potter : récit d'apprentissage et quête initiatique," 29.

[244] Tolkien, *The Hobbit*, 141.

[245] Tolkien, *The Two Towers*, 725.

[246] One can note that this phenomenon works in the other direction too. A reader who would have started with *Harry Potter* would find *The Lord of the Rings* much less demanding on the level of imagination as many monsters, characters and plots could easily be recycled to fill in the narrative.

[247] AOL chat with JK Rowling, *AOL Live*, May 4, 2000: http://www.accio-quote.org/articles/2000/0500-aol-umkc.html. Accessed 12 July 2016.

[248] One can mention for example "The passages there were crossed and tangled in all directions, but the goblins knew their way, as well as you do to the nearest post-office; and the way went down and down, and it was most horribly stuffy." Tolkien, *The Hobbit*, 56.

writing and which are typical of post-Second-World-War fantasy writing, *The Chronicles of Narnia*. Anne Besson states that:

> In Rowling's case, many books have already tried to draw a list of the 'sources' for the profusion of creatures which enrich her fictional world in each book – folklore, Greek and Latin mythology, sometimes Egyptian or even Middle-Eastern mythology supply most of her elves, hippogriffs, centaurs, mermaids, sphinxes … Even though, one must understand that such a regrouping of different marvellous elements is neither her prerogative nor her invention, but that one can see there Lewis's ongoing influence on fantasy literature for children.[249]

Anne Besson's words surmise what many other critics[250] have also found: that *Narnia* and *Harry Potter* have many similarities and that Rowling was considerably influenced by Lewis's heptalogy. For example, John Pennington confirms that "Rowling follows in the tradition of C. S. Lewis in *The Chronicles of Narnia*; once Harry and his friends enter the portal to an alternative world that is platform nine and three-quarters, they are in the realm of Narnian influence, where children become self-sufficient and embark on perilous quests that help define their true character."[251] The manifold portals between worlds are indeed similar, with Digory in *The Magician's Nephew* coming out in the world of Narnia through water:

> Uncle Andrew and his study vanished instantly. Then, for a moment, everything became muddled. The next thing Digory knew was that there was a soft green light coming down on him from above, and darkness below. He didn't seem to be standing on anything, or sitting, or lying. Nothing appeared to be touching him. 'I believe I'm in water,' said Digory. 'Or *under* water.' This frightened him for a second, but almost

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[249] My translation. Original quote: "Du côté de Rowling, de nombreux ouvrages ont déjà été consacrés à inventorier les "sources" de la profusion de créatures qui viennent enrichir son monde fictionnel à chaque épisode – folklore, mythologie gréco-latine et plus rarement égyptienne ou extrême-orientale lui fournissent l'essentiel de ses elfes, hippogriffes, centaures, sirènes, sphinx… Il faut toutefois convenir qu'une telle acclimatation d'éléments merveilleux venus des horizons les plus divers n'est ni son apanage ni son invention, mais que s'y lit l'influence, durable, de Lewis sur la *fantasy* jeunesse." Anne Besson, *La fantasy* (Paris: Klincksiek, 2007) 110-111.

[250] One can also quote Alice Mills: "The Forbidden Forest holds creatures from both Greek and medieval Western myth, including centaur and unicorn, in the style of C. S. Lewis's *Narnia* books." Alice Mills, "Archetypes and the Unconscious in *Harry Potter* and Diana Wynne Jones's *Fire and Hemlock* and *Dogsbody*" in Anatol, *Reading Harry Potter*, 3.

[251] John Pennington, "From Elfland to Hogwarts, or the aesthetic trouble with Harry Potter," *The Lion and the Unicorn* 26 (January 2002): 82.

> at once he could feel that he was rushing upwards. Then his head suddenly came out into the air and he found himself scrambling ashore, out on to smooth grassy ground at the edge of a pool.[252]

This crossing between worlds is emulated in *Harry Potter* when Harry goes from a bustling London street into the magical St Mungo's hospital: "'C'mon,' growled Moody, giving Harry yet another poke in the back, and together they stepped forward through what felt like a sheet of cold water, emerging quite warm and dry on the other side." (HP5, 22, 427). The passage onto platform nine and three-quarters can also be seen as echoing Lucy's first encounter with the back of the wardrobe in *The Lion, the Witch and the Wardrobe*:

> […] she kept her arms stretched in front of her so as not to bump her face into the back of the wardrobe. She took a step further in – then two or three steps – always expecting to find woodwork against the tips of her fingers. But she could not feel it. […] A moment later she found that she was standing in the middle of a wood at night-time with snow under her feet and snowflakes falling through the air.[253]

In *Harry Potter and the Philosopher's Stone* Harry's experience with changing worlds is couched thus: "Harry walked more quickly. He was going to smash right into that ticket box and then he'd be in trouble – leaning forward on his trolley he broke into a heavy run […] he closed his eyes, ready for the crash – It didn't come … he kept on running … he opened his eyes. A scarlet steam engine was waiting next to a platform packed with people." (HP1, 6, 71). Both characters are expecting the normal world to continue as always, for there to be a back to the wardrobe and for there to be a crash when Harry runs towards a solid barrier, but the world of magic intervenes and instead of Lucy and Harry heading towards a wall, another world opens for them and they are able to begin their adventures in a magical setting.

The beginning of the tale is not the only part in which *Harry Potter* reiterates the Narnian mindset, many characters and situations can also be traced back to Lewis. As Anne Besson mentioned, the centaurs have been lifted out of *Narnia* with little having been modified before they were re-potted in the Hogwarts soil. In *The Silver Chair* we learn that the children are to be transported by centaur: "'You've got to be off in a few minutes and two

[252] C. S. Lewis, *The Magician's Nephew*, 1955 (London: Collins Publishing, 1988) 31. One can note that the name "Digory" is also rewritten in *Harry Potter* with Cedric Diggory.

[253] C. S. Lewis, *The Lion, the Witch and the Wardrobe*, 1950 (London: Harper Collins, 2001) 14.

Centaurs have very kindly offered to let you ride on their backs down to Cair Paravel.' He added in a lower voice, 'Of course, you realize it is a most special and unheard-of honour to be allowed to ride a Centaur. I don't know that I ever heard of anyone doing it before.'"[254] Harry, in *Harry Potter and the Philosopher's Stone* is allowed the same honour, and Firenze, the centaur who carries him is quickly chastised by Bane: "'Firenze!' Bane thundered. 'What are you doing? You have a human on your back! Have you no shame? Are you a common mule?'" (HP1, 15, 187).

The rites of centaur and human relations are therefore analogous, but so are their topics of conversation: "The Centaurs were very polite in a grave, gracious, grown-up kind of way, and as they cantered through the Narnian woods they spoke, without turning their heads, telling the children about the properties of herbs and roots, the influences of the planets"[255] which is mirrored in *Harry Potter* when Hagrid speaks with Ronan, another centaur. Ronan is indeed "very polite in a grave, gracious, grown-up kind of way" as his conversation exemplifies: "'Good evening to you, Hagrid,' said Ronan. He had a deep, sorrowful voice." (HP1, 15, 184) and, as all centaurs, he is also mostly interested by the influence of the planets as he repeats "Mars is bright tonight" (HP1, 15, 184-185) when Hagrid asks him precise questions.

The character that best epitomises the *Narnia Chronicles*, Aslan the lion, was also deeply instrumental in the creation of the Potter tale. Indeed, Aslan is a barely-veiled representation of Christ[256] in the books, in the same way as Harry becomes more and more a Christ-figure as the series progresses. Aslan's sacrifice of his own body to save Edmund is very similar to Harry's sacrifice at the end of *Harry Potter and the Deathly Hallows*, as both these sacrifices echo Jesus's sacrifice to save mankind. In all three cases, Jesus-Aslan-Harry agree to lay their lives down to save their friends and their world and in all three cases they are rewarded by being reborn after a death experience. Moreover, in Aslan and Harry's case it is a lack of knowledge on the part of the villain (the Witch and Voldemort) which enables this mystical experience to take place: "Her [the Witch's] knowledge goes back only to the dawn of time. But if she could have looked a little further back, into the stillness and darkness before Time dawned, she would have read there a different incantation. She would have

[254] C. S. Lewis, *The Silver Chair*, 1953, in *The Chronicles of Narnia* (London: Harper Collins, 2001) 657.

[255] *Ibid*., 658-659.

[256] See *infra* II. A. 2. for more on the links between the *Harry Potter* books and *The Bible*.

known that when a willing victim who had committed no treachery was killed in a traitor's stead, the Table would crack and Death itself would start working backwards."[257] In the same way, it is Voldemort's lack of knowledge that enables Harry to come back from the dead and ultimately dispatch of him.

Even though Lewis's influence can be felt in the Potter heptalogy one could argue that within the realm of fantasy Tolkien holds the trump card as regards re-writings of his work within *Harry Potter*. However, what is interesting is that Rowling sees Elizabeth Goudge as being the most influential writer on her œuvre, not Tolkien: "Well, I read a lot, but I can't think of anyone who directly influenced the Harry Potters; perhaps Elizabeth Goudge she wrote *The Little White Horse* which was my favourite book when I was about eight and which is also a blend of magic with the workaday."[258]

It is true that after Tolkien and Lewis, Goudge seems like the third fantasy pillar from which Rowling gleaned important story-writing ideas. In her interview with Lindsey Fraser Rowling even went further and stated that:

> But my favourite book was *The Little White Horse* by Elizabeth Goudge. It was probably something to do with the fact that the heroine was quite plain, but it is a very well-constructed and clever book, and the more you read it, the cleverer it appears. And perhaps more than any other book, it has a direct influence on the *Harry Potter* books. The author always included details of what her characters were eating and I remember liking that.[259]

Rowling's portrayal of *The Little White Horse* could very well be used for the *Harry Potters* too. Indeed, the heroes are relatively plain – Hermione more so perhaps as her description attests: "She had a bossy sort of voice, lots of bushy brown hair and rather large front teeth" (HP1, 6, 79) – the books are well-constructed and the descriptions of food are altogether mouth-watering. When Harry first arrives at Hogwarts and the feast begins, the reader is faced with a litany of food which follows the same pattern as in *The Little White*

[257] Lewis, *The Lion, the Witch and the Wardrobe*, 176.

[258] AOL chat with JK Rowling, *AOL Live*, May 4, 2000: http://www.accio-quote.org/articles/2000/0500-aol-umkc.html. Accessed 12 July 2016.

[259] Fraser, *An Interview with J. K. Rowling*, 11.

Horse: "Harry's mouth fell open. The dishes in front of him were now piled with food. He had never seen so many things he liked to eat on one table: roast beef, roast chicken, pork chops and lamb chops, sausages, bacon and steak, boiled potatoes, roast potatoes, chips, Yorkshire pudding, peas, carrots, gravy, ketchup and, for some strange reason, mint humbugs." (HP1, 7, 92). For Maria we are also presented with an enumeration of food: "The supper was delicious. There was home-made crusty bread, hot onion soup, delicious rabbit stew, baked apples in a silver dish, honey, butter the colour of marigolds, a big blue jug of mulled claret, and hot roasted chestnuts folded in a napkin."[260] About this passage Connie Ann Kirk states that "[w]riters of both novels appear to like to write about feasts, describing the food in detail, like a camera shot panning slowly down a long banquet table. […] Jo has said she recalls Goudge's descriptions as so intricate that they even tell what ingredients are in the sandwiches."[261]

Even though Rowling points to the food as having influenced her writing one can perhaps also underscore the fact that the house and grounds in Goudge's work have also been grafted into the weft of *Harry Potter*. The arrival of Harry and Maria to their new abode is couched on the page in twin sets with many words and expressions mirroring one another. In the first chapter of *The Little White Horse* we have: "Oh, but it was a glorious house! It towered up before them, its great walls confronting the shadowy garden with a sort of timeless strength that was as reassuring as the light in a window of the tower. And though she had never seen it before, it gave her a feeling of home."[262] In the *Harry Potter* universe this becomes: "Perched atop a high mountain on the other side, its windows sparkling in the starry sky, was a vast castle with many turrets and towers. […] Everyone was silent, staring up at the great castle overhead. It towered over them as they sailed nearer […]." (HP1, 6, 83) and "The castle felt more like home than Privet Drive had ever done." (HP1, 10, 126). As Harry / Maria approach the dwelling we have a mirror-passage, which sounds as though Rowling was quoting Goudge directly: "running up a flight of stone steps that were built sideways against the wall and led up to the great oak front door […]"[263] versus "They walked up a flight of stone steps and crowded around the huge, oak front door." (HP1, 6, 84). The phenomenon occurs again when Harry / Maria go to their rooms in the evening: "And their luggage was

[260] Goudge, *The Little White Horse*, 23-24.

[261] Kirk, *J. K. Rowling*, 19.

[262] Goudge, *The Little White Horse*, 15-16.

[263] *Ibid*., 16.

already there, piled neatly at the front of the four-poster."[264] and "they found their beds at last: five four-posters […]. Their trunks had already been brought up." (HP1, 7, 96-97).

Other elements from Goudge's work materialise in *Harry Potter* too but these are rarely *verbatim* as the previous quotes are: we have a dark and mysterious wood beside the house, a dwarf who takes care of the food and house-work in a house-elf way, a fairy horse (the eponymous little white horse) with a horn on his forehead, as do the unicorns in the forbidden forest,[265] and a prophecy which also comes to fruition.

Rowling has peppered her work with references to great works from the first and second golden ages in children's literature which gives the Potter works an incredibly fertile soil made up of ingredients from diverse sources. This pick-and-mix approach to writing also means that *Harry Potter* is a series of novels which has its roots firmly placed within the great names of the nineteenth and twentieth century: from Carroll to Lewis and from Dickens to Tolkien, Rowling spans the major influences of the last two centuries in her work. Reading *Harry Potter* is not just about following an orphan battling evil, it is a historical experience, one which plunges the reader back into his knowledge of the classical children's writers and brings him to a near-genealogical search for the quote, the reference, the influence. When we start to look at the rich humus in which Harry and his friends are ensconced one cannot but pause to analyse how Rowling has artfully combined each ingredient to create a recipe from wonderland which has been loved the world over by a generation of children. Even after having wrapped over a hundred years of children's literature into more than 3,000 pages, Rowling did not stop there. Her predecessors can also be found in the post 1960s writers, even though these are often not yet considered as 'classics'. Rowling has also been able to weave lower-brow novels into her narrative, showing a great diversity in her work, and is thus able to appeal to a wider audience, be it to those who are knowledgeable in the classics or those

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[264] *Ibid*., 20.

[265] Philip Nel reaffirms this point in his 2005 article: The recurring figure of the unicorn in Rowling's novels seems an almost conscious echo of Goudge's title character, who at first seems to be a horse but proves to be a unicorn. For both novelists, the unicorn is sacred and glowing white: Goudge describes the unicorn as having a "perfect milkwhite body" from which, "as from a lamp, there shone the light" (210), and Rowling's unicorn is "so brightly white that it made all the snow around it look grey" (*Goblet* 379). Maria recognizes the "shining purity" and "perfection" of her "little white horse" (153). Similarly, Firenze describes the unicorn as an almost sacred creature: to kill "something pure and defenceless to save yourself" would give you "but a half-life, a cursed life" (*Philosopher's Stone* 188)." Nel, "Is there a Text in This Advertising Campaign?" 251.

who have read the more contemporary works aimed at children.

C. *Harry Potter* and its Contemporaries: from the 1960s to the 1990s, the Highs and Lows

The second golden age in children's literature ended in the 1960s when a new generation of authors took centre stage changing the scope of what literature for children meant. As the years grew, the number of pages decreased, the style was modified and the books became classified by age group, word-count and many extras started popping out at the end: questions about the book, MCQs, crosswords with the names of characters, extra information about the author, or the characters. Sometimes the add-ons were even longer than the story itself, giving the novels a different feel to them as they started to blur the line between magazine and book. Moreover, the covers also went through a face-lift with the traditional drawn pictures in pastel colours being slowly replaced by screenshots from the motion-pictures derived from the stories, or vivid drawings or even three-dimensional effects added to the title of the novel – one can mention here the "Goosebumps" series where Scholastic chose to texture the said name as well as details from the cover picture to add novelty and attract readers. Children's literature therefore started to look and sound different even though some writers strove to remain in a more traditional framework and tried to tie their stories in with the previous golden ages. One of the key problems for children's literature as the twentieth century came to an end was the decline in the number of readers – a problem that Rowling has now partly solved. Indeed, children writers were then vying for a market which was shrinking rapidly and long-gone were the days when a writer could live off the sales of his novels.

Interestingly enough this new era in writing also corresponds to the emergence of children's literature studies as academics started poring over a branch of literature which had been hitherto left mostly in the dark. Linked with gender studies, reader-response, post-colonial studies and cultural studies, this new ramification flourished to become the fertile area of study that it is today. Even though the first scholars focused more readily on classics

such as *Peter Pan* or *Alice in Wonderland*, the scope widened to include more recent publications as well as young adult novels. Nowadays children's literature encompasses books aimed at babies all the way to young adults, the latter being a category which has very porous borders as many adults read these novels. The end of the twentieth century thus marked both the *fons et origo* of children's literature studies and a time when children's literature was being reshaped with a fresh take on stories, packaging and marketing.

1) A pinch of Dahl

One of the most famous authors of the time, and one who has convincingly stood the test of time, is Roald Dahl. His novels still enchant children and the many films created from his works – the latest being the *Big Friendly Giant* in the summer of 2016 – attest to his lasting influence. Dahl's career among children extends from 1961 when *James and the Giant Peach* was published to 1990 when *Esio Trot* came out in print.[266] In this interval he wrote fifteen books published for children as well as many short stories, scripts, rhymes and auto-biographical works, most of which were aimed at an adult audience. As a prolific and well-loved writer he influenced Rowling's work in many aspects. Julia Eccleshare notes that "The actual similarity between Dahl and Rowling lies in their ability to speak directly to children without condescension or artifice – a crucial skill for writers for children."[267] As we shall see at the end of this part, not writing down to children is indeed key to good writing. Perhaps the most obvious links between the two writers lies in characterisation, situations and playing with language.

As we have seen, the eponymous character, Harry Potter, comes from a long tradition of orphan heroes but perhaps one of his closer forefathers (and foremothers) are in the works of Roald Dahl. James, from *James and the Giant Peach* (1961) and Matilda, from *Matilda* (1988), both have characteristics that can be found in Harry Potter. Firstly, if we look at onomastics we realise that Harry and James share mirror names: Harry's full name is "Harry James Potter" whereas James's is "James Henry Trotter". 'Harry' is a variant (or nickname) for the name 'Henry' and there is a striking paranomasia between "Potter" and "Trotter." The

[266] Dahl died in 1990.

[267] Eccleshare, "'Most Popular Ever': The Launching of Harry Potter," in Briggs, Butts, and Grenby, *Popular Children's Literature in Britain*, 298.

similarities do not stop there as both Harry and James share an analogous beginning in life:

> Until he was four years old, James Henry Trotter had a happy life. He lived peacefully with his mother and father in a beautiful house beside the sea. […] Then, one day, James's mother and father went to London to do some shopping, and there a terrible thing happened. Both of them suddenly got eaten up (in full daylight, mind you, and on a crowded street) by an enormous angry rhinoceros which had escaped from the London Zoo.[268]

This rather violent beginning, when James goes from an idyllic childhood to a tragic – and ludicrous – one in a couple of sentences, is close to what happens to Harry when he too is rent from his parents in a tragic incident at an early age only to find himself being adopted by his closest (and nastiest) family. After his parents' death James's childhood resembles in part that of Harry's with quotes such as "they certainly never gave him any toys to play with or any picture books to look at. His room was as bare as a prison cell"[269] which are repeated in essence in *Harry Potter* as he sleeps in the cupboard under the stairs (HP1, 2, 20) and does not own any toys. Matilda's childhood and Harry's are also very similar in a number of ways: they both grow up with parents[270] (or foster-parents) and an older brother who dislike them and who vent this feeling and they both find a way to escape this hate and abuse. They find love and affection through school and they leave their families in the end, with the older brother being the only one who finally cares a little about this final separation: "The brother gave a wave through the rear window, but the other two didn't even look back"[271] and "I don't think you're a waste of space" as well as "You saved my life" (HP7, 3, 39). What also links Harry, James and Matilda is the way they escape the drudge of their lives: Harry and Matilda have school but, like James, they also have magic. Matilda and Harry find their magic through

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[268] Roald Dahl, *James and the Giant Peach*, 1961 (London: Puffin, 2001) 7. One can note that the rhinoceros incident is also woven into *Harry Potter* with a passage which seems rather far-fetched until one remembers that Rowling is anchoring her tale within children's literature and Dahl in particular: "Harry spent most of the afternoon in his bedroom; he couldn't stand watching Aunt Petunia peer out through the net curtains every few seconds, as though there had been a warning about an escaped rhinoceros." (HP4, 4, 41).

[269] *Ibid*., 8.

[270] Nicholas Tucker mentions that "Dudley and his two repellent parents are wheeled out for readers' scorn and hatred, very much as Roald Dahl – again – does with the loathsome parents in *Matilda*." Tucker, "The Rise and Rise of Harry Potter," 226. Philip Nel adds: "Roald Dahl influences Rowling's satirical view of the Dursleys – monstrous caricatures of bourgeois parents, who bring to mind Dahl's Mr. and Mrs. Wormwood, the parents of Matilda." Nel, "Is there a Text in This Advertising Campaign?" 245.

[271] Roald Dahl, *Matilda*, 1988 (New York: Puffin, 2013) 240.

their feelings, in both cases the feeling of anger:

> Matilda felt herself getting angrier … and angrier … and angrier … so unbearably angry that something was bound to explode inside her very soon. […] And now, quite slowly, there began to creep over Matilda a most extraordinary and peculiar feeling. The feeling was mostly in the eyes. A kind of electricity seemed to be gathering inside them. A sense of power was brewing in those eyes of hers, a feeling of great strength was settling itself deep inside her eyes.[272]

This also happens to Harry as Hagrid points out to him: "'not a wizard, eh? Never made things happen when you was scared, or angry?' […] Now he came to think about it … every odd thing that had ever made his aunt and uncle furious with him had happened when he, Harry, had been upset or angry." (HP1, 4, 47). As Robert Michael John Morris underlined "[…] the idea of the orphaned child entering a strange and magical world has echoes of Roald Dahl's *James and the Giant Peach*"[273] but one could add that it also has definite echoes of Matilda too.

Harry is not the only character in the series who can boast of a Dahlian heritage as all of his immediate family, the Dursleys, seem to have been coined by Dahl.

Many critics have remarked that Aunt Petunia and Uncle Vernon are a re-writing of Aunt Spiker and Aunt Sponge from *James and the Giant Peach*,[274] but what is less obvious is Dudley Dursley's heritage. He is a blend of the juiciest of Dahl's characters, that is to say Mike Teavee, Augustus Gloop and Veruca Salt, all of whom are introduced in *Charlie and the Chocolate Factory*.[275] His Mike Teavee aspect is well defined from the very beginning: "'It's

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[272] *Ibid*., 164-165.

[273] Robert Michael John Morris, "The Function and Etymology of Proper Nouns in the work of J.K. Rowling," Master's Essay. April 2001. www.fallen-angel.co.uk. Accessed 28 April 2014.

[274] John Kornfeld and Laurie Prothro remark that "the Dursleys remind us of Aunt Sponge and Aunt Spiker, the malignant guardians in Roald Dahl's *James and the Giant Peach* (1961) who routinely abuse and imprison James Trotter after his parents' sudden death" John Kornfeld and Laurie Prothro, "Comedy, Quest and Community. Home and Family in *Harry Potter,"* in Elizabeth, E. Heilman, ed. *Critical Perspectives on Harry Potter*, 2003 (London and New York: Routledge, 2009) 122.

Julia Eccleshare adds that: "Harry's demeaning treatment as a servant at the hands of the Dursleys at the beginning of *Harry Potter and the Philosopher's Stone* closely mirrors the experiences of James in Dahl's *James and the Giant Peach* (1961). Similarly, the physically extreme and contrasting descriptions of Vernon and Petunia Dursley are near replicas of the same characteristics of James's fat aunt Sponge and thin Aunt Spiker […]." Eccleshare, *A Guide to the Harry Potter Novels*, 11.

[275] Nicholas Tucker notes that Dudley and his gang are "the sort of unpleasant characters that Roald Dahl would

Monday,' he told his mother. 'The Great Humberto's on tonight. I want to stay somewhere with a *television*.'" (HP1, 3, 36) which can be compared to "I want to watch television."[276] from Mike Teavee himself, as is his Augustus Gloop aspect: "Dudley had reached roughly the size and weight of a young killer whale." (HP4, 3, 30) and "Dudley had spent most of the summer in the kitchen, his piggy little eyes fixed on the screen and his five chins wobbling as he ate continually." (HP3, 2, 18) where he combines Mike and Augustus. These quotes can easily be retraced to Augustus's description: "The picture showed a nine-year-old boy who was so enormously fat he looked as though he had been blown up with a powerful pump. Great flabby folds of fat bulged out from every part of his body, and his face was like a monstrous ball of dough with two small greedy curranty eyes peering out upon the world."[277] The focus on body fat – the five chins in Dudley's case and the alliterative "flabby folds of fat" in Augustus's one – are combined with the eyes which are described in a similar way with "piggy little eyes" for the former and "small greedy curranty eyes" for the later, in order to create two twin descriptions of the characters. Elizabeth Tear also identifies this Dudley / Augustus connection when she states: "Dudley, besides being thuggish, is fat. He clearly descends from Dahl's Augustus Gloop, whose gluttony Rowling can make even more contemptible by implicitly calling on current concern about obesity and inactivity among couch-potato kids."[278] Dudley is also just as spoilt as Veruca Salt as his parents buy him everything he wants. For example, even though Dudley gets thirty-seven presents on his eleventh birthday, including "the racing bike, a cine camera, a remote control aeroplane, sixteen new computer games and a video recorder" as well as "a gold wristwatch" (HP1, 2, 21), he still nearly has a tantrum because he has two presents fewer than the previous year. This is very similar to Veruca's own little problem: "I want one. All I've *got* at home is two dogs and four cats and six bunny rabbits and two parakeets and three canaries and a green parrot and a turtle and a bowl of goldfish and a cage of white mice and a silly old hamster! I want a *squirrel*!"[279] The enumeration of an outstanding amount of things (or animals) gives the reader a similar impression of excess and points him towards a dislike of this particular

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have flushed away into oblivion along with his own dislikable creations Augustus Gloop and Violet Beauregarde in *Charlie and the Chocolate Factory*." Tucker, "The Rise and Rise of Harry Potter," 226.

[276] Roald Dahl, *Charlie and the Chocolate Factory*, 1964 (St Ives: Puffin, 1990) 128.

[277] *Ibid*., 33.

[278] Elizabeth Teare, "Harry Potter and the Technology of Magic," in Whited, *The Ivory Tower and Harry Potter*, 338.

[279] Dahl, *Charlie and the Chocolate Factory*, 120.

character.

It is interesting to note that even though Rowling starts by painting Dudley as a caricature which includes some of the worst behaviours one can find, she (just as Dahl does) shows how Dudley changes after his meeting with the Dementors (the equivalent of what the other children go through in *Charlie and the Chocolate Factory* when they meet their nemesis). After these disagreeable encounters all children are transformed, in Roald Dahl quite dramatically so whereas in *Harry Potter* this change comes about more gradually. It is not until the concluding novel of the series that we realize that Dudley is grateful to Harry for saving him from the Dementors and actually brought him tea: "You saved my life" he acknowledges and "It now dawned on Harry, however, that the cup of cold tea on which he had trodden that morning might not have been a booby trap at all." (HP7, 3, 39). Moreover, in *Harry Potter and the Cursed Child* we are led to understand that Harry and Dudley's relationship has completely changed as "when your Great Aunt Petunia died, hidden amongst her possessions, surprisingly, Dudley found this – and he kindly sent it on to me [said Harry]" (HP8, I, 7).

As we have seen, Dudley Dursley is pictured (at first) as the epitome of the horrid child but one of the faults he does not have is that of Violet Beauregarde, the fourth child in *Charlie and the Chocolate Factory*. This particular trait seems to have been taken by Dudley's aunt, Aunt Marge, who suffers the same fate as the little girl, that is to say blowing up like a balloon at the end of a meal as Connie Neal stresses: "At the beginning of book three, *Harry Potter and the Prisoner of Azkaban*, Harry's anger is unrestrained when Aunt Marge speaks terribly of his dead parents. He reacts by using magic to inflate her like a balloon (much like the little girl who turned into a blueberry in Roald Dahl's *Charlie and the Chocolate Factory*)."[280] The similarities do not end there though. Indeed, both characters are said to share common attributes, that is to say being overweight: "large, beefy and purple-faced" (HP3, 2, 22) for Aunt Marge and "fat hand"[281] and "huge rubbery lips"[282] for Violet. The first problem which occurs in Violet's case is the fact that her face changes colour "Violet, you're turning violet, Violet!'"[283], whereas in Marge's case this is not necessary as she is already

[280] Connie Neal, *What's a Christian to do with Harry Potter*? (Colorado Springs: Waterbrook Press, 2001) 177-178.

[281] Dahl, *Charlie and the Chocolate Factory*, 105.

[282] *Ibid*., 106.

[283] *Ibid*.

"purple-faced" (HP3, 2, 22).

The meals (or chewing-gum meals) at which these unfortunate events take place are similar: "the soup and the salmon […] the lemon meringue pie" (HP3, 2, 25) on the one hand, in *Harry Potter and the Prisoner of* Azkaban, and "tomato soup, roast beef and blueberry pie"[284] on the other. Furthermore, the descriptions which accompany these blowing ups use the same kind of vocabulary and farce elements to create a comic scene where an unpleasant character is given her comeuppance.

In *Harry Potter* we are told:

> She seemed to be *swelling* with inexpressible anger – but the *swelling* didn't stop. Her great red face started to expand, her tiny eyes bulged and her mouth stretched too tightly for speech. […] she was *inflating like a monstrous balloon*, her stomach bursting free of her tweed waistband, each of her fingers blowing up like salami … […] She was *entirely round*, now, like a vast life buoy with piggy eyes, *and her hands and feet stuck out weirdly* as she drifted into the air. (HP3, 2, 27)[285]

This description shares many characteristics with its literary predecessor, that is to say: "You're *swelling* up!" ; "You're *blowing up like a balloon*" ; "Her body was *swelling up* and changing shape at such a rate that within a minute it had turned into nothing less than an *enormous round* blue *ball* – a gigantic blueberry, in fact – and all that remained of Violet Beauregarde herself was a *tiny pair of legs and a tiny pair of arms sticking out* of the great *round* fruit and a little head on top."[286] The italicised passages underscore the comparison which can be made between the two texts: the vocabulary is identical ("swelling" is repeated twice in both cases, and "round" is used in one and the other) or nearly-identical ("blowing up" and "inflating") and the similes used to describe Violet and aunt Marge are close as they both look like balls or balloons.

Characters are not the only element taken from Dahl, the situations are also analogous, with many choice items in *Harry Potter* coming directly from Dahl's bountiful imagination. For example, Harry's foray into the magical village of Hogsmeade has definite echoes of a

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[284] *Ibid*., 104.

[285] My italics.

[286] Dahl, *Charlie and the Chocolate Factory*, 107. My italics.

comparable adventure in *Fantastic Mr Fox* (1970). Indeed, Mr Fox finds himself in a position where he is unable to access food because of constant surveillance on the part of Farmer Bean, Farmer Boggis and Farmer Bunce. In order to remedy this situation he digs a tunnel from his burrow to the farmer's own chicken house, store-room and cellar, coming up from under the floorboards. This episode reminds us forcefully of Harry Potter, as he is unable to get past Mr Filch and Professor Snape's surveillance in order to get into Hogsmeade. Due to the fact that he cannot go above ground, he decides to take a secret passage, underground – he does not dig it like Mr Fox though – which enables him to enter Honeydukes. There he experiences the same feelings as the Foxes and Badger do, that is to say, mouth-watering sensations once he has got through the floorboards – which when put back into place are invisible just as in *Fantastic Mr Fox*. Moreover, Harry's underground journey also enables him to enter The Three Broomsticks pub and drink Butterbeer, a drink which seems to have the same kind of effects as Mr Bean's ale.

The quotes from both novels show us how close the journeys and the results are. In *Harry Potter*: "[…] Harry began to climb. A hundred steps, two hundred steps, he lost count as he climbed, watching his feet … then, without warning, his head hit something hard. It seemed to be a trapdoor." (HP3, 10, 146) which seems to come from *Fantastic Mr Fox*: "Slowly, wearily, the foxes began to slope the tunnel up towards the surface. Up and up it went … until suddenly they came to something hard above their heads and they couldn't go up any further. Mr Fox reached up to examine this hard thing. 'It's wood!' he whispered. 'Wooden planks!'"[287]

The outcome of both is similar too: both Harry and the foxes see a bounty of succulent meats: "There were shelves upon shelves of the most succulent-looking sweets imaginable" (HP3, 10, 147) and "Against all the four walls of the great room, stacked in cupboards and piled upon shelves reaching from floor to ceiling, were thousands and thousands of the finest and fattest ducks and geese, plucked and ready for roasting!"[288] The liquor (Butterbeer for Harry and cider for the animals) also strikes the reader as akin: "Harry drank deeply. It was the most delicious thing he'd ever tasted and it seemed to heat every bit of him from the inside." (HP3, 10, 149-150) and "You must understand this was not the ordinary weak fizzy cider one buys in a store. It was the real stuff, a home-brewed fiery liquor that burned in your

[287] Roald Dahl, *Fantastic Mr Fox*, 1970 (St Ives: Puffin, 2013) 39.

[288] *Ibid*., 52.

throat and boiled in your stomach."[289]

The sweets that Harry discovers in Honeydukes do not come from *Fantastic Mr Fox* but from another, previously mentioned, Dahl classic, *Charlie and the Chocolate Factory*.[290] Undeniably, the series of delights that Willy Wonka invents are given their equal in Rowling's Honeydukes where once again she seems to have taken a leaf out of Dahl's world: "'It's this sweetshop,' said Ron, […] 'where they've got *everything* … Pepper Imps – they make you smoke at the mouth – and great fat chocoballs full of strawberry mousse and clotted cream and really excellent sugar quills which you can suck in class and just look like you're thinking what to write next –'" (HP3, 5, 61). In *Charlie and the Chocolate Factory* we also have a character who enumerates the wonders within:

> Mr Willy Wonka can make marshmallows that taste of violets, and rich caramels that change colour every ten seconds as you suck them, and little feathery sweets that melt away deliciously the moment you put them between your lips. He can make chewing-gum that never loses its taste, and sugar balloons that you can blow up to enormous sizes before you pop them with a pin and gobble them up.[291]

The polysyndeton in "and" is clearly visible in both texts, accentuating the core ideas of plenty and novelty . These inventories of delights also play to their audience: children are often regarded as having a sweet tooth and food, especially sugary food, is of particular interest to them. Some of Wonka's sweets are also repeated, such as the "little feathery sweets" that sound like the "sugar quills" and the "sugar balloons that you can blow up to enormous sizes" are found later on with "Droobles Best Blowing Gum (which filled a room with bluebell-coloured bubbles that refused to pop for days)" (HP3, 10, 147). Jessy Randall also mentions that "[w]izard candies have the same kind of exuberant, lyrical names as those in Roald Dahl's books. Fizzing whizbees are sherbet balls that make you levitate – strong echoes of the Fizzy Lifting Drink in *Charlie and the Chocolate Factory*."[292]

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[289] *Ibid*., 64.

[290] See Siân Harris, "Glorious Food? The Literary and Culinary Heritage of the *Harry Potter* Series" in Cynthia J. Hallett and Peggy J. Huey, *J. K. Rowling: Harry Potter* (Basingstoke: Palgrave Macmillan, 2012) 8: "the magical sweets available in the wizarding world are instantly evocative of the bizarre confectionery created by Roald Dahl in *Charlie and the Chocolate Factory* (1964)."

[291] Dahl, *Charlie and the Chocolate Factory*, 22.

[292] Jessy Randall, "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's Vocabulary," *Verbatim, The Language Quarterly* 26.2 (2001): 6.

In keeping with magical food, another element found in both novelists' fiction is the potion that transforms a human being into something else. In *The Witches* (1983) Dahl's larger-than-life hags are very dissimilar to Rowling's wizards and witches as the former are evil whereas the latter can be good, evil or, more likely, in the grey zone between the two. However, one common characteristic is the possibility to metamorphose into something else through the use of a highly complicated potion called "Formula 86 Delayed Action Mouse-Maker"[293] in *The Witches* and "Polyjuice Potion" (HP2, 9, 120) in *Harry Potter*. Boy's transformation (we are never given the boy's name but in the list of characters he appears as "Boy") in *The Witches* can also be seen as close to Harry's transformation in *Harry Potter and the Chamber of Secrets*:

> Oh, the pain and the fire! It felt as though a kettleful of boiling water had been poured into my mouth. My throat was going up in flames! Then very quickly the frightful burning searing scorching feeling started spreading down into my chest and into my tummy and on and on into my arms and legs and all over my body! I screamed and screamed […] The next thing I felt was my skin beginning to tighten. […] After that there came a fierce prickling sensation all over my skin (or what was left of my skin) as though tiny needles were forcing their way out through the surface of the skin from the inside, and this, I realize now, was the growing of the mouse-fur.[294]

The *Harry Potter* version of the transformation reflects the heat, pain and hair-growth described above:

> Immediately, his insides started writhing as though he'd just swallowed live snakes – doubled up, he wondered whether he was going to be sick – then a burning sensation spread rapidly from his stomach to the very ends of his fingers and toes – next, bringing him gasping to all fours, came a horrible melting feeling, as the skin all over his body bubbled like hot wax – and before his eyes, his hands began to grow, the fingers thickened, the nails broadened, the knuckles were bulging like bolts – his shoulders stretched painfully and a prickling on his forehead told him that hair was creeping down toward his eyebrows – his robes ripped as his chest expanded like a

[293] Roald Dahl, *The Witches*, 1985 (London: Puffin, 2013) 85.

[294] *Ibid*., 109.

barrel bursting its hoops – his feet were agony in shoes four sizes too small… (HP3, 12, 162)[295]

In her thesis Carole Mulliez adds that "the potions, especially the Polyjuice potion, can make one think of Dahl's *Revolting Rhymes* and *Rhyme Stews*"[296] and one could also add that *George's Marvellous Medicine*[297] likewise deals with a complex potion which makes his grandmother change form.

Another key element that can be traced to Dahl – as well as to works from the first golden age – is the insistence on word games, language and high-brow intertextuality. In his works Dahl brings back to life some of the older preoccupations in children's literature, something that Rowling picks up on and amplifies.

Dahl keeps his adult readers entertained by using many inter and metatextual references such as a spoonerism in *The BFG* (1982) with *Nicholas Nickleby* (the only book that the BFG is said to have read) which is named as being by "Dahl's Chickens",[298] a pun both on Dickens and Dahl's names. Rowling also has fun with books by both inventing authors and novels and commenting on existing tales such as when Ron asks if Cinderella is an illness at the beginning of *Harry Potter and the Deathly Hallows* (HP7, 7, 114). Moreover, one of the BFG's dreams about a book corresponds exactly to what Ron describes to Harry in *Harry Potter and the Chamber of Secrets*. The BFG tells Sophie about this: "I HAS RITTEN A BOOK AND IT IS SO EXCITING NOBODY CAN PUT IT DOWN. AS SOON AS YOU HAS RED THE FIRST LINE YOU IS SO HOOKED ON IT YOU CANNOT STOP UNTIL THE LAST PAGE; IN ALL THE CITIES PEEPLE IS WALKING IN THE STREETS BUMPING INTO EACH OTHER BECAUSE THEIR FACES IS BURIED IN MY BOOK […]."[299] It is impossible not to remember this passage when one reads Ron's description of his father's work: "Some of the books the Ministry's confiscated – Dad's told me – there was one that burned your eyes out. […] And some old witch in Bath had a book that you could

[295] For a Gothic analysis of this transformation see *infra* II. C. 2.

[296] My translation. Original quote: "les potions, notamment le Polyjuice, peuvent évoquer les revolting rhymes et rhyme stews de Roald Dahl." Carole Mulliez, "Les langages de J. K. Rowling," diss., Paris 4, 2009, 21. In this same work Mulliez also says that the Big Friendly Giant and Hagrid share common characteristics and states that there is a criticism of mass-consumption through the Wormwoods and the children in *Charlie and the Chocolate Factory* which can also be found in the Dursleys.

[297] Roald Dahl, *George's Marvellous Medicine*, 1981 (London: Puffin Books, 1982).

[298] Roald Dahl, *The BFG*, 1982 (London: Puffin, 2001) 105.

[299] *Ibid*., 100-101. The capitals and spelling mistakes are part of the original text.

never stop reading! You just had to wander around with your nose in it, trying to do everything one-handed." (HP2, 13, 172). What adds to the humour of both these passages is that not only do Dahl and Rowling give books an incredible power (of forcing readers to read them) but that this also happens to be the power of Dahl's and Rowling's prose. Many a child (and adult) has been seen glued to a *Harry Potter* or a work by Dahl, face buried in the pages, trying as best they could to continue with their daily chores one-handed. Wendy Doniger even goes as far as to quip that the old witch in Bath mentioned in *Harry Potter and the Chamber of Secrets* "must have been called Rowling."[300]

As we saw in our part about Rowling's view of children's literature, Rowling uses her text to comment on previous writings in order to put forth what she considers as "good" writing. This happens to be a trait that can also be found in the dialogue between Matilda and Miss Honey:

> 'I liked *The Lion, the Witch and the Wardrobe*,' Matilda said. 'I think Mr C. S. Lewis is a very good writer. But he has one failing. There are no funny bits in his books.'
> 'You are right there,' Miss Honey said.
> 'There aren't many funny bits in Mr Tolkien either,' Matilda said.
> 'Do you think that all children's books ought to have funny bits in them?' Miss Honey asked.
> 'I do,' Matilda said. 'Children are not so serious as grown-ups and they love to laugh.'[301]

Rowling, just like Dahl, is well-versed in the history of children's literature and is able to re-create and expand on her literary forebears. In point of fact she artfully reworks themes from Lewis and Tolkien but takes care to add her own fine points as well as a handsome dose of humour, as Dahl recommends.

Dahl and Rowling also delight in word games and playing with language. An invention that they share is that of the "witching hour": "The witching hour, somebody had once whispered to her, was a special moment in the middle of the night when every child and every grown-up was in a deep deep sleep, and all the dark things came out from hiding and

[300] Doniger, "Can You Spot the Source?" http://www.lrb.co.uk/v22/n04/wendy-doniger/can-you-spot-the-source. Accessed 1 January 2017.

[301] Dahl, *Matilda*, 80-81.

had the world to themselves."[302] for *The BFG* and in *Harry Potter*: "And unless Harry's ears were deceiving him, the old radio next to the sink had just announced that coming up was 'Witching Hour, with the popular singing sorceress, Celestina Warbeck.'" (HP2, 3, 31). Whereas in *The BFG* "witching hour" corresponds to a particular magic-infused moment of the night, in *Harry Potter* this has been modified to become a radio-programme, which can be understood as a magical equivalent of the BBC's "Woman's hour" on BBC 4 radio, a programme, which, ironically, J. K. Rowling was herself interviewed on, on the 28th of April 2014.

When immersing ourselves in Dahl's language one observes that the Big Friendly Giant himself uses a humorous misconception of words which is found in how wizards pronounce Muggle-speak. For instance, the BFG says "human beans"[303] for "human beings" and "cannybull"[304] for "cannibal" in the same way as Amos Diggory pronounces "please-men" (HP4, 11, 141) for police-men and Mr Weasley says "pumbles" (HP5, 7, 123) for "plumbers." There is also something of the house-elf speech in the BFG's way of speaking. For example, he does not conjugate and uses the form "is" no matter the pronoun: "I is hungry!"[305], a grammatical mistake which can also be found among the Hogwarts House-elves: "We is sorry you had to see that" (HP4, 28, 467).[306]

Besides, Dahl uses puns on names in order to forewarn his readers. For instance, in *Matilda* "Crunchem Hall Primary School"[307] sounds very much like a play on "Crunch them all Primary School," especially as the Headmistress Miss Trunchbull, uses torturous means on the students. The names of the two Muggle schools mentioned in *Harry Potter* have a definite Dahl-tone to them as they are "Smeltings"[308] and "Stonewall High"[309]: "Dudley had a place at

[302] Dahl, *The BFG*, 2.

[303] *Ibid*., 17.

[304] *Ibid*.

[305] *Ibid*.

[306] For more on the house-elves' speech see *infra* IV. B. 2.

[307] Dahl, *Matilda*, 66.

[308] Jesse Randall comments on this name: "Smeltings School, which is a clever play on the idea of the finishing school, since to smelt is to refine, as in ore. Smelt as a noun is a type of fish, and as a verb is the British English past tense of smell. So Smeltings is a stinky finishing school, perfect for Dudley's alma mater." Randall, "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's Vocabulary," 5.

[309] In their 2006 article Pugh and Wallace comment that the name of the school is "a detail that invites the queer reader to wonder whether Rowling, who is often playful and suggestive in her choice of names, was aware of the homosexual connotations of Stonewall. Stonewall carries many decidedly queer meanings, as it refers to the gay bar in New York City that many historians credit as the foundational site of the modern gay rights movement in

Uncle Vernon's old school, Smeltings. […] Harry, on the other hand, was going to Stonewall High, the local comprehensive." (HP1, 3, 28). Neither name sounds remotely welcoming. Moreover, we learn that the students of Smeltings carry "knobbly sticks, used for hitting each other while the teachers weren't looking" (HP1, 3, 29) as part of their school uniform and that "They stuff people's heads down the toilet the first day at Stonewall", (HP1, 3, 28), both incidents reflecting rather poorly on the said establishments.

Dahl's prose is therefore well-represented within the *Harry Potter* universe as Rowling often uses his tried and tested recipes to engage her readers. Roald Dahl indeed changed the landscape in children's literature, shifting from fantasy in the post-war years to a more hybrid genre, combining adventure, magic and fun within a world that closely resembled our own. It is this mirror-like world with a twist that Rowling has created in her Potterverse and which gives her writing its power over children and adults alike.

2) Magic is Might

From the 1960s to 1990s, the scenery for children was modified with writers branching out from the pure fantasy world to one where magic was still present but to a different degree. Most writers (and Roald Dahl was one of them) pared down the number of pages which meant that novels written for a child or teenage audience started looking strikingly dwarfish compared to the *Narnian Chronicles* or *The Lord of the Rings* which had been the star novels of the post-war era. Dahl's works for children rarely go beyond the one hundred and fifty page mark and the many illustrations mean that the text itself is often relatively short. Jill Murphy's *The Worst Witch* (1974)[310] and Eva Ibbotson's *The Secret of Platform 13* (1994)[311] both attest to this change, even though some classics of the time such as

America." in Tison Pugh and David L. Wallace, "Heteronormative Heroism and Queering the School Story in J. K. Rowling's Harry Potter series," *Children's Literature Association Quarterly* 31.3 (2006): 265.

This analysis can be further fuelled by the resurgence of "Stonewall" in *Quidditch Through the Ages* where the name of a famous Canadian Quidditch team is "Stonewall Stormers" (*Quidditch*, 43).

[310] Jill Murphy, *The Worst Witch*, 1974 (London: Puffin Books, 1978).

[311] Eva Ibbotson, *The Secret of Platform 13*, 1994 (London: Macmillan Children's Books, 2009).

A Wizard of Earthsea (1968)[312] or *Watership Down* (1972)[313] retain a golden-age thickness, with two hundred and fifty pages for the former and four-hundred and seventy for the latter. In the afterword of *Watership Down* Nicholas Tucker explains this: "Until *Watership Down*, most experts agreed that a modern children's book could never be as long as an adult novel. Richard Adams proved them wrong, and his novel became a huge success with readers of all ages."[314] Rowling's plight with length in the late 1990s was therefore not something new as Adams had suffered a similar fate in the 1970s. As the author says himself in the introduction, "*Watership Down* was rejected by seven different publishers; the reason was always the same: younger children wouldn't like it because it's written in too adult a style; and older children would think a story about rabbits babyish."[315] Indeed, just as in *Harry Potter*, the style is quite elaborate with difficult words as well as invented vocabulary (rabbit-speak so to say, such as "Owsla", "elil", "Frith", "silflay", not all of which are explained) and many references to works of literature that children would have never heard of (Aeschylus's *Agamemnon* to name but the first). The epigraph in *Harry Potter and the Deathly Hallows* also bears a reference to Aeschylus with a quote from *The Libation Bearers*, proving that children can easily be confronted to writers who are usually confined to adult literature – and even academic literature at that.

Watership Down[316] was an exception of its time with most novels written for children in this period being much simpler reads. One of the dominant features of this period, and one that Rowling actively followed in her tale, is that of magic[317] and more specifically magic schools. We saw that the boarding school story started with Thomas Hughes's *Tom Brown's Schooldays* in 1857 and this set a trend which continued with many school stories during the twentieth century, including popular sets of books such as Elinor Brent-Dyer's *Chalet School*

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[312] Ursula Kroeber Le Guin, *A Wizard of Eathsea*, 1968 in *The Earthsea Quartet,* 1993 (London: Penguin Books, 2012).

[313] Richard Adams, *Watership Down,* 1972 (London: Penguin Books, 2012).

[314] *Ibid*., 474-475.

[315] *Ibid*., 2.

[316] One could also mention that animal tales were making a come-back in these years in the aftermath of Beatrix Potter's 1902 *The Tale of Peter Rabbit* and Kenneth Grahame's 1908 *The Wind in the Willows*. E. B. White's *Charlotte's Web* was published in 1952 and Robert C. O'Brien's story *The Secret of Nimh* featuring over-intelligent mice and rats came out in 1971. Rowling includes some of this animal-genre in her tale as she gives many animals (Hermione's cat, Ron's rat, Harry's owl, Hagrid's dog etc.) human characteristics.

[317] See: "What is at stake is intertextuality. Harry's world is an heir of previous magic lifeworlds, but not necessarily by direct descent." Iver B. Neumann, "Pop goes Religion: Harry Potter meets Clifford Geetz," *European Journal of Cultural Studies* 9 (January 26 2006): 97, footnote 2.

stories[318] (1925-1970) or Enid Blyton's *The Naughtiest Girl* (1940-1952).[319] What the 1960s, 1970s, 1980s and 1990s established was the magic-school genre with three seminal works: *A Wizard of Earthsea* in 1968 (part of a four-book series finishing in 1990), *The Worst Witch* in 1974 (which then became a series of seven books, the last being published in 2013) and *Charmed Life*[320] in 1977. These novels all set the tone for the genre and planted the scenery that *Harry Potter* and others blended into. Indeed, Rowling is far from being a pioneer in this domain as we can see with Anthony Horowitz's *Groosham Grange*[321] as well as "Jane Yolen's *Wizard's Hall*, published in 1991. In this middle-grade fantasy novel, eleven-year old Henry is sent to a wizarding boarding school at Wizard's Hall where wizards in training wear scholar's robes and take classes such as Spelling (the casting of spells)."[322] Years before Rowling even dreamt of Hogwarts magic boarding schools were rife.[323]

Even though we have multitudinous magic schools in children's literature they all seem to share common characteristics, which can be found once again in the *Harry Potter* tale. For one, the boarding schools are castles or at least castle-like with many stairways, corridors, turrets, towers and more often than not, a great hall. In *A Wizard of Earthsea* the scene is set: "Jasper took him down the corridors of the Great House showing him the open courts and the roofed halls, the Room of Shelves where the books of lore and rune-tomes were kept, the great Hearth Hall where all the school gathered on festival days, and upstairs, in the towers and under the roofs, the small cells where the students and Masters slept."[324] In Jill

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[318] The first book was: Elinor M. Brent-Dyer, *The School at the Chalet*, 1925 (London: Collins, 1998). This collection holds sixty-two titles in all in which we follow the life of Madge Bettany and her pupils.

[319] For a detailed analysis of the school-story phenomenon from *Tom Brown* to *Potter* see Rose-May Pham Dinh, 2009. "De Tom Brown à Harry Potter: pérennité et avatars du roman scolaire britannique". *La Clé des Langues* (Lyon: ENS LYON/DGESCO). ISSN 2107-7029. Mis à jour le 12 octobre 2009. Accessed 28 August 2016. Url: http://cle.ens-lyon.fr/litterature-de-jeunesse/de-tom-brown-a-harry-potter-perennite-et-avatars-du-roman-scolaire-britannique-75306.kjsp

[320] Diana Wynne Jones, *Charmed Life*, 1977 (London: Harper Collins, 2009).

[321] Anthony Horowitz, *Groosham Grange and Return to Groosham Grange,* 1988 and 1999 (Croydon: Walker Books, 2004).

[322] Kirk, *J. K. Rowling*, 101.

[323] Daniel Hahn underlines this point: "as the twentieth century drew to a close, the classic boarding school story was rescued from any risk of outdatedness and obscurity by *Harry Potter*, a series that also continues a healthy tradition of school-based fantasy writing and specifically echoes those books about schools of magic, which include *The Worst Witch*, Le Guin's *A Wizard of Earthsea* and many others." Hahn, *The Oxford Companion to Children's Literature*, 520.

[324] Le Guin, *A Wizard of Eathsea*, 43.

Murphy's tale this becomes: "Miss Cackle's Academy for Witches stood at the top of a high mountain surrounded by a pine forest. It looked more like a prison than a school, with its gloomy grey walls and turrets. […] Everything about the school was dark and shadowy. There were long, narrow corridors and winding staircases […]."[325] as well as "the Great Hall, a huge stone room with rows of wooden benches, a raised platform at one end and shields and portraits all around the walls"[326] and, in *Groosham Grange*, we are told: "It was a huge building, taller than it was wide; a crazy mixture of battlements, barred windows, soaring towers, slanting grey roofs, grinning gargoyles and ugly brick chimneys."[327] and later on "He was in a cavernous entrance hall […] about a hundred candles spluttered and burned in brass holders."[328] When we as readers first read about Hogwarts, "a vast castle with many turrets and towers" (HP1, 6, 83) with "the Great Hall […] was lit by thousands and thousands of candles which were floating in mid-air" (HP1, 7, 87) and "There were a hundred and forty-two staircases at Hogwarts" (HP1, 8, 98) we cannot but see underneath these descriptions, in a palimpsest fashion, the previous depictions on which Rowling feeds. Nicholas Tucker quips that: "Harry's first glimpse of Hogwarts, "a vast castle with many turrets and towers", could have come from any boarding school story written fifty years ago"[329] thus focusing on the universal use of these references.

Moreover, the journey towards the school is also similar in most of these novels. *Groosham Grange* is possibly the closest with David needing to take a train from Liverpool Street Station[330] to Norfolk on which he meets his best friends to-be and then taking a boat[331] from the mainland to the island on which the school is located, just as in *Harry Potter and the Philosopher's Stone* where the students board "a fleet of little boats sitting in the water by the shore" (HP1, 6, 83). Similarly, in *A Wizard of Earthsea* the hero also arrives on the island of Roke by boat; the only exception being *The Worst Witch* where the story starts at the school, when the pupils, including Mildred, have already arrived. *Groosham Grange* also portrays a

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[325] Murphy, *The Worst Witch*, 7-8.

[326] *Ibid*., 19.

[327] Horowitz, *Groosham Grange*, 47.

[328] *Ibid*., 49.

[329] Nicholas Tucker, "The Rise and Rise of Harry Potter," *Children's Literature in Education* 30.4 (December 1999): 222.

[330] Horowitz, *Groosham Grange*, 29: "David arrived at Liverpool Street Station at twelve o'clock"

[331] *Ibid*., 45.

dormitory which is a definite forefather of Hogwarts's ones: "The dormitory is high up in one of the school's towers. It is completely circular with the beds arranged like the numbers on a clock face."[332] The *Harry Potter* quote is in this case nearly verbatim: "At the top of a spiral staircase – they were obviously in one of the towers – they found their beds at last: five four-posters hung with deep-red velvet curtains." (HP1, 7, 96-97). These many similarities give the *Harry Potter* readers a sense of home as most of them have already read about a magic-school and their knowledge can be re-used to understand Hogwarts castle. Indeed, the act of the imagination is simplified when an author recycles[333] a well-known theme or place as the reader can cut and paste a previously imagined castle to fit the picture that Rowling paints.

Umberto Eco mentions this phenomenon when the reader is faced with a situation (or character) that he has already read about:

> No text is read independently of the reader's experience of other texts. Intertextual knowledge (see especially Kristeva, 1970) can be considered as special case of overcoding and establishes its own intertextual frames (frequently to be identified with genre rules). The reader of (5)[334] is convinced that Raoul raises his hand to strike because a lot of narrative situations have definitely overcoded the situation "comic quarrel between husband and wife." […] Every character (or situation) of a novel is immediately endowed with properties that the text does not directly manifest and that the reader has been "programmed" to borrow from the treasury of intertextuality.[335]

In this case we as readers are not faced with Raoul's story in Alphonse Allais's *Un drame bien parisien* but with a description of a castle which feeds upon older texts of magical schools. Rowling's descriptions need not last for pages and pages as her readers can easily fill in the blanks using the knowledge that has been "programmed" into them by reading past texts. If the *Harry Potter* readers have not yet read the previous magic-school stories this may

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[332] *Ibid*., 56.

[333] Talking about Rowling's prose in general a critic goes even as far as to ask: "has Rowling invented something altogether new, or has she merely recycled what had been done, and successfully so, by others before her?" Christie Berberich, "Harry Potter and the Idea of the Gentleman as Hero," in Berndt and Steveker, *Heroism in the Harry Potter Series*, 141.

[334] (5) is an example taken from *Un Drame bien parisien* where we read: "La main levée, l'œil dur, la moustache telle celle des chatis furibonds, Raoul marcha sur Marguerite …" Eco, *The Role of the Reader*, 20.

[335] Eco, *The Role of the Reader*, 21.

"cause them to seek out similar texts"[336], thus reverting the roles and using *Harry Potter* to overcode *Groosham Grange*, *The Worst Witch* or *A Wizard of Earthsea*.

The way that magic works in these worlds is also very close. First and foremost, the magical schools are hidden from the rest of the world. The school of Groosham Grange is not on the map: "It's meant to be on an island next to N-N-Norfolk. But I looked on the map and there are no islands. Not one."[337] just as in *Harry Potter* where Hogwarts is Unplottable: "you can enchant a building so that it's impossible to plot on a map" (HP4, 11, 148). Miss Cackle's academy is "half hidden in mist, so that if you glanced up at the mountain you would probably not notice the building was there at all."[338] and there is a magic porter at the entrance of the school of the island of Roke to keep people out in *A Wizard of Earthsea*. Magical establishments are therefore isolated and lonely and the pupils and staff often find themselves in close quarters, behind closed doors, and are unable to leave at will. When sinister happenings occur in the castles this leads to feelings of oppression and imprisonment for the characters.

Secondly, the rules of magic work in the same way. Magic is not a solution for all problems and there are strict rules surrounding the use and abuse of magic. Notwithstanding the fact that the Muggle Prime Minister naively believes that magic is an all-purpose solution ("But for heaven's sake – you're *wizards*! You can do *magic*! Surely you can sort out – well – *anything*!" – HP6, 1, 24), this is not the case and magic is usually partitioned off from the rest of the world. Mr Saunders, the teacher in *Charmed Life* explicates: "We're all government employees here. The job Chrestomanci has is to make sure this world isn't run entirely by witches. Ordinary people have rights too. And he has to make sure witches don't get out into worlds where there isn't so much magic and play havoc there. It's a big job."[339] In *Harry Potter* the Ministry of Magic has an analogous task to perform as Hagrid clarifies at the beginning of the series:

> 'But what does a Ministry of Magic do?'

[336] Wilkie-Stibbs, "Intertextuality and the child reader," in Hunt, *Understanding Children's Literature*, 170.

[337] Horowitz, *Groosham Grange*, 35.

[338] Murphy, *The Worst Witch*, 7.

[339] Jones, *Charmed Life*, 264.

> ‘Well, their main job is to keep it from the Muggles that there’s still witches an’ wizards up an’ down the country.’
> ‘Why?’
> ‘Why? Blimey, Harry, everyone’d be wantin’ magic solutions to their problems. Nah, we’re best left alone.’ (HP1, 5, 51)

In both cases a governmental organisation takes care to protect the Muggle or non-magic population from wizards and witches as well as to protect the wizards from Muggles and helps to keep a healthy balance between the two worlds.

Much of the magic that Harry learns about is also collected from previous works, such as the philosopher’s stone, which is both an artefact that, especially in the Middle Ages, was believed to exist and a *topos* in children’s literature that deals with magic. In *Charmed Life* there is a spell “for turning brass buttons into gold”[340] and in *Groosham Grange* the pupils are told: “We can teach you how to make gold out of lead.”[341] Both these quotes fit in very well with the *Harry Potter* version: “The stone will transform any metal into pure gold” (HP1, 13, 161). The moving pictures on the walls in Hogwarts – “the people in the portraits along the corridors whispered and pointed as they passed” (HP1, 7, 96) – are also collected in *Groosham Grange* and *Charmed Life* as in the former David is struck by “The pictures …! They were portraits of grim old men, painted, it would seem, some years after they had died. But as David moved, their eyes moved with him so that wherever he was in the room they were always looking at him.”[342] Whereas in the latter Gwendolen is able to make all the stained glass windows in the church come alive: “One by one, all the windows came to life. Almost every saint turned and fought the one next to him.”[343] We can also mention the fact that wizards are able to appear and disappear at will in *Charmed Life* and *The Worst Witch*, just as in *Harry Potter* and that potions is also a subject taught in *The Worst Witch*, and Mr Saunders likewise teaches a subject akin to History of Magic in *Charmed Life*.[344] The magical don’ts are also taken up from these works as in none of these novels is it possible to successfully give life back to the dead, nor is it possible to stay alive for ever (even though

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[340] *Ibid*., 20.

[341] Horowitz, *Groosham Grange*, 153.

[342] *Ibid*., 86.

[343] Jones, *Charmed Life*, 106.

[344] With questions such as: “What part did witchcraft play in the Wars of the Roses?” Jones, *Charmed Life*, 58.

some like Voldemort or Cob in Le Guin's *The Farthest Shore*[345] seek it) nor can wizards conjure up food out of nothing. The fundamental rules are therefore equivalent, which creates a mostly harmonious inter-connecting world for these novels, meaning that one can use knowledge gleaned in one series to understand and fill-out the blanks of the text in another.

Many other aspects of the *Harry Potter* tales can be traced back to these magic-school novels. For example, in *A Wizard of Earthsea*,[346] Ged (our main character, also known as Sparrowhawk or Duny) is sent to a magic school on the island of Roke where, when dabbling in dark magic, he unleashes a shadow from the world of the dead which the Archmage – i.e. the headmaster – Nemmerle gives his life to contain. From then on Ged's quest will be to bring the shadow back to the dead.[347] Harry Potter and Voldemort share a similar link to that which is forged between Ged and his Shadow. Both are able to know where the other is and what the other's thoughts may be just like Ged: "He need cast no finding-charm to know this: he knew it, as certainly as if a fine unreeling cord bound him and it together, no matter what miles and seas and lands might lie in between."[348] In the same way Harry is able to sense where Voldemort is and get glimpses from his life and his moods. Moreover, the link between the two is a twin of the Ged-Shadow link:

> He had not held it, but he had forged between them a bond, a link that had no breaking-point. […] Neither could escape. When they had come to the time and place for their last meeting, they would meet. But until that time, and elsewhere than that place, there would never be any rest or peace for Ged, day or night, on earth or sea.

[345] Cob indeed states: Ch. 12, p. 460 "I who alone among all mages found the way of Immortality, which no other ever found! […] But they were words – lies to cover your failure – to cover your fear of death! What man would not live forever if he could? And I can. I am immortal." Ursula Kroeber Le Guin, *The Farthest Shore*, 1973 in *The Earthsea Quartet,* 1993 (London: Penguin Books, 2012) 460. Voldemort's speech corresponds to Cob's in *Harry Potter and the Goblet of Fire*: "I, who has gone further than anybody along the path that leads to immortality. You know my goal – to conquer death." (HP4, 33, 566). Cob and Voldemort's language is extremely similar, both boast of conquering death and becoming immortal in the exact same way, starting with the pronoun "I" and reiterating its meaning by adding "who." Instead of saying "I have gone further" Voldemort (and Cob) use a grammatical construction which enables them to appear twice at the beginning of their statements thus bringing their innate self-centredness to the forefront.

[346] Iver B. Neumann mentions this link: "The books borrow liberally from a large body of fantasy novels such as Ursula Le Guin's *A Wizard of Earthsea* (1968) […]." Iver B. Neumann, "Pop goes Religion: Harry Potter meets Clifford Geetz," *European Journal of Cultural Studies* 9 (January 26 2006): 82.

[347] John Pennington notes another link between the two stories as he states that the Dementors in *Harry Potter* can be traced back to "the gebbeth, a prototype of a Dementor" in *A Wizard of Earthsea*. John Pennington, "From Elfland to Hogwarts, or the aesthetic trouble with Harry Potter," *The Lion and the Unicorn* 26 (January 2002): 84.

[348] Le Guin, *A Wizard of Earthsea*, 141.

> He knew now, and the knowledge was hard, that his task had never been to undo what he had done, but to finish what he had begun.[349]

In the same way Harry is a "marked man" (HP5, 38, 754) as "*either must die at the hand of the other for neither can live while the other survives*" (HP5, 37, 741). Ged is also able to see what the Shadow sees through visions that are close to what Harry Potter and Sybill Trelawney experience: "Ged had spoken uneasily; and his answer to this again was halting and strange. […] 'Not there. Not on the sea […]' Then he fell silent, and when he spoke again it was in an ordinary voice, as if he had been freed from a spell or vision, and had no clear memory of it."[350] Harry Potter experiences something similar when he dreams about Voldemort in *Harry Potter and the Order of the Phoenix*: "he became aware that the laughter was coming out of his own mouth. […] 'Something good's happened,' mumbled Harry. […] The words came […] as though a stranger were speaking them through Harry's mouth, yet he knew they were true." (HP5, 24, 478). In *Harry Potter and the Prisoner of Azkaban* Professor Trelawney experiences something of this kind too: "then Professor Trelawney spoke again, in the same harsh voice, quite unlike her own" (HP3, 16, 238). In *Charmed Life* Miss Larkins, a clairvoyant, reads Cat's (our hero's) fortune and also goes through a trance which is reminiscent of Ged's vision:

> He might have got loose, had not Miss Larkins abruptly gone off into some kind of trance. Cat found himself being gripped with a strength that would have surprised him even in the Willing Warlock. He opened his eyes to find Miss Larkins staring blankly at him. Her body shook, creaking her corsets like old doors swinging in the wind. "Oh, please let go!" Cat said. But Miss Larkins did not appear to hear." […] Miss Larkins opened her mouth, and quite a different voice came out. It was a man's voice, brisk and kindly. "You've taken a weight off my mind, lad," it said. […] The voice stopped. By this time, Cat was so frightened that he dared not move. He could only wait until Miss Larkins came to herself, yawned, and let go of him in order to cover her mouth elegantly with one hand.
> 'There,' she said in her usual voice. 'That was it. What did I say?'"[351]

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[349] *Ibid*., 138.

[350] *Ibid*., 157.

[351] Jones, *Charmed Life*, 23.

Professor Trelawney's dwam in *Harry Potter* reads as a patent re-writing of this episode:

> […] a loud, harsh voice spoke behind him.
> '*It will happen tonight*.'
> Harry wheeled around. Professor Trelawney had gone rigid in her armchair; her eyes unfocused and her mouth sagging.
> 'S-sorry?' said Harry.
> But Professor Trelawney didn't seem to hear him. Her eyes started to roll. Harry stood there in a panic. She looked as though she was about to have some sort of seizure. […]
> Professor Trelawney's head fell forwards onto her chest. She made a grunting sort of noise. Then, quite suddenly, her head snapped up again.
> 'I'm sorry dear boy,' she said dreamily […] (HP3, 16, 238)

Both ladies have a sleep-like fit where they speak in a voice which is not theirs in order to predict a person's future, and then wake up not knowing what they have just said.

However, the character re-creation does not stop there as a plethora of *Harry Potter* characters can be traced back to the magic years in children's literature. We saw previously that Dumbledore descended from a tradition that was embodied by Gandalf but some of his aspects can also be espied in the chief wizard from *The Worst Witch*. This venerable gentleman is said to be "very old, with a long white beard and a purple gown embroidered with moons and stars"[352] attributes which we can find for Dumbledore too: "He was tall, thin and very old, judging by the silver of his hair and beard, which were both long enough to tuck into his belt." (HP1, 1, 12) and "Professor Dumbledore, the Headmaster, his sweeping silver hair and beard shining in the candlelight, his magnificent deep-green robes embroidered with many stars and moons." (HP4, 12, 155). Many other members of the Hogwarts staff have literary predecessors hidden within the pages of these magic-school novels too. Professor McGonagall's first description – "She has a very stern face and Harry's first thought was that this was not someone to cross." (HP1, 7, 85) reads like a literary reminiscence of "Mrs Windergast might seem friendly enough but there was an edge to her voice that suggested it

[352] Murphy, *The Worst Witch*, 66.

would be better not to argue."[353] Within Groosham Grange school we are also introduced to two teachers, Monsieur Leloup, who, as his name indicates, is a werewolf, just like Remus Lupin, and Mr Creer, a ghost, like Professor Binns for History of Magic.

At the end of the twentieth century, magic was a theme that was not only restricted to magic-school novels, it was also prevalent in many other types of tales in different proportions. Alan Garner's *The Moon of Gomrath* (1963)[354], Paul Gallico's *Manxmouse* (1968)[355] and Eva Ibbotson's *The Secret of Platform 13* (1994) are all examples of magic-stories which happen outside a school structure but which were still influential on the novels in our study.

The Moon of Gomrath and *Manxmouse* introduce us to terrifying creatures which make up the horror bestiary of the *Harry Potters*. In *Manxmouse*[356] the hero Manxmouse (a bright blue clay mouse who has come alive) meets a Clutterbumph: "For a Clutterbumph is something that is not there until one imagines it. And as it is always someone different who will be doing the imagining, no two Clutterbumphs are ever exactly alike. Whatever it is that frightens one the most and which is just about the worst thing one can think of, that is what a Clutterbumph looks like."[357] and "Since Manxmouse was not imagining anything at the time, this particular Clutterbumph was as yet without any shape or form."[358] Within the tale of *Harry Potter and the Prisoner of Azkaban* we the readers and Harry are told about the Boggart, a creature which more than resembles a Clutterbumph: "'It's a shape-shifter,' she said. 'It can take the shape of whatever it thinks will frighten us the most.'" and "So the Boggart sitting in the darkness within has not yet assumed a form. He does not yet know what will frighten the person on the other side of the door. Nobody knows what a Boggart looks like when he is alone, but when I let him out, he will immediately become whatever each of

[353] Horowitz, *Groosham Grange*, 50.

[354] Alan Garner, *The Moon of Gomrath*, 1963 (London: Harper Collins, 2010).

[355] Paul Gallico, *Manxmouse*, 1968 (London: Harper Collins, 2012).

[356] Rowling quotes *Manxmouse* as being one of her favourite books as a child: "Three books I read as a child do stand out in my memory, though. One is *The Little White Horse* by Elizabeth Goudge, which was probably my favorite book when I was younger. The second is *Manxmouse* by Paul Gallico, which is not Gallico's most famous book, but I think it's wonderful." Amazon interview: "Magic, Mystery, and Mayhem: An Interview with J.K. Rowling," *Amazon.com*, Early spring 1999: http://www.accio-quote.org/articles/1999/0099-amazon-staff.htm. Accessed 23 November 2016.

[357] Gallico, *Manxmouse*, 34-35.

[358] *Ibid*., 36.

us most fears." (HP3, 7, 101).[359] Not only do both the Clutterbumph and the Boggart work on fear (just like the Black Riders in *The Lord of the Rings*) but they also embody this feeling by turning into what someone fears the most when they encounter another being. A Clutterbumph or Boggart at rest is therefore shapeless as it can only exist through others, just like another terrific creature, the Brollachan. Presented in *The Moon of Gomrath*, "The Brollachan […] has no shape. It must take that of others. But no mortal frame can bear it for long: it is too fierce a tenant. Soon the body stretches, warps, becomes the *wrong* shape, then it dwindles, crumbles, is a husk, and the Brollachan sloughs it as a snake its skin and takes another."[360] This description brings to mind the powerless Voldemort when he was in hiding in a forest in Albania after he had been, as he says, "ripped from [his] body" (HP4, 33, 566). He continues by explaining: "I had no body […] Only one power remained me. I could possess the bodies of others. I sometimes inhabited animals – snakes, of course, being my preference […] my possession of them shortened their lives; none of them lasted long …" (HP4, 33, 567). Professor Quirrell of course is another to have suffered and died from allowing Voldemort to share his body as we learn at the end of *Harry Potter and the Philosopher's Stone*.

The borrowings are not confined to beasts and horrors but quite a few sub-plots are also present in these novels. *Manxmouse* also has a prophecy (which is called 'a doom'[361] in this tale) about Manxmouse and the Manx Cat, which is very similar to the prophecy regarding Harry Potter and Voldemort. *The Secret of Platform 13* teems with elements which were re-enacted within the *Harry Potter* universe. As a matter of fact, many critics have focused on these similarities as the gateway into the magical worlds is very close, with platform 9 ¾ for Rowling versus platform 13 for Ibbotson, both situated at King's Cross Station.[362] Furthermore, these gates are set against mundane and slightly off-putting

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[359] Philip Nel also points to the similarities between the Clutterbumph and the Boggart (Nel, "Is there a Text in This Advertising Campaign?" 253-254) and concludes by saying that "both his Clutterbumph and Rowling's Boggart remind readers that laughter can ward off fear."

[360] Garner, *The Moon of Gomrath*, 64.

[361] "A Doom, […] is something written down on an old piece of parchment by someone, usually a witch or wizard, a long, long time ago. It tells what is going to happen to the person upon which the Doom is pronounced." Gallico, *Manxmouse*, 232.

[362] Daniela Caselli states: "Both journalists and scholars have also linked this [Platform 9 ¾] to Eva Ibbotson's *The Secret of Platform 13* (1994)." Daniela Caselli, "Reading Intertextuality. The Natural and the Legitimate Intertextuality in 'Harry Potter'," in Karín Lesnik-Oberstein, ed., *Children's Literature. New Approaches* (Basingstoke: Palgrave Macmillan, 2004) 169.

In her biography Connie Ann Kirk also makes the parallel: "Rowling's Platform 9 ¾ […] draws comparisons to Eva Ibbotson's novel *The Secret of Platform 13*, which is also located at King's Cross in London

backgrounds. It is the liminal places of society, the back-alleys, the closed shops, the places that people have forgotten and pay little attention to, that are at the centre of the magical worlds. In Ibbotson's prose the secret door is concealed thus:

> It is under platform thirteen of King's Cross railway station, and the secret door is behind the wall of the old Gentleman's Cloakroom with its flappy posters saying 'Trains Get You There' and its chipped wooden benches and the dirty ashtrays in which the old gentlemen used to stub out their smelly cigarettes. […] There's a Left Luggage Office with a notice saying NOT IN USE and inside it is an umbrella covered in mould which a lady left on the 5.25 from Doncaster the year of the Queen's Silver Jubilee.[363]

The entrance to the Leaky Cauldron in *Harry Potter and the Philosopher's Stone* is just as shabby-looking: "It was a tiny, grubby-looking pub. If Hagrid hadn't pointed it out, Harry wouldn't have noticed it was there. The people hurrying past didn't glance at it." (HP1, 5, 53-54) and the "NOT IN USE" sign is also present at the entrance for St Mungo's Hospital: "They had arrived outside a large, old fashioned, red-brick department store called Purge & Dowse Ltd. The place had a shabby, miserable air; the window displays consisted of a few chipped dummies with their wigs askew, standing at random and modelling fashions at least ten years out of date. Large signs on all the dusty doors read: 'Closed for Refurbishment.'" (HP5, 22, 426-427).[364] The adjectives in these descriptions of the portals say it all. "flappy", "chipped", "dirty", and "smelly" are used in *The Secret of Platform 13* and Rowling has "tiny", "grubby", "old-fashioned", "shabby", "miserable", "chipped" and "dusty" which are all thematically linked to decay, disrepair and dereliction. The re-use of this semantic field is interesting as it denotes that the Muggles or non-magic people are rather repulsed by this and therefore are unlikely to investigate these places further, which make them ideal locations to hide a magical gateway. In our third part we shall analyse these passages further to show how

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above a fantasy world that exists unnoticed beneath it." Kirk, *J. K. Rowling*, 102.

[363] Ibbotson, *The Secret of Platform 13*, 2.

[364] It is also possible to mention the description of the entrance to the Ministry for Magic which is couched in a similar way: "The further they walked, the smaller and less imposing the buildings became, until finally they reached a street that contained several rather shabby-looking offices, a pub and an overflowing skip. Harry had expected a rather more impressive location for the Ministry of Magic. […] an old red telephone box, which was missing several panes of glass and stood before a heavily graffitied wall." (HP5, 7, 115).

they can be considered as Foucauldian Heterotopias as they are in the realm of else-where.[365]

The storylines are somewhat similar in *Harry Potter* and *The Secret of Platform 13*. Indeed, in both cases a boy, Harry or Ben, grows up in a family which does not love him and has another son, Dudley or Raymond, who is as spoiled as possible. Ben for example "was used to living with the servants, used to sleeping in a windowless cupboard"[366] whereas "Harry was used to spiders, because the cupboard under the stairs was full of them and that was where he slept." (HP1, 2, 20). On the other hand, "Raymond had cupboards full of toys he never even looked at […] and just to tear the wrapping paper from his Christmas presents took Raymond hours"[367] and "The Dursleys' house had four bedrooms: […] one where Dudley slept and one where Dudley kept all the toys and things that wouldn't fit in his first bedroom." (HP1, 3, 32). Ben was also told that his parents had been killed whereas in fact Mrs Trottle (Raymond's mother) kidnapped him as a baby and he has dreams about his previous life while he is entrapped in the role of a servant. Dudley and Raymond often seem like twin brothers within the tale, even going as far as throwing identical temper-tantrums:

> 'I want a Knickerbocker Glory next,' said Raymond. 'The kind with pink ice-cream and green ice-cream and jelly and peaches and raspberry juice and nuts.' The waitress went away and returned with Mrs Trottle's caramel pudding and the Knickerbocker Glory in a tall glass. […] 'It hasn't got an umbrella on top,' he wailed. 'I always have a plastic umbrella on top. I won't eat it unless I have a –'[368]

An episode which is distinctly re-written in *Harry Potter and the Chamber of Secrets* with: "and when Dudley had a tantrum because his Knickerbocker glory wasn't big enough, Uncle Vernon bought him another one and Harry was allowed to finish the first." (HP1, 2, 24-25).

As we have seen *Harry Potter* builds on the foundations which were set not only

[365] See *infra* III. C. 2.

[366] Ibbotson, *The Secret of Platform 13*, 47.

[367] *Ibid*., 46.

[368] *Ibid*., 58.

during the first and second golden ages but also on what was written in the second part of the twentieth century, namely the Dahl stories and magic novels. From this time Rowling borrows many elements, be it character traits, storylines, plot twists, settings or magical elements to infuse into her own tale. By doing so she creates a hybrid genre where she is continually winking at the well-read reader by playing a treasure-hunt game with them. Simultaneously, she never explicitly gives a reference to these works thus sometimes blurring the limit between borrowing and plagiarism as some of her sentences seem to have been directly cut and pasted from previous works. Antoine Compagnon's witticism about Montaigne's *Essays* here comes to mind: "But if we remove the allegations, the borrowings, the quotes, the paraphrases, and the allusions from the text, is there anything left that is Montaigne's?"[369] Indeed, parts of the books beg the question "What is Rowling's?" as one sometimes feels that the weft of the narrative is solely composed of allusions and borrowings, bordering on the paraphrase such as with the Knickerbocker glory incident. What Rowling does with the episodes taken from *The Little White Horse* even seems to be closer to plagiarism, as Goudge's words have been faithfully pasted into *Harry Potter*. Northrop Frye also gives us food for thought in the case of plagiarism and paraphrase as he states:

> Demonstrating the debt of A to B is merely scholarship if A is dead, but a proof of moral delinquency if A is alive. This state of things makes it difficult to appraise a literature which includes Chaucer, much of whose poetry is translated or paraphrased from others; Shakespeare, whose plays sometimes follow their sources verbatim; and Milton, who asked for nothing better than to steal as much as possible from the Bible.[370]

Indeed, Rowling does something quite similar in her work. She does not invent a complete new world, she invents a way of putting together elements that are known by many and that have already been used, in order to create something new. By anchoring her world within the reader's literary matrix Rowling is better able to bring to the surface the elements which create delight and pleasure for her readership. Even though many critics (as Frye points out in this section) seem to consider originality as key, playing with the classics is just as

[369] My translation. Original quote: "Mais si l'on retire du livre les allégations, les emprunts, les citations, les paraphrases, les allusions, que reste-t-il, en propre ?" Antoine Compagnon, *La seconde main ou le travail de la citation* (Paris: Seuil, 1979) 350.

[370] Northrop Frye, *Anatomy of Criticism – Four Essays*, 1957 (Princeton: Princeton University Press, 1973) 96.

original and wields superb results as Shakespeare, Chaucer and Milton prove. Even though she may use tried and tested ingredients, Rowling is still able to concoct a flavoursome recipe which is both reminiscent of the past and forward-looking.

One must also bear in mind that Rowling was filling her pail from the well of the literature she had read as a child and teenager and that her memory of these tales might have been subconscious more than conscious. Thus many references were perhaps not even noticed by the author as they were woven into *Harry Potter* and therefore the story reads more like a melting-pot from which the fumes of delicious ingredients rise than a Caesar salad where every single ingredient can be clearly identified. Indeed, the mixture yields much more than the simple sum of the parts as Rowling has been able to create a world which is both incredibly familiar and original at the same time.

3) The lows of children's literature and the creation of a classic

So far we have focused solely on the works of children's literature which have not only had resounding success but which were also well-crafted and well-written. However, the end of the twentieth century did not only yield wonderful works for children, it also fostered many novels which were not of the same fine mettle as their predecessors. Peter Hunt describes this shift in his 1994 work:

> In the more materialistic 1970s and 1980s, children's books have returned to various kinds of realism [as opposed to fantasy until the 50s]. Also, the adoption of children's literature as an educational tool, together with the development of 'young adult' literature, has brought about a change in content, a self-consciousness in the field that has meant a swing back, if anything, to the earliest didacticism.[371]

In point of fact, late twentieth century writers often tried to write down to children, to pare down the range of vocabulary used, to decrease the number of characters[372] and simplify the storylines and to altogether shorten the books. Novels also started to be re-written from

[371] Hunt, *An Introduction to Children's Literature*, 32.

[372] Here one could mention that there are more than two hundred characters mentioned by name in the *Harry Potters*.

their own film-versions so that children could have a reduced and truer-to-the-film rendition of the tale. Bright stickers bearing the message "simplified version", "abridged text" or more spine-chillingly "Only 4,000 words!" started to be slapped onto book covers and children's classics, such as the Edith Nesbit novels which were re-issued in forty-page long editions as the two hundred and eighty page original was too long. The extreme pruning of texts which had originally been written for children fifty years previously meant that children's publishing looked more like a guillotine than a flourishing market.

One of the most emblematic series of books from this dreary time are the *Goosebumps* books. This R. L. Stine creation was first released in 1992 and the sixty-second book was published in 1997. As one can infer from the rhythm of writing – one book every month for five years – the quality of the tales is missing. Even though these books were bestsellers, they lacked many of the key elements that constitute 'good' children's literature (as C. S. Lewis and Tolkien describe). There is no novel vocabulary used and the sentences are kept frustratingly short as we can see in this example taken from the opening passage of *The Haunted Mask II* (1995): "I don't know if you have ever spent any time with first graders. But there is only one word to describe them. And that word is ANIMALS. First graders are animals. You can quote me. My name is Steve Boswell, and I am in the sixth grade."[373] This quote is particularly striking not only for its short sentences but also for its unrelenting use of monosyllabic words. Moreover, most of the important information in the paragraph is repeated twice meaning that by skipping one word out of two one can still understand everything. This particular paragraph (but there are many others like it) gives off a whiff of being written for children with attention deficits or children who would be watching television or playing a video-game while glancing at a book. Here one must bear in mind that the target audience is children around ten years of age, the exact same age group as the first *Harry Potter* books. The incipit of *Harry Potter* is a far cry from Stine's opening words. Even though the style is simple in the introductory novel it is not over-simplistic as is Stine's. One of Stine's distinctive features – and one of the reasons why his books sold so well – is his cliffhanger chapter endings. Approximately one in every two chapters in the *Goosebumps* series ends with a scene of terror where the main character finds himself in a dire situation, a situation which is more often than not rectified on the very next page. By way of illustration we can focus on the end of chapter twelve in *You Can't Scare Me!*: "Raising my eyes to the

[373] R. L. Stine, *The Hunted Mask II*, 1995 (London: Scholastic, 1997) 1.

doorway, I gasped sharply. And saw the tall, lean monster stagger towards me, its face dripping with dark blood."[374] This critical position for the hero Eddie is resolved two sentences after the beginning of chapter thirteen when he realises that the monster is nothing but his older brother who has put on a mud-monster costume. As deceitful a tactic as this may be, Rowling has also used it within her novels to keep her reader on his toes. In *Harry Potter and the Order of the Phoenix* there is a distinctly Stine-moment when Harry sees: "Sprawled on the dusty old carpet in a patch of moonlight, clearly dead, was Ron." (HP5, 9, 159). The subterfuge in this instance is that Mrs Weasley is looking at a Boggart and that the death of her children is her biggest fear. Even though this incident is not located at the end of a chapter (as Stine would have probably placed it) it does give the reader quite a shock to think that a main character has died out of the blue.

Another series of books aimed at children and teenagers which also comes into the category of late-twentieth century penny-dreadfuls is the *Sweet Valley High* novels.[375] The first novel was published in 1984 and the last non-spinoff in 1998 totalling one-hundred and forty-three books. Francine Pascal, the creator, shepherded a team of ghost-writers but even with that the style is notably sickly-sweet and the storylines repetitive as the twins Elizabeth and Jessica Wakefield and their friends strive to find true love in their high-school. Even though Rowling carefully eschewed this style of writing it is true that some of the love-scenes between Ron and Lavender have a distant echo of Pascal's mushy love-stories, perhaps to underscore the falseness of this relationship.

In 1997 *Harry Potter* came as a breath of fresh air to an industry which was obsessed with length and difficulty rather than quality and originality in the books published under the heading "children's literature." Even though Philip Pullman with his *Dark Materials*[376] trilogy had started to turn the tide towards high-quality children's literature in 1995, Rowling's *Potter* novels still came as a watershed for the industry. Not only were children reading again but they were reading tomes which were more than seven hundred pages long written in a

[374] R. L. Stine, *You Can't Scare Me!*, 1994 (London, Scholastic, 1995) 57.

[375] Francine Pascal (creator) Kate William (writer), *Sweet Valley High: Double Love*, 1982 (New York: Bantam Books, 1988).

These books are characterised as "not intended to place great demands upon their readers, being mainly concerned with romance and friendship." in Watson, *The Cambridge Guide to Children's Books in English*, 776.

[376] Philip Pullman, *Northern Lights*, 1995 (London: Scholastic, 1998).

complex style combining elements from children's literature of all ages.

As we have seen, Rowling adapts themes and notes taken from far and wide to create a new melody which sounds fresh but that seems known; she brings her reader back in time by taking elements from children's literature in the nineteenth and twentieth century, all the while mixing genres and styles to create a cross-bred novel that is intrinsically steeped in our culture. The question that we must ask ourselves is how does this affect the reader, be he a child or an adult? What does such a melting-pot of direct and indirect references create?

John Ronald Reuel Tolkien gives us a warning about the 'scientific' method that we have followed hitherto as he states:

> It is indeed easier to unravel a single *thread* – an incident, a name, a motive – than to trace the history of any *picture* defined by many threads. For with the picture in the tapestry a new element has come in: the picture is greater than, and not explained by, the sum of the component threads. Therein lies the inherent weakness of the analytic (or 'scientific') method: it finds out much about things that occur in stories, but little or nothing about their effect in any given story.[377]
> But when we have done all that research – collection and comparison of the tales of many lands – can do; when we have explained many of the elements commonly found embedded in fairy-stories (such as stepmothers, enchanted bears and bulls, cannibal witches, taboos on names, and the like) as relics of ancient customs once practised in daily life, or of beliefs once held as beliefs and not as 'fancies' – there remains still a point too often forgotten: that is the effect produced *now* by these old things in the stories as they are.[378]

As Tolkien prompts us, looking for and finding intertextual references is the start, but it is not enough to explain a text. As he so rightly explains research has often focused on finding the clue and not the solution. We must therefore not only concentrate on unravelling single threads but, more importantly, explain their effect as intertextual elements on the reader and on the tale. A handful of critics have looked into this and the notion that comes back repeatedly in their prose is the feeling of home and reassurance. Julia Eccleshare for example states that "Classic themes continue to be unashamedly popular, and both adults and children

[377] Tolkien, *Tree and Leaf*, 24 (footnote).

[378] *Ibid*., 32.

seem to enjoy the reassurance they bring. The distinction of the 'Harry Potter' books lies rather in Rowling's ability to assimilate so many different sources, and in her skill in retelling familiar stories in a fresh and engaging way"[379], an assertion which is repeated by Stacy Gillis: "I would argue that the multiple references in the 'Harry Potter' novels to other texts, genres and kinds of reading experiences provide a feeling on comfort, of returning to something once known well."[380] Mary Pharr also adds that "hundreds of millions of human beings can relate to what they find comfortably familiar in the Potter series while also seeing in it something increasingly significant to our time."[381] A view also shared by Alessandra Petrina in her article "Forbidden Forest, Enchanted Castle: Arthurian Spaces in the Harry Potter Novels": "it was generally agreed that the readers' enthusiasm found its main origin in the air of familiarity of these novels, in the lack of totally original, *unheimlichen* elements that might have confused and disoriented the younger readers in particular."[382]

Reading a new text and finding characters, settings and plots that one has already read about in another text can give a feeling of stepping back into one's own back-garden, one's past, of walking down a well-known road.[383] Be this in elements from other books or even with elements from our culture as a whole, as we shall see later on. That is of course until Rowling twists the reference, and goes in a direction that was unexpected. For example, Harry is not a perfect but a flawed hero, Remus Lupin, the werewolf, is not a blood-seeking monster but he is benevolent, Dudley is revealed as kind and considerate and even the Malfoys are pardoned.[384] The seeming familiarity is thus often upended and played with. Rowling both leads us into believing that we are back in wonderland and at the same time pulls the carpet

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[379] Eccleshare, "'Most Popular Ever': The Launching of Harry Potter," in Briggs, Butts, and Grenby, *Popular Children's Literature in Britain*, 294.

[380] Stacy Gillis, "The Brand, the Intertext and the Reader: Reading Desires in the 'Harry Potter' series," in *Ibid.*, 306.

[381] Mary Pharr, "A Paradox: The Harry Potter Series as Both Epic and Postmodern," in Berndt and Steveker, *Heroism in the Harry Potter Series*, 11.

[382] Alessandra Petrina, "Forbidden Forest, Enchanted Castle: Arthurian Spaces in the Harry Potter Novels," *Mythlore* 93/94 (Winter/Spring 2006): 95.

[383] Nicholas Tucker talks about a "backward-looking quality" to Rowling's prose: "Her three stories published so far have a distinctly backward-looking quality. Could it be that modern children relish the chance to return to some of the popular themes and attitudes that used to be found in their fiction?" Tucker, "The Rise and Rise of Harry Potter," 221.

[384] This point is also made in Victor Watson's *The Cambridge Guide to Children's Books in English* (Cambridge: Cambridge University Press, 2001) 322: "While the abstract concepts of good and evil remain clearly defined, the central characters are depicted as complex, multifaceted beings who embody the capacity for both good and evil."

from under our feet as soon as we have got comfortable. There is thus a constant game[385] between writer and reader, one where the reader is barely shown a reference before it is removed from under his nose only to be replaced with a new one a few sentences later. Reading *Harry Potter* is thus an experience where one is plunged into a constantly shifting world where it is hard to find one's footing and even harder to stay within one's depth. Umberto Eco explicates this process in *The Role of the Reader* when he states that some texts follow an expected pattern, whereas "[o]n the contrary, there are texts aiming at giving the Model Reader the solutions he does not expect, challenging every overcoded intertextual frame as well as the reader's predictive indolence."[386] *Harry Potter* is thus one of the second type of text as it constantly plays with the intertextual frame in order to contradict the reader's predictions and to keep us enthralled.

One of the main differences of course between intertextuality in general – which we shall concentrate on in our next part – and intertextuality in children's literature is that the audience has read (or may have read) fewer books. As John Stephens points out:

> The processes of intertextuality are a special problem with children's books. On the one hand, there can be no presumption that the audience has been previously exposed to specific pre-texts or conventions of narrative; on the other hand, however, because intertextuality is a strategy whereby a text relates to existing discourses and achieves intelligibility, it often plays a major part in attempts to produce determinable meanings and to acculturate the audience.[387]

Indeed, this poses the question of the non-bookworm child reader. Can *Harry Potter* be enjoyed without having read these pre-texts? As the success of the series shows the answer to this question must be yes. Indeed, even children who did not like to read and who had not read many books were able to greatly appreciate the tale. This begs the question why. As we have stated above *Harry Potter* cannot be reduced to the intertextual elements, the story is much more than a simple collage of different sources. Secondly, many elements from

[385] Genette clearly states that: "Mais le plaisir de l'hypertexte est aussi un *jeu*. La porosité des cloisons entre les régimes tient surtout à la force de contagion, dans cet aspect de la production littéraire, du régime ludique." Genette, *Palimpsestes*, 557.

[386] Eco, *The Role of the Reader*, 33.

[387] John Stephens, *Language and Ideology in Children's Fiction* (New York: Longman, 1992) 85-86.

previous tales have seeped into society through films, television series and even video games. Children may not have read *Alice in Wonderland* or *Peter Pan* but they have seen the Disney renditions of the tales.[388]

Nicholas Tucker even explains how the books read like a video-game themselves, thus appealing to gamers as well as readers:

> [T]he author successfully incorporates the fizz and excitement of the modern video game into the prose page. Hogwarts itself is an example of virtual reality, existing alongside the normal world but only familiar to those in the know. The suspension of time, and the way that Harry and his friends can chart everyone's current movements on their special Marauder's Map are both familiar devices from video games. Pages of description in a Potter book can be as active as any of those screen games where clicking on to a particular feature reveals some unexpected, hidden secret within.[389]

Obviously the books have also been made into video-games themselves – "there is the video-game too, where you can "be" Harry (or at least right behind him) as he faces new dangers and adventures"[390] – which itself creates a cross-over market with gamers discovering *Harry Potter* through the game (or films) before reading the books.[391]

Finally, some of the primal themes have made it into the collective subconsciousness and children can recognise them even if they cannot pinpoint them. As Tzvetan Todorov poetically penned: "In the case of the collective subconscious the thematic elements come from before time itself; they belong to the whole of humanity, the poet is just more sensitive to them than others and thus is able to exteriorise these elements."[392] In his article about the

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[388] Christine Wilkie-Stibbs points to the fact that the secondary media now often pre-dates the exposure to the original text: "Children's exposure to other media such as film, television animations, and video, means increasingly that they are likely to encounter the media adaptation of a children's fiction before they encounter the written text and come to regard it as the 'original' from which to approach and on which to base and 'make sense' of their (later) reading of the written version." Christine Wilkie-Stibbs, "Intertextuality and the child reader," in Hunt, *Understanding Children's Literature*, 174.

[389] Tucker, "The Rise and Rise of Harry Potter," 231.

[390] Hutcheon, "Harry Potter and the Novice's Confession," 175.

[391] See Burn, "Multi-Text Magic: Harry Potter in Book, Film and Videogame," in Collins and Ridgman (ed.). *Turning the Page: Children's Literature in Performance and the Media*, 227-250 for more on the *Harry Potter* videogames.

[392] My translation. Original quote: "Dans le premier cas [l'inconscient collectif], les éléments thématiques se perdent dans la nuit des temps ; ils appartiennent à toute l'humanité, le poète y est seulement plus que d'autres sensible et c'est en quoi il réussit à les extérioriser." Todorov, *Introduction à la littérature fantastique*, 160.

Harry Potter series Nicholas Tucker applies this to our novels as he states that: "Flying like a bird, turning invisible, eating from a plate that always refills itself are age-old imaginative motifs also found in the Potter books along with many others. I would suggest therefore that the popularity of the series so far owes a great deal to the way that the author has breathed new life into traditional forms of writing for children."[393]

Rowling has thus been able to hone in on some of the core elements of our humanity: love, death, friendship, bravery, adventure and humour; elements that we find again and again in literature as a whole. As Christine Wilkie-Stibbs states, one of the purposes of literature written for children is also to develop these core elements as children's literature is "charged with the awesome responsibility of initiating young readers into the dominant literary, linguistic and cultural codes of the home culture."[394]

Harry Potter has an extremely rich web of intertextual references in children's literature but can it be itself defined as a children's classic? If we return to our definition of a classic which we developed in the introduction, that is to say a classic brings together past works and influences future ones, then *Harry Potter* is most definitely a children's classic. These near 4,000 pages embrace one hundred and fifty years of children's literature giving us a comprehensive view of most of the pivotal novels composed in those years. As for the influence of *Harry Potter* on the scene of children's literature, it is simply unprecedented in children's publishing. The children's book industry has exploded since *Harry Potter* and this expansion has not slowed down since. There might have been no money in this section of literature at the end of the twentieth century, but at the beginning of the twenty-first children's and young adult books are the bestsellers in bookshops and online. Rowling of course not only gave new life to an industry, she also inspired many authors with magic and magic-school books being written by the dozen, often reusing many of the *Harry Potter* star-flavours. The *Children of the Red King* series (2002-2009) for example seems to have tried to faithfully reproduce the same recipe as Rowling as the hero, Charlie Bone, discovers that he is magical (or "endowed") when he is ten years old, goes to a part-magic school, has magical

[393] Tucker, "The Rise and Rise of Harry Potter," 228.

[394] Christine Wilkie-Stibbs, "Intertextuality and the child reader," in Hunt, *Understanding Children's Literature*, 177.

adventures (including one with a time-turner in the second volume[395]) and even encounters a traitorous dog called "Percival Pettigrew Pennington Pitt"[396] or "Percy" for short, which combines two names of traitors in the *Potter* series: Percy Weasley and Peter Pettigrew. Other well-known series of novels such as the *Twilight* books owe some of their success to the magic-fashion that Rowling re-ignited in these years. In her 2006 novel *Dark Fever*, Karen Marie Moning playfully quips on this phenomenon: "I remembered how Alina and I used to make fun of vampire movies and novels, and of the whole paranormal craze in general that had been launched by the creation of one small, pale, bespectacled boy who lived beneath the stairs."[397] The irony here is that Moning's novel itself is deeply influenced by *Harry Potter* as she reuses key plot elements and direct references to the series.[398] The plethora of dystopian young adult fiction can also be traced back to the *Harry Potter* novels as Rowling re-packaged the genre of dystopia for a younger audience.[399] Novels written for children and young adults also refer back to *Harry Potter* directly, thus intertwining themselves into the *Potter* web. Readers thus feel 'in the know' as they are able to appreciate the intertextual references.[400]

In this light it seems clear that the *Harry Potter* novels can be described as a children's literature classic. Indeed, *The Oxford Companion to Children's Literature* even states that this series "has a credible claim to be the most successful children's book series of all time."[401]

[395] The title itself, *Charlie Bone and the Time Twister*, already reveals a *Harry Potter* influence but the story itself is also quite similar as Charlie is able to help both his cousin Henry Yewbeam escape the school and Dorothy de Vere escape her time and fate to seek a better life in a 'Harry saves Sirius' move.

The time-turner incidents in *Harry Potter* (in the third and eighth volumes) remind us forcefully of double-timed children's literature of which we could quote Philippa Pearce's *Tom's Midnight Garden* (1958) and Penelope Farmer's *Charlotte Sometimes* (1969) as literary ancestors.

Anne Besson also explains this phenomenon in her dictionary entry for "Rowling" in *Dictionnaire du livre de jeunesse*: "Bénéficiant à l'ensemble du secteur de la littérature de jeunesse, un tel succès en a remodelé les contours en engendrant une vague d'épigones, et une tendance plus générale en faveur des romans en plusieurs volumes, des personnages de sorciers et de magiciens, des genre de la *fantasy* et du merveilleux. Anne Besson, "Rowling, J. K." in Isabelle Nières-Chevrel and Jean Perrot (eds.), *Dictionnaire du livre de jeunesse* (Augsburg: Editions du Cercle de la Librairie, 2013) 852.

[396] Jenny Nimmo, *Midnight for Charlie Bone*, 2002 (London: Egmont, 2006) 229.

[397] Karen Marie Moning, *Dark Fever*, 2006 (St Ives: Orion Books, 2011) 147.

[398] See *infra* II. C. 3.

[399] See *infra* IV. C. 2. for more on dystopia.

[400] See John Green, *Paper Towns*, 2008 (London: Bloomsbury, 2010) 145 and 253-254 (quoted in the introduction) and John Green, *Turtles all the Way Down* (London: Penguin Books, 2017) 137 and 165: "Do you get to live in a castle and get served by house-elves?" and "Like how you don't ever say Voldemort's name."

[401] Hahn, *The Oxford Companion to Children's Literature*, 264. Such critical acclaim puts a definitive stop to the early *Harry Potter* critics who claimed that "One can reasonably doubt that "Harry Potter and the Sorcerer's Stone" is going to prove a classic of children's literature […]." Bloom, "Can 35 Million Book Buyers Be

Linda Hutcheon also states that "If a children's book is adapted to the stage or screen that testifies to its "classic" status."[402] and *Harry Potter* has been adapted by both media with eight films as well as companion films under the *Fantastic Beasts* series as well as *Harry Potter and the Cursed Child* which made its stage debut in July 2016. As stated in the introduction, one of the aims of this thesis is to go even further and to analyse whether this tale can be considered as a classic in its own right. We have seen that Rowling ensconces herself in the realm of children's literature but we also have many references to more classical literature. Adult readers can indeed enjoy a different reading of the book as they can hone in on some of the more poignant references. Rowling's implied and Model readers also encompass adults and sundry winks are made in that direction. In our next part we shall delve into the rich network of literary intertextuality at work within *Harry Potter* and strive to explore how Rowling intertwines her references to children's literature with those of literature as a whole and how this influences one's reading of the books.

Wrong? Yes." https://www.wsj.com/articles/SB963270836801555352. Accessed 1 December 2017.

[402] Hutcheon, "Harry Potter and the Novice's Confession," 176.

II/ The Literary Intertextuality of *Harry Potter*

As we have seen, the *Harry Potter* novels are peppered with references to previous works taken from the fertile world of children's literature. This brings depth to the story as its roots span one hundred and fifty years of writing. One of the unusual aspects of the *Harry Potters* is that Rowling's love of literature is not limited to children's literature but encompasses the whole of literature, from its very beginnings to the twentieth century. This tale is not one which only draws upon children's *topoi* but also themes that are dear to classical literature.[1]

One of the crucial terms which needs to be underscored here is that of intertextuality. In our first part we analysed the intertextual links between *Harry Potter* and children's literature, especially through Christine Wilkie-Stibbs's definition taken from her article "Intertextuality and the Child Reader". In this part we shall be using notions of intertextuality which have been theorised solely for adult literature as this will be our topic of research. Rowling's use of previous texts is innately intertextual as she re-uses, refers to, quotes, parodies and plays with these texts. This notion was first theorized by Julia Kristeva in her seminal works, *Revolution in Poetic Language* and *Desire in Language: a semiotic approach to literature and art* in which she applies Saussure's theories on signs referring back to previous texts as well as Bakhtin's notion of heteroglossia or polyphonic novel. For Kristeva: "[…] any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of *intertextuality* replaces that of intersubjectivity, and poetic language is read as at least *double*."[2] Kristeva here pinpoints the fact that *any* text can be considered intertextual, hence *Harry Potter* is not an exception in its use of intertextuality. Indeed, Graham Allen, in his work on intertextuality, underlines this process as he states:

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[1] Daniela Caselli states that "[…] intertextuality, read as the text's multi-layered nature, proves its value by appealing to an adult, that is to say more sophisticated, readership." Caselli, "Reading Intertextuality," in Lesnik-Oberstein, ed., *Children's Literature*, 174. I would argue that intertextuality has value no matter who it appeals to and that looking at intertextuality with children's and adult's novels both yield fascinating results.

[2] Julia Kristeva, *Desire in Language: a semiotic approach to literature and art*, Thomas Gora, Alice Jardine and Leon S. Roudiez (trans.), Leon S. Roudiez (ed.) (New York: Columbia University Press, 1980) 66.

> Texts, whether they be literary or non-literary, are viewed by modern theorists as lacking in any kind of independent meaning. They are what theorists now call intertextual. The act of reading, theorists claim, plunges us into a network of textual relations. To interpret a text, to discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts.[3]

Therefore what makes *Harry Potter* stand out is not intertextuality *per se* but the amount of intertextual references within its pages. Whereas Kristeva talks about intertextuality between two texts ("another", "double") *Harry Potter* refers to a whole host of texts. If we look back at the references to children's literature we can count at least twenty novels or series to which there are indisputable allusions in *Harry Potter.* To this, one must add the classics which we shall be expounding in this part. In all, *Harry Potter* is highly intertextual, especially for a novel published for children. Even though the term which has been accepted today in literary criticism today is that of 'intertextuality' we shall also refer back to Genette's theory as expounded in *Palimpsestes: La littérature au second degré*, which is that of 'transtextuality.' His definition of this is: "everything which puts into relation, be it obvious or secret, one text with other texts."[4] As Genette's transtextuality is close to Kristeva's intertextuality we shall primarily be using Kristeva's coinage even though we will be referring back to Genette's work as well. Another important writer within the field of intertextual studies is Roland Barthes. In *S/Z* he "invented the term 'infinite intertextuality' to refer to the intertextual codes by which readers make sense of a literary work, which he calls a 'mirage of citations'."[5] Each work of literature is therefore an assemblage of previous texts which vie for attention with the new text in the eyes of the reader.

In *The Name of the Rose* (1980) Umberto Eco's narrator Adso of Melk reflects beautifully on intertextuality:

> Until then I had thought each book spoke of the things, human or divine, that lie outside books. Now I realized that not infrequently books speak of books: it is as if

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[3] Graham Allen, *Intertextuality*, 2000 (New York: Routledge, 2011) 1.

[4] My translation. Original quote: "tout ce qui le [un texte] met en relation, manifeste ou secrète, avec d'autres textes." Gérard Genette. *Palimpsestes: La littérature au second degré* (Paris: Editions du Seuil, 1982) 1.

[5] Quoted in Christine Wilkie-Stibbs, "Intertextuality and the child reader," in Peter Hunt, ed. *Understanding Children's Literature*, 1999 (Oxon: Routledge, 2009) 169. Original quote: "Le code est une perspective de citations, un mirage de structures […]." Roland Barthes, *S/Z* (Paris: Seuil, 1970) 27.

> they spoke among themselves. In the light of this reflection, the library seemed all the more disturbing to me. It was then the place of a long, centuries-old murmuring, an imperceptible dialogue between one parchment and another, a living thing, a receptacle of powers not to be ruled by a human mind, a treasure of secrets emanated by many minds, surviving the death of those who had produced them or had been their conveyors.[6]

This quote resonates particularly well with *Harry Potter*-readers[7] as when Harry finds himself in the library after dark he also mentions that "a faint whispering was coming from the books" (HP1, 12, 151) as if the books could speak, in a literary echo of Eco's text. It is this conversation between authors, readers and books which makes up the joy of intertextuality, analysing how a book or a theme is re-purposed and up-cycled into another genre, another era, another style and given a new life through this dialogue. In the *Harry Potters* this intertextuality remains at the level of a whisper, that is to say that it is rarely strongly put forward or obvious. It is a faint trickle throughout the novels which yields rich results if one only stops to listen. Karin E. Westman words this particularity of the text adroitly in her 2007 article when she mooted that "Rowling's series does not so much show its seams […] but rather it reveals different shades in different lights."[8] Rowling's references are hidden in the weft of the text and in order for them to be perceived one must shine an intertextual light upon the text, thus bringing her art to the surface.

Indeed, what strikes the reader who is looking for intertextual references in *Harry Potter* is the lack of direct references to other works of literature. Except for the epitaphs and epigraphs, direct quotes and explicit references are scarce. This can be explained by the fact that the wizarding world does not read Muggle literature, and that Muggles do not read wizard literature either. Hence the wizard characters are unaware that our literature even exists as Ron comically puts it, thinking that Cinderella is a disease: 'We heard Snow White and the

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[6] Umberto Eco, *The Name of the Rose*, Trans. William Weaver, 1980 (London: Pan Books, 1984) 286.

[7] Lisa Hopkins also calls attention to the links between Eco and Rowling's text: "The importance of knowledge is also strongly foregrounded by the centrality of the library. There might seem to be a faint echo here of another text with Gothic overtones set in a building which is inordinately difficult to find one's way around – Umberto Eco's *The Name of the Rose* (1980). In Eco, however, the contents of the book that lies at the heart of the narrative are never divulged, and the library becomes ultimately secondary to the labyrinth that leads off it. At Hogwarts, the library is crucial for its own sake." Hopkins, "Harry Potter and the Acquisition of Knowledge," in Anatol, *Reading Harry Potter*, 28.

[8] Westman, "Perspective, Memory, and Moral Authority," 145.

Seven Dwarves and Cinderella –' / 'What's that, an illness?' asked Ron." (HP7, 7, 114).[9] Therefore, Rowling's intertextual references are either to fictitious magical works[10] or solely for the knowledgeable reader's eyes, when she plays with words which have a resonance in our world.[11]

From the very beginning of the Potter studies critics have pointed to Rowling's intertextual references in her novels, but recent criticism has focused increasingly on this aspect, marking it as a fertile ground for research. Beatrice Groves's 2017 publication, *Literary Allusions in Harry Potter*,[12] is indicative of this focus on intertextuality, specifically between *Harry Potter* and classic novels. This thesis thus continues this exploration, centring more specifically on the quotes and passages which tie *Harry Potter* in with previous texts. In this part we shall dwell on classical intertextuality in these novels in order to portray how these books constantly refer back to the literary world of adults, thus enabling their adult readership to be lured into a tale of teenage magic.

A. Traditional Ingredients

> I mean that some symbols are images of things common to all men, and therefore have a communicable power which is potentially unlimited. Such symbols include those of food and drink, of the quest or journey, of light and darkness, and of sexual fulfilment, which would usually take the form of marriage.[13]

[9] One can note here the interesting paranomasia between "Cinderella" and "Salmonella."

[10] *Hogwarts: A History* for example is quoted a multitude of times by Hermione. Wizards can also boast of a rich literary history as we learn in *Quidditch Through the Ages*: "verse written by the poet Ingolfr the Iambic in the early 1400s" and "Around the same time, the French wizard Malecrit wrote the following lines in his play *Hélas, Je me suis Transfiguré les Pieds*." (*Quidditch*, 39).

[11] In the latter case these references feel like dramatic irony as most of the characters of the novels (bar perhaps Hermione) would be unable to understand them. This is a kind of magic that is aimed only at the audience thus making us feel special and knowledgeable.

[12] Beatrice Groves, *Literary Allusions in Harry Potter* (London: Routledge, 2017). Beatrice Grove is a research fellow and tutor at Trinity college, University of Oxford.

[13] Northrop Frye, *Anatomy of Criticism – Four Essays*, 1957 (Princeton: Princeton University Press, 1973) 118.

Northrop Frye's comment on these images common to all mankind brings us to the very beginning of literature and myths, to where these images were first minted. As Frye says we can all recognise these symbols, even though we may not be able to place them back into their original context. In *Harry Potter* (just as in the "greatest classics"[14]) these images are rife and their use is essential to the rich matrix of the story. Most of the founding texts of our culture have indeed been threaded into the *Harry Potter* weft, leaving their trace upon the narrative. The text not only alludes to myths, legends and fairy-stories, it is also impregnated with biblical stories and values as well as medieval and especially Arthurian tales, all of which make up the core historical texts of our society. By interweaving texts which are two thousand years old (and even four thousand in the case of *Gilgamesh*) Rowling is anchoring her tale within the ambit of literary classics as well as the source of western culture and civilisation.

1) Incorporating Tales of Yore

The earliest literary text that our culture possesses is that of *The Epic of Gilgamesh*,[15] a tale which recounts the life of the eponymous hero Gilgamesh and his friend Enkidu. In the second part of the story Enkidu dies and, as a reaction to this, Gilgamesh decides to go on a quest for immortality: "It is death, not the death of a stranger, but the death of his *friend*, which will teach Gilgamesh about death, about being dead. It is precisely this experience which will lead him, in another set of adventures, which are just as perilous and heroic, but which are this time solitary, to desperately look for the means to escape death."[16] Gilgamesh's quest is not fruitful at first but as he is portrayed as becoming a demi-God after the tale one could wonder if he does not become immortal in some way after all. In the tale we are told that Gilgamesh goes further than any other man before him to seek this immortality as he is

[14] "Total literary history gives us a glimpse of the possibility of seeing literature as a complication of a relatively restricted and simple group of formulas that can be studied in a primitive culture. We next realize that the relation of later literature to these primitive formulas is by no means purely one of complication, as we find the primitive formulas reappearing in the greatest classics – in fact there seems to be a general tendency on the part of great classics to revert to them."*Ibid*., 16-17.

[15] *L'Épopée de Gilgameš. Le grand homme qui ne voulait pas mourir.* Trans. from Akkadian and presented by Jean Bottéro (Mesnil-sur-l'Estrée: Gallimard, 1992).

[16] *Ibid*., 44. Introduction by Jean Bottéro. My translation. Original quote: "C'est la mort, non pas de n'importe qui, mais de son *ami*, qui apprendra à Gilgameš ce que c'est de mourir, d'être mort. Et précisément cette même expérience le poussera, dans une autre série d'aventures tout aussi périlleuses et héroïques, mais solitaires, à chercher désespérément le moyen d'y échapper."

able to reach Utnapishtim,[17] even though this does not yield the results he had counted on. Gilgamesh's wish for immortality shows this to be a founding myth for our society (as it was already key four thousand years back) as well as an unattainable dream. Northrop Frye defines this notion of myth in *Anatomy of Criticism*:

> Myth is more distinctively human, as the most intelligent partridge cannot tell even the most absurd story explaining why it drums in the mating season. Similarly, the dream, by itself, is a system of cryptic allusions to the dreamer's own life, not fully understood by him, or so far as we know of any real use to him. But in all dreams there is a mythical element which has a power of independent communication, as is obvious, not only in the stock example of Oedipus, but in any collection of folk tales. Myth, therefore, not only gives meaning to ritual and narrative to dream: it is the identification of ritual and dream, in which the former is seen to be the latter in movement.[18]

The myth of the quest for immortality is a reification of an innately human dream: that we shall be able to transcend death and live forever. From *Harry Potter and the Philosopher's Stone* (whose title presents us with Nicolas Flamel's famous stone which makes one immortal and rich) to *Harry Potter and the Deathly Hallows* (whose title includes Rowling's invention of Deathly Hallows – three objects which together can conquer death) the *Harry Potter* books are steeped in the notion of immortality, which comes to us through *The Epic of Gilgamesh*. John R. R. Tolkien talks about immortality as the "oldest" desire of mankind and indeed the fact that our oldest tale is steeped in the quest for immortality validates Tolkien's point: "And lastly there is the oldest and deepest desire, the Great Escape: the Escape from Death. Fairy-stories provide many examples and modes of this – which might be called the genuine *escapist*, or (I would say) *fugitive* spirit. But so do other stories (notably those of scientific inspiration), and so do other studies."[19]

Voldemort's wish to become immortal stems from his mother's (and not his friend's) death but this death has similar results: "'My mother can't have been magic, or she wouldn't have died,' said Riddle, more to himself than to Dumbledore." (HP6, 13, 257). When

[17] That is to say the only man to have ever escaped death.

[18] Frye, *Anatomy of Criticism*, 107.

[19] Tolkien, *Tree and Leaf*, 59.

Voldemort realises that his mother was magic but let herself die he embarks on a quest to become immortal through any possible means, including killing his father, his grandparents, as well as countless others. In his own words this becomes: "I, who have gone further than anybody along the path that leads to immortality. You know my goal – to conquer death." (HP4, 33, 566). What is thought-provoking is that Voldemort talks about a "path" to immortality, just like Gilgamesh in tablet nine in *The Epic of Gilgamesh* when he decides to take the path which will lead him to Utnapishtim, where no mortal had ever gone before him. Even though Gilgamesh is not given immortality, he is told about a plant which can make him young again, which sounds very close to what the Philosopher's Stone is said to do. Just as in *Harry Potter* where the stone must be destroyed, this plant does not yield the hoped-for results as it is stolen by a serpent. Dumbledore's words of wisdom come to mind here: "You know, the Stone was really not such a wonderful thing. As much money and life as you could want! The two things most human beings would choose above all – the trouble is, humans do have a knack of choosing precisely those things that are worst for them." (HP1, 17, 215). The human dream for immortality is impossible in both cases: Voldemort and Nicolas Flamel are unable to obtain eternal life, just as Gilgamesh's deathlessness is unattainable.

The relationship which unites *Harry Potter* and Gilgamesh is one not of allusion but of *hypertextuality*. As Genette defines it, it is:

> any relation which unites a text B (that I will call *hypertext*) with a preceding text A (which I will obviously call *hypotext*) onto which it grafts itself in a way which is not a commentary. […] It can be in a way such as B does not have to speak about A at all but would nonetheless be unable to exist as it is without A, the text from which it results in an operation that I would call, tentatively, *transformation*, and which in consequence it more or less obviously evokes, without necessarily talking about it or quoting it.[20]

Harry Potter neither quotes, comments upon nor talks about *The Epic of Gilgamesh* but Voldemort's thirst for everlasting life is enhanced by knowing that this is a human myth

[20] Genette, *Palimpsestes*, 13. My translation. Original quote: "J'entends par là toute relation unissant un texte B (que j'appellerai *hypertexte*) à un texte antérieur A (que j'appellerai, bien sûr, *hypotexte*) sur lequel il se greffe d'une manière qui n'est pas celle du commentaire. […] Elle peut être d'un autre ordre, tel que B ne parle nullement de A, mais ne pourrait cependant exister tel quel sans A, dont il résulte au terme d'une opération que je qualifierai, provisoirement encore, de *transformation*, et qu'en conséquence il évoque plus ou moins manifestement, sans nécessairement parler de lui et le citer."

which has been strong for over two hundred generations of men. Sophie de Mijolla-Mellor also commented on Voldemort's quest for immortality:

> We find here a classical mythical *topos* which is present, for example in the myth of Heracles and the Lernaean Hydra which has multiple heads which rejuvenate as the hero cuts them off. But this also joins a classical dream, that of the immortality of evil and of the creature which follows evil: such as the tale of Rasputin who was indifferent to the numerous bullets which had pierced his flesh, or other tales in which the person executed terrifies his adversary so much that he cannot imagine that he has vanquished him.[21]

It is Voldemort's *idée fixe* about his immortality which makes him into the monster that he becomes. By putting this quest above all other things – even regard to human life – he decides to follow the path of evil. Both Nicolas Flamel and Gilgamesh are able to put an end to their quest, accept to die, and thus remain on the side of good. Rowling's use of this immortality myth is interesting as it grounds her work within central human myths, but Gilgamesh is far from being the only myth which she touches upon. As Connie Ann Kirk underscores, Rowling "took French, with the Classics, Greek and Roman studies"[22] at university, one of the reasons why the presence of myths is so pronounced in her story. Another reason is that the reuse of Greek and Roman myths is typical of classics, be it children's classics[23] or adult classics as Northrop Frye points out:

> We have associated archetypes and myths particularly with primitive and popular literature. In fact we could almost define popular literature, admittedly in a rather circular way, as literature which affords an unobstructed view of archetypes. We can find this quality on every level of literature: in fairy tales and folk tales, in Shakespeare (in most of the comedies), in the Bible (which would still be a popular

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[21] My translation. Original quote: "On retrouve là un *topos* mythique classique, présent, par exemple, dans le mythe d'Héraclès avec l'Hydre de Lerne aux multiples têtes qui renaissent au fur et à mesure que le héros les coupe. Mais on rejoint aussi un fantasme assez classique, celui de l'immortalité du mal et de la créature qui s'y est vouée : le récit de la mort de Raspoutine qui semblait indifférent aux multiples balles qui lui avaient transpercé le corps, de même que plus d'un récit où celui qui est exécuté terrifie tellement son adversaire que ce dernier ne peut pas croire en être venu à bout." Mijolla-Mellor, *L'enfant lecteur*, 162.

[22] Kirk, *J. K. Rowling*, 44.

[23] See Hahn, *The Oxford Companion to Children's Literature*, 409: "they [myths] are regularly retold in books for children."

> book if it were not a sacred one), in Bunyan, in Richardson, in Dickens, in Poe, and of course in vast amounts of ephemeral rubbish as well.[24]

There is no doubt that *Harry Potter* falls within the scope of popular culture but its use of mythological allusions underlines this even more. Rowling also highlights the importance of myths in a meta-allusion within *Harry Potter*: "'My subject is History of Magic,' he said in his dry, wheezy voice. 'I deal with *facts*, Miss Granger, not myths and legends' […] 'Please, Sir, don't legends always have a basis in fact?'" (HP2, 9, 113). If we concentrate on onomastics within the story we easily come to the conclusion that an important part of the cast of characters has been given names plucked from myths: *Hermione* Granger (from Hermes as well as "the daughter of Helen and Menelaus"[25]), Percy's owl *Hermes* (the messenger of the Gods in Greek mythology), *Minerva* McGonagall (Roman goddess of war and wisdom), *Andromeda* Tonks (Ethiopian princess[26] in Greek mythology), *Argus* Filch (mythical watchman with a hundred eyes[27]), *Olympe* Maxime (the mountain on which the Greek Gods are said to live[28]), Madam *Rosmerta* (Celtic goddess of fertility[29]), *Alastor* Moody (a Greek and Roman representation of strife[30]), *Cassandra* Trelawney (a prophet whom no one

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[24] Frye, *Anatomy of Criticism*, 116.

[25] Lisa Hopkins, "Harry and his Peers: Rowling's Web of Allusions," in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 59. The Hermes-Hermione link is itself humorously pointed to in the films: "But the name [Hermione] also derives from Hermes, the herald of the gods (although Hermione irritably declares, "I am not an owl" when she is asked to pass messages between feuding Ron and Harry)." Wolosky, *The Riddles of Harry Potter*, 14. See also Groves, *Literary Allusions in Harry Potter*, 23.

[26] The OED gives this explanation: "Greek mythology. Ethiopian princess whose mother Cassiopeia boasted that she herself (or, in some stories her daughter) was more beautiful than the Nereids. In revenge Poseidon sent a sea monster to ravage the country; to placate him Andromeda was fastened to a rock and exposed to the monster, from which she was rescued by Perseus."

[27] Fenske, *Muggles, Monsters and Magicians*, 272: "His first name [Argus] is, therefore, taken from the hundred-eye giant servant to the Greek goddess Hera." and Nel, "Is there a Text in This Advertising Campaign?" 256: "Rowling, who at Exeter University majored both in French and in Greek and Roman Studies, seems quite familiar with Ovid's *Metamorphoses*, which (for example) tells of the hundred-eyed Argus, whom Juno ordered to watch Io. When coupled with "filch" (which means to pilfer, especially something of small value), we have Rowling's character Argus Filch, the petty, vigilant Hogwarts caretaker, ever eager to punish students for the tiniest infraction of the rules."

[28] David Colbert, *The Magical Worlds of Harry Potter: A Treasury of Myths, Legends and Fascinating Facts* (London: Penguin, 2001) 96: "Olympe refers to the original giants of Olympus, and *maxime* means 'great' or 'very large' in French."

[29] "Attribuer le nom de Rosmerta, la déesse celtique de la fécondité, à la patronne du bar où se retrouvent les jeunes, ne peut pas être le fruit du hasard." Isabelle Weill, "Harry Potter ou les enfances d'un héros épique," in Cazanave et Houssais, *Médiévalités enfantines*, 172.

[30] "Dans la Grèce ancienne, Alastor [Moody] était la personnification des querelles familiales. Pour les Romains, il désignait le mauvais génie ou l'esprit d'un foyer incitant les gens à commettre meurtres et autres péchés. […] En démonologie, Alastor est aussi le nom d'un démon sévère dont la fonction est d'exécuter les sentences

believed[31]), *Sybill* Trelawney (a seeress[32]), *Delphi* Riddle (after the Greek oracle in Delphi – who was interestingly called a Sybill), *Narcissa* Malfoy (after Ovid's Narcissus[33]), *Amycus* and *Alecto* Carrow,[34] *Herpo* the Foul,[35] and Newton *Artemis* Fido Scamander[36] to name but a few (my italics). The sheer number of mythological names gives us a clear clue that Rowling's story is deeply rooted in an ancient Roman and Greek culture which we must go back to in order to fully understand the tale. Lisa Hopkins uses this list of names to explain how Rowling underscores the motif of the *translatio imperii* in her novels:

> This was essentially the legend that when the Trojan prince Aeneas fled from the fall of Troy he went to Rome, where his descendants settled until his great-grandson Brutus migrated from Troy to the uninhabited island of Britain, which he named after himself ('Britain' being supposedly derived from 'Brutus'); Britain was thus supposed to have become possessed by the cultural authority which had belonged first to Troy and then to Rome. St Brutus' school which Aunt Marge is told that Harry attends, the name Hermione (who in Greek mythology was the daughter of Helen and Menelaus, and thus intimately associated with the Trojan war), and the fact that Fluffy was given to Hagrid by a Greek all contribute to this analogy, just as the sword

suprêmes du monarque des Enfers." in Valérie Charbonniaud-Doussaud, *Harry Potter, la magie d'une écriture* (Paris: Michel Houdiard Editeur, 2012) 63. Interestingly, this is at odds with Moody's way of operating as Sirius Black says in *Harry Potter and the Goblet of Fire*: "I'll say this for Moody, though, he never killed if he could help it. Always brought people in alive where possible. He was tough, but he never descended to the level of the Death Eaters." (HP4, 27, 462).

[31] *Ibid*.: "Dans la mythologie, Cassandre (une des filles de Priam) était une prophétesse. S'étant refusée à Apollon, ce dernier rendit son don sans objet : personne ne croyait ses prédictions. Sybille Trelawney évoque les sybilles de l'Antiquité : des femmes inspirées qui transmettaient les oracles des Dieux, en transe […]"

[32] Fenske, *Muggles, Monsters and Magicians*, 246: "Sibyl is the name of a seeress: in ancient Greece Sibyl was the word and name of a fortune-telling woman." and Colbert, *The Magical Worlds of Harry Potter*, 59: "Not coincidentally, Ms Trelawney's first name comes from the famous prophets of mythology, the Sibyls, who often offered their visions without even having been asked a question. Sybill Trelawney is similarly inclined to assert predictions – often dreadful ones – without being asked."

[33] Alice Mills, "*Harry Potter* and the Horrors of the Oresteia," in Heilman, ed. *Critical Perspectives on Harry Potter*, 243: "This reference to classical myth is perplexing, as it is Narcissa's love for her son that enables her to abandon her allegiance to evil; she is not given to the self-absorption that caused the death of Ovid's Narcissus although her life is narrowly devoted to family."

[34] *Ibid*., 244: "Amycus (a name taken from an obscure figure in classical myth, with an ironic allusion to the Latin word *amicus* meaning "friend") and his sister Alecto's name is taken from one of the Greek Erinyes, and is derived from the Greek […] meaning implacable."

[35] Colbert, *The Magical Worlds of Harry Potter*, 35: "Rowling is just having fun in *Beasts* when she credits a Greek wizard named Herpo the Foul with breeding the first basilisk. *Herpein* is a Greek word meaning 'to creep' that came to be a word describing snakes. The study of reptiles such as snakes is now called herpetology."

[36] *Ibid*., 37: "Artemis was the Greek god [goddess] of hunting – appropriate for a scholar who looks for magical beasts."

> in the water and the present of an enemy named Draco confirm the presence of the Arthur story, a later link in the chain of descent from Brutus. (The names Remus and Cassandra, foundational figures in the stories of Rome and Troy respectively, also point in the same direction.)[37]

One must add that there are two characters named Brutus in the *Harry Potters*, Brutus Malfoy and Brutus Scrimgeour. The former is supposedly one of Draco Malfoy's ancestors, mentioned in *Tales of Beedle the Bard* (*Beedle*, 15), and could therefore be seen as a founding father figure in the Malfoy family and the latter is the author of *The Beater's Bible* and he is mentioned in *Quidditch Through the Ages*. Again, we can suppose that he is a member of Rufus Scrimgeour's (the Prime Minister between Fudge and Thicknesse) family tree.

The names of course are not the only references to mythology that Rowling has; indeed her creatures are often lifted off from the pages of myths: the centaurs, dragons, the basilisk,[38] Fluffy (a re-writing of Cerberus[39]), the phoenix,[40] and the sphinx are all Greek and Egyptian mythical creatures.

Hitherto, we concentrated on how Rowling's centaurs are rewritten from *The Chronicles of Narnia*[41] but Rowling was also inspired by another author when describing her

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[37] Hopkins, "Harry and his Peers: Rowling's Web of Allusions," in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 59.

[38] "According to myth, the basilisk sprang to life from the blood of the slain Medusa, a Gorgon with snakes instead of hair who could turn any living creature to stone merely by looking at it." Lauren Berman, "Dragons and Serpents in J. K. Rowling's *Harry Potter* series: are they evil?" *Mythlore* 27 1/2 (Fall/Winter 2008): 50.

[39] Amusingly, Hagrid bought Fluffy (a monstrous three-headed dog) from a Greek man: "'*Fluffy*?' 'yeah – he's mine – bought him off a Greek chappie I met in the pub las' year'" (HP1, 11, 141). This small detail further ties Fluffy into the Cerberus myth and gives a clue to the readers who are looking for the references. Julia Boll also adds an interesting comment on Fluffy: "Fluffy, the three-headed dog, a version of Cerberus, the watchdog of the underworld whom Virgil's hero Aeneas has to pass to be able to confront the shadow of his dead father. This is particularly significant as Harry equally converses with the shadow of a father-figure: Voldemort is as much a father to Harry, having defined his destiny and incorporating the keys to Harry's past, as he is Harry's shadow." Julia Boll, "Harry Potter's Archetypal journey," in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 91. See also Amy M. Green, "Interior/Exterior in the Harry Potter Series: Duality Expressed in Sirius Black and Remus Lupin," *Papers on Language and Literature* 44.1 (2008): 88.

[40] Moreover, the phoenix is an animal which is described in some detail in Ovid's *Metamorphoses*: "there is one, a bird, which renews itself, and reproduces from itself. The Assyrians call it the phoenix" Ovid, *Metamorphoses*, Trans. Anthony S. Kline. University of Virginia Library:

http://ovid.lib.virginia.edu/trans/Metamorph15.htm#488378554. Accessed 5 November 2016.

[41] See *supra* I.B.3.

centaurs: Ovid. In the twelfth chapter of his *Metamorphoses*[42] Ovid vividly describes the battle between the Lapiths and the Centaurs and some of the key elements of this battle crop up in our set of novels. Firstly, "the cloud-born centaurs"[43] resound in *Harry Potter* with the centaur's constant fascination with the firmament as we saw in the first part. Secondly, their propensity to violence and battle is frequently intimated in the whole *Harry Potter* series, and is exemplified both in *Harry Potter and the Order of the Phoenix* as well as in *Harry Potter and the Deathly Hallows*, when we see the centaurs fighting first hand. Quotes such as: "Then came hooves, and the twangs of bows, and arrows were suddenly falling amongst the Death Eaters, who broke ranks, shouting their surprise" (HP7, 36, 587), "stampeding centaurs" (HP7, 36, 587) and "The charging centaurs were scattering the Death Eaters" (HP7, 36, 597) recall Ovid's battle. Moreover, one of the names of a centaur mentioned in Ovid's battle is none other than Amycus, a name which is recycled for a Death Eater and teacher, Amycus Carrow: "At this, Pelates of Pella, wrenching a leg from a maple-wood table, knocked Amycus to the ground, his chin driven into his chest: and his enemy sent him to the shadows of Tartarus with a second wound, as he spat out teeth, mixed with dark blood."[44] Ovid's prose is much more violent than Rowling's as she eschews raw horror but some of her depictions do carry weight. The quote about the centaur Firenze: "Firenze was amongst the injured; his flank poured blood and he shook where he lay, unable to stand" (HP7, 33, 530) is not without recalling: "He [Eurytus] fell backwards, drumming his feet on the blood-soaked earth, gouts of blood spurting from mouth and wound equally"[45] as Eurytus is also an injured centaur.

Furthermore, the type of magic that Rowling describes looks very much like what Ovid pens in his *Metamorphoses.* Some of the darker magical rituals in *Harry Potter* are filled with Ovidian magic, such as Voldemort's re-birth:

> In a gruesome ceremony, he [Voldemort] causes part of his father's skeleton to be raised from the grave and plunged in a cauldron of boiling liquid: "Bone of the father, unknowingly given, you will renew your son!" (HP4, 32, 556). This rite of renewal has overtones of Medea's sorcery, when she boils her enemy alive in a

[42] Ovid, *Metamorphoses*, Trans. Anthony S. Kline. University of Virginia Library: http://ovid.lib.virginia.edu. Accessed 13 October 2016. Chapter 12.

[43] Ovid, *Metamorphoses*, http://ovid.lib.virginia.edu/trans/Metamorph12.htm#486225990. Accessed 14 October 2016.

[44] *Ibid*.

[45] *Ibid*.

cauldron under the pretence of renewing his youth.[46]

If we look closely at Ovid's text we come to the conclusion that Medea's actions (when she rejuvenates her father-in-law, Aeson) have been transposed to *Harry Potter* in order to give a gruesome rendering of the re-birth scene. At the centre of both scenes we have a cauldron: "The liquid in the cauldron seemed to heat very fast. The surface began not only to bubble, but also to send out fiery sparks, as though it was on fire." (HP4, 32, 555) and "Meanwhile a potent mixture is heating in a bronze cauldron set on the flames, bubbling, and seething, white with turbulent froth."[47] In these cauldrons are added horrendous ingredients: "*Bone of the father*", "*Flesh – of the servant*" and "*B-blood of the enemy*" (HP4, 32, 556-557) in the case of *Harry Potter* and "flesh of a vile screech-owl, and the slavering foam of a sacrificed werewolf[48] [and] a thousand other nameless things"[49] in the *Metamorphoses*. In Medea's case she is able to revitalize Aeson to the man he was forty years beforehand and in *Harry Potter* Voldemort is also able to gain access to a younger body than he should as Voldemort is sixty-eight years old in this volume, but is given the body of a man of thirty or forty. What is also interesting here is the fact that Ovid talks about "a thousand other nameless things." This both hides the real list of ingredients and points to a horrific quality of the scene.

Medea's magic is therefore used to give a textual clue to the reader to the sheer horror of the scene as it was imagined at first by Rowling. One can also point to the fact that Medea's sister, Circe,[50] uses similar magic for her evil deeds as we can see for example at the beginning of book XIV of the *Metamorphoses* where she prepares a potion to curse Scylla. What is more she also uses incantations, "muttered a mysterious incantation, dark with strange words, thrice nine times, in magical utterance"[51] which also reminds us of the spells used in the *Harry Potter* novels.

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[46] Mills, "Harry Potter and the Horrors of the *Oresteia*," in Heilman, ed. *Critical Perspectives on Harry Potter*, 252-253.

[47] Ovid, *Metamorphoses,* http://ovid.lib.virginia.edu/trans/Metamorph7.htm. Accessed 13 October 2016.

[48] One can also point out that the werewolf is another one of the creatures that Rowling borrows from Ovid.

[49] Ovid, *Metamorphoses,* http://ovid.lib.virginia.edu/trans/Metamorph7.htm. Accessed 13 October 2016.

[50] Circe is mentioned in *Harry Potter and the Philosopher's Stone* – (HP1, 6, 78).

[51] Ovid, *Metamorphoses*, http://ovid.lib.virginia.edu/trans/Metamorph14.htm Accessed 16 October 2016. Christopher Bouix also points to this in his book as he says: "les formules magiques sont en effet, par essence, constituées de mots incompréhensibles – 'mots barbares' ou, comme l'écrit Ovide à propos des enchantements de Circé, 'formule[s] obscure[s], faite[s] d'assemblages de mots inconnus'. (Ovide, *Les Métamorphoses*, XIV, 58)." Christopher Bouix (textes réunis et présentés par) *Hocus Pocus. À l'école des sorciers en Grèce et à Rome* (Paris: Les Belles Lettres, 2012) 191-192.

After all of these similarities, when we see the word "Metamorphmagus" (HP5, 3, 51) in *Harry Potter and the Order of the Phoenix* we can only be brought back to Ovid's tale which shares an analogous title. Tonks explains this word by saying: "It means I can change my appearance at will" (HP5, 3, 52), something which the *Metamorphoses* are filled with. Christopher Bouix, in his book entitled *Hocus Pocus. À l'école des sorciers en Grèce et à Rome*, explicates this:

> A typical demiurgical act, metamorphosis is also at the root of all magic. […] In Homer, Ovid or Apuleius, magicians always have this surprising ability. Three types of metamorphoses coexist within the realm of magic. First of all the "apotheotic" one which is a type of reward: in the *Odyssey*, after having changed them into swine, Circe gives Ulysses' men back their human form, making them a few years younger in the same stroke. Secondly we have the 'tortuous' metamorphosis, which is a punishment: the magician uses it to punish his rivals. Finally, there is the 'horizontal' metamorphosis, which is designed to be temporary from the very start and which consists of the magician taking on another form in order to serve his own interests: in Propertius's prose a witch turns into a wolf in order to reach her goal.[52]

Harry Potter inherits this vision of magic as it presents these three versions of metamorphoses. First of all, the third type is most represented with animagi (Professor McGonagall, Rita Skeeter, James Potter, Sirius Black, Petter Pettigrew and Babbitty Rabbitty) as well as Metamorphmagus (Tonks and Teddy Lupin) and Severus Snape who learns how to transform into a bat[53] (but it is not stated if he becomes an animagus or not[54]) as well as

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[52] My translation. Original quote: "Acte démiurgique par excellence, la métamorphose est aussi le soubassement de toute forme de magie. […] Chez Homère, chez Ovide ou chez Apulée, les magiciens jouissent toujours de cette étonnante faculté. Trois types de métamorphoses coexistent dans l'horizon de l'action magique. D'une part, la métamorphose 'apothéotique', qui est une forme de récompense : dans l'*Odyssée,* après les avoir changés en pourceaux, Circé redonne aux compagnons d'Ulysse leur forme humaine, leur faisant gagner quelques années au passage. D'autre part, la métamorphose 'supplicante', qui est un châtiment : le magicien en use pour punir ses rivaux. Enfin, la métamorphose 'horizontale', qui est d'emblée voulue comme temporaire et qui consiste, pour le sorcier à prendre une forme afin de servir ses propres intérêts : chez Properce par exemple, une magicienne se transforme en loup pour arriver à ses fins." *Ibid*., 211.

[53] Which marks him as a vampire-like creature as Count Dracula is famous for his bat-transformations. See Stoker, *Dracula*, 255: "he [Dracula] can be as a bat".

[54] There are textual clues which could make us veer towards an animagus transformation. In the case of animagi the characters all share attributes with the animal in which they transform and Snape had been identified as bat-like beforehand: "'A bad idea, Professor Lockhart,' said Snape, gliding over like a large and malevolent bat." (HP2, 11, 144) as well as this dialogue about him: "'Not unless he can turn himself into a bat or something,' said Harry. / 'Wouldn't put it past him,' Ron muttered." (HP4, 29, 491).

Voldemort who is able to possess snakes.[55] The Polyjuice potion also goes along these lines of transforming in order to serve one's own interests. The second type is rarely seen even though we do have an example of it in *Harry Potter and the Goblet of Fire* when Mad-Eye Moody punishes Malfoy: "Professor Moody was limping down the marble staircase. His wand was out and it was pointing right at a pure white ferret, which was shivering on the stone-flagged floor, exactly where Malfoy had been standing." (HP4, 13, 180) and "'Moody, we *never* use Transfiguration as punishment!' said Professor McGonagall weakly." (HP4, 13, 182). As for the first type it is only seen when Voldemort partly transforms Wormtail in order to give him back the hand that Wormtail had sacrificed for him: "His [Wormtail's] breathing harsh and ragged, he raised his head and stared in disbelief at the silver hand, now attached seamlessly to his arm, as though he were wearing a dazzling glove." (HP4, 33, 563).

The *Harry Potter* story therefore draws from an important mythical tradition which mixes different tales to create a hybrid text. The adult reader is thus encompassed by these multiple references which he more or less consciously recognises. As we said in the introduction to intertextuality, there are very few direct references through quotes in Rowling's work. However, there is an exception in the references to classical myths as the epigraph to *Harry Potter and the Deathly Hallows* attests. Indeed, the last novel of the series begins with a long quote from Aeschylus's *The Libation Bearers* which reads thus:

> Oh, the torment bred in the race,
>
> the grinding scream of death
> and the stroke that hits the vein,
> the haemorrhage none can staunch, the grief,
> the curse no man can bear.
>
> But there is a cure in the house
> and not outside it, no,
> not from others but from them,

[55] David Colbert also ties this in with other mythologies: "Adding m*agus*, the Latin word for 'wizard,' to *animal*, J.K. Rowling coined the term 'Animagus': a wizard who can become an animal yet retain magical powers. […] In Celtic mythology, transformation into stags, boars, swans, eagles and ravens is common. Shamans in Native American cultures often transform into animals, usually birds." Colbert, *The Magical Worlds of Harry* Potter, 23.

their bloody strife. We sing to you,
dark gods beneath the earth.

Now hear, you blissful powers underground –
answer the call, send help.
Bless the children, give them triumph now. (HP7, epigraph, 7)

This Oresteian quote taken from the second play in the *Oresteia* reads singularly as a new paratext for the novel.[56] As readers we know that Harry and his friends will need to vanquish Voldemort in this last novel (or die in the attempt) and we can therefore read the quote as referring to them. Talking about this citation Alice Mills elaborates: "The children who ask for help could be associated with Harry, Hermione, and Ron (although they are only of the same house in the sense of a school house, which does not carry a curse), while Voldemort's cult of pure blood could be loosely linked to the 'torment bred in the race,' but the Harry Potter novel's curse is not restricted to the house (that is, on the Aeschylean sense of family) of Voldemort."[57] The reader thus needs to re-read this quote, replacing Orestes and Electra (the original "children") with Harry, Ron and Hermione, substituting the chorus (the original narrator) with an unknown narrator and exchanging "house", meaning Atreus's house with Hogwarts houses or houses in a broader sense. Thus the reader must re-create sense and meaning when applying the quote to *Harry Potter*. As Antoine Compagnon puts it in his seminal work *La seconde main ou le travail de la citation*: "The quote […] is both reading and writing; it merges the act of reading and writing" and "*Citare* in Latin is to start a movement, it is the act of going from rest to action."[58] This is exactly what happens when Rowling directly refers to *The Libation Bearers* at the beginning of her last novel. The reader (who had not been presented with very many quotes thus far) is then asked to re-interpret a

[56] As defined by Genette in 1982 in *Palimsestes*, 10: "titre, sous-tire, intertitres; préfaces, post-faces, avertissements, avant-propos […] qui procurent au texte un entourage (variable) et parfois un commentaire, officiel ou officieux" and then later on in 1987 in *Seuils*, 7-8: "Le paratexte est donc pour nous ce par quoi un texte se fait livre et se propose comme tel à ses lecteurs, et plus généralement au public. Plus que d'une limite ou d'une frontière étanche, il s'agit ici d'un *seuil*, ou – mot de Borges à propos d'une préface – d'un "vestibule" qui offre à tout un chacun la possibilité d'entrer ou de rebrousser chemin." *Harry Potter and the Deathly Hallows* holds the first and only occurrence of an epigraph in the series.

[57] Mills, "Harry Potter and the Horrors of the Oresteia," in Heilman, ed. *Critical Perspectives on Harry Potter*, 246. See also Groves, *Literary Allusions in Harry Potter*, 4-5 for more on this link between the two œuvres.

[58] Antoine Compagnon, *La seconde main ou le travail de la citation* (Paris: Seuil, 1979) 34 and 44. My translations. Original quotes: "Écrire, car c'est toujours récrire, ne diffère pas de citer. La citation, grâce à la confusion métonymique à laquelle elle préside, est lecture et écriture ; elle conjoint l'acte de lecture et celui d'écriture." and "*Citare*, en latin, c'est mettre en mouvement, faire passer du repos à l'action."

text according to new codes and ideas, without potentially even having the knowledge of the original quote. Our myth has therefore been completely transformed and re-written in this occurrence. Julia Boll goes further by stating that: "Aeschylus' *Libation Bearers* indicates that the cure for a crumbling community can only come from within. […] Acting as a synopsis for the whole narrative, the epigraph stresses the long history of strife, the suffering brought to generations of families, the inherent sickness of a decaying society and the need for rejuvenation which has come from their midst."[59] Boll therefore gives a universal analysis of this quote, in how it can be adapted to many works whereas Mills had looked at how the quote could be re-interpreted to fit the *Harry Potter* novels. Moreover, this long quote also gives us a "paratextual clue" as Genette puts it: "hypertextuality often reveals itself through a paratextual clue which has contractual value"[60] such as we can find with Joyce's title *Ulysses*. This clue therefore opens the door for the interpretation of the *Potter* novels as re-writings of mythological tales.

Christine Wilkie-Stibbs analysed the effect of mythological references on the reader in *The Dark is Rising* and *The Owl Service*, an analysis which can easily be repeated for our own novels:

> Susan Cooper's *The Dark Is Rising* series (1965-77) and Alan Garner's *The Owl Service* (1984) rely for their fullest reading on the young reader's knowledge of Arthurian and Celtic myth, especially of the *Mabinogion*. Together these texts are examples of the type of two-world fantasy genre where child readers can come to recognise, and to expect, such generic conventions and character archetype, stereotype and the archetypal plot structures of quest and journeys. The novels allude only obliquely to their mythical sources, even though myth is integral to their stories. Thus, even in readings that do not rely on knowledge of the myth, readers might intuit the echoes of myth as they read and absorb the novel's more subtle messages and connections.
>
> Young readers who come to these novels by Cooper, Garner, Cormier and Paton

[59] Boll, "Harry Potter's Archetypal journey," in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 107.

[60] Genette, *Palimpsestes*, 17. My translation. Original quote: "l'hypertextualité se déclare le plus souvent au moyen d'un indice paratextuel qui a valeur contractuelle […] *Ulysse* [de Joyce] est un contrat implicite et allusif qui doit au moins alerter le lecteur sur l'existence probable d'une relation entre ce roman et l'*Odyssée*, etc."

> Walsh with an explicit knowledge of their intertext will have a markedly different experience of reading. They will experience what Barthes has described as the 'circular memory of reading' (Barthes, *The Pleasure of the Text*, 1975/76: 36).[61] This describes a reading process where the need consciously to recall and to refer back to specific obligatory intertexts, now being quoted as metaphor and/or metonymy in the focused texts, restricts the reader's opportunity for free intertextual interplay at the point of reading. The reading experience in such cases moves away from a textually focused reading that is a more usual kind of narrative engagement to one that is simultaneously centrifugal and centripetal as the reader seeks to refer to the 'borrowing' and at the same time to integrate it into a new context. It is the essence of this kind of reading to deny readers an opportunity for linear reading as they move in and out of the text to make connections between it and the intertext(s).[62]

In the same way the "fullest reading" of *Harry Potter* is only rendered when as a reader we know and understand the references to other texts, even when these references are oblique. For this specific intertext there is therefore an adult reading and a child's reading. The adult will most probably descry more references than the child, even though, as Wilkie-Stibbs writes, some have become such "generic conventions" that the child can infer meaning through other texts that he has read. The intuition of "the echoes of myth" thus becomes more important than the myth itself in this act of reading. The reader who, on the other hand, has "explicit knowledge of [the] intertext" will have another type of reading-experience than his counterpart. There are therefore two types of Model Reader as the text is decipherable by the scholar and the neophyte; both can appreciate the text.

Rowling uses traditional ingredients in her tale, references which in the case of myths may be more or less fully understood as Suman Gupta points out: "The *Harry Potter* novels constantly echo the faintly familiar. The names of magical characters, the motifs and rituals of magic, the stories and histories that give body to the Magic world appear often to refer back to a shimmering vista of folklore, fairy tale and myth drawn indiscriminately from a range of

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[61] Original full quote: "Proust, c'est ce qui me vient, ce n'est pas ce que j'appelle; ce n'est pas une 'autorité'; simplement *un souvenir circulaire*. Et c'est bien cela l'inter-texte : l'impossibilité de vivre hors du texte infini – que ce soit Proust, ou le journal quotidien, ou l'écran télévisuel : le livre fait sens, le sens fait la vie." Roland Barthes, *Le plaisir du texte* (Paris: Seuil, 1973) 51.

[62] Wilkie-Stibbs, "Intertextuality and the child reader," in Hunt, *Understanding Children's Literature*, 175-176.

sources and contexts."[63] Myths are veritably the "faintly familiar" for most modern readers but fairy tales are perhaps a little more present in the readers' minds, be it simply through re-writings, or the original. In her work, *Postmodern Fairy-Tales. Gender and Narrative Strategies*, Cristina Bacchilega even states that the reader can easily respond to a reference to fairy-tales without having been in contact with the primary story as they are prevalent in our culture: "While many adults may not remember, and many children may not have been exposed to versions of "Snow White" or "Beauty and the Beast" other than Disney's,[64] we nevertheless respond to stereotyped and institutionalized fragments of these narratives sufficiently for them to be good bait in jokes, commercials, songs, cartoons, and other elements of popular and consumer culture."[65] Pierre Mabille avouches this idea when he declares that "[f]airy-tales are part of a common treasure-chest, they are a spontaneous expression of the collective subconscious."[66]

Many critics have drawn attention to the use of the fairy-tale in the *Harry Potter* works with perhaps the most referred-to tale being that of *Cinderella*. Suman Gupta professes that "[a]t the beginning of *Stone* Harry appears to be a sort of boy Cinderella in the Dursleys' home, being maltreated and made to do all the housework (he is set to fry bacon and eggs pretty much as soon as he is properly introduced to the reader), while his cousin Dudley is showered with presents and spoiled."[67] and both Julia Eccleshare[68] and Ximena Gallardo-C.

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[63] Gupta, *Re-Reading Harry Potter*, 97.

[64] We could also mention here that some of Rowling's references to fairy-tales can only be understood through the Disney prism. Indeed, this particular anthropomorphism: "Harry swept the last of the droppings into a rubbish bag and threw the bag over Ron's head into the wastepaper basket in the corner, which swallowed it and belched loudly." (HP5, 9, 146) can be seen as a direct reference to the chest in *Beauty and the Beast* which swallows one of the peasants before licking his lips and emitting a sonorous belch. *Beauty and the Beast*, Dirs. Gary Trousdale and Kirk Wise. Walt Disney Feature Animation, 1992. DVD (66:50).

[65] Cristina Bacchilega, *Postmodern Fairy-Tales. Gender and Narrative Strategies* (Philadelphia: University of Pennsylvania Press, 1997) 2.

[66] Pierre Mabille, *Le miroir du merveilleux*, 1940 (Paris: Les Éditions de Minuit, 1962) 49. My translation. Original quote : "Les contes forment un trésor commun, un expression spontanée de l'inconscient collectif."

[67] Gupta, *Re-Reading Harry Potter*, 111.

[68] "As an orphan living with uncaring relatives, Harry, from the opening scene of *Harry Potter and the Philosopher's Stone* where they make him cook the breakfast and treat him as an unpaid drudge, fits neatly into the Cinderella tradition." Eccleshare, *A Guide to the Harry Potter Novels*, 16 and "[…] cyclical moves from passive subject at home (Cinderella as servant) to active subject at Hogwarts (Cinderella at the ball) drive the series and inevitably lead to the hero's 'blooming.'" Ximena Gallardo-C. and C. Jason Smith, "Cinderfella: J. K. Rowling's Wily Web of Gender," in Anatol, *Reading Harry Potter*, 191. "Cinderfella" is a coinage by the authors of the article.

and C. Jason Smith as well as Nicholas Tucker[69] and Brooke Allen[70] share this interpretation. Nevertheless, the reading of *Harry Potter* as a modern Cinderella is questionable. It is true that a first reading of the text may lead us down this road but when we look closely at the text we realise that Harry is not such a menial as he first appears to be. Vernon Dursley's command: "you stay out of your aunt's way while she's cleaning." (HP2, 1, 11) makes it very obvious that it is Aunt Petunia who does a major part of the housework. Harry, it seems, is only left some jobs, such as making breakfast but is not the all-round slave Cinderella is – except when he misbehaves, in which case he is assigned more tedious work: "Harry cleaned the windows, washed the car, mowed the lawn, trimmed the flowerbeds, pruned and watered the roses and re-painted the garden bench." (HP2, 1, 13). What may seem at first as daily drudge is but his punishment for taunting his cousin with magic. Moreover, as Harry grows up the mention of housework becomes non-existent and we come to realise that the real slave in the house is not Harry but Aunt Petunia who seems to conform less and less to "the wicked old stepmother stereotype"[71] which had been put into place in *Harry Potter and the Philosopher's Stone*. Aunt Petunia is indeed neither helped by her husband nor by her son Dudley and must clean the house and prepare the meals, including a lavish dinner-party for Vernon's contractor which takes the better part of a day to make in *Harry Potter and the Chamber of Secrets*.[72]

Some fairy-tales bear the brunt of comparison a little better. There are small details taken from *Snow White* for example: "One of my favourite details of the Harry Potter series is the talking mirror who tells Harry that he is fighting a losing battle with his unruly hair (HP3, 4, 46). As we all remember the talking mirror of "Snow White", this incident is one of the many moments in the series when J. K. Rowling refers to fairy tales."[73] or from *The Elves and*

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[69] "Harry himself comes from the same stable that produced *Cinderella* and subsequent stories featuring badly treated orphans or step-children born to great things." Tucker, "The Rise and Rise of Harry Potter," 226-227.

[70] "He is the Cinderella of the household; he sleeps in a cupboard under the stairs, dines on the obese Dudley's leftovers and is forced to wear his baggiest, grottiest hand-me-downs." Allen, "A World of Wizards," 13.

[71] Gallardo-C. and Smith "Cinderfella: J. K. Rowling's Wily Web of Gender," in Anatol, *Reading Harry Potter*, 192. Full quote: "Petunia Dursley, true to the wicked old stepmother stereotype, dotes on her selfish, spoiled, malicious son, Dudley, and mistreats her orphaned nephew Harry."

[72] See also Wolosky, *The Riddles of Harry Potter*, 106: "Petunia is a portrait of competitive, empty suburban life. Maintaining the comfort of the Dursley home, which she spends her day cleaning, has the cost of burying her in its gleaming, punishing walls."

[73] Ostry, "Accepting Mudbloods: The Ambivalent Social Vision of J. K. Rowling's Fairy Tales," in Anatol, *Reading Harry Potter*, 89.

the Shoemaker: "the tale of *The Elves and the Shoemaker* appears in relation to the liberation of Dobby from Lucius Malfoy's employ via the gift (however inadvertently presented) of clothes."[74] Marie-France Burgain also mentions that "The wink towards fairy-tales is easier to spot in the description of the Beauxbatons carriage ("The pale blue Beauxbatons carriage looked like a large, chilly, frosted pumpkin next to the iced gingerbread house that was Hagrid's cabin" (HP4, 23, 351).)"[75] The combining of elements from *Cinderella* and *Hansel and Gretel* in this short sentence show Rowling's art of sprinkling intertextuality throughout her narrative.[76] The *Hansel and Gretel* motif had already been introduced in the previous novel with "The Forbidden Forest looked as though it had been enchanted, each tree smattered with silver, and Hagrid's cabin looked like an iced cake." (HP3, 11, 161). Hagrid's hut is therefore twice associated with the witch's house in the fairy-tale, even though the association is quickly subverted as Hagrid is never able to provide edible treats for the children: "The rock cakes were shapeless lumps with raisins that almost broke their teeth" (HP1, 8, 104). The theme of the lost children in the woods is one which is highly reminiscent of the brother Grimm's tales and one which Rowling alludes to directly in *Fantastic Beasts and Where to Find Them* when she introduces the Erkling: "The Erkling is an elfish creature which originated in the Black Forest in Germany. It is larger than a gnome (three feet high on average), with a pointed face and a high-pitched crackle that is particularly entrancing to children, whom it will attempt to lure away from their guardians and eat." (*Beasts*, 15). Not only does this creature seem to pun on Goethe's poem "Erlkönig" as it is a close anagram of "Erlking",[77] but it also brings to mind the Gimm brother's stories about children being

[74] Anne Hiebert Alton, "Playing the Genre Game. Generic Fusions of the Harry Potter Series," in Heilman, *Critical Perspectives on Harry Potter*, 215. This is alluded to in Susan Howard, "'Slaves No More': The Harry Potter Series as a Postcolonial Slave Narrative," in Patterson, *Harry Potter's World Wide Influence*, 39: "Yet the most obvious connection is to Rowling's nod to the centuries-old fairy-tale from the Brothers Grimm (1886), "The Elves and the Shoemaker" as she plays on the concept of what happens when elves are given clothing or, in the case of the fairy tale, shoes."

For more on the links between this tale and *Harry Potter* see *infra* IV. B. 2.

[75] Burgain, "Jeux d'écriture(s) et de réécriture(s) du cycle des Harry Potter de J. K. Rowling," 170. My translation. Original full quote: "Le clin d'oeil aux contes est plus facilement perceptible dans la description du carrosse de Beauxbatons (« The pale blue Beauxbatons carriage looked like a large, chilly, frosted pumpkin next to the iced gingerbread house that was Hagrid's cabin2 […] ») que dans le nom français de l'école (le bâton n'est-il pas une autre version de la baguette ?) ou dans les références détournées à d'autres contes."

[76] One can also note, as Daphné Pleindoux-Legrand does, that Hermione's forced slumber in *Harry Potter and the Chamber of Secrets* seems very *Sleeping Beauty*-like: "La pétrification d'Hermione n'est pas sans évoquer le sommeil léthargique de la princesse de *La Belle au Bois Dormant*." Pleindoux-Legrand, "Harry Potter : récit d'apprentissage et quête initiatique," 26.

[77] In Goethe's poem a father is carrying his child on horseback through a forest when the child sees the Erlking (Elf king) and tries to warn his father. The elf is invisible for the father leading him to think that his child is

hoodwinked in forests by supernatural elements.[78]

These items also give the text a flavour of childhood as Rowling winks to her readers, but as Anna Klaus reminds us:

> […] while Rowling may use a fairy-tale framework, her work is more complex than simple fairy-tales, partly, of course, because by their very nature, fairy tales are significantly shorter than Rowling's seven-volume series. Plotwise, Rowling certainly meets some criteria of the fairy-tale genre: for instance the orphan protagonist, the quest structure, and the grand theme of the battle between good and evil. Yet a one-to-one equation of the *Harry Potter* series with a fairy tale would neglect precisely those aspects of Rowling's work that determine its appeal, namely the amalgamation of different narrative traditions.[79]

Rowling's art indeed resides in "amalgamation" and the creation of a multi-layered and multi-voiced book where echoes of different texts mingle to create a new narration out of the traditional tales and stories. In 1928 Vladimir Propp outlined these traditional roles and functions for characters. In chapter IV of *Morphology of the Folktale*[80] he divides the characters into seven spheres of action,[81] all of which we can find in the *Potter* tale. Daphné Pleindoux-Legrand has found, for example, not one but many "villains": Quirrell, Tom Riddle, Peter Petigrew, Barty Crouch, Dolores Umbridge and Tom Riddle again as well as many "magical agents" such as the wand, the broom, the sorting hat, the invisibility cloak, the Marauder's map, the ford Anglia, the Mirror of Erised (for objects), Hedwig, Fawkes the phoenix, Aragog, Firenze and Dobby (for living creatures).[82] Rowling's text thus re-uses these traditional roles and objects in her work, something which Joan Acocella has also revealed:

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hallucinating. When the father reaches home the child is dead.

[78] One could here mention Robert Pogue Harrison's work on Forests where he asserts that "Anyone familiar with the Gimms' fairy tales knows how prominently forests figure in the collection as a whole." Harrison, *Forests*, 169. See *infra* III. C. 2. for more on forests.

[79] Anne Klaus, "A Fairy-Tale Crew? J. K. Rowling's Characters under Scrutiny," in Hallett and Huey, *J. K. Rowling: Harry Potter*, 22.

[80] Vladimir Propp, *Morphology of the Folktale*, 1928, Translation Laurence Scott (Austin: University of Texas Press, 1968) 79.

[81] These spheres are: the villain, the donor (provider), the helper, the princess and her father, the dispatcher, the hero and the false hero. See *Ibid*., 79-80.

[82] See Pleindoux-Legrand, "Harry Potter : récit d'apprentissage et quête initiatique," 69. For a complete analysis of Propp's theories within *Harry Potter* see pages 67 to 75 of Daphné Pleidoux-Legrand's work.

"If you take a look at Vladimir Propp's 1928 book, "Morphology of the Folk Tale", which lists just about every convention ever used in fairy-tales, you can check off, one by one, the devices that Rowling has unabashedly picked up."[83]

Amy M. Green also reminds us that "[t]he fluid nature of myths and folktales comprises a vital component of their lasting legacy in that they may adapt to myriad worldviews, and even perhaps the whim of their storyteller",[84] a quote which resonates well with the *Potter* tales as these have used this fluidity to create a complex tale which is interwoven with components taken from myths and fairy-tales. Our mythological past is far from the only literary references that Rowling makes in her tale. She also embeds her tale within the most read book in the world, that is to say *The Bible*.[85]

2) Blending *The Bible* and *Paradise Lost*

One of the key narratives of our culture, *The Bible*,[86] and its Miltonic rewriting, *Paradise Lost*, play a vital role in the *Harry Potter* story. The themes of the *Bible*, Christ and Christianity within the *Harry Potter* books have led to heated debate within a certain branch of academia, that is to say explicitly religious academia. John Granger, Francis Bridger, John Killinger and Connie Neal are the scholars who have written the most on this subject but their point of view is deeply rooted in Christian beliefs and values which they indicate at the beginning of their books. Connie Neal for example states on the first page of *What's a Christian to do with Harry Potter?* that she wrote her book "within a scriptural framework that upholds the truth of the Bible and our devotion to God's words as the absolute standard for our lives and choices."[87] Both Neal and Granger state that they are devout Christians and that their books are written within this framework, and Bridger and Killinger are clergymen.[88]

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[83] Acocella, "Under the Spell: Harry Potter Explained," 74.

[84] Green, "Interior/Exterior in the Harry Potter Series," 88.

[85] The Guinness Book of records states: "Although it is impossible to obtain exact figures, there is little doubt that the Bible is the world's best-selling and most widely distributed book. A survey by the Bible Society concluded that around 2.5 billion copies were printed between 1815 and 1975, but more recent estimates put the number at more than 5 billion." http://www.guinnessworldrecords.com/world-records/best-selling-book-of-non-fiction. Accessed 8 February 2017.

[86] The edition used in this study is the King James's Bible.

[87] Connie Neal, *What's a Christian to do with Harry Potter*? (Colorado Springs: Waterbrook Press, 2001) 1.

[88] "[…] two books by clergymen: Francis Bridger's *A Charmed Life: The Spirituality of Potterworld* and John

Even though Granger is a Professor these books do not follow an academic religiously neutral path. Notwithstanding, these studies have been much quoted by works on *Harry Potter* and are still the leading references for the links between *Harry Potter* and religion. This work shall quote these scholars while striving to remove the religious bias from these texts and to concentrate on the factual links between *Harry Potter* and religious sources.

The importance of *The Bible* in *Harry Potter* is underlined as it features in one of the only in-text quotes in the novels, on the epitaphs. "*Where your treasure is, there will your heart be also*." (HP7, 16, 266) and "*The last enemy that shall be destroyed is death.*" (HP7, 16, 268) are both taken from the New Testament, from Matthew 6:21 for the former and 1 Corinthians 15:26 for the latter. Rowling herself has pointed to the importance of these quotes for her narrative: "They're very British books, so on a very practical note Harry was going to find biblical quotations on tombstones", Rowling explained. "[But] I think those two particular quotations he finds on the tombstones at Godric's Hollow, they sum up – they almost epitomize the whole series."[89] Indeed, there is a clear Christian atmosphere to the novels, as the story consists of an innocent boy who struggles to bring good into the world and vanquish evil – be it in himself or others. Connie Neal even argues that *Harry Potter* "has more useful parallels to the gospels than almost any other piece of popular literature I have seen in decades."[90] *Harry Potter and the Deathly Hallows* takes things one step further with Harry's acceptance of death, his own death this time, in order to save his friends. Just like his mother[91] he accepts to die in order to save those whom he loves and this ultimate sacrifice enables him to resuscitate and kill Voldemort. In this passage the quote "*The last enemy that shall be destroyed is death*" comes to life as we are able to understand why "Saint Paul

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Killinger's *God, the Devil, and Harry Potter*. Both were published late in 2002, and both are good choices for readers who might be interested in analyses of Rowling's work in the context of Christian theology." Lana A. Whited, "McGonagall's Prophecy Fulfilled: The Harry Potter Critical Library," *The Lion and the Unicorn* 27.3 (September 2003): 420.

[89] Shawn Alder, "'Harry Potter' Author J.K. Rowling Opens Up About Books' Christian Imagery." *MTV News*. 17th October 2007. http://www.mtv.com/news/articles/1572107/jk-rowling-talks-about-christian-imagery.jhtml. Accessed 17 January 2013.

[90] Connie Neal, *The Gospel According to Harry Potter* (Westminster: John Knox Press, 2002) 3.

[91] Jerry L. Wall talks about Lily and how she accepted to shed blood for the one she loved in a Christ-like gesture in his article: "Heaven, Hell and Harry Potter," in David Baggett, Shawn Klein and William Irwin, eds. *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, 85-108, and "The love Lily Potter demonstrated for her infant son – to the point of being willing to lay down her life for him – can remind us of the love of Jesus Christ." Neal, *The Gospel According to Harry Potter,* 7. See also Pleindoux-Legrand, "Harry Potter : récit d'apprentissage et quête initiatique, 276: "Le sacrifice de Lily Potter pour son fils, celui qui lui permet de la protéger du Mal, rappelle celui de Jésus Christ pour les hommes, un amour inconditionnel et bienfaiteur qui assure notre Salut et notre victoire sur la mort."

reminds his Corinthian correspondents that faith in resurrection is essential for Christians."[92] As readers we are made to accept Harry's resurrection, just as Christians must accept Jesus's re-birth in order to understand the underlying fundamentals of the faith. Many critics have underscored this Jesus-Potter comparison, such as Maria Nikolajeva:

> There is a prophecy about him, and he is chosen to bear his people's pain and sorrow on his shoulders. He is repeatedly tempted by evil and withstands the temptation; he acquires a group of disciples and is pursued by the infidels. During the hour of respite that Voldemort gives him in one of the final chapters, Harry is, like Christ in Gethsemane, torn between the desire for the cup to pass from him and the sense of duty. He dies a voluntary sacrificial death, and Voldemort presents his limp body with a triumphant "Ecce Potter" to a crowd of mourners. He is resurrected and thus delivers the world from evil.[93]

John Killinger also points out this link in *The Life, Death, and Resurrection of Harry Potter*: "Harry Potter has walked into the Dark Lord's camp alone, without using his wand, and has given his life for the lives of all the others. It is a clear case of imitating life – of Harry's dying as Jesus did."[94] But "*The last enemy that shall be destroyed is death*" is also something that Harry must slowly accept and come to terms with, just as Jesus took time to accept his own death, at first asking God to spare him: "O my Father, if it be possible, let this cup pass from me" (Matthew 26:39). Initially, Harry mistakes the quote for Voldemort-propaganda as he reacts: "'The last enemy that shall be defeated is death' . . .' A horrible thought came to him, and with a kind of panic. 'Isn't that a Death Eater idea? Why is that there?' / 'It doesn't mean defeating death in the way the Death Eaters mean it, Harry,' said Hermione, her voice gentle. 'It means . . . you know . . . living beyond death. Living after

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[92] Irène Fernandez, *Défense et illustration de la féerie, Du Seigneur des anneaux à Harry Potter : une littérature en quête de sens* (Paris: Editions Philippe Rey, 2012) 117. My translation. Full original quote: "On comprend alors le saisissement de Harry quand il voit inscrit sur la tombe de ses parents : "Le dernier ennemi qui sera détruit, c'est la mort." C'est la seconde citation du Nouveau Testament dans *Harry Potter* et elle n'est pas plus identifiée que la première que nous avons déjà rencontrée ("là où est ton trésor …"), mais elle est pourtant capitale : elle appartient à un passage où saint Paul rappelle à ses correspondants de Corinthe que la foi en la résurrection est vitale pour les chrétiens."

[93] Maria Nikolajeva, "Harry Potter and the Secrets of Children's Literature," in Heilman, ed. *Critical Perspectives on Harry Potter*, 239. See also Pleindoux-Legrand, "Harry Potter : récit d'apprentissage et quête initiatique," 273: "la voie empruntée par le héro le conduit – à l'instar du Christ lui-même – de la vie à la mort, puis à la résurrection."

[94] John Killinger, *The Life, Death, and Resurrection of Harry Potter* (Macon, Georgia: Mercer University Press, 2009) 85.

death.'" (HP7, 16, 269). Life after death has been prepared for in the Potterverse since the first volume with Dumbledore stating: "to the well-organised mind, death is but the next great adventure." (HP1, 17, 215), something Harry must accept before facing Voldemort in the forest at the end of *Harry Potter and the Deathly Hallows*. Harry's resurrection is altogether due to his refusal to fight back and his acceptance of death ("But I should have died – I didn't defend myself! I meant to let him kill me!" – HP7, 35, 567) as Dumbledore explicates: "'And that, […] will, I think, have made all the difference." (HP7, 35, 567).

The first quote, "*Where your treasure is, there will your heart be also*" marks another connection between Harry and Jesus as this is a quote from the Sermon on the Mount where Jesus explains to his followers that earthly goods are nothing compared to heavenly recompense, for one's treasure is spiritual and not physical. Nicolas Sheltrown sees a reference to this passage in *Harry Potter and the Philosopher's* Stone as well: "Through the mirror of Erised ["I show you not your face but your heart's desire"], Rowling is reaffirming the Christian teaching, "where your treasure is, there your heart will be also" (Matthew 6:20)."[95]

We have seen that the direct quotes from *The Bible* send a clear message that Harry is to be seen as a Christ-like figure, but Voldemort can also be analysed as a symbol of the Devil. Many critics have pointed to Nagini,[96] Voldemort's pet snake and his forefather Salazar Slytherin to prove his closeness to the serpent in the *Bible*. The prevalent theme of snakes (from the Boa constrictor in the second chapter of *Harry Potter and the Philosopher's Stone* to the Basilisk in the second novel as well as all the snakelike memorabilia in the Black house) enables us not only to recall the passages in the Book of Genesis but, as Lauren Berman remarks, brings to mind elements found in the books of Isaiah and Jeremiah:

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[95] Nicolas Sheltrown, "Harry Potter's World as a Morality Tale of Technology and Media," in Heilman, *Critical Perspectives on Harry Potter*, 52.

[96] Smadja, *Harry Potter: Les raisons d'un succès*, 44-46: "Rowling fait explicitement allusion au récit de la Genèse en attribuant à Voldemort un animal fétiche, Nagini, un serpent monstrueux. Et comme pour le Dieu de la Bible, on ne peut prononcer son nom sans terreur." and "Voldemort, héritier de Salazar Serpentard, est ainsi confronté à Dumbledore, chef de la maison des Gryffindor, comme en écho au combat entre Dieu et Satan. De fait, aussi bien l'initiale de Gryffindor que son prénom Godric, font, en anglais, très explicitement référence à Dieu : *Godric Gryffindor* et *Salazar Slytherin* devenant alors les répliques de *God* et de *Satan*."
As well as: Nikolajeva, "Harry Potter and the Secrets of Children's Literature," in Heilman, ed. *Critical Perspectives on Harry Potter*, 239: "Further, snakes are associated with evil in Christianity, and this idea is fully developed in the series." See also Groves, *Literary Allusions in Harry Potter*, 68.

> The association of Rowling's basilisk with evil and death can be traced back to biblical references in the Old Testament books of Isaiah and Jeremiah. The passages in Isaiah, "They hatch cockatrice's eggs and weave the spider's web: he that eateth of their eggs dieth, and that which is crushed breaketh out into a viper" (Isaiah, 59:5), and Jeremiah, "For, behold, I will send serpents, cockatrices, among you, which will not be charmed, and they shall bite you, saith the Lord" (Jeremiah 8:17) underscore the basilisk's treatment in Christianity as an emblem of sin and the spirit of evil, a wickedly fascinating serpent similar to that which tempted Eve in the book of Genesis. […] Consequently, as a representation of sin, the corruption of innocence, and the temptation to sacrifice goodness, the basilisk personifies a deeper combination of physical and spiritual evil, which surpasses the terror inspired by its immense size and grotesqueness.[97]

The cockatrice here mentioned in Jeremiah 8:17 is also a magical creature which one can find in *Harry Potter*: "because all three of them were injured during the Tournament in 1792, when a cockatrice the champions were supposed to be catching went on the rampage." (HP4, 15, 209) which strengthens the links between Rowling's monstrous beings, be they man (Voldermort) or beasts, and the biblical perpetrators of evil.

The novels are filled with many other striking moments which likewise enable us to comprehend Voldemort's religious (or anti-religious) overtones. Two key scenes come to mind here: Voldemort's "rebirthing party" (HP4, 32, 565) and his meeting in Malfoy manor (HP7, 1). The moment when Voldemort comes to life again could be seen as a perverse baptism ceremony as the cauldron looks like an old-fashioned baptismal font: "it was larger than any cauldron Harry had ever used; a great stone belly large enough for a full-grown man to sit in." (HP4, 32, 555) and Voldemort also looks like a baby: "The thing Wormtail had been carrying had the shape of a crouched human child, except that Harry had never seen anything less like a child." (HP4, 32, 555). During the ceremony Wormtail makes a speech and Harry Potter literally becomes Voldemort's godfather by giving him blood and enabling him to become a man. Furthermore, the ceremony ends with the Death Eaters who arrive on the scene, congratulate and crowd around Voldemort (albeit at a respectable distance) just like friends and relatives at a christening. Gizelle Liza Anatol explains:

[97] Berman, "Dragons and Serpents in J. K. Rowling's *Harry Potter* series: are they evil?" 50.

> Voldemort himself possesses a flat, snakelike face, replete with red gleaming eyes before his transformation, and afterwards, a ghostly white visage with a nose as "flat as a snake's" with slits for nostril. Furthermore, Voldemort is strengthened by a ceremony that casts him as an anti-Christ – he is the "son" renewed, the "master" revived, and the foe "resurrected"; the end of the chapter ominously states that "*Lord* Voldemort had *risen again* (HP4, 32, 558 – emphasis added) – effectively reinforcing connections between snakes and Satan.[98]

The fact that Voldemort resuscitates also recalls Jesus, but in a subverted way as it takes Voldemort thirteen years to come back whereas Jesus resuscitated in three days. The number thirteen is also closely linked to Jesus, as it is the thirteenth person present at the last supper who betrayed him. Sarah E. Gibbons confirms that: "Both Harry and Voldemort are Christ-like figures, rising from certain death with re-forged holds on life. Though Voldemort subverts the Christian paradigm, Harry balances the reversal previously discussed with his own destruction (or near-destruction) and resurrection cycle, one that upholds the positive attributes of the ancient phoenix myth."[99] The concept of subversion is fundamental to understand what Rowling is creating with Voldemort's iniquitous ceremonies.

The second key moment comes at the very beginning of *Harry Potter and the Deathly Hallows* when Voldemort invites his Death Eaters to Malfoy manor (his headquarters) to discuss how to capture Harry Potter and witness a human sacrifice. Talking about the first scene in the seventh *Harry Potter* film[100] Jean-Claude Milner states: "One believes that the director has remembered classical representations of the Last Supper. […] Voldemort himself underlines that the snake must have his dinner. Dinner, supper, the allusion seems clear: the famous dark wizard is celebrating a Eucharist […]."[101] One could go further and see this scene as an anti-last supper with Nagini posing as the ultimate Death Eater seeing as the snake literally eats a dead woman. This human sacrifice is not made by the host (here Voldemort) but by the Muggle-studies teacher who (unwillingly) gives her blood and her flesh to Nagini.

[98] Gizelle Liza Anatol, "The Fallen Empire: Exploring Ethnic Otherness in the World of Harry Potter," in Anatol, ed. *Reading Harry Potter*, 169.

[99] Sarah E. Gibbons, "Death and Rebirth: *Harry Potter* and the Mythology of the Phoenix," in Hallett, ed. *Scholarly Studies in Harry Potter*, 90.

[100] *Harry Potter and the Deathly Hallows Part 1*, dir. David Yates. Warner Bros Pictures, 2010. DVD.

[101] Jean-Claude Milner, *Harry Potter à l'école des sciences morales et politiques* (Paris: Presses Universitaires de France, 2014) 110: "On croirait que le cinéaste s'est souvenu des représentations classiques de la Cène : en anglais, *The Last Supper*, le dernier repas du soir. […] Voldemort souligne lui-même que le serpent doit avoir son dîner. Dîner, souper, l'allusion paraît claire : le mage noir célèbre une Eucharistie […]."

As the name of the chapter is "The Dark Lord Ascending" one could even venture that this is to be seen as "The First Supper", that is to say one of the first key moments when Voldemort gathers his supporters around him.[102]

In the scene in *Harry Potter and the Deathly Hallows* there are nine Death Eaters mentioned (eight by name and one is simply "a squat man" HP7, 1, 12) plus Voldemort, Charity Burbage – the Muggle-studies teacher – and Nagini, which makes twelve, even though it is explicitly mentioned that there are many more around the table. We therefore do not reach the classic number thirteen but many of these Death Eaters will betray Voldemort before the end of the novel. First of all, Wormtail does not choke Harry as he should have done when the boy was in his power but released him: "he seemed just as shocked as Harry at what his hand had done, at the tiny, merciful impulse it had betrayed" (HP7, 23, 381). The key word in this quote is the word "betrayed" because indeed this is a betrayal, a betrayal of Voldemort. The betrayal is so strong that Wormtail prefers to commit suicide rather than face the consequences.[103] Snape has also betrayed Voldemort, even though this happened sixteen years previously, in order to try and protect the woman he loved: "he was Dumbledore's spy from the moment you threatened her, and he's been working against you ever since" (HP7, 36, 593). The last Death Eater to betray Voldemort is Narcissa Malfoy: "Narcissa knew that the only way she would be permitted to enter Hogwarts, and find her son, was as part of a conquering army. She no longer cared whether Voldemort won." (HP7, 36, 582). The imagery of anti-apostle Death Eaters can also be found in the fifth book where we are told that Voldemort's inner circle (that is to say his hit team chosen for the coup at the Department of Mysteries) counts twelve death eaters: "a dozen lit wand tips were pointing directly at their hearts" (HP5, 35, 689). The names mentioned throughout this chapter are Nott, Lucius Malfoy, Bellatrix Lestrange, Rodolphus Lestrange, Crabbe, Rabastan, Jugson, Dolohov, Walden Macnair, Avery, Rookwood and Mulciber which indeed makes up twelve Death Eaters. With Voldemort we come to a grand total of thirteen, one of whom, Lucius Malfoy

[102] Iver B. Neumann also points to this Voldemort / Devil link as he shows that: "in both worlds evil wizards carry a mark on their bodies (known as the devil's mark and the death mark, respectively)." Neumann, "Pop goes Religion," 92.

[103] One can also link Voldemort's words to Wormtail at the moment when he gives him his metal hand ("May your loyalty never waver again" – HP4, 33, 563) to Jesus's comments: "But let him ask in faith, nothing wavering. For he that wavereth is like a wave of the sea driven with the wind and tossed. For let not that man think that he shall receive anything from the Lord. A double minded man *is* unstable in all his ways. (James 1:6-8). Wormtail's dual faithfulness to Harry (who saved him) and to Voldemort (who is is master) creates an unstable personality and leads to Wormtail's own death through suicide.

will betray his master through his wife. Hans Biedermann also mentions that "[t]he Devil was believed to accompany a coven of 12 witches as the 13th member",[104] which shows that these numbers are also associated with anti-Christ tendencies.

John Granger mentions that Voldemort's horrendous acts of splitting his soul in order to gain immortality could be seen as an anti-Matthew 5:8 ("Blessed *are* the pure in heart: for they shall see God") as his heart has been rent, thus making him into a monster.[105] Dumbledore's explanation furthers this analysis: "I do not think he understands why, Harry, but then, he was in such a hurry to mutilate his own soul, he never paused to understand the incomparable power of a soul that is untarnished and whole." (HP6, 23, 478). Rita Singer also goes down this path of interpretation but quotes another book of the New Testament to ground her thesis: "The literal splitting of bodies and souls and the implied evil nature of this act refers to an epistle by Paul, the Apostle, stating '[t]hat there should be no schism in the body' (1 Corinthians 12:25)."[106] Harry's strength is therefore equated with having a soul which is whole and which is also able to love.[107] It is Harry's love for his fellow school-mates and friends which enables him to protect them and to finally vanquish Voldemort. In this key chapter of *Harry Potter and the Half-Blood Prince* Dumbledore also explains to Harry why he has the power to finish Voldemort:

> Voldemort himself created his worst enemy, just as tyrants everywhere do! Have you any idea how much tyrants fear the people they oppress? All of them realize that, one day, amongst their many victims, there is sure to be one who rises against them and strikes back! Voldemort is no different! Always he was on the lookout for the one who would challenge him. He heard the prophecy and he leapt into action, with the result that he not only handpicked the man most likely to finish him, he handed him

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[104] Hans Biedermann, *Dictionary of Symbolism. Cultural Icons and the Meaning behind them*, 1989. Trans. James Hulbert (New York: Meridan, 1994) 241.

[105] John Granger, *How Harry Cast his Spell: the true meaning behind the mania for J. K. Rowling's bestselling books* (Carol Spring, IL: Tyndale House, 2008) 51.

[106] Rita Singer, "Harry Potter and the Battle for the Soul: the Revival of the Psychomachia in Secular Fiction," in Berndt and Steveker, *Heroism in the Harry Potter Series*, 31.

[107] Love is often called "Charity" in the *Bible* and it is interesting to note that the Muggle-teacher at Hogwarts is called Charity Burbage (HP7, 1, 17) as Rita Singer notes: "Since Burbage teaches her students cultural awareness and compassion for Muggles and Muggle-borns (HP7, 1, 17), she represents an ideology that stands in strong opposition to Voldemort's racist and supremacist beliefs. When he kills the witch who bears the apt name of Charity, he also symbolically murders the virtue Charity with all its implications of kindness, empathy, friendship and unity." Singer, "Harry Potter and the Battle for the Soul: the Revival of the Psychomachia in Secular Fiction," in Berndt and Steveker, *Heroism in the Harry Potter Series*, 30.

uniquely deadly weapons! (HP6, 23, 477)

In respect to the *Bible* this quote prompts us to remember 1 Corinthians 2:16 where Herod decides to murder the young children as he is afraid of the prophecy: "Then Herod, when he saw that he was mocked of the wise men, was exceedingly wroth, and sent forth and slew all the children that were in Bethlehem and in all the coasts thereof, from two years old and under […]." In the same fashion as Herod, Voldemort actually puts the prophecy in action by acting upon it and gives Harry the tools to fight and ultimately kill him. John Killinger offers a similar reading of this passage as he states: "The first pages of the Harry Potter saga offer a flavour of the Matthean story of the so-called Massacre of the Innocents, when Herod sought the deaths of all male children in Israel under the age of two years in order to eliminate the Christ child. Lord Voldemort had similarly sought to slay the child whose coming, threatens him, but has failed."[108] Killinger has pointed to other similarities between the two books, especially in the Harry-Ron relationship which seems to have been modelled on Jesus and his disciples, especially Simon Peter: "In *Half-Blood Prince*, Ron assures Harry, "We're with you whatever happens"; his words are eerily reminiscent of a promise Simon Peter made to Jesus: "Lord, I am ready to go with you to prison and to death!" (Luke 22:33). As in the case of Peter, who would deny his Lord, Ron latter quarrels with Harry and defects for a period of time."[109] and "Just as Peter tersely denied Christ, Ron turns away from Harry then, striding out in the rain."[110]

Rowling has not only re-used some of the key biblical moments in her tale, she has also peppered it with allusions to the Old and New Testaments, be it through names – Amos Diggory for example reminds us of the Book of Amos, Apollyon Pringle (HP4, 31, 535) of the angel of the bottomless pit,[111] Gideon Prewett of the leader Gideon who is said to be a

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[108] John Killinger, *The Life, Death, and Resurrection of Harry Potter* (Macon, Georgia: Mercer University Press, 2009) 14. Point also made in Fenske, *Muggles, Monsters and Magicians*, 85: "Voldemort knows that his arch-enemy was about to be born and – just like biblical King Herod (Mathew 2:13) – he decided to kill the rival as an infant."

[109] Killinger, *The Life, Death, and Resurrection of Harry Potter*, 49.

[110] *Ibid*., 50.

[111] Mrs Weasley's description of this character ties in neatly with the biblical representation of him: "'Your father and I had been for a night-time stroll,' she said. 'He got caught by Apollyon Pringle – he was the caretaker in those days – your father's still got the marks.'" (HP4, 31, 535). In the Book of Revelations, Apollyon is the "angel of the bottomless pit" (Revelations 9:11) who lords over the locusts who come to torment unbelievers for five months when the world comes to an end. The blend with the surname "Pringle" which means "to prickle, tingle" (OED) creates a character who is both horrendous and mildly annoying.

"mighty man of valour" (Judges 6:12) just like Gideon as "it took five Death Eaters to kill him" (HP5, 9, 158), or even Bartemius Crouch who recalls the blind Bartemius who Jesus gave sight to[112] – or through other small references. Hermione, for example, is said to be "the only one who had managed to turn vinegar into wine" (HP6, 24, 481) a clear reference to Jesus's miracle in John 2:9 when he turns water into wine at a wedding but also to the fact that before the crucifixion Jesus is given "vinegar to drink mingled with gall" according to Matthew 27:34 or "wine mingled with myrrh" in Mark 15:23. Hermione's spell thus alludes to these three passages when Jesus is presented with water, vinegar or wine. The title of the ninth chapter of *Harry Potter and the Chamber of Secrets*, "The Writing on the Wall"[113] can also be read as a re-writing of Belschazzar's feast during which: "In the same hour came forth fingers of a man's hand, and wrote over against the candlestick upon the plaster of the wall of the king's palace: and the king saw the part of the hand that wrote." (Daniel 5:5). The writing pens imminent doom for Belschazzar as after Daniel elucidated the aforementioned message he was slain in his sleep (Daniel 5:30). In the same way the writing on the wall in *Harry Potter* marks the opening of the Chamber of Secrets, a chamber which hid a deathly basilisk.

In *Anatomy of Criticism* Northrop Frye points to the use of biblical references in literature by stating that: "Western literature has been more influenced by *The Bible* than by any other book"[114] and the intertextual links between *Harry Potter* and the *Bible* are a clear example of this. What is salient in Rowling's use of this hypotext for her novel is that it is also blended with a modern re-writing of this story, namely Milton's *Paradise Lost*. The miscegenation of the former biblical text and its re-writing creates an artistic medley of voices and genres in Rowling's prose where we as readers are sometimes unsure to which of these two canonical texts Rowling is referring. Graham Allen perfectly theorised this phenomenon in his work on intertextuality:

> If we imagine the literary tradition as itself a synchronic system, then the literary

[112] See Charbonniaud-Doussaud, *Harry Potter, la magie d'une écriture*, 65: "Bartemius est également le nom de l'aveugle auquel Jésus a donné la vue (Bartimée, fils de Timée). L'auteur rappelle implicitement que Bartemius Senior est aveugle d'un point de vue affectif, puisqu'il est passé à côté de son enfant sans le voir."

[113] As quoted by Claudia Fenske: "The Writing on the Wall" (HP2, title from chapter 9) that alludes to the *Mene mene tekel* of the Old Testament (Daniel 5:5 and 25-26)." Fenske, *Muggles, Monsters and Magicians*, 65.

[114] Frye, *Anatomy of Criticism*, 14.

> author becomes a figure working with at least two systems, those of language in general and of the literary system in particular. Such a point reinforces Saussure's stress on the non-referential nature of signs, since in reading literature we become intensely aware that the signs deployed in any particular text have their reference not to objects in the world but to the literary system out of which the text is produced. If a modern author, for example, presents a characterisation of Satan in their text they are far more likely to have in mind John Milton's representation of Satan in his epic poem *Paradise Lost* that any literal notion of the Christian Devil.[115]

Allen's thoughts are perfectly applicable to the *Potter* books as indeed the figure of the Devil seems analogous to Milton's depiction. Just like Voldemort, Satan is said to commence life as a beautiful angel but to then tread a path of perdition. Isabelle Weill states that Rowling "must have studied *Paradise Lost* and the massive figure of Satan who slowly loses his archangel beauty. This could have inspired her to write about the young and handsome Tom Riddle's slow and unavoidable decline."[116] If we look at the alteration of features we realise that Satan's wrongdoings become visible on his countenance: "Thus while he spake, each passion dimmed his face / Thrice changed with pale, ire, envy and despair, / Which marred his borrowed visage, and betrayed / Him counterfeit, if any eye beheld." (Book IV, 114-117)[117] and "was the first / That practised falsehood under saintly show" (l. 121-122) just as Voldemort's face reflects his own sinful passions, even though he strives to disguise them: "His voice was carefully controlled, but Harry could sense his excitement" (HP6, 23, 464) becomes "[b]ut Riddle's hunger was now apparent; his expression was greedy, he could no longer hide his longing." (HP6, 23, 465). Moreover these inner sins spread to his whole face and become etched there as permanent reminders of his evil deeds as Dumbledore terms it: "Lord Voldemort had seemed to grow less human with the passing years, and the transformation he had undergone seemed to me to be only explicable if his soul was mutilated beyond the realms of what we might call usual evil …" (HP6, 23, 469). Voldemort's "carefully controlled" voice and actions – "It was very well done, thought Harry, the

[115] Allen, *Intertextuality*, 11.

[116] Weill, "Harry Potter ou les enfances d'un héros épique," in Cazanave et Houssais, *Médiévalités enfantines*, 172. My translation. Original quote: "elle a dû étudier *Paradise Lost* et l'immense figure de Satan, qui perd peu à peu sa beauté d'archange, a pu lui inspirer la déchéance aussi lente qu'implacable du jeune et séduisant Tom Riddle." See also: "Voldemort is an avatar of Milton's Lucifer; Dumbledore of Milton's God, who so mysteriously permits evil in the world." Acocella, "Under the Spell: Harry Potter Explained," 77.

[117] John Milton, *Paradise Lost,* 1667 (Oxford: Oxford university Press, 2004) 89.

hesitancy, the casual tone, the careful flattery, none of it overdone. He, Harry, had had too much experience of trying to wheedle information out of reluctant people not to recognise a master at work." (HP6, 23, 464) – invites comparison with Satan's tricking of Eve in the garden. Satan, under the guise of a serpent also beguiles Eve through cautious flattery (for example: "thy celestial beauty"[118] (Book IX, 540), and "Into the heart of Eve his words made way" (Book IX, 550)) thus achieving his aim. Both Voldemort and Satan strategically play their cards and win through lies and hypocrisy. Ron W. Cooley goes further by looking at how this play affects the readership of these texts:

> Perhaps surprisingly, given Rowling's secularism and the hostility of some Christian parents to her books, the book's strategy of reader entanglement and reader correction strongly resembles that of John Milton's great Christian epic *Paradise Lost*. As Stanley Fish explains, Milton constantly reminds the reader of their own fallen perspective by, for example, making Satan a compelling figure, and then chastising us for allowing ourselves to admire him. His strategy is "to lead us beyond our perspective by making us feel its inadequacies and the necessity of accepting something which baldly contradicts it … [by] first 'entangling' us in the folds of Satan's rhetoric and then 'informing us better'" (21-22). Milton, no stranger to civil disobedience himself, also celebrates the courage of the angel Abdiel, who follows Satan until he learns of the planned rebellion, and then defies his immediate superior in the celestial hierarchy, to rejoin the loyal angels in God's service (*Paradise Lost* 5. 803-907, 6. 1-43).[119]

In a similar way Rowling constantly shows us Harry's human nature as he can be angry, selfish and uncaring, just as she underscores Voldemort's humanity and frailty as she gives us his history as well as glimpses into his life.

Another characteristic linking Satan and Voldemort is their inability to feel remorse. At the beginning of Book IV in *Paradise Lost* Satan declares: "So farewell hope, and with hope farewell fear, / Farewell remorse: all good to me is lost; / Evil be thou my good" (Book IV,

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[118] *Ibid*., 222.

[119] Ron W. Cooley, "Harry Potter and the Temporal Prime Detective: Time Travel, Rule-Breaking, and Misapprehension in *Harry Potter and the Prisoner of Azkaban*," in Hallett, ed. *Scholarly Studies in Harry Potter*, 41.

109-111)[120]. This relationship between remorse and good is also highlighted in the Harry Potter story as Harry offers Voldemort one last chance for redemption: "But before you try to kill me, I'd advise you to think about what you've done … think, and try for some remorse Riddle … […] it's all you've got left … I've seen what you'll be otherwise … be a man … try … try for some remorse …" (HP7, 36, 594). By refusing to comply with Harry's advice Voldemort throws away his last chance of becoming human again and remains a monster, thus forcing Harry to kill him. In both of these cases the inability to feel remorse holds Satan and Voldemort apart from the rest of society, marking them as evil.

There are other, more anecdotal, similarities between the two texts. As Milton refers to numerous myths he shares many hypotexts with Rowling. For example, Milton speaks about the philosopher's stone, the object which becomes central in the first *Potter* book: "That stone, or like to that which here below / Philosophers in vain so long have sought" (Book III, 600-601)[121] and "the empiric alchemist / Can turn, or holds it possible to turn / Metals of drossiest ore to perfect gold" (Book V, 440-442)[122]; as well as phoenixes,[123] griffins,[124] wands,[125] and mentions names such as Hermione[126] or Andromeda.[127]

Biblical imagery and its Miltonic re-writing thus play a key role in the *Harry Potter* novels bringing in rich hypotexts for the readers to discover. References such as the biblical quotes or Harry sacrificing himself at the end of *Harry Potter and the Deathly Hallows* may be easy to recognise, even for non-initiates, but others are only visible through a closer reading of the text. This double-level of references creates once again a game-like reading-experience where readers get out of the text as much as they put in.

As a primal text to British culture it seems coherent that *The Bible* should feature so prominently in *Harry Potter* but Rowling has also used many other major classical works in her opus. The legends of King Arthur and the Knights of the Round Table (which often also

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[120] Milton, *Paradise Lost*, 87.

[121] *Ibid*., 79.

[122] *Ibid*., 128.

[123] Book V, 271-274. *Ibid*., 123.

[124] Book II, 943. *Ibid*., 57.

[125] Book III, 644. *Ibid*., 80.

[126] Book IX, 506. *Ibid*., 221.

[127] Book III, 559. *Ibid*., 78. In *Harry Potter* she is Nymphadora Tonks's mother. For other analyses linking the two texts one can study Groves's chapter on the subject in Groves, *Literary Allusions in Harry Potter*, 68-71.

rework biblical themes) crop up time and time again in our series.

3) Flavours from the Middle-Ages

The famous Arthurian legends which make up much of Britain's mythical past are available to us in a host of ways. Firstly, with the original medieval texts and their modern re-writings, such as *Le Morte d'Arthur* by Thomas Malory, but also through popular culture, pub names, Disney animation pictures and of course in the contemporary re-writings in fantasy. The first clue which is given to us is through Rowling's use of names. It seems unlikely that Rowling would have peppered her narrative so thoroughly with Arthurian names without realising it. A case in point would be the entire Weasley family who have all been given names taken straight from Arthurian texts. Arthur Weasley, as the head of the aforementioned family, epitomizes this phenomenon but his children's names add fuel to the argument: "[…] the Weasley first names suggest nobility and royalty: Arthur, William, Charles, Frederick, and George all are the names of kings. Percival was a knight of the Round Table, Ronald is from *Rögnvaldr*, which means "having the gods' power." Ginny, as we learn in book 7, is not short for Virginia, but Ginevra (p. 121), a form of Guinevere."[128] Most of these names are, as in Ginny's case, artfully concealed in the narrative through the use of shorter versions for the children's names, namely Bill, Charlie, Percy, and Fred but are brought to the forefront in official situations when the names are read out in full. We are also told of a Weasley cousin called Lancelot, showing that even the extended family shares this Arthurian characteristic: "My cousin Lancelot was a healer at St Mungo's at the time." (HP7, 8, 130). In her doctoral work Carole Mulliez explains some of the associations behind these names:

> King Arthur, the inspiration for Mr Weasley's name, unified the British by beating the Saxons, Picts, Scottish and Irish. He is the epitome of a good king and father. Nowadays his famous deeds are his prowess in removing the sword out of the stone and the creation of the Order of the Knights of the Round Table whose aim was to

[128] Wolosky, *The Riddles of Harry Potter*, 14. We can also mention Burgain, "Jeux d'écriture(s) et de réécriture(s) du cycle des Harry Potter de J. K. Rowling," 173: "Ce jeu sur l'intertextualité se double d'un jeu sur l'onomastique : par un effet d'inversion, le père de Ron, chef de tribu fantasque soumis à l'autorité de sa femme s'appelle Arthur ; Percy, est, contrairement à Perceval, un « je-saistout » insupportable chargé d'une étude sur l'épaisseur idéale des fonds de chaudron (clin d'œil à la coupe du Graal), et Ginny (Guenièvre) trahit d'abord Harry pour mieux le séduire ensuite."

find the Holy Grail. Some readers may wonder if Ron's father was adequately named … Ron on the other hand bears the name of the king's faithful spear …[129]

Moreover, the name "Percival" is also shared by one of the central characters, Albus Dumbledore, his full name being "Albus Percival Wulfric Brian Dumbledore" (HP5, 127).[130] As a knight of the Round Table the name Percival is linked with quests, something both Dumbledore and Percy share. In Dumbledore's case the quest is a quest for Horcruxes, which he can only start (he destroys the ring and finds the location of the locket) but cannot pursue for three reasons: he is a dying man, Harry is the only one according to the prophecy to end the quest and he is killed after finding the locket. Percy too undergoes a quest, this time to find himself. His first quest in life – that is to say being the best Ministry worker possible – backfires as he goes from a mildly annoying employee ("We're trying to standardise cauldron thickness. Some of these foreign imports are just a shade too thin – leakages have been increasing at a rate of almost three per cent a year –" (HP4, 5, 53)[131]) to blindly following a regime of terror when he joins ranks with the likes of Dolores Umbridge. Percy's quest to climb the Ministry ladder then turns into one to rejoin his family, a quest towards home, something many quests end with: "'I was a fool!' Percy roared, so loudly that Lupin nearly dropped his photograph. 'I was an idiot, I was a pompous prat, I was a – a' […] 'I'm sorry, Dad,' Percy said. Mr Weasley blinked rather rapidly, then he, too, hurried to hug his son." (HP7, 30, 487).

Arden and Lorenz add other interesting Percival notes to the text as they say that:

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[129] Mulliez, "Les langages de J. K. Rowling," 14. My translation. Original quote: "Le roi Arthur, dont le personnage de Mr Weasley porte le nom, fut l'unificateur des Britanniques en vainquant les Saxons, les Pictes, les Ecossais et les Irlandais. Il est la figure par excellence du bon souverain et du père. Aujourd'hui sont surtout soulignées sa prouesse en extirpant son épée d'une pierre et la création de l'ordre des chevaliers de la table ronde, qui avait pour objectif de retrouver le Saint Graal. Certains lecteurs peuvent se demander dans quelle mesure le père de Ron est adéquatement nommé… – Ron qui, lui, porte le nom de la fidèle lance du roi…"

[130] One can note that Dumbledore's father was also called Percival ("his father, Percival, had been convicted of a savage and well-publicised attack upon three young Muggles." (HP7, 2, 21)) thus bringing the total number of Percivals in the *Harry Potters* to three. Dumbledore of course could also be analysed as a re-writing of the magician Merlin, another important character in Arthurian tales as Arden and Lorenz point to: "many studies link him [Dumbledore] rather with Merlin" Heather Arden and Kathryn Lorenz, "The Harry Potter stories and French Arthurian romance," *Arthuriana* 13 (2003): 60. In this same article (p. 62) the authors also state that "Merlin is the result of a commingling of divine and human paternity through his demonic father," an attribute that he could be said to share with Dumbledore as his father is said to have perpetrated a "savage" attack on three Muggles.

[131] The futility of his job at the Ministry is underscored by the words he uses to describe it: "*just* a *shade* too thin" and "*almost* three per cent" and by the fact that the most famous pub in the wizarding world is called "The Leaky Cauldron", thus implying that this is more of a joke than a problem.

> Like the Perceval of Chrétien de Troyes' twelfth century romance, *Le Conte du Graal*, the young Potter is raised far from his original family milieu by relatives who want to prevent his participation in a world they see as dangerous. […] Thus Harry is not only an exceptional natural champion at the game of Quidditch, as Perceval is naturally a great fighter, but he has Perceval's courage and persistence. (It is curious that both Perceval and Harry can move extraordinarily fast – Perceval on foot, Harry on his broomstick […]).[132]

Wendy Doniger underscores these similarities in her 2000 article on the series when she states that:

> Rowling is a wizard herself at the magic art of *bricolage*: new stories crafted out of recycled pieces of old stories. As I began to read the books, my inner child, as they say, steeped in children's classics, joined forces with my adult self, a comparative mythologist, and I found myself unable to resist playing the game of 'Can You Spot the Source?',[…]. I found the Family Romance of King Arthur, particularly as reincarnated in T. H. White's *Sword in the Stone*, in the magic weapon that no one but Harry can wield, and in the gift of talking to animals, that White's Merlin gives to Arthur (Harry just does snakes).[133]

Doniger's reaction is interesting on a number of levels. Firstly, she uses a French term *bricolage* which is of particular interest when looking at intertextuality. Indeed, Genette famously asserted that: "In its way hypertextuality is akin to Bricolage. […] Let us just say that the art of 'making new things with old ones' has the advantage of creating more complex and more savoury objects than those which have been 'tailored for it': a new function superimposes itself and mingles with a previous one and it is the dissonance between these two elements which gives the whole its particular flavour."[134] Doniger also highlights the

[132] Arden and Lorenz, "The Harry Potter stories and French Arthurian romance," 62-63. One can also quote: "À bien des égards, Harry Potter ressemble à ce personnage de légende [Perceval] : dans le livre I, le jeune héros sort littéralement du placard qui lui sert de chambre pour apprendre la vérité sur ses origines et ses parents, avant de se lancer dans un long cheminement existentiel et initiatique, aidé par de nombreux guides." Pleindoux-Legrand, "Harry Potter : récit d'apprentissage et quête initiatique," 36.

[133] Doniger, "Can You Spot the Source?" http://www.lrb.co.uk/v22/n04/wendy-doniger/can-you-spot-the-source. Accessed 1 January 2017.

[134] Genette, *Palimpsestes*, 556. My translation. Original quote: "L'hypertextualité, à sa manière, relève du *Bricolage*. […] Disons seulement que l'art de "faire du neuf avec du vieux" a l'avantage de produire des objets plus complexes et plus savoureux que les produits "faits exprès" : une fonction nouvelle se superpose et s'enchevêtre à une structure ancienne, et la dissonance entre ces deux éléments coprésents donne sa saveur à

medieval aspects of the novels, specifically those which fall under references to Arthurania that is to say pulling the sword out of the stone and talking to animals. The former is an element which has been widely referred to by critics as Anne Hiebert Alton states:

> In addition, both tales invoke the significance of a sword: for Arthur, his ability to pull the sword from the stone, on which is engraved: "Who so pulleth out this sword of this stone and anvil is rightwise king born of all England" (Malory I:5) [Thomas Malory. *Le Morte d'Arthur.* 1485], while for Harry, it is his ability to summon help from Dumbledore and thus receive Godric Gryffindor's sword that proves his rightful place in Gryffindor.[135]

Julia Eccleshare goes in the same interpretative direction by asserting that: "Rowling has also given Harry a clear destiny. He is an Arthurian hero: the boy who can pull the sword from the stone and who has a role to play in shaping the future of the world."[136] and so does Alessandra Petrina: "[a]n obvious instance is the allusion to T. H. White's *The Sword in the Stone* we find in the episode of the Gryffindor sword, which Harry unexpectedly extracts from a magical hat in the second volume of the series […]."[137] Arden and Lorenz have also gone down this hermeneutic avenue in their 2003 article where they state: Harry is also a hybrid – a little of the young Arthur, not only in his pulling a sword out of an object in *The Chamber of Secrets* but more generally in that he is the most valiant and high-spirited member of his group of more or less equal companions."[138]

In an amusing fashion Rowling plays slightly with this medieval trope of the sword in the stone in the seventh novel when she first warns her readers: "According to reliable historical sources, the sword may present itself to any worthy Gryffindor" (HP7, 7, 109) and then shows Neville accomplishing this very feat which seemed to have set Harry apart in *Harry Potter and the Chamber of Secrets*: "the flaming hat fell off him and he drew from its

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l'ensemble."

[135] Hiebert Alton, "Playing the Genre Game. Generic Fusions of the Harry Potter Series," in Heilman, *Critical Perspectives on Harry Potter*, 216. Anne Hiebert Alton also goes further by contending that: "Harry's situation can also be connected to the folk tales of king Arthur, particularly in terms of the hero's initially unclear origins: popular folk belief suggests that Arthur was of unknown parentage and raised as a foster son by Sir Ector; his lineage, of which he can be proud (as the legitimate son of the King), is revealed later." *Ibid*., 215-216.

[136] Eccleshare, *A Guide to the Harry Potter Novels*, 17.

[137] Petrina, "Forbidden Forest, Enchanted Castle: Arthurian Spaces in the Harry Potter Novels," 101.

[138] Arden and Lorenz, "The Harry Potter stories and French Arthurian romance," 61.

depths something silver, with a glittering, rubied handle" (HP7, 36, 587). What Neville achieves thanks to the sword also has medieval overtones as Lauren Berman relates: "The final appearance of the snake is in *The Deathly Hallows* […] [It] is finally disposed of by Neville Longbottom in a manner reminiscent of St. George's slaying of the Dragon in Christian hagiography and medieval romance."[139]

In her re-writing of the tale Rowling does not elect one king but many kings, and not only Harry and Neville – who are not only designated by a prophecy but also by their sword-pulling abilities – but all of the Weasley family through their Arthurian names and all of those who join the aptly-called *Order* of the Phoenix, a perfect re-writing of a medieval order of knights.[140]

Alessandra Petrina also points to the Arthurian spaces in the *Potter* story. Indeed, she equates three essential settings – Hogwarts, the lake and the Forbidden Forest[141] – with Arthurian stories: "A lake, a high mountain or a cliff, a castle with a dark, secret entrance. These are recurring elements in Arthurian literature, as well as in Scottish landscape."[142] Petrina also identifies elements taken from Thomas Malory's *Le Morte d'Arthur* (especially in the description of the lake) as well as *Sir Gawain and the Green Knight* for the providential castle.[143] The inside of the castle seems just as inspired by legend as the outside is: "like the hall at Camelot, Hogwarts's Great Hall is also set with a high table for teachers and important guests and lower tables for the students; Dumbledore, king of the feasts like Arthur in the Gawain poem, can take all participants in a single glance."[144] Daphné Pleindoux-Legrand adds that the wands in the Potter text are reminiscent of the medieval knight's swords as they have personal qualities and that the Triwizard tournament recreates medieval jousts.[145]

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[139] Berman, "Dragons and Serpents in J. K. Rowling's *Harry Potter* series: are they evil?" 47.

[140] Hiebert Alton, "Playing the Genre Game. Generic Fusions of the Harry Potter Series," in Heilman, *Critical Perspectives on Harry Potter*, 200: "*Harry Potter and the Order of the Phoenix* carried the medieval connotations of chivalry and knighthood (associated with "phoenix")."

One could also point to the opposite order, "the Dark Order" (HP4, 35, 589) as another example of medieval orders and rivalry.

[141] "Clear links with Arthurian literature can also be found if we take into consideration the other important setting of Rowling's novels: the Forbidden Forest, whose name sounds as premonitory as Syege Perelous, or the Waste Forest surrounding the Grail Castle, or even T. H. White's Forest Sauvage." Petrina, "Forbidden Forest, Enchanted Castle: Arthurian Spaces in the Harry Potter Novels," 105.

[142] *Ibid*., 102.

[143] *Ibid*., 102-104.

[144] *Ibid*., 104.

[145] Pleindoux-Legrand, "Harry Potter : récit d'apprentissage et quête initiatique," 37-38.

Harry Potter and his friends thus evolve in a highly medieval setting with very little in the way of modern conveniences. One can imagine that a medieval wizard would have lived a similar life to that of a twentieth century one. Even some of the books in the library seem to date back to this period as their descriptions attest: "he held up his lamp to read the titles. […] Their peeling, faded gold letters spelled words in languages Harry couldn't understand. Some had no title at all." (HP1, 12, 151). The missing title pages, the gold-embossed spines and the volumes published in non-vernacular all concur to draw a medieval picture of the publications present in the restricted section of the library. Nonetheless, the restricted books are not the only medieval ones as *Fantastic Beasts and where to Find Them* as well as the book on Basilisks from which Hermione removes a page ("It was a page torn from a very old library book." (HP2, 16, 215)) can both be considered as belonging to the genre of "medieval bestiar[ies]."[146]

The Arthurian and medieval elements of the tale are artfully woven into the narrative, they are not particularly obtrusive but when one commences the search it is surprising to see the depth of the well from which Rowling has drawn her references. Petrina comments on this balance in her article:

> Hogwarts and its surroundings maintain a perfect equilibrium between the fascination of medievalism and the unobtrusive presence of modern comforts: toilets, when not magically transformed to host basilisks and secret chambers, work with a functional plumbing system, and the food, though magically obtained, tastes reassuringly modern. […] Yet every mention of Hogwarts also points to a Middle Ages of the mind, and it may be said, returning to the *vexata quaestio* of Rowling's success, that much of the novels' extreme readability depends on this equilibrium.[147]

As we have seen Rowling uses names in her narrative to point her reader towards a certain interpretation of her text. Noticeably in *Harry Potter* the trope of the knight (in shining armour or with a shining sword) comes out through the choice of names as well as through many textual clues sprinkled throughout the texts. One of our first nudges in this direction comes from the "*Knight Bus*" (HP3, 3, 30), both an obvious pun on the night buses put into

[146] "The booklet [*Fantastic Beats and where to Find Them*] is a cross between a medieval bestiary and a school manual" from Petrina, "Forbidden Forest, Enchanted Castle: Arthurian Spaces in the Harry Potter Novels," 97.

[147] *Ibid*., 100.

place in most major cities to bring people home and a direct reference to the Middle Ages and especially chivalry. After running away from his house where he has performed illegal magic, Harry is equated to a knight in shining armour as the bus brings him into the magical world so that he may face evil once more. The *Order of the Phoenix* and the *Order of Merlin* also intimate that the magical society itself is chivalry-oriented with the resurgence of medieval vocabulary such as "noble" (for example: "It's for some stupid, noble reason isn't it?" (HP6, 30, 602)) or even "quest": "But you said it, Hermione! You've got to find out about them for yourself! It's a Quest!'" (HP7, 22, 351). The capital letter here links back directly to The Quest, that is to say the quest for the Holy Grail as Lisa Hopkins explains: "The Harry Potter books are as a whole seriously interested in grail lore: the three Peverell brothers seem to derive their name from the Norman nobleman Payn Peveril, to whom King Arthur's domain is said to have fallen after the Conquest, and who is sometimes said to have had the Grail in his possession."[148] David Colbert has gone further by equating the Goblet of Fire and the Triwizard Cup with the holy vessel: "The Goblet of Fire is more than a little similar to another powerful goblet that has launched tournaments and battles: the Holy Grail. […] like the Goblet, it can sense whether or not a person is worthy."[149] and "In Harry's world the final task of the tournament is also to literally find a Grail, in this case the Triwizard Cup."[150]

Irène Fernandez talks not about a quest but an anti-quest as, just as for *The Lord of the Rings*: "the aim is to get rid of an object and not to find one."[151] The last *Harry Potter* books are actually both a quest and an anti-quest. Indeed, the Arthurian quest is spelled out with the search for a golden cup, which is reminiscent of the quest for the Grail, only this time, in order to destroy it, not to cherish it. All of the seven objects are hunted down in order for them to be impaired and the final quest is the physical destruction of Voldemort, the arch-enemy.

The Grail-theme is additionally featured with two characters, the first being only briefly mentioned: "Caradoc Dearborn, vanished six months after this, we never found his body." (HP5, 9, 158) – an obvious reference to one of the Knights of the Round Table – and the second one being Sir Cadogan, a portrait who is first mentioned in *Harry Potter and the*

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[148] Hopkins, "Harry and his Peers: Rowling's Web of Allusions" in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 60.

[149] Colbert, *The Magical Worlds of Harry Potter*, 99-100.

[150] *Ibid*., 100.

[151] Fernandez, *Défense et illustration de la féerie*, 45. My translation. Original quote: "même si *Le Seigneur des anneaux* est une quête à l'envers, puisqu'il s'agit de s'y débarrasser d'un objet et non d'en trouver un."

Prisoner of Azkaban. Sir Cadogan indeed is said to be a knight and he also uses terminology that is akin to the Grail quest with such utterances as: "'A quest!' The knight's rage seemed to vanish instantly. He clanked his feet and shouted, 'Come follow me, dear friends, and we shall find our goal, or else shall perish bravely in the charge!'" (HP3, 6, 78). Moreover, when the reader (and Harry) first meet Sir Cadogan he executes a manoeuvre which is highly reminiscent of the Arthurian myth: "The knight seized his sword again and used it to push himself back up, but the blade sank deeply into the grass and, though he pulled with all his might, he couldn't get it out again." (HP3, 6, 77). The image of the sword in the stone is here subverted as Sir Cadogan pushes his own sword into the grass and is unable to retrieve it. His literary ancestry is thus linguistically and physically attested in the text. Pottermore, Rowling's website, discloses that these links were conscious as she had added a whole back-story to this character:

> It is widely believed in wizarding circles that Sir Cadogan was one of the famous Knights of the Round Table, albeit a little-known one, and that he achieved this position through his friendship with Merlin.[152] He has certainly been excised from all Muggle volumes of King Arthur's story, but wizarding versions of the tales include Sir Cadogan alongside Sir Lancelot, Sir Bedivere and Sir Percivale. These tales reveal him to be hot-headed and peppery, and brave to the point of foolhardiness, but a good man in a corner.[153]

In her additional notes Rowling had therefore yoked this knight with King Arthur, thus acknowledging her debt towards the Arthurian legends. Heather Arden and Kathryn Lorenz point to Sir Cadogan as being one of the many "medieval manifestations at Hogwarts"[154] as "Sir Cadogan, the somewhat-less-than-agile resident knight, rides from painting to painting in his questing (although none of Chrétien de Troyes's knights got grass stains on the knees of their armor, as Sir Cadogan does)."[155] Notwithstanding, Sir Cadogan is not only a representation of a Knight of the Round Table as he conflates two personae: King Arthur's

[152] It is interesting to note that Merlin is considered all along the *Harry Potter* novels as being a historical figure, with expressions referring to him such as "Merlin's beard" (HP4, 6, 68), or his presence in lists of famous wizards: "Soon he had not only Dumbledore and Morgana, but Hengist of Woodcroft, Alberic Grunnion, Circe, Paracelsus, and Merlin." (HP1, 6, 78).

[153] http://www.pottermore.com/en/book3/chapter6/moment1/sir-cadogan. Accessed 13 January 2013.

[154] Arden and Lorenz, "The Harry Potter stories and French Arthurian romance," 55.

[155] *Ibid*., 56.

follower and Don Quixote de la Mancha – who, in this case, does display grass-stains on his knees as he is no novice to falling off his noble steed. Even though Rowling does not catalogue Sir Cadogan as pertaining to Cervantes's work it is impossible not to see strong reminiscences of this knight in him.

As we have seen, Rowling's aetiology is diverse, literary, and is rooted in some of the most important texts of our civilisation. From *Gilgamesh* to medieval Britain, Rowling has penned a work which evinces a strong literary past, a text which can be enjoyed both by literature-lovers, critics and children alike. Her prose remains open to multiple interpretations and yields multifarious layers of understanding from the simplistic to the most arcane references. Even though Rowling may have putatively been classified as a children's author, her strong reliance on formative literary texts marks her as unquestionably different to her contemporaries. In *His Dark Materials* trilogy[156] Philip Pullman may have also heavily relied on *The Bible* and *Paradise Lost* but his texts do not appear as replete with references to myths, legends, Arthurian tales and more modern works. Rowling's œuvre therefore comes forward as an intertextual *tour-de-force* where the echoes from a medley of texts come together to create a musical harmony of sounds.

B. Revisiting the Classics

The second mother lode that Rowling taps into is that of classical literature. This category spans works written from the modern era to the twentieth century which are usually published under the heading "classics." In our work we shall be concentrating on the publications which most influenced Rowling's writing, starting with Cervantes and Shakespeare and making our way through eighteenth and nineteenth century works all the way to contemporary detective fiction. The plays and novels which we shall be discussing have unquestionably influenced a vast array of writers throughout the years, but what is striking in Rowling's prose is her use of these intertextual references to spice up her text and play with the reader's understanding of *Harry Potter*. Rowling not only refers to the literary

[156] Philip Pullman, *Northern Lights* 1995 (London: Scholastic, 1998).

establishment but also plays with these allusions, transforming the reading of her work into a game in which the reader is constantly kept on his toes.

1) From Cervantes to the Bard: knights, quests and characters

On Pottermore Rowling contended that her character, Sir Cadogan, was a knight of the Round Table who had been merely forgotten by Muggle history books. Her reading of her text is interesting but it fails to analyse a much more compelling part of Sir Cadogan, that is to say his links to Cervantes's re-writing of chivalry novels through his *Don Quixote*.[157] As Arthurian as Sir Cadogan may seem to be at first, his core personality trait is that of Don Quixote de la Mancha as he is couched in analogous terms to the famous *hidalgo*:

> A moment later, a short, squat knight in a suit of armour had clanked into the picture after his pony. By the look of the grass stains on his metal knees, he had just fallen off.
> 'Aha!' he yelled, seeing Harry, Ron and Hermione. 'What villains are these, that trespass upon my private lands! Come to scorn at my fall, perchance? Draw, you knaves, you dogs!' […] 'Get back you scurvy braggart! Back, you rogue!'(HP3, 6, 77)

Two aspects of this description connect us to Don Quixote. Firstly, Sir Cadogan addresses Harry, Ron and Hermione much in the same way that Don Quixote addresses anyone who he considers as a potential enemy. We have an example near the beginning of the novel with "you infamous knaves,' replied Don Quixote, burning with anger."[158] and further on "'You are a foolish, scurvy innkeeper,' replied Don Quixote."[159], with both "knaves" and "scurvy" being re-used in Rowling's text. Moreover, Sir Cadogan and Don Quixote are constantly looking for battles and duels as the texts attest. "Stand and fight, you mangy cur!" (HP3, 9, 131) and "Stand and fight, you yellow-bellied mongrels!" (HP3, 11, 160) can easily

[157] Miguel de Cervantes, *The Ingenious Hidalgo Don Quixote de la Mancha,* 1604-1605, Trans. John Rutherford (London: Penguin Classics, 2003).

[158] Cervantes, *Don Quixote*, 46.

[159] *Ibid*., 134.

be traced back to Don Quixote's: "Flee not, you paltry cowards."[160] Sir Cadogan's speech is therefore mirrored on Don Quixote's as he uses similar flowery old-fashioned vocabulary as well as analogous ways of saluting people: Sir Cadogan uses "good sirs and gentle lady" (HP3, 6, 78) and Don Quixote employs terms such as "beauteous lady."[161]

Secondly, Sir Cadogan and Don Quixote are ineffectual knights as they are both unable to distinguish between enemies and by-standers – here Sir Cadogan challenges Harry, Ron and Hermione without reason and Don Quixote is forever battling against those who come his way – but they also have difficulties to fight when they do engage in battle. In the afore stated quote Sir Cadogan has just fallen off his noble steed, a problem that Don Quixote also encounters: "But Rocinante did fall, and his master rolled over the ground for some distance."[162]

The two knights can also be linked through their madness, an aspect of their character which is clearly put forward. Don Quixote is said to be "quite insane"[163] whereas Ron concludes that Sir Cadogan is "barking mad" (HP3, 9, 125). Both Don Quixote and Sir Cadogan are primarily comical characters. Their many adventures and mis-adventures, their affected pseudo-medieval speech and their inability to understand the world around them create sundry mis-understandings and humorous moments in the narrative. Don Quixote (as well as his squire Sancho) are often the butt of the joke as they are continuously pummelled or teased by the other characters. In a similar fashion the brave knight Sir Cadogan fails to protect Gryffindor tower as he lets Sirius Black into the common room. As a result "Sir Cadogan had been sacked" (HP3, 14, 199) and he is punished by having to return to his "lonely landing on the seventh floor" (HP3, 14, 199).

Hence Rowling has taken the famous eponymous character from *Don Quixote* in order to create comic scenes in her novel which artfully bring Don Quixote back to life. What makes this "conscious imitation"[164] even more enjoyable is the *mise en abyme* effect of Rowling using a source which is itself a re-writing of chivalric romance such as *Amadis de Gaula* or tales which recount the adventures of the Knights of the Round Table as Don

[160] *Ibid*., 47.

[161] *Ibid*., 39.

[162] *Ibid*., 47.

[163] *Ibid*., 27.

[164] Terminology used by Genette to describe Marivaux's *Pharsamon* which also re-uses *Don Quixote*. Genette, *Palimpsestes*, 208.

Quixote states: "I am, I repeat, the man who will revive the knights of the Round Table."[165] Genette describes the relationship between the hypotexts of chivalric romances and *Don Quixote* not as a parody but an "anti-novel"[166] which is closer to the burlesque as the knights of yore are transposed into farcical characters. Sir Cadogan is therefore an ingenious amalgamation of the original knights of the Round Table and Don Quixote, where Don Quixote is himself a burlesque re-writing of these same knights. The intertextual layers of meaning are here intertwined to create a memorable secondary character who can be seen by the reader as a knight of the Round Table, as a Don Quixote or as all of the above.

One of the fascinating aspects of Rowling's work is the attention to details. This case of Sir Cadogan enables us to understand how fine her literary brush is as she puts an impressive amount of effort in the creation of a minor character who is mentioned six times in the 3,600 pages of her novels. Even though he is rarely present, Sir Cadogan has a back-story (as Rowling exhibits on Pottermore) and a double literary ancestry. Whereas the child reader may laugh open-heartedly at Sir Cadogan's slap-stick humorous mis-adventures, an adult reader will also be able to be tickled thanks to the subtle palimpsestic humour that Rowling displays here. Rowling therefore creates narratives within narratives and jokes within jokes to appeal to a wide audience, from pre-teens to academics.

Writing at the same epoch as Cervantes, Shakespeare is also one of Rowling's favourite sources of inspiration. In our first part we mentioned that Rowling, in the same fashion as her literary children's writer predecessors, made ample use of Shakespearian references in her text, a fact which gave *Harry Potter* a strong nostalgic flavour. We shall now analyse how these references influence an adult reader and show the literary attributes of such intertext.

We have seen that Rowling delights in amusing herself with literature and that she often peppers her text with references to works in order to entertain herself and her readers, be they children or adults. In the case of the Shakespearian citations these seem directed more at an adult audience who would be able to detect the games even though some Shakespearian themes may be sensed by a younger audience too. Indeed, Rowling varies her types of

[165] Cervantes, *Don Quixote*, 154.

[166] Genette, *Palimpsestes*, 206. My translation. Original quote: "anti-roman."

references: she has direct quotes, thematic links and names which are all taken from Shakespeare's sundry plays. I would argue that a younger reader may be able to see a connection with Macbethian magic but may not be able to hone in on some of the finer details of the novels.

As stated in the first part, Rowling borrows names from Shakespeare and one of her main characters, Hermione, points directly to *The Winter's Tale*. Having already cited the obvious link between the two characters – that is to say that they both become statues, only to come back to life at the end of the narrative – we shall now focus on a deeper aspect of this link between play and novel, that is to say the Ron / Leontes similitude. When one steers the analysis of the Hermione-characters to their respective husbands and will-be husbands one can understand that Rowling has taken a lot more than a name and a petrifaction out of one of the first Shakespearian plays she saw.[167] Verily with Rowling one must always look for the hidden reference within the text and we must wait not for the second but for the last *Harry Potter* for the two Hermiones to live out similar trials. In *Harry Potter and the Deathly Hallows* rivalry between the two male protagonists, Ron and Harry, starts to take centre stage. Ron (as a Leontes figure) becomes enraged because he sees Harry and Hermione speaking together without engaging him in the conversation or taking into account his feelings about his family members:

> "Oh, remembered me, have you?" he said.
> "What?"
> Ron snorted as he stared up at the underside of the upper bunk.
> "You two carry on. Don't let me spoil your fun."
> Perplexed, Harry looked at Hermione for help, but she shook her head, apparently as nonplussed as he was. (HP7, 15, 251)

Ron's reaction to Harry and Hermione speaking together beside him is strongly reminiscent of the Leontes, Polixenes and Hermione trio in *The Winter's Tale* where in Act I scene 2, Leontes starts to believe there is a romantic involvement between his wife and Polixenes which is transcribed by his famous "Too hot, too hot!"[168] Leontes's warped

[167] "The first play I saw was at Stratford upon Avon. It was a sixth form outing and we saw *King Lear.* I was absolutely electrified by it. We also saw *The Winter's Tale* and that was where I found the name Hermione – although of course it didn't come in handy until years later." Fraser, *An Interview with J. K. Rowling*, 16.

[168] William Shakespeare, *The Winter's Tale,* 1611 (Oxford: Oxford World's Classics, 2008) I, ii, 107.

brainchild which he goes into detail about – the "paddling palms and pinching fingers"[169] as well as the "practised smiles"[170] – can also be found in Ron's own hidden jealousy which is perfectly painted when he comes to destroy the locket Horcrux: "'Who wouldn't prefer him, what woman would take you, you are nothing, nothing, nothing to him,' crooned Riddle-Hermione, and she stretched like a snake and entwined herself around Riddle-Harry, wrapping him in a close embrace: Their lips met." (HP7, 19, 307). Leontes's fancy is that his Hermione should be cheating on him with Polixenes behind his back, a fear that seems to be at the core of Ron's soul too. In point of fact the Horcrux addresses Ron by asserting: "*I have seen your heart, and it is mine*" (HP7, 19, 306) thus proving that the Riddle-Harry and Riddle-Hermione duo are but Ron's deepest fears come to life.

Ron and Leontes's hubris and tragic flaws lead to their downfall and slow reconstruction as Leontes puts his wife in jail and banishes his daughter Perdita, whereas Ron decides to leave the trio after saying, in a the way of a jilted lover: "I get it. You choose him." (HP7, 15, 254). Ron's meditations on his behaviour at Shell Cottage lead him to come back and he only finds Harry and Hermione again with a good pinch of serendipity, just as the happy end of *The Winter's Tale* is only possible through many a happenstance.[171]

Yet another textual link is that which Julia Boll qualifies as the 'Lost Prince': "With other literary prototypes Harry shares the role of the legendary 'Lost Prince' whose destiny has been predefined and who sets out to fulfil this destiny and discover the truth."[172] This 'Lost Prince' theme is of course one that we find in *The Winter's Tale* with Perdita as her destiny has also been predefined thanks to a prophecy (something which also occurs in *Harry Potter*) and she is also adopted by strangers and spends much of the play fulfilling this said prophecy.

The Winter's Tale is thus an essential play to understand Rowling's references in

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[169] *Ibid*., I, ii, 114.

[170] *Ibid*,. I, ii, 115.

[171] One can note that whereas Hermione reacts very strongly when Ron does come back, "Hermione launched herself forwards and started punching every inch of him that she could reach." (HP7, 19, 309), Shakespeare's Hermione has not only forgiven her husband but she has also completely put aside her son's death at her husband's hand, thus creating a rather forced ending. Rowling's Hermione on the other hand is able to fully vent her anger and thus comes to forgive him completely.

[172] Boll, "Harry Potter's Archetypal journey," in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 89.

Harry Potter, but it is far from being the only Shakespearian play present in her work. Rowling herself had pointed out that the prophecy takes a leaf or two out of *Macbeth* and this drama can also be seen at work within the wizarding world. Firstly, just as in *The Winter's Tale*, we can find direct references through names in the *Potter* series. Introduced in *Harry Potter and the Goblet of Fire*, the Weird Sisters ("a very famous musical group" (HP4, 22, 341)) are an obvious borrowing from *Macbeth*. Their description also ties in well with the original hags: "The Weird Sisters now trooped up onto the stage to wildly enthusiastic applause; they were all extremely hairy, and dressed in black robes that had been artfully ripped and torn." (HP4, 23, 364-365). Their hairiness and peculiar vestments become meaningful when one compares them with the original Shakespeare: "What are these, / So withered and so wild in their attire […] / you should be women, / And yet your beards forbid me to interpret / That you are so."[173] The "wild attire" has been translated as "black robes that had been artfully ripped and torn" and the "beards" have become "extremely hairy", a term which can be interpreted as facial hair or normal hair depending how close to Shakespeare we consider Rowling to be. Beatrice Groves adds that Macbeth's "What are these" is germane to Harry's thoughts: "Exactly who or what the Weird Sisters were Harry didn't know" (HP4, 22, 341).[174] Pertaining to the Weird Sisters it is interesting to note that in the film version of *Harry Potter and the Prisoner of Azkaban* the school song is the Sister's "Double double toil and trouble" song (IV, I, 10) which is sung by the school choir.[175] The lyrics of which are a re-working of the original with: "In the cauldron boil and bake / Fillet of a fenny snake / Scale of dragon, tooth of wolf / Witches' mummy, maw and gulf / Double, double toil and trouble / Fire burn and cauldron bubble / something wicked this way comes."[176] The order of the lyrics has been changed around as the chorus "Double double etc." comes at the end in the film song but before any of the mentioned lyrics in Shakespeare's text. The second witch's speech is also inverted as "Fillet of a fenny snake" should come before "In the cauldron boil and bake". "Something wicked this way comes" is indeed at the end of the incantation but there are more than twenty lines which have been omitted in the film. The lines which have made the cut are those which mention ingredients that are present in the Potterverse, that is to say snakes, dragons, wolves (or more specifically werewolves) and witches. Through this pick and mix

[173] Shakespeare, *Macbeth,* I, iii, 37-44.

[174] Groves, *Literary Allusions in Harry Potter*, 86.

[175] *Harry Potter and the Prisoner of Azkaban,* dir. Alfonso Cuarón. Warner Bros Pictures, 2004. DVD.

[176] *Ibid.* (22:53 – 23:38).

approach Alfonso Cuarón has applied Shakespeare to *Harry Potter* by highlighting the aspects which are found in both, just as Rowling does in her own text.

Contemplating the *Harry Potter* cast through the prism of Shakespeare yields refreshing results and enables the reader (and viewer in the case of the films) to comprehend the bedrock on which the story is founded. When following the Macbethian thread one can only be astounded by the alikeness between Bellatrix Lestrange and Lady Macbeth. In *Harry Potter and the Half-Blood Prince* Bellatrix pronounces these acrid words: "'You should be proud!' said Bellatrix ruthlessly. 'If I had sons, I would be glad to give them up to the service of the Dark Lord!'" (HP6, 2, 39). This quote highlights Bellatrix's warped motherhood as she would be willing to sacrifice her own children for Voldemort. This image of the destructive mother is one that is found in Lady Macbeth when she discloses: "I have given suck, and know / How tender 'tis to love the babe that milks me. / I would, while it was smiling in my face, / Have plucked my nipple from his boneless gums / And dashed the brains out, had I so sworn as you / Have done to this."[177] Bellatrix's derivative baby-talk in the fifth instalment ("'*The little baby woke up fwightened and fort what it dweamed was twoo,*' said the woman in a horrible, mock baby voice." – HP5, 35, 689) also points towards this distorted figure of the mother who mimics motherhood in order to jeer at Harry. In *Harry Potter and the Cursed Child* it is revealed that Bellatrix did have a child with Lord Voldemort, Delphini Riddle (whose nickname is Delphi[178]). This intertextual link shows Bellatrix to have Lady Macbethian attributes such as hunger for power and lust, as well as her own cruel nature.

Furthermore, in the same chapter as when Bellatrix unmasks her Lady Macbethian side, Snape also quotes from *Macbeth* by saying: "What is done, is done." (HP6, 2, 34) to the said Bellatrix and her sister Narcissa, parroting the original quote by Lady Macbeth: "what's done, is done."[179]

When looking at the recycling of Shakespearian characters one could also point to Fred and George, who, as Rebecca Whitus Longster underlined, could be seen as the narrative equivalent of court jesters:

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[177] Shakespeare, *Macbeth,* I, vii, 54-58.

[178] This name links her to the city of Delphi, a Greek sanctuary famous for Apollo's temple and the oracle.

[179] Shakespeare, *Macbeth,* III, ii, 12.

> It is obvious from the outset that Fred and George are adept at providing laughter, which often offsets the tension and stress the other characters are under. What may be less than obvious is that these twin jesters function not merely as comic relief, but also – like the traditional court jester – as aids to the prince and as masters of misdirection. Just as the fool in *King Lear* acted on the surface as the king's court jester but bore more importantly an underlying significance as the voice of Lear's conscience, so do Fred and George provide needed comic relief on the surface, while often simultaneously engaging in some mysterious activity behind the scenes that is often revealed to be essential and beneficial to the tale and/or the other characters.[180]

In her 2012 thesis Valérie Charbonniaud-Doussaud also pointed to this link between the twins and Shakespearean fools: "Fred and George have very childish personalities: they like to play and fool around; they show the funny side of things. But their superficiality is only surface-deep. Just like fools and other jesters their role is not only to divert but to denounce. Laughter is often born from acute interpretations of the world around us."[181]

In the same way as Lear's fool, Fred also disappears in the tale, thus putting an end to the tomfoolery and merry-making that he represented. Lear's heart-wrenching agony when he realises that "My poor fool is hang'd"[182] (V, iii, 279) is rendered in *Harry Potter* with Fred's demise: "Then he heard a terrible cry that pulled at his insides, that expressed agony of a kind neither flame nor curse could cause, and he stood up, swaying, more frightened than he had been that day, more frightened, perhaps, than he had been in his life …" (HP7, 31, 512). This "terrible cry that pulled at his insides, that expressed agony of a kind neither flame nor curse could cause" is akin to Lear's harrowing "Howl, howl, howl, howl!"[183] (V, iii, 231) when he first discovers Cordelia's death.

In our first part we also mentioned a quote taken from *Hamlet* which wormed its way through to *Harry Potter*, that is to say: "Nothing like a fine spirit to chase away the pangs of

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[180] Rebecca Whitus Longster, "The Harlequins in the Weasley Twins: Jesters in the Court of Prince Harry (and J. K. Rowling)," in Hallett, ed. *Scholarly Studies in Harry Potter*, 110.

[181] Charbonniaud-Doussaud, *Harry Potter, la magie d'une écriture*, 172. My translation. Original quote: "George et Fred ont un caractère très enfantin : aimant s'amuser et plaisanter, ils présentent le côté léger des choses. Mais leur superficialité n'est qu'apparente. Comme les *fools* et autres *jester*, leur rôle est non seulement de divertir, mais de dénoncer. Le rire naît bien souvent d'une observation juste et fine du monde qui les entoure."

[182] Here of course Lear is referring to his daughter Cordelia but it has been argued that the fool and Cordelia were probably played by the same actor thus equating these characters. Furthermore, Lear's term "fool" to describe his daughter accentuates the similarities.

[183] Shakespeare, *King Lear.*

disappointed love …" (HP6, 18, 372) which is a re-writing of Hamlet's "The pangs of disprized love."[184] This little side reference is interesting in more ways than one. Firstly, it casts an ironic light on Hamlet's soliloquy as Ron was under the influence of a love-potion and not suffering as Hamlet was. Secondly, Hamlet, shows that these "pangs" are too much for him and that he should perhaps commit suicide "with a bare bodkin." The fact that these pangs are supposed to lead to death foreshadows in *Harry Potter* what is going to happen next, that is to say that Ron will be poisoned and very nearly die because of it. Professor Slughorn's use of "fine spirit" can refer to the mead he is about to serve but also to someone's spirit pertaining to life, what Hamlet calls "mind"[185] and "conscience"[186] thus punning on the fact that it is Hamlet's conscience that saves him in the end, and not a glass of alcohol.[187]

Snape's and Slughorn's discourse is therefore profoundly heteroglossic as their dialogue is superimposed onto Shakespeare's frame. Graham Allen defines heteroglossia thus: "Given that *hetero* stems from the Greek word meaning 'other' and that *glot* stems from the Greek word for 'tongue' or 'voice', we can define *heteroglossia* as language's ability to contain within it many voices, one's own and other voices."[188] We can indeed hear Lady Macbeth and Hamlet's words behind their own in an oral palimpsest where the words take on different meanings and "ideologies" as Allen explains:

> The term *heteroglossia* again reminds us of the fact that this clash of ideologies and past utterances within language is not simply to do with a dialogic clash between distinct, separate 'languages' but often exists within individual utterances and even within the same word. In a polyphonic novel, for example, the speech of individual characters is always heteroglot, double-voiced […].[189]

The speech of these characters is "double-voiced" and this layering of sounds also brings a layering of meaning. As we have seen, we can thus re-interpret the text through Shakespeare, therefore opening new interpretations for *Harry Potter*. Bakhtin's concept of

[184] Shakespeare, *Hamlet,* III, i, 72.

[185] *Ibid*., III, i, 2.

[186] *Ibid*., III, i, 83.

[187] For further links between Shakespeare and Rowling see "Comedy, tragicomedy and Shakespearean influence in *Harry Potter*", chapter 5 of Groves, *Literary Allusions in Harry Potter*, 81-97.

[188] Allen, *Intertextuality*, 28.

[189] *Ibid*.

heteroglossia works well within *Harry Potter* as both the narrator and characters use words that have more than one meaning and these plunge us into different intermingling social and historical voices: "Authorial speech, the speeches of narrators, inserted genres, the speech of characters are merely those fundamental compositional unities with whose help heteroglossia can enter the novel; each of them permits a multiplicity of social voices and a wide variety of their links and interrelationships (always more or less dialogized)."[190]

Incontestably there are each time two (or more) readings for each passage, the obvious meaning of the text within the *Harry Potter* framework – that is to say how it helps the story – and a second reading within another framework, be it a Shakespearean one or another text. As Linda Hutcheon terms it:

> [W]e clearly need to know and recognize the adapted work in order to "get" the adaptation or at least get the point of it *as* an adaptation. We can always read these new versions without knowing the adapted work, but we would read them differently. There is a whole other, extra dimension that comes with knowing the adapted work, a dimension that makes the experience of reading a richly "palimpsestuous" one, as we oscillate between the version of the story we already know and the one we are reading now.[191]

The reading-experience will therefore be fundamentally different for a reader who sees the Shakespearean adaptation and one who does not. In this case the palimpsestuous vision has more depth and confers a distinctly literary dimension to a text which has often been accused of lacking this particular quality. The careful threading of Shakespeare as a near invisible-stitch onto the fabric of *Harry Potter* brings a patent literary sparkle to the text and makes the reading-experience highly enjoyable for the readers who are able to decipher it.

2) Re-writing nineteenth century fiction

We have seen that Rowling often leaves textual clues of her intertextual references in the names of her characters. When we pick up on these leads we are then able to trace the

[190] Mikhail M. Bakhtin, *The Dialogic Imagination: Four Essays*, 1981. Trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1983) 263.

[191] Hutcheon, "Harry Potter and the Novice's Confession," 173.

whole reference back to its roots and analyse how such an allusion works on many different levels and not solely on the re-using of a name. In the case of Sir Walter Scott and Jane Austen's works the names are clearly visible: Fangs, Rowena and Cedric[192] are all Scottian whereas Mrs Norris is an obvious nod in Austen's direction.

From the first chapter of Scott's *Ivanhoe* we are introduced to Fangs: "Here, Fangs! Fangs!" He ejaculated at the top of his voice to a ragged wolfish-looking dog, a sort of lurcher, half mastiff, half greyhound, which ran limping about as if with the purpose of seconding his master in collecting the refractory grunters […]"[193] a dog which not only bears the same name as Hagrid's companion but also looks conspicuously similar: "'Hang on,' he said. '*Back*, Fang.' He let them in, struggling to keep a hold on the collar of an enormous black boarhound." (HP1, 8, 104). Later on in Scott's text we are given a more complete description of the animal when we learn that he is a "large lean black dog",[194] characteristics which once again are taken up by Rowling as Fang is both "enormous" and "black."

Rowling's prose not only resonates with a previous animal-character but also with Rowena, a human-character also taken from *Ivanhoe*. Scott's text describes a remarkable beauty as his description attests: "Formed in the best proportions of her sex, Rowena was tall in stature, yet not so much as to attract observation on account of superior height. Her complexion was exquisitely fair, but the noble cast of her head and features prevented the insipidity which sometimes attaches to fair beauties."[195] Rowena's attribute also happens to be "the fair Rowena",[196] something which is shared with Rowena Ravenclaw, who is said to be "Fair Ravenclaw, from glen" (HP4, 12, 157). Both Rowena Ravenclaw and her daughter Helena are alleged to be immensely beautiful, with Helena's description mirroring Rowena's in *Ivanhoe*: "a tall ghost" (HP7, 31, 493) and "Harry supposed that she was beautiful, with her waist-length hair and floor-length cloak, but she also looked haughty and proud." (HP7, 31, 494). Both ladies are tall, beautiful and hold their head up high, something which is rendered as the "noble cast of her head" in Scott's tale and "looked haughty and proud" in Rowling's. It

[192] We can think here of Scott's "Cedric the Saxon": "he is universally called Cedric the Saxon; and makes a boast of his belonging to a people from whom many others endeavour to hide their descent." Sir Walter Scott, *Ivanhoe*, 1820 (London: Everyman's Library, 1970) 41.

[193] *Ibid*., 30.

[194] *Ibid*., 178.

[195] *Ibid*., 56.

[196] *Ibid*., 57.

is interesting to see that a comparable feature is analysed differently in both texts, marking the difference in cultures.

The deeply anti-Semitic vein in *Ivanhoe* – specifically pointed at Rebecca and her father Isaac – can also be found in many wizards' reactions against Muggle-borns as they are abused and treated as secondary citizens; something which we shall investigate in detail in our last part. In passing one can note that one of Isaac and Rebecca's signs of respect (which the narrator tells us is "after the Oriental fashion in addressing superiors"[197]), that is to say kissing the hem of their benefactor's robes, is a feature which is taken up again in *Harry Potter*. In *Ivanhoe* we have: "her fair visitant kneeled on one knee, pressed her hands to her forehead, and bending her head to the ground, in spite of Rowena's resistance, kissed the embroidered hem of her tunic."[198] whereas in *Potter* the narrator recounts: "Then one of the Death Eaters fell to his knees, crawled toward Voldemort, and kissed the hem of his black robes. […] The Death Eaters behind him did the same; each of them approaching Voldemort on his knees and kissing his robes, before backing away […]" (HP4, 33, 561). Rowling's use of this specific feature which does not correspond to British culture could possibly be tied back to her predecessor as she has borrowed a few other devices from his work.

As regards Austen's work it is again the name[199] of an animal-character which sets us on the scent as Filch's cat's name (Mrs Norris) leads us to appreciate *Harry Potter* through

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[197] *Ibid*., 185.

[198] *Ibid*., 446.

[199] If we delve deeper in onomastics and regency-period writings we can also unearth Rowling's borrowings from Georgette Heyer. The first name "Minerva" which Rowling bestows on her Transfiguration teacher is Kate Malvern's aunt's name in *Cousin Kate* (Georgette Heyer, *Cousin Kate*, 1968 (St Ives: Arrow Books, 2005) 40), Miss Stavely's butler is called "Dursley" in *False Colours* (Georgette Heyer, *False Colours*, 1963 (St Ives: Arrow Books, 2005) 70), a name which is recycled for Harry's aunt and uncle in *Harry Potter*. Moreover, Harry's uncle's first name "Vernon," is also a Heyer creation as "Uncle Vernon" is one of her main characters in *Frederica* (Georgette Heyer, *Frederica* (New York: E. P. Dutton, 1965) 7). This latter novel also hosts a Mr Trevor (mentioned on page 12), a name which is used for Neville Longbottom's toad. The name "Vernon" comes up again in Heyer's *The Foundling* as the main character's full name is "Adolphus Gillespie Vernon Ware (Georgette Heyer, *The Foundling*, 1948 (Bungay: Pan Books, 1968) 7). In *The Foundling* one can also underline Aldolphus's cousin's name, "Gideon," which Rowling has used for Molly Weasley's brother, Gideon Prewett, as well as Tom's tutor, a Mr Snape, who seems eerily similar to the *Potter* character: "Mr Snape appeared to be a joyless individual, whom the Duke found no difficulty in disliking." (p. 111).

Rowling has acknowledged that she has read Heyer novels: "My mother had everything Georgette Heyer ever wrote, so I whipped through those, too, when I was a pre-teen […]." Rowling, J. K. "Interview", JJ Marsh, https://jjmarsh.wordpress.com/2013/08/14/jk-rowling/. Accessed 29 May 2017. I am indebted to Lisa Hopkins for pointing these novels out.

Austen's work. Critics, as well as Rowling herself,[200] have pointed to this link: "Rowling even names Mrs. Norris, Filch's snooping cat, after Fanny's nasty, bossy aunt in Austen's *Mansfield Park* (1814)"[201] and "The cat who wanders the halls of Hogwarts is Mrs. Norris, very probably named after a character from Jane Austen, Rowling's favorite author. Like the cat, Fanny Price's Aunt Norris in *Mansfield Park* is a terrible busybody of unparalleled nosiness."[202] In her 2007 article entitled "Perspective, Memory, and Moral Authority: The Legacy of Jane Austen in J. K. Rowling's Harry Potter" Karin E. Westman goes further than simply pinpointing the link as she analyses this particular reference:

> "Mrs. Norris" certainly seems an apt name for Filch's cat, who roams the halls of Hogwarts assisting her master's efforts to curtail student and poltergeist infringement on school rules and regulations. Like Filch's cat, Mrs. Norris's character in *Mansfield Park* is "walking all day" (69) and filled with "a spirit of activity" (42), but the tenor of Mrs. Norris's insults to Fanny mark Aunt Norris as an Aunt Marge of the Regency period, while the menace and power-hungry gleam motivating her activities around the Bertram household suggest that she could equally have inspired *Phoenix*'s Dolores Umbridge.[203]

One could argue that Austen's character is mostly visible not through Dolores Umbridge but through Aunt Petunia as she represents the character of the mean aunt who nonetheless accepts to take in a child. Indeed, even though Petunia takes in Harry she is adamant that her son be brought up differently to him and that their status be always recognizable: Dudley as a king in his own house, and Harry (a Fanny Price figure) as a servant character. Moreover, Petunia always makes sure that Dudley has more than Harry in everything and that she does not spend too much on Harry, be it for food, clothes or toys. In a similar fashion Mrs Norris strives to maintain a difference in the way she treats Fanny and her

[200] "My favourite writer is Jane Austen and I've read all her books so many times I've lost count. My favourite living writer is Roddy Doyle, who I think is a genius. I think they do similar things – create fully rounded characters, often without much or indeed any physical description, examine normal human behaviour in a very unsentimental and yet touching way – and, of course, they're FUNNY." Amazon interview: "Magic, Mystery, and Mayhem: An Interview with J.K. Rowling," *Amazon.com*, Early spring 1999: http://www.accio-quote.org/articles/1999/0099-amazon-staff.htm. Accessed 23 November 2016.

[201] Nel, "Is there a Text in This Advertising Campaign?" 245.

[202] Randall, "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's Vocabulary," 4.

[203] Westman, "Perspective, Memory, and Moral Authority: The Legacy of Jane Austen in J. K. Rowling's Harry Potter," 154-155. See also Groves, *Literary Allusions in Harry Potter*, 111-112 as well as chapter 6 "Jane Austen" of the same work for more similarities between the two authors.

other Bertram nieces as we can see in her discussion with Sir Thomas: "though I could never feel for this little girl the hundredth part of the regard I bear our own children, nor consider her, in any respect, so much my own, I should hate myself if I were capable of neglecting her. Is not she a sister's child?"[204] This seems to be precisely Petunia's philosophy. She took in Harry because she could not leave her sister's child out on the street, knowing that if he were brought up elsewhere he would most certainly be killed by stray Death Eaters. Nonetheless, her love for him will never equal her adoration for her own son. Even so, Petunia, just like Mrs Norris, slackens throughout the years and in the end she is nearly brought to utter a tender word towards the boy who will avenge her sister's death. In *Harry Potter* a double representation of the original Mrs Norris emerges, one in aunt Petunia and the other in a cat. The cat is not mentioned as often and her only feature is to prowl the corridors and to report to Argus Filch, another name borrowed from literature, as the man with a thousand eyes. The cat represents another aspect of Mrs Norris, the fact that she is constantly keeping tabs on everyone and trying to find out as much as she can, just as Petunia "spent so much of her time craning over garden fences, spying on the neighbours." (HP1, 1, 7). The intertextual references to Austen thus create a more rounded secondary character as through a name Rowling is able to add considerable backbone to an infrequently mentioned animal-character.

Karin E. Westman reveals a further link between the two novels as she states that "[b]oth Harry and Fanny experience a Cinderella-like exchange of one home for another" and:

> Both Fanny and Harry are overwhelmed by their new worlds, yet quick to acclimate to the new "home" once they have a sympathetic companion. Harry gains Ron's sympathy on the train, Fanny gains her cousin Edmund's soon after her arrival at Mansfield Park, and their new friends offer guidance in exchange for emotional support. For both characters, the change in lifestyle is so complete that "home" becomes the new place rather than the old, as Harry's return to Hogwarts at the start of Azkaban makes him feel "he was home at last" (HP3, 5, 74). Further, it is the memory of the new home which sustains them when Fanny and Harry are forced to be away from Mansfield Park (384, 421) and the wizarding world (HP3, 1, 17).[205]

Harry and Fanny are therefore brought up in similar circumstances, they are both

[204] Jane Austen, *Mansfield Park*, 1814 (London: Penguin, 2003) 9.

[205] Westman, "Perspective, Memory, and Moral Authority," 152.

removed from their parents' home and grow up in a setting where they are at first undervalued, only to become central to their new world later on. As they have suffered from neglect and scorn they also both develop the same character trait: humility. Westman argues that just as Harry "modestly believes Ron and Hermione are joking when they ask him to teach Defence Against the Dark Arts to his schoolmates" so does Fanny possess "[t]he "self-denial and humility" which Fanny's Uncle Bertram finds so lacking in his own daughters."[206]

We can thus see that Rowling has taken a leaf or two out of her favourite author's work, especially out of *Mansfield Park*. Even though Mrs Norris is the only Austen character mentioned in *Harry Potter*, Rowling has also used other portions of Austen's work. Critics have remarked that "Austen's description of her own novel *Pride and Prejudice* as 'light, bright and sparkling' is directly echoed in Rowling's description of Dumbledore's eyes (HP1, 1, 12)"[207] thus bringing to light Rowling's knowledge of Austen's complete prose.

Rowling and Austen also share narratorial points of view as they play with the reader's understanding of the text through their limited viewpoints as Philip Nel expounds:

> To create their mysteries, Rowling and Austen give us third-person narratives that are closely aligned with a first-person perspective – a technique known as free indirect discourse. Although a third-person narrative may feel more objective or omniscient than a first-person account, a third-person narrative aligned with Harry's or Emma's point of view is actually rather limited. This is how Rowling and Austen trick us: readers primarily see the world through the eyes of Emma and Harry and so are more willing to identify with them, missing their mistakes.[208]

Karin E. Westman concurs as she mentions: "As readers, we only gradually realize the degree to which our perspective on the wizarding world is primarily shaped by Harry's perspective, just as Emma's limitations prevent our knowledge of Frank Churchill and Jane

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[206] *Ibid*., 153.

[207] Hopkins, "Harry and his Peers: Rowling's Web of Allusions," in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 55. Point also mentioned in Westman, "Perspective, Memory, and Moral Authority: The Legacy of Jane Austen in J. K. Rowling's Harry Potter," 145: "Austen's humorous self-critique of Pride and Prejudice – "Upon the whole," Austen wrote to her sister Cassandra in 1813, "the work is rather too light, bright and sparkling" (Letters 299) – appears in Rowling's introduction of Dumbledore: "His blue eyes were light, bright and sparkling" (Philosopher's Stone 12)."

[208] Nel, "Is there a Text in This Advertising Campaign?" 246-247.

Fairfax's engagement in Austen's novel."[209] Both Nel and Westman point to Harry's misinterpretations (such as seeing Snape as acting on Voldemort's orders or mistaking the dream about Sirius in the fifth book) as misinterpretations which are also shared by the reader as we see the world through his point of view. The narrator does not give us more information than what Harry has at his disposal, there is therefore no dramatic irony effect for the reader, bar the few first chapters where the narrator becomes omniscient and focuses on the rest of the wizarding world – the first chapter of *Harry Potter and the Philosopher's Stone*, the first chapter of the fourth book, the first two chapters of the sixth and the first chapter of the seventh volume. During ninety per cent of our reading-experience the text is "focalized through Harry"[210] meaning that "[l]ike Austen, Rowling introduces social, political, and economic realities as they affect her main character's life, focalizing them through his experience of these external forces rather than through an omniscient narrative voice."[211]

Philip Nel also sees another characteristic of *Emma* in the *Harry Potters*, that of Emma and Harry's way of responding to Miss Bates and Neville Longbottom respectively:

> In *Emma*, Austen gently pokes fun at Miss Bates, a gossipy character who "was a great talker upon little matters" (18), especially when she prattles on during Emma's visit to her apartment. However, Austen takes care to remind the reader that, while Miss Bates may be no great intellect, she is kind […]. A comparable character in Rowling's novels is the accident-prone Neville Longbottom. Though he at first appears to be a figure of fun – losing his toad, bungling his potions, constantly forgetting the password to Gryffindor tower – Rowling never allows him to be only a joke.[212]

Indeed, Rowling gives Neville's back-story and enables him to grow as a character to become Harry's equal as he tackles Voldemort's last Horcrux, his pet snake Nagini and defeats her.

Rowling has therefore also greatly inspired herself from Austen's *Emma*, something which is easy to understand as Rowling herself has avowed that this is a novel which she has

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[209] Westman, "Perspective, Memory, and Moral Authority," 147.

[210] *Ibid*.

[211] *Ibid*.

[212] Nel, "Is there a Text in This Advertising Campaign?" 246.

read "at least twenty times":

> I finally settled on *Emma*, which is the most skilfully managed mystery I've ever read and has the merit of having a heroine who annoys me because she is in some ways so like me. I must have read it at least twenty times, always wondering how I could have missed the glaringly obvious fact that Frank Churchill and Jane Fairfax were engaged all along. But I did miss it, and I've yet to meet a person who didn't, and I have never set up a surprise ending in a Harry Potter book without knowing I can never, and will never, do it anywhere near as well as Austen did in *Emma*.[213]

Rowling's quote brings to the forefront two elements: first of all her intimate knowledge of Austen's classic and the fact that she sees both *Harry Potter* and *Emma* as mystery novels with surprise endings. Indeed, the *Harry Potter* novels can be interpreted as mystery novels, or more precisely as detective fiction as we shall now analyse.

3) Detective fiction: "whodunits" and a "whydunit" – Conan Doyle's footprint

When discussing her new series, the Cormoran Strike novels, in 2014 Rowling famously said "I think in many ways the Harry Potter books are whodunits in disguise, I think you've got six whodunits and one why-was-it."[214] Rowling's new focus on clear detective fiction under the pseudonym of Robert Galbraith pushes us to re-appraise her previous work in light of her most recent publications and revelations. When we think of the *Potter* books within the frame of detective fiction it is indeed simple to see the links to this genre appear in the text.

First of all, from *Harry Potter and the Philosopher's Stone* to *Harry Potter and the Half-Blood Prince* Harry is constantly confronted with a mystery. The first book enables Harry to wonder about the philosopher's stone, Nicolas Flamel, and who is trying to steal this

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[213] Desert Island Discs interview, 1 May 2000: http://www.bbc.co.uk/programmes/p00949j1. Accessed 24 November 2016. Transcript of the show available here: http://www.accio-quote.org/articles/2000/0500-heraldsun-rowling.html. Accessed 24 November 2016.

[214] Val McDermid interview. Harrogate International festival 2014. https://www.youtube.com/watch?v=TbvJbbgFhrQ. Accessed 29 November 2016 (8:30).

stone, in the second the disembodied voice and opening of the chamber take centre stage, in the third it is Sirius Black's escape from Azkaban which becomes the mystery, in the fourth the question is 'who put Harry's name in the cup?' and the sixth begs the question: 'who is the half-blood prince?' and 'What is Malfoy planning?' The mystery in the fifth book is aptly summed up by Philip Nel:

> Rowling is perhaps more explicit in presenting each of these fantasy quests as mysteries. Harry, Ron, Hermione, and their friends are detectives, discovering clues and investigating what they might mean. In *Harry Potter and the Order of the Phoenix*, Harry's visionary dreams offer glimpses of Voldemort's activities in the Department of Mysteries. They discuss what this information might mean, seeking further evidence by reading between the lines of *The Daily Prophet*, and by eavesdropping on people with access to more information. In *Order of the Phoenix*, the trio and their allies wonder: Does the Department house the secret weapon that Voldemort seeks? What is that secret weapon? The mystery plots make these novels page-turners, endowing them with a strong narrative drive.[215]

Moreover, the structure of the series is typical of detective-fiction. The very start of *Harry Potter and the Philosopher's Stone* is centred on an ellipsis: we do not see Voldemort killing Harry's parents. The omitted scene will be re-lived and explained by Harry only in the last novel, *Harry Potter and the Deathly Hallows* when Voldemort, and Harry through his mind-connection, sees the scene again in his mind's eye. Harry knows from the very beginning who the murderer is but what he does not know is who his accomplices were and why Voldemort wanted to kill him. Hence the "whydunit" structure rather than the "whodunit" for the last book. But some novels are more specifically whodunits than others. In the third novel Harry thinks that Sirius Black is a Dark Lord accomplice only to be told at the end that Peter Pettigrew was the real confederate, a shift which follows a traditional whodunit format.[216] The fourth book is also traditional as the question 'Who put Harry's name in the cup and why?' is also answered at the end. The sixth novel starts to depart from the frame as

[215] Nel, "Is there a Text in this Advertising Campaign?" 254.

[216] Peter Dendle also points to this: "Structurally, the works draw significantly from mystery novels, as Harry and his friends must piece together clues that culminate in a series of revelations at the climax of each book, often involving learning the identity of the true villain of that particular installment." Peter Dendle, "Cryptozoology and the Paranormal in Harry Potter: Truth and Belief at the Borders of Consensus," *Children's Literature* 36.4 (2011): 410.

we know that Draco Malfoy is up to something, that is to say we know that he will be the culprit, but we do not know what of until the last chapters. And in the eighth story we veer right off course as the play becomes a "what if?" rather than a "who?" question (even though the revelation of Voldemort's daughter is a typical whodunit move).

In these cases it is easy to see Harry as a detective with Hermione and Ron either as co-detectives or as Sophie de Mijolla-Mellor claims, Watson-figures: "As for Ron, he is a classical hero's friend and brings to mind Hercule Poirot's Hastings or Sherlock Holmes's Dr Watson. That is to say that his personality is self-effaced, just like a good foil, but he remains likeable."[217] Perhaps it would be more fitting to speak here of a debunking of intertextual references as it is difficult to argue that Ron's role is to be an agreeable stooge while Harry takes the limelight. Sophie de Mijolla-Mellor might see Ron as a helper with no real place as such but her book was published in 2006, before the last *Harry Potter* came out. Ron's character is an extremely complex one which evolves throughout the novels, with perhaps the exception of *Harry Potter and the Cursed Child* where Ron seems to have reverted back to his pre-adolescent self. Ron and Hermione are not only foils, they are part and parcel of the detective-character as they help and abate Harry in his multiple quests. In *Harry Potter and the Chamber of Secrets* it is Hermione who finds the most important clue as she is clutching a definition of what a basilisk is at the time she is petrified. When Ron and Harry are able to prise her hand open they discover a text and a word: "pipes":

> And beneath this, a single word had been written, in a hand Harry recognized as Hermione's. *Pipes*. It was as though somebody had just flicked a light on in his brain. 'Ron,' he breathed. 'This is it. This is the answer. The monster in the Chamber's a basilisk – a giant serpent! That's why I've been hearing that voice all over the place, and nobody else has heard it. It's because I understand Parseltongue …' (HP2, 16, 215)

The language used for this scene is reminiscent of the end of detective fiction when the investigator has an epiphany and sees the light, just as Harry does here with "as though somebody had just flicked a light on in his brain." Without Hermione's help this would have

[217] My translation. Original quote: "Quant à Ron, il est assez classique dans son personnage d'ami du héros et évoque plutôt le Hastings d'Hercule Poirot ou le Dr Watson de Sherlock Holmes, c'est-à-dire que sa personnalité est plutôt effacée comme il convient à un faire-valoir, mais cependant sympathique." Sophie de Mijolla-Mellor, *L'enfant lecteur. De la Comtesse de Ségur à Harry Potter, les raisons du succès* (Paris: Bayard, 2006) 152.

been impossible as both Harry and Ron lacked the knowledge to decipher the clues. Charles Elster states that Harry (and one should add Hermione and Ron) is portrayed as a detective in the series: "The *Harry Potter* books depict Harry's learning as heroic problem-solving, a matter of actively figuring out a problem. There are many mysteries to be solved and these provide the impetus for "real" learning. Harry is a detective in the tradition of Philip Marlowe and Nancy Drewe, and the series is more clearly in the mystery genre than in the fantasy genre."[218] Harry's realisation at the end of *Harry Potter and the Half-Blood Prince* – "He did not feel the way he had so often felt before, excited, curious, burning to get to the bottom of a mystery" (HP6, 30, 592) – tallies in with his detective attributes.

Indeed, many aspects of the novel point to this mystery-genre as there are not only clues but also red herrings, suspects, culprits and interrogation scenes. All of these are obviously mediated through magic, as Professor Slughorn's memory-retrieval typifies. Even though the method of passing information from one wizard to another is different to that of the typical sleuth, the interview and result sound familiar:

> 'You don't want to get rid of the wizard who killed Lily Evans?'
> 'Harry, Harry, of course I do, but –'
> 'You're scared he'll find out you helped me?'
> Slughorn said nothing; he looked terrified.
> 'Be brave like my mother, Professor…'
> Slughorn raised a pudgy hand and pressed his shaking fingers to his mouth; he looked for a moment like an enormously overgrown baby.
> 'I am not proud . . .' he whispered through his fingers. 'I am ashamed of what – of what that memory shows . . . I think I may have done great damage that day . . .'
> 'You'd cancel out anything you did by giving me the memory,' said Harry. 'It would be a very brave and noble thing to do.' (HP6, 22, 458-459)

The frightened witness who refuses to testify in fear of Voldemort's fury is perfectly rendered here, as well as Harry's role as detective trying to wheedle information for his case. The fact that the memory must be transferred from Slughorn's ear to the Pensieve in order to be understood gives a coat of fantasy-varnish to the scene but the detective-novel genre

[218] Charles Elster, "The Seeker of Secrets: Images of Learning, Knowing, and Schooling," in Heilman, ed. *Critical Perspectives on Harry Potter*, 206.

remains at the core nonetheless. The many clues and red herrings which pepper the novels also call our attention to the mystery genre. For example, what seems like a banal piece of information, even bordering on the filler, that is to say "Hagrid, moving a half-plucked rooster off his scrubbed table and setting down the teapot." (HP2, 7, 88) is revealed to be a central clue to the mystery. This clue is actually repeated again with: "Hagrid held up the limp rooster. 'Second one killed this term,' he explained. 'It's either foxes or a BloodSuckin Bugbear, an' I need the Headmaster's permission ter put a charm around the hen coop.'" (HP2, 11, 150) but once again few readers pay attention to such minute details of the text even though they play a part in Harry's understanding of Hermione's discovery: "'. . . The crowing of the rooster . . . is fatal to it!' he read aloud. 'Hagrid's roosters were killed!'" (HP2, 16, 216). The reader is even given a hint as to who the culprit may be as Hagrid specifies that Ginny "Said she was ju' lookin' round the grounds" (HP2, 7, 90) when he saw her around his house. Ginny's rather feeble excuse is revealed to be just that later on when we learn that she has been killing the roosters. Talking about the *Harry Potter* series Alessandra Petrina mentions that the text has an "extreme narrative tightness, in which every detail, however irrelevant may seem at the moment in which the reader is first faced with it, will prove crucial at a later point"[219] a narrative feat which is most definitely at work in this rooster-clue.

Just as in detective fiction the reader is constantly misled and played with through hard to locate essential clues as well as red herrings, such as during Harry's first evening at Hogwarts: "It happened very suddenly. The hook-nosed teacher looked past Quirrell's turban straight into Harry's eyes – and a sharp, hot pain shot across the scar on Harry's forehead." (HP1, 7, 94). In this instance we as readers are brought to the conclusion that the "hook-nosed teacher" (i.e. Severus Snape) is to blame for Harry's pain whereas in fact it is the back of Quirell's turban which is the culprit as Voldemort is residing there.[220] Rowling herself explained her use of red herrings in a 2005 interview where she compared her novel to detective fiction:

> There's a theory – this applies to detective novels, and then Harry, which is not really a detective novel, but it feels like one sometimes – that you should not have romantic

[219] Petrina, "Forbidden Forest, Enchanted Castle," 105.

[220] Philip Nel describes this phenomenon in his article: "Because the third person narrator is here aligned with Harry, we think that Snape (the hook-nosed teacher) is causing the pain in Harry's forehead. But he's not. This narrative method is subtle and effective."Nel, "Is there a Text in This Advertising Campaign?" 247.

> intrigue in a detective book. Dorothy L. Sayers, who is queen of the genre said – and then broke her own rule, but said – that there is no place for romance in a detective story except that it can be useful to camouflage other people's motives. That's true; it is a very useful trick. I've used that on Percy and I've used that to a degree on Tonks in this book, as a red herring. But having said that, I disagree inasmuch as mine are very character-driven books, and it's so important, therefore, that we see these characters fall in love, which is a necessary part of life.[221]

Rowling has reined in some of the pleasure of detective fiction, that is to say the game which is being played between the reader and the text, where the reader is given enough clues to solve the mystery but yet the mystery is extremely hard to solve because of the layer of red herrings. Even though, there are instances when the reader is given just as much information as Harry and can unravel the mystery with him. In *Harry Potter and the Philosopher's Stone* a main part of the plot revolves around Nicolas Flamel's identity. The characters start looking for him from the end of chapter eleven and pursue this search until chapter thirteen but both the reader and Harry were introduced to him in chapter six: "his work on alchemy with his partner, Nicolas Flamel." (HP1, 6, 77). What is more, Harry himself spurs the reader to re-read the beginning of the novel, as we are told: "They had almost given up hope of ever finding Flamel in a library book, even though Harry was still sure he'd read the name somewhere." (HP1, 13, 158). Indeed a careful reader or a re-reader would be able to figure out the clue before Harry and his friends. A similar example can be found for another famous wizard, Gregorovitch. In *Harry Potter and the Deathly Hallows* Harry wakes up with this name on his lips (after having dreamt of Voldemort looking for him) but is unable to place him: "'Who's Gregorovitch?' […] Harry rubbed his forehead, thinking. He had a vague idea he had heard the name before, but he could not think where." (HP7, 7, 95). The answer to this clue could have been found three novels beforehand when the reader had learnt that Viktor Krum's wand was "a Gregorovitch creation" (HP4, 18, 271).

Interviewed as Robert Galbraith, Rowling has mentioned reading and loving the golden age detective fiction especially "Marsh, Allingham, Christie and Sayers"[222] as well as

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[221] Leaky cauldron interview 16th July 2005: "The Leaky Cauldron and MuggleNet interview Joanne Kathleen Rowling: Part One" http://www.accio-quote.org/articles/2005/0705-tlc_mugglenet-anelli-1.htm Accessed 9 October 2012.

[222] Val McDermid interview. Harrogate International festival 2014. https://www.youtube.com/watch?v=TbvJbbgFhrQ. Accessed 29 November 2016 (9:20).

more contemporary writers such as "P. D. James and Ruth Rendell"[223] but she omitted perhaps her most important influence on the *Harry Potter* books, that is to say Sir Arthur Conan Doyle.

The opening chapter of *Harry Potter and the Goblet of Fire* catches the eye for a number of reasons. First of all the focalization changes as we are no longer focused through Harry Potter but our narrator becomes omniscient and starts by describing a place that we have never encountered as readers: "The villagers of Little Hangleton still called it "the Riddle House", even though it had been many years since the Riddle family had lived there. It stood on a hill overlooking the village, some of its windows boarded, tiles missing from its roof, and ivy spreading unchecked over its face." (HP4, 1, 7). We are plunged into a different story which focuses on unknown characters and a new location for five pages at which point the name "Wormtail" (HP4, 1, 12) is written and we understand that the whodunit is linked to Voldemort. The chapter also opens with a mystery – the three occupants of the Riddle House drop dead for no reason and the sole suspect is released. This story is eerily reminiscent of one of Conan Doyle's lesser-known short stories, "The Adventure of the Devil's Foot"[224] where a woman dies and two men are frightened out of their senses in their living-room whereas no one has entered or left the room, and are discovered the next day by the maid. The description of the scene paints the picture wonderfully:

> His two brothers and his sister were seated round the table exactly as he had left them, the cards still spread in front of them and the candles burned down to their sockets. The sister laid back stone-dead in her chair, while the two brothers sat on each side of her laughing, shouting, and singing, the senses stricken clean out of them. All three of them, the dead woman and the two demented men, retained upon their faces an expression of the utmost horror – a convulsion of terror which was dreadful to look upon. There was no sign of the presence of anyone in the house, except Mrs. Porter, the old cook and housekeeper, who declared that she had slept deeply and heard no sound during the night. Nothing had been stolen or disarranged, and there is absolutely no explanation of what the horror can be which has frightened a woman to death and two strong men out of their senses.[225]

[223] *Ibid*. (12:30).

[224] Arthur Conan Doyle, "The Adventure of the Devil's Foot" in *The Complete Sherlock Holmes,* 1910 (New York: Race Point Publishing, 2013). I am indebted to Lisa Hopkins for pointing this short-story out.

[225] *Ibid*., 999.

The similarities with the *Potter* text become clear when we look closely at Rowling's chapter. In her work the gruesome discovery is also done by the maid and her words echo Doyle's: "a maid had entered the drawing room to find all three Riddles dead." (HP4, 1, 7) and "The maid had run screaming down the hill into the village and roused as many people as she could. 'Lying there with their eyes wide open! Cold as ice! Still in their dinner things!'" (HP4, 1, 7). Moreover it is remarked that "each of the Riddles had a look of terror upon his or her face" (HP4, 1, 9), just like the two brothers and sister of Doyle's tale – Owen, George and Brenda Tregennis. The mystery of the Riddles' death is just as complete and the local policemen just as confused in Conan Doyle's text as in Rowling's. The complete explanation for this murder comes through Holme's intervention in the case of "The Adventure of the Devil's Foot" but in *Harry Potter* one must wait until the sixth book to understand exactly what happened. Even though we understand in this chapter that Voldemort has killed his father and grandparents, the final explanation where all the loose ends are artfully tied up only occurs when Dumbledore (as arch-detective) explains how Tom Riddle (soon to be Lord Voldemort) executed these murders in order to foil both the Muggle and the Magical law-enforcers.

It is possible to see Conan Doyle's footprint on Rowling's text or more precisely to see his text emerge from under Rowling's prose as the literary subtext. Rowling therefore both uses detective-fiction techniques such as clues, interrogations and red herrings as well as re-uses a mystery taken directly from Conan Doyle thus creating different strata of intertextuality in her text. This crafty layering enables Rowling to forge a tightly-wrought narrative where every thread is essential and can be traced back to a literary ancestor. Without boasting about her literary knowledge she is nonetheless able to nimbly sew these threads together into a water-tight text which has so far stood the test of time. This mingling of references and magic thus create a text which the reader both discovers and recognises as he is exploring the wizarding world while at the same time recognising his own literary history. This creates a dream-like effect for the reader who must walk through a world which is both familiar and different, something which Dickens had analysed through his *Mooreeffoc* moment.[226] Our own literature may indeed seem curious when re-viewed through the *Harry Potter* prism as traditional elements are magicked into the Hogwarts backdrop.

Furthermore, this use of detective-fiction creates a double-game for the reader. Firstly,

[226] See *supra* Introduction.

through the whodunit plot the reader is brought to play the detective game: looking out for clues and trying to catch the culprit, and secondly the reader is also on the lookout for the hidden literary reference behind the text itself. Genette's comments on the hypertext can be employed here to grasp this concept: "At its best the hypertext is an indistinguishable and unforeseeable mixture of seriousness and game (lucidity and ludicity), of intellectual accomplishment and entertainment."[227] This entertainment / seriousness duo is important to understand for the process of reading intertextuality but also for the reading of detective fiction. Indeed, whodunits naturally combine the game reading-experience with a certain gravity and "intellectual accomplishment" which is necessary to remember and then rightly decipher the clues. By commingling intertextuality with the detective genre Rowling has accomplished a master's stroke of literary richness. The reader is thus doubly entertained and doubly serious in his reading of the *Potter* text.

It follows that the hidden references give more power to her text as the reader must undergo a literary quest to unearth them. The hypotext thus allocates meaning and intensity onto the text we are reading thus making *Harry Potter* into a more complex and literary novel. Notwithstanding, there are reasons why our author rarely openly acknowledges her references and this can be found in her own description of her work process: "It is always hard to tell what your influences are. Everything you've seen, experienced, read, or heard gets broken down like compost in your head and then your own ideas grow out of that compost."[228] This compost metaphor is remarkably thought-provoking as regards intertextuality, especially covert intertextuality. The *Harry Potter* books are therefore seen by their author as having blossomed from the breaking-down of literature into humus from which she can then subconsciously dip in to create her own work.

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[227] Genette, *Palimpsestes*, 558. My translation. Original quote: "L'hypertexte à son mieux est un mixte indéfinissable, et imprévisible dans le détail, de sérieux et de jeu (lucidité et ludicité), d'accomplissement intellectuel et de divertissement."

[228] Amazon interview: "Magic, Mystery, and Mayhem: An Interview with J.K. Rowling," *Amazon.com*, Early spring 1999: http://www.accio-quote.org/articles/1999/0099-amazon-staff.htm. Accessed 23 November 2016.

C. Gothic Borrowings

Excoriating the surface of the *Harry Potter* text yields surprising and compelling results as Rowling's predecessors are able to shine brightly through the narrative. We have seen how this set of novels was deeply ingrained in nineteenth century children's literature with manifold references to Dickens, Carroll, and Kingsley as well as adult literature through Scott, Austen, and Conan Doyle. Judith P. Robertson states that:

> The use of classical texts arguably produces the effect in child readers of making a journey that feels valid, yet also puzzling and weighty, as though venturing into an erudite, Old World (uncanny) place. But as with Harry's encounters with food, his digestion of ancient texts of disorienting foreignness is kept manageable through Rowling's aesthetic techniques of framing and control.[229]

This hidden literary review within the *Harry Potter* text does create an uncanny reading-experience where the layers superimpose to form convoluted motifs. The uncanniness can be found in the story itself as well with numerous Gothic elements bespeckled throughout the books.

In Lisa Hopkins's introduction to her monograph *Screening the Gothic* entitled "The Gothic, Towards a Definition" she points us to aspects of this genre which resound perfectly with the Potterverse:

> Often set in ancient, partially ruined castles or mansions haunted by the real or apparent threat of a supernatural presence, its cast of characters typically includes a mysterious and threatening older man, a vulnerable heroine, and a character who is poised ambiguously between good and evil. Although early Gothic novels were often set abroad, the sense of unease and the obsession with doubling that characterise the form also typically include the fear that it also had something profound to say about the reader's own condition. Its principal characteristics are a concern with the

[229] Judith P. Robertson, "What Happens to our Wishes: Magical Thinking in Harry Potter," *Children's Literature Association Quarterly* 26 (2002): 204.

fragmented and often doubled nature of the self […].[230]

This quote is pertinent as regards *Harry Potter* as the castle-setting, the characters and the idea of identity or split-identity are all present in these books and are all elements which have been re-used from previous Gothic works. Anne Hiebert Alton points to the Gothic surroundings in this series in her 2009 article: "[…] Gothic elements appear throughout Hogwarts, specifically in its dungeons (where Snape's Potion classes take place), subterranean passages, hidden entrances and secret rooms."[231] Stacy Gillis in 2008 made a similar point when she underlined that:

> It is in the physical structures of Hogwarts that the Gothic is the most physically identifiable in these novels. The Gothic castle has been vital to the Gothic *mise en scène* since its formulation by Horace Walpole in *The Castle of Otranto* (1764). With its subterranean vaults, labyrinthine passageways, concealed doors and hidden chambers, the imaginative currency of the architectural topology of Walpole's castle has been much replicated and Hogwarts is no exception […].[232]

As for the characters, what Lisa Hopkins describes as a "mysterious and threatening older man" can be clearly used to describe Voldemort as he is around seventy years old at the end of the series whereas the "vulnerable heroine" could apply to either Hermione in *Harry Potter and the Philosopher's Stone* or Ginny in *Harry Potter and the Chamber of Secrets*. In the first instalment Hermione finds herself in a tight corner as she is locked into a bathroom with a troll while Harry and Ron save the day and rescue her, thus forging the bonds of friendship between them. Jane Cummins also ties this scene in with the Gothic as she states: "This scene is Gothic for several reasons. First, it includes the classic Gothic paradigm of a woman threatened by a man, usually in a castle or other very large and old abode, and then rescued by another man."[233] Finally the "character who is poised ambiguously between good

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[230] Lisa Hopkins, *Screening the Gothic* (Austin: University of Texas Press, 2005) xi.

[231] Hiebert Alton, "Playing the Genre Game," in Heilman, *Critical Perspectives on Harry Potter*, 203.

[232] Gillis, "The Brand, the Intertext and the Reader," in Briggs, Butts, and Grenby, *Popular Children's Literature in Britain*, 313. We can also quote Daphné Pleindoux-Legrand: "l'image du château enchanté est conservée, mais on y retrouve essentiellement les caractéristiques du donjon gothique (obscurité, ténèbres, et difficulté d'accès notamment)." Pleindoux-Legrand, "Harry Potter : récit d'apprentissage et quête initiatique," 32.

[233] June Cummins, "Hermione in the Bathroom: The Gothic, the Menarche, and Female Development in the Harry Potter Series," in Anna Jackson, Karen Coates and Roderick McGillis, eds. *The Gothic in Children's Literature. Haunting the Borders* (New York and London: Routledge, 2008) 179.

and evil" fits the description of Severus Snape seamlessly as he is both a villain and a hero in the series. Veronica L. Schanoes mentions that Snape "does indeed '[swoop] around like an overgrown bat' with the dark looks of a Gothic villain."[234] but this description was penned in 2003 before the end of the series. When we look at all the books it is impossible to see Snape merely as a "villain" as he is constantly poised on the cusp of villain and heroics. Draco Malfoy as well as his parents are other examples of such grey characters as they oscillate between the worlds of good and evil, only to be fully pardoned in *Harry Potter and the Cursed Child* when Harry and Draco bond over the disappearance of their sons.[235]

Lisa Hopkins also points out the "principal characteristic" of the Gothic as being the "concern with the fragmented and often doubled nature of the self", something which is blatant in the novels as our hero is an intrinsic double of Voldemort as he harbours a part of the latter's soul. Re-using Gothic aspects is also a way of winking to the nineteenth century writers who first penned the genre and thus ensconcing *Harry Potter* even more within the British literary canon as we shall analyse in this part.

1) Death and Immortality

> Walk into any children's bookstore and you will note a decidedly Gothic flavour to many of the titles on display. From creepy picture books to *Harry Potter* to Lemony Snicket to the *Spiderwick Chronicles* to countless vampire series for young adult readers, fear or the pretence of fear has become a dominant mode of enjoyment in literature for young people. […]
> Children, it seems, have always had a predilection for what we now categorize as the Gothic, for ghosts and goblins, hauntings and horrors, fear and the pretence of fear.[236]

In their introduction to *The Gothic in Children's Literature* Anna Jackson, Karen Coates and Roderick McGillis point to the incredible development of Gothic elements in this field. *Harry Potter* seems to have set a trend which has been mirrored by an important part of

[234] Veronica L. Schanoes, "Cruel Heroes and Treacherous Texts: Educating the Reader in Moral Complexity and Critical Reading in J. K. Rowling's Harry Potter Books," in Anatol, ed. *Reading Harry Potter*, 132.

[235] As Hermione's comment "He'll hug you. Because we're all on the same team" (HP8, IV, 7) as well as Ron's "you may be all chummy chummy with Harry" (HP8, IV, 7) attest.

[236] Jackson, Coates and McGillis, eds. *The Gothic in Children's Literature*, 1-2.

the titles in the field of children's literature.

Harry Potter also borrows from the main Gothic novels of the eighteenth and nineteenth centuries, notably Ann Radcliffe's *The Mysteries of Udolpho*,[237] Mary Shelley's *Frankenstein or, the Modern Prometheus*,[238] Oscar Wilde's *The Picture of Dorian Gray*,[239] and Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*[240] among others. This collection of intertextual references to these works imbue the *Potter* novels with an even stronger Gothic feel as the reader is shown how to read between the lines to witness the urtext materialize.

We saw that Voldemort, as a "mysterious and threatening older man"[241] was a typical Gothic villain but his villainy comes to us in part through a famous Gothic fallen hero, Dorian Gray. Firstly, Voldemort and Dorian's back-story concur eerily: "So that was the story of Dorian Gray's parentage. […] A beautiful woman risking everything for a mad passion. A few wild weeks of happiness cut short by a hideous, treacherous crime. Months of voiceless agony, and then a child born in pain. The mother snatched away by death, the boy left to solitude and the tyranny of an old and loveless man."[242] This short summary of Dorian's past is very close to Voldemort's, as both are orphans born from an unlikely wedding which did not last very long and which was not accepted by the rest of society. Both children are also brought up in a loveless environment which deeply scars them and renders them incapable of understanding love.[243] Indeed, both Basil and Dumbledore comment on these characters' early incapacity to love and understand other people's feelings. In *The Picture of Dorian Gray* Basil tells Lord Henry that Dorian can be "horribly thoughtless, and seems to take a real delight in giving me pain. Then I feel, Harry, that I have given away my whole soul to some one who

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[237] Ann Radcliffe, *The Mysteries of Udolpho*, 1794 (London: Oxford University Press, 1970).

[238] Mary Shelley, *Frankenstein or, the Modern Prometheus*, 1818 (London: Penguin, 1994). *Frankenstein* can actually be categorised both in the Gothic genre (because of its use of mystery, evil nature and the supernatural) and the Romantic genre thanks to its breath-taking depictions of picturesque alpine scenery.

[239] Oscar Wilde, *The Picture of Dorian Gray*, 1891 (Oxford: Oxford University Press, 1994).

[240] Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde and Other Tales*, 1886 (Oxford: Oxford University Press, 2006). One could mention here that Wilde and Stevenson's novels are more inspired by the Gothic than innately Gothic themselves but they are repositories of many Gothic *topoi* that we shall analyse.

[241] Hopkins, *Screening the Gothic*, xi.

[242] Wilde, *The Picture of Dorian Gray*, 29.

[243] Otto Rand states that "Dorian Gray shares this incapacity to love with nearly all heroes from tales where these heroes have doubles." Otto Rank, *Don Juan et le Double*, 1932 (Saint-Amand-Montrond: petite Bibliothèque Payot, 1992) 85. My translation. Original quote: "Dorian Gray partage cette incapacité d'aimer avec presque tous les héros des contes où ces héros ont un Double."

treats it as if it were a flower to put in his coat, a bit of decoration to charm his vanity, an ornament for a summer's day."[244] This "delight in giving me pain" is a common feature between Dorian and Voldemort. This is one of the first things that Dumbledore notices when he goes to visit Tom Riddle in his orphanage: "he was already using magic against other people, to frighten, to punish, to control." (HP6, 13, 259) and "his obvious instincts for cruelty, secrecy and domination" (HP6, 13, 259). The way Dorian treats Basil is also similar to the way that Voldemort treats his Death Eaters: that is to say he uses them but does not care for them – with the notable exception of Bellatrix Lestrange as he fathers her child and is ready to avenge her death in a scene which is very nearly touching.[245]

Dorian and Voldemort's wish for immortal life also springs during their youth; Dorian utters his terrible wish ("If it were I who was to be always young, and the picture that was to grow old! For that – for that – I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!'"[246]) when he is barely twenty years old, and Voldemort starts looking into ways to make himself immortal when he is but sixteen years old. The Horcruxes, that is to say the bloody ruse that Voldemort employs to remain immortal, is also akin to Dorian's portrait as all of these objects contain their soul (or parts of their soul in the former's case) which enables Voldemort and Dorian to gain immortality and "eternal youth."[247] The painting and Horcruxes act in the same way as they protect their masters from the passage of time while remaining themselves horrors outside of time. Dorian talks about the "living death of his own soul"[248] as well as the portrait being "something that would breed horrors and yet would never die"[249] which is exactly what the Horcruxes are. The concept of "living death of his own soul" is also present in *Harry Potter* as the fragments of Voldemort's soul are neither really dead nor really alive. They live within their magical objects and carry out Voldemort's volition (especially in the diary) but they cannot do anything on their own: they need another wizard to exert their influence. The diary for

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[244] *Ibid*., 10.

[245] "Bellatrix's gloating smile froze […] she toppled […] and Voldemort screamed. Harry felt as though he turned into slow motion: he saw McGonagall, Kingsley and Slughorn blasted backward, flailing and writhing through the air, as Voldemort's fury at the fall of his last, best lieutenant exploded with the force of a bomb, Voldemort raised his wand and directed it at Molly Weasley." (HP7, 36, 590).

[246] Wilde, *The Picture of Dorian Gray*, 21.

[247] *Ibid*., 86.

[248] *Ibid*., 181.

[249] *Ibid*., 97.

example remains static in Malfoy Manor for eleven years as though it were dormant. Moreover, all of Voldemort's Horcruxes also "breed horrors": we know about how the diary re-created the teenage Voldemort and possessed Ginny ("to start pouring a little of *my* soul back into *her*" – HP2, 17, 228) how the locket tried to corrupt and torture Ron, how the ring nearly killed Dumbledore and how the fragment inside Harry tried to control him. We have very little information about the fragments living in the cup, Nagini[250] and the tiara but we can suppose that they would have acted similarly had a character been in direct contact with them for any length of time. As we have seen, this desire for immortality is one which has been at the heart of humanity since the dawn of time – or at least since *Gilgamesh* – something which the narrator in *The Picture of Dorian Gray* points out: "And, yet, who, that knew anything about Life, would surrender the chance of remaining always young, however fantastic that chance may be, or with what fateful consequences it might be fraught?"[251]

The "fateful consequences" are of course the crux as Voldemort and Dorian painfully experience. Both anti-heroes see their crimes written out onto the canvas of their face or of their painting as their life of debauchery and crime escalates. Dorian's painting absorbs all of Dorian's misdeeds turning it into something "hideous",[252] "monstrous",[253] which has "the face of a satyr"[254] and even blood on its hands: "the scarlet dew that spotted the hand seemed brighter, and more like blood newly spilt."[255] In the same manner, Voldemort's evildoings slowly mark him for what he really is as we can see in his quote describing the thirty-year old Tom Riddle: "he was no longer handsome Tom Riddle. It was as though his features had been burned and blurred; they were waxy and oddly distorted, and the whites of the eyes now had a permanently bloody look, though the pupils were not yet the slits that Harry knew they would become." (HP6, 20, 413). It seems as though Voldemort's crimes and blood-shedding are embedded in his body as the more blood he sheds, the redder (or bloodier) his eyes become, as though he were absorbing his crimes into his self. Just as in *The Picture of Dorian Gray*, the monstrous aspect of the transformation is being focused on as he is often compared to a

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[250] Apart from the fact that she delights in eating humans: "'Dinner, Nagini,' said Voldemort softly, and the great snake swayed and slithered from his shoulders on to the polished wood." (HP7, 1, 18).

[251] Wilde, *The Picture of Dorian Gray*, 87.

[252] *Ibid*., 127.

[253] *Ibid*.

[254] *Ibid*., 128.

[255] *Ibid*., 182.

snake: "a nose that was as flat as a snake's" (HP4, 23, 558) and "glaring red eyes and slits for nostrils, like a snake." (HP1, 17, 212); or even a beast: "his expression almost bestial" (HP6, 13, 254). Jennifer Hart Weed comments that the fifth century Roman senator and philosopher Boethius "concludes that just as evil diminishes a human being by causing him to lose his natural goal, happiness, so evil dehumanizes the evildoer. In other words, evil actions transform an evildoer from a human being into an animal, not literally of course, but figuratively",[256] something which can be aptly applied to Voldemort and Dorian as both become more like animals, be it "satyr[s]" or "snake[s]." Furthermore, this physical animality is but the manifestation of something deeper as the "evildoer is dehumanized through losing the ability to make moral judgements. Without the ability to tell the difference between right and wrong, the evildoer begins to resemble an animal, since animals lack this ability also."[257] The characters' morality thus becomes ensconced in their appearance as not only the eyes become the mirror of the soul but so do the whole face and body.

Yet in both descriptions of their crumbling bodies there lurks, as in many Gothic descriptions, oxymoronic and sublime aspects. The words used are not only to be linked to animality and bestiality but also to nobility and grace, thus creating a mixed feeling within the reader. Dorian's portrait for example has a "beautiful marred face",[258] a perfect oxymoron, whereas Voldemort's body is not only terrifying but also impressive:

> Voldemort looked away from Harry and began examining his own body. His hands were like large, pale spiders; his long white fingers caressed his own chest, his arms, his face; the red eyes, whose pupils were like slits, like a cat's, gleamed still more brightly through the darkness. He held up his hands, and flexed the fingers, his expression rapt and exultant. (HP4, 33, 559)

In his 1966 work Michel Foucault explains this strong human wish for a perfect body:

> Utopia is a place outside of all places but it is a place where one has a *bodiless* body, a body which is beautiful, pure, transparent, full of light, swift, colossal in strength,

[256] Jennifer Hart Weed, "Voldemort, Boethius and the Destructive Effects of Evil," in Baggett, Klein and Irwin, eds. *Harry Potter and Philosophy*, 221.

[257] *Ibid*., 152.

[258] Wilde, *The Picture of Dorian Gray*, 75.

> timeless, slender, invisible, protected, constantly transfigured; and it is quite possible that the primary utopia, that which is planted in the deepest part of mankind's heart is precisely the utopia of a timeless body. The land of fairies, of goblins, of genies, of wizards, well, that is the place were bodies move as fast as light, where hurts are cured thanks to wonderful ointments in the blink of an eye, it is the country where one can fall off a mountain and still be alive, where one is visible when one wishes to be and invisible when one desires it.[259]

This body that Voldemort is able to recover after fifteen years is exactly the utopian body that Foucault transcribes. Even though it cannot be called beautiful, it is elegant – as the comparisons to the spider and cat attest – and it is timeless. With seven Horcruxes to his name, Voldemort would never have grown old or changed and his power means that he is protected. He can also become invisible without the help of an invisibility cloak, fly ("Voldemort was flying like smoke on the wind, without broomstick or Thestral to hold him" (HP7, 4, 56)[260]) and take possession of Nagini's body as well as other people's (as he shows in *Harry Potter and the Goblet of Fire* and *Harry Potter and the Philosopher's Stone*) which gives it a plastic or "constantly transfigured" quality. His body, just as Foucault explains is "transparent" as we have an insistence on his pallor with "[w]hiter than a skull" (HP4, 32, 558) and "pale spiders" (HP4, 33, 559), as well as slender ("thin man" HP4, 32, 558)) and of course protected by his Horcruxes, his Death Eaters and his power. Even though some of the aspects of Foucault's description may be applied to most wizards (such as the power to Apparate), the wish to become immortal ("a timeless body") is considered to be dystopic rather than utopic as Dumbledore tells Harry in the first book: "to the well-organised mind, death is but the next great adventure." (HP1, 17, 215). Indeed, Voldemort's utopian body becomes dystopian when we realize that he uses it to terrorise, maim and kill those who do not follow him.

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[259] Foucault, *Le corps utopique*, 10-11. My translation. Original quote: "L'utopie, c'est un lieu hors de tous les lieux, mais c'est un lieu où j'aurais un corps *sans corps*, un corps qui sera beau, limpide, transparent, lumineux, véloce, colossal dans sa puissance, infini dans sa durée, délié, invisible, protégé, toujours transfiguré ; et il se peut bien que l'utopie première, celle qui est la plus indéracinable dans le cœur des hommes, ce soit précisément l'utopie d'un corps intemporel. Le pays des fées, le pays des lutins, des génies, des magiciens, eh bien, c'est le pays où les corps se transportent aussi vite que la lumière, c'est le pays où les blessures guérissent avec un baume merveilleux le temps d'un éclair, c'est le pays où on peut tomber d'une montagne et se relever vivant, où on est visible quand on veut, invisible quand on le désire."

[260] Voldemort is the only wizard in the series who is able to fly without the help of an animal or magical object. In *Quidditch Through the Ages* we learn that this is theoretically impossible: "No spell yet devised enables wizards to fly unaided in human form." (*Quidditch*, 1).

The Picture of Dorian Gray, just like *Frankenstein* or *Strange Case of Dr Jekyll and Mr Hyde*, tends to rely on a branch of pseudo-science – alchemy – which reuses Greek and Latin beliefs about magic, something which is also present in the *Harry Potter* text. In chapter XI Dorian reads a book which mentions that "Leonardus Camillus had seen a white stone taken from the brain of a newly-killed toad, that was a certain antidote against poison. The bezoar, that was found in the heart of the Arabian deer, was a charm that could cure the plague."[261] which Rowling seems to have amalgamated in her text as the bezoar, first mentioned in *Harry Potter and Philosopher's Stone* ("A bezoar is a stone taken from the stomach of a goat and will save you from most poisons" (HP1, 8, 103)), is an antidote against poison and not a charm against the plague. In *Frankenstein or, the Modern Prometheus* Victor Frankenstein mentions: "Under the guidance of my new preceptors I entered with the greatest diligence into the search of the philosopher's stone and the elixir of life; but the latter soon obtained my undivided attention. Wealth was an inferior object, but what glory would attend the discovery if I could banish disease from the human frame and render man invulnerable to any but a violent death!"[262] The Philosopher's stone and the elixir or life are, as the title suggests, at the core of the first *Harry Potter* novel. Rowling's potion ingredients and magical objects, be they Horcruxes or stones, are elements which populate Gothic fiction from the nineteenth century as alchemy and magic are used to explain the impossible: Frankenstein's monster coming to life, Dr Jekyll's double as well as Dorian's portrait.

What is more, the fact that Dorian's portrait is hidden behind a curtain ("So you think that it is only God who sees the soul, Basil? Draw that curtain back, and you will see mine."[263]) is also a typical Gothic move, and one that we can find both in *Potter* and in *The Mysteries of Udolpho*. Susanne Gruss mentions the links between the two portraits-behind-veils in her article entitled "The Diffusion of Gothic Conventions in *Harry Potter and the Order of the Phoenix* (2003/2007)" where she analyses both the book and film: "In Number Twelve, Grimmauld Place, Sirius's rejected family past is quite literally still alive in the portrait of his mother (which, in a possible allusion to Radcliffe's *Mysteries of Udolpho*, 1794,

[261] Wilde, *The Picture of Dorian Gray*, 111.

[262] Shelley, *Frankenstein*, 38-39. One can also point to the fact that both Frankenstein and Voldemort wish to find immortality in the wake of their mothers' death.

[263] Wilde, *The Picture of Dorian Gray*, 127.

is hidden behind a veil)."[264] Radcliffe's veil hides, in a pure Gothic style, a likeness of a decaying corpse which Emily discovers in volume 2 chapter VI but which we are only told about in volume 4, chapter XVII:

> It may be remembered, that, in a chamber of Udolpho, hung a black veil, whose singular situation had excited Emily's curiosity, and which afterwards disclosed an object, that had overwhelmed her with horror; for, on lifting it, there appeared, instead of the picture she had expected, within a recess of the wall, a human figure of ghastly paleness, stretched at its length, and dressed in the habiliments of the grave. What added to the horror of the spectacle, was, that the face appeared partly decayed and disfigured by worms, which were visible on the features and hands. […] the figure before her was not human, but formed by wax.[265]

The horror hidden behind the veil is arrestingly comparable to what Harry discovers behind the curtain in *Harry Potter and the Order of the Phoenix* in Sirius's parents' overtly-Gothic town-house:

> The moth-eaten velvet curtains Harry had passed earlier had flown apart, but there was no door behind them. For a split second, Harry thought he was looking through a window, a window behind which an old woman in a black cap was screaming and screaming as though she was being tortured – then he realized it was simply a life-size portrait, but the most realistic, and the most unpleasant, he had ever seen in his life. The old woman was drooling, her eyes were rolling, the yellowing skin of her face stretched taut as she screamed, and all along the hall behind them, the other portraits awoke and began to yell too, so that Harry actually screwed up his eyes at the noise and clapped his hands over his ears. (HP5, 4, 74)

Both situations are filled with elements of horror and abhorrence which link what is behind the veil with death and decay. The theme of death is prevalent with words such as "horror", "paleness", "grave", and "decayed" in *Mysteries of Udolpho* and "screaming", "tortured", "drooling", and "yellow skin" in *Harry Potter*. The vocabulary used here has the effluvia of Gothic horror scenes. Here we are within the realm not of immortality but of pure

[264] Susanne Gruss, "The Diffusion of Gothic Conventions in Harry Potter and the Order of the Phoenix (2003/2007)," in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 43.

[265] Radcliffe, *The Mysteries of Udolpho*, 662.

mortality and death, something which is also reminiscent of *Dorian Gray* as when he stabs his portrait he becomes one with the *memento mori* featured above as he moves from portrait to corpse.[266]

In *Don Juan et le Double* Otto Rank mentions a further aspect of *Dorian Gray* which is at work in the *Potter* stories and that is the double: "It is in Oscar Wilde's novel *The Picture of Dorian Gray* that the parallelism between fear and hate of the double and love of one's own picture appears the best."[267] In her definition of the Gothic Lisa Hopkins focused on this very same aspect, that is to say the "fragmented and often doubled nature of the self",[268] an aspect of Gothic literature which is by no means restricted to *The Picture of Dorian Gray* as we shall analyse now.

2) Uncanny Doppelgängers

The doubling effect in *Harry Potter* is present from the very beginning as Aunt Petunia's family is constructed as the negative of her sister's: "Mrs. Potter was Mrs. Dursley's sister, but they hadn't met for several years; in fact, Mrs. Dursley pretended she didn't have a sister, because her sister and her good-for-nothing husband were as unDursleyish as it was possible to be." (HP1, 1, 7). The minted adjective "unDursleyish" represents this opposition perfectly and points to the unbalancing effect that Harry will have when entering the Dursley household. Harry and Dudley are thus mirror images of each other, just as their mothers – aptly called by two flower-names, Lily and Petunia[269] – were opposites. Both Harry and his cousin were born in July 1980 and they both grow up in the same household, albeit under very

[266] For more on the symbolism of the veil see *infra* III.C.3.

[267] Rank, *Don Juan et le Double*, 84. My translation. Original quote: "C'est dans le roman d'Oscar Wilde, *Dorian Gray*, qu'apparaît le mieux le parallélisme entre la crainte et la haine du double, et l'amour narcissique de sa propre image."

[268] Hopkins, *Screening the Gothic*, xi.

[269] Rowling explains the significance of these names on Pottermore: "A lily can be interpreted as 'beauty, elegance, sweetness'. This striking flower is easy to grow, as long as it is planted in the right place. They also, according to gardening manuals, make wonderful cut flowers. Enter Severus; his name can be seen to mean to cut or to sever – and this is exactly what he inadvertently does to Lily's relationship with her sister, Petunia. […] Susceptible to damage and best grown in a container or basket, the petunia needs shelter from the wind and plenty of light. It is also a flower that can, in the language of flowers, mean 'resentment and anger'. A rather apt description of a woman who never told her nephew how his mother died until she was in a rage: '– and then, if you please, she went and got herself blown up…' https://www.pottermore.com/features/lily-potter-petunia-and-the-language-of-flowers. Accessed 1 April 2017.

dissimilar circumstances. Nearly as soon as Dudley is mentioned (nine lines later to be precise), Harry comes in to form a counterpart: "The Dursleys knew that the Potters had a small son too" (HP1, 1, 7) and this doubling-of-sons will continue until the seventh novel where Dudley and Harry come to a reconciliation of sorts.

Harry and Dudley are far from being the only doubles in the series as the relationships between Fred and George, Crabbe and Goyle, Harry and Dumbledore, Dobby and Kreacher as well as Harry and Voldemort attest.[270] This multiplication of doubles gives the story a hall-of-mirrors-like quality where many characters are duplicated through the novels.

What is fascinating in the *Harry Potter* series is not only these double-characters but the deconstruction of them through death. By killing off characters that were so closely linked to one another, Rowling actually redefines the surviving one. Living through the death of one's double (be he good or evil) is one of the key themes of the later novels. Voldemort's death enables Harry to live his own life after having been imprisoned in another's emotions for seven years and having had to survive in the marshy lands of the liminal for the last year, searching for Horcruxes. For Harry, his Nemesis's death – through his own hand – enables him to construct a life of his own, whereas in George's case the loss of his twin has a very different outcome. The uncanny similarity between the two boys was stressed from the first time they were presented as their own mother in *Harry Potter and the Philosopher's Stone* was incapable of telling them apart. Kreacher underlined this aspect when he stated in *Harry Potter and the Order of the Phoenix*: "and there's its twin, unnatural little beasts they are" (HP5, 6, 101). Fred and George become identifiable when George loses an ear during a battle against Voldemort and his followers: "'Ah well,' said George, grinning at his tear-soaked mother. 'You'll be able to tell us apart now, anyway, Mum.'" (HP7, 5, 67). Fred's death at the end of the novel completes the process of differentiation between the two boys as George can now never be mistaken for Fred. Crabbe's death in the "fiendfyre" (HP7, 31, 510) he invoked himself serves a similar narrative purpose. This division of the double (Harry and Voldemort, Harry and Dumbledore, Fred and George as well as Crabbe and Goyle) is a razor-sharp division between the dead character and the surviving one which is repeated time and time again during the narrative. Every division between the doubles is seen as either a suffering towards a state of oneness or a release from the double's over-powering identity (in the case

[270] Marie-France Burgain makes a similar comment: "Les duos, tels les frères Black, sont nombreux dans l'heptalogie, tantôt reflets complémentaires, comme les jumeaux Weasley, Draco Malfoy et son père ou Argus Filch et sa chatte Mrs Norris, tantôt contraires." Burgain, "Jeux d'écriture(s) et de réécriture(s) du cycle des Harry Potter de J. K. Rowling," 134.

of Voldemort and Harry). It is interesting to note that in interviews published after book seven was published Rowling revealed that George married Angelina Johnson, Fred's ex-girlfriend and named his first son Fred[271] (just as Harry calls his children after the people he loved the most and were part of him). Moreover, Ron ends up working for Weasley's Wizard Weezes, thus taking up Fred's place as partner. Fred's two closest brothers therefore step up to fill the void left by him.

The doubling which takes centre stage in the narrative though is one that many analysts have explored, namely that of Harry and Voldemort. Susanne Gruss remarks that "[t]he strongest element that allows for a Gothic reading of *Order of the Phoenix* in terms of gender roles can be found in the characterization of Harry and his increasingly ominous relation to Voldemort, a relation that teems with references to the uncanny and the Gothic double."[272] and Lena Steveker follows suit as she comments: "Setting Harry and Voldemort as doubles, Rowling's novels inscribe themselves into these traditions of Gothic fiction."[273]

Judith P. Robertson goes further when she points to the similarities between the two characters:

> Uncannily, the phoenix, whose tail feather is in Harry's wand, gave just one other feather to another wand, to none other than Voldemort's wand (Stone 67). The sibling wands imply the idea of fraternity, duality, self-knowledge/repression, two-dimensionality, and the sharing of a hidden bond somehow connected with renewal. Both characters share an identity as speakers of Parseltongue (an enigmatic language transmission understood by few); both are mentioned as belonging with the house of Slytherin (Chamber 245); both share the "Riddle" of orphan boyhoods and murdered fathers, and both are the offspring of magical and non-magical parentage (Chamber 231).[274]

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[271] "Well, I don't think that George would ever get over losing Fred, which makes me feel so sad. However, he names his first child and son Fred, and he goes on to have a very successful career, helped by good old Ron." Bloomsbury web chat with J. K. Rowling July 30 2007. www.accio-quote.org/articles/2007/0730-bloomsbury-chat.html. Accessed 13 July 2012.

[272] Gruss, "The Diffusion of Gothic Conventions in Harry Potter and the Order of the Phoenix (2003/2007)," in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 49.

[273] Lena Steveker, "'Your Soul is whole, and completely your own, Harry' (HP7, 576): The Heroic Self in J. K. Rowling's Harry Potter Series," in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 73.

[274] Robertson, "What Happens to our Wishes," 209. See also Groves, *Literary Allusions in Harry Potter*, 16.

Roni Natov also starts with the wands to show the resemblances between the two characters: "The phoenix that provided the feathers for Harry's wand did the same for Voldemort, the 'brother [who] gave you that scar' (Sorcerer's Stone 85), Harry is told, linking him, as Lucifer was God's fallen angel, to his dark enemy."[275] Harry and Voldemort are linked in more ways than one. Not only are their wands brothers but they also look like brothers as Tom Riddle denotes in *Harry Potter and the Chamber of Secrets*: "There are strange likenesses between us, after all. Even you must have noticed. Both half-bloods, orphans, raised by Muggles. Probably the only two Parselmouths to come to Hogwarts since the great Slytherin himself. We even look something alike …" (HP2, 17, 233). Their physical resemblance is also explained by the fact that they both descend from the Peverell brothers as the heirlooms they inherit attest (that is to say the invisibility cloak in Harry's case which comes from the third Peverell brother and the resurrection stone in Voldemort's case, an inheritance from the second brother) which makes them distant cousins. Thus this brother-like aspect is reinforced by the storyline itself. John Granger underlines this in his 2008 *How Harry Cast his Spell*: "His real name is Tom Riddle, which, because *Thomas* comes from the Aramaic word for "twin", is a pointer to how important the doppelgänger structure is to these stories. Voldemort's given name means "twin enigma.""[276] When Tom Riddle sees Harry in the second novel he recognises him as a similar being to himself and thus experiences a *Doppelgänger* moment as Pierre Jourde and Paolo Tortonese define it:

> […] the subject who sees himself (autoscopy) in front of himself as an autonomous yet identical entity or who meets a person who is identical to him in every way. This type of double is mainly modern and was focused on by German romantics. Jean-Paul Richter coined in 1776 the term *Doppelgänger* in order to describe this phenomenon. One could talk about "psychological double" as it concerns the self or "fantastic double" as its presence is perceived as an anomaly in the natural order of

[275] Natov, "Harry Potter and the Extraordinariness of the Ordinary," *The Lion and the Unicorn* 25 (2001): 319. Noel Chevalier also points to these links in his 2005 article: "Harry is constructed as the antithesis of Voldemort, and is bound to him in numerous ways: the lightning-bolt scar on his forehead is the most obvious, as are Harry's ability to speak Parseltongue and his wand, which is an exact counterpart of Voldemort's." Noel Chevalier, "The liberty tree and the whomping willow: Political justice, magical science, and Harry Potter," *The Lion and the Unicorn* 29 (September 2005): 399.

See also: "Harry and Voldemort have a lot in common. Both have Muggle blood; both are orphans. Their wands contain feathers from the same phoenix." Acocella, "Under the Spell: Harry Potter Explained," 78.

[276] Granger, *How Harry Cast his Spell*, 48.

things.[277]

Sybill Trelawney's prophecy (which comes to fruition in *Harry Potter and the Deathly Hallows*) underscores this "anomaly in the natural order of things" as it asserts that "EITHER MUST DIE AT THE HAND OF THE OTHER FOR NEITHER CAN LIVE WHILE THE OTHER SURVIVES" (HP5, 37, 741).

In the case of Harry and Voldemort the doubling effect is imbued with a Gothic atmosphere and more specifically a Dr Jekyll / Mr Hyde effect. The references to Stevenson's masterpiece are multifaceted. In the first place, Dr Jekyll's gruesome transformation into his double, Mr Hyde is re-used by Rowling in her Polyjuice potion experience, when Harry and Ron take the appearance of their adversaries. Stevenson's rendition of this: "He put the glass to his lips and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked there came, I thought, a change – he seemed to swell – his face became suddenly black and his features seemed to melt and alter"[278] as well as "The most racking pangs succeeded; a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death."[279] cannot but come to mind when we come across such vignettes in the *Harry Potter* text:

> Pinching his nose, Harry drank the potion down in two large gulps. It tasted like overcooked cabbage. Immediately, his insides started writhing as though he'd just swallowed live snakes – doubled up, he wondered whether he was going to be sick – then a burning sensation spread rapidly from his stomach to the very ends of his fingers and toes – next, bringing him gasping to all fours, came a horrible melting feeling, as the skin all over his body bubbled like hot wax – and before his eyes, his hands began to grow, the fingers thickened, the nails broadened, the knuckles were bulging like bolts – his shoulders stretched painfully and a prickling on his forehead told him that hair was creeping down toward his eyebrows – his robes ripped as his

[277] Jourde and Tortonese, *Visages du double*, 3. My translation. Original quote: "[…] le sujet qui se voit lui-même (autoscopie), en face de lui, comme une entité autonome mais identique, ou qui rencontre un individu pareil à lui en tout. Cette rencontre engendre malaise ou angoisse. Ce double-là est surtout moderne, c'est le romantisme allemand qui le met à l'honneur, et Jean-Paul Richter invente pour lui, en 1776, le terme de *Doppelgänger*. On pourrait parler de 'double psychologique', puisqu'il concerne le moi, ou de 'double fantastique', puisque sa manifestation est perçue comme une anomalie dans l'ordre des choses."

[278] Stevenson, *Strange Case of Dr Jekyll and Mr Hyde*, 50.

[279] *Ibid*., 54.

> chest expanded like a barrel bursting its hoops – his feet were agony in shoes four sizes too small. (HP2, 12, 162)

The gulping down of the potion as well as the pain and horror of the transformation, which is structurally signified through the multiplication of dashes in the text, show us how Rowling re-wrote this particular piece from Stevenson's work. As always, Rowling picks out a salient aspect of the urtext and then mixes it into her own take. Indeed, the polyjuice potion does not have the side-effect of transforming the user against his will if he uses it too often as Dr Jekyll's does. Nevertheless, there is an example of this unwanted transformation in the *Harry Potter* series. Voldemort's uncanny link with Harry Potter means that Harry is often unwillingly brought into Voldemort's mind, in a way that is so striking that Harry feels that he has become Voldemort, just as Dr Jekyll often becomes Mr. Hyde without wishing to. Furthermore, Harry's dark side is actually linked to Voldemort as there is a fragment of Voldemort's soul inside Harry, just as Jekyll and Hyde are two sides of the same personality. After Voldemort's attack on him when he was a baby, Harry literally has a dual nature, just like Dr Jekyll. What is more, the unwilling transformations into the evil part of the character's soul are presented in the same way in both texts. At first, both Harry and Dr Jekyll experience this shift in their sleep as we can see in the first chapter of *Harry Potter and the Goblet of Fire* when "the boy called Harry Potter woke with a start" (HP4, 1, 19) after Voldemort killed Frank Bryce and in *Dr Jekyll and Mr Hyde* he "woke the next day in bed with somewhat odd sensations."[280] As the narrative moves along, sleeping is nearly constantly equated with becoming one's evil double. Henry Jekyll discloses his trouble with slumber: "above all, if I slept, or even dozed for a moment in my chair, it was always as Hyde that I awakened."[281] something which Harry also struggles with: "Harry sat fully clothed, hunched against the cold metal bars of the bedstead, keeping himself deliberately uncomfortable, determined not to fall into a doze, terrified that he might become the serpent again in his sleep and wake to find that he had attacked Ron, or else slithered through the house after one of the others …" (HP5, 22, 425). Sleep and dreams are the moment when the unconscious takes over, thus making the transformation more likely but these shifts and transformations then take place at more frequent intervals as the stories unravel and can occur anytime and any-place. These modifications take place in both texts with such illustrations as: "And at the very moment of

[280] *Ibid*., 57-58.

[281] *Ibid*., 64.

that vainglorious thought, a qualm came over me, a horrid nausea and the most dreadful shuddering. These passed away, and left me faint"[282] when Dr Jekyll unwittingly mutates in *Dr Jekyll and Mr Hyde* which becomes:

> It happened in a fraction of a second: in the infinitesimal pause before Dumbledore said 'three' […] At once, Harry's scar burned white-hot, as though the old wound had burst open again – an unbidden, unwanted, but terrifyingly strong, there rose within Harry a hatred so powerful he felt, for that instant, he would like nothing better than to strike – to bite – to sink his fangs into the man before him – (HP5, 22, 419)

The litany of the prefix 'un' with "unbidden, unwanted" makes us think back to Rowling's coining of "unDursleyish" which she used to create her first mirror-family. The double is therefore associated with the opposite, which is defined through a negation: 'un,' and is repeated in order to show how different his two souls are and the type of battles that rage within him to keep his Voldermort-side in check.

The second soul, the Mr. Hyde or Voldemort-side slowly takes control of our characters as they experience life through their alter-ego. When we scrutinise both texts we can find some surprising re-writings such as Rowling's use of the focus in her description. For instance, in *Dr Jekyll and Mr. Hyde* one of the transformation scenes starts with: "But the hand which I now saw, clearly enough, in the yellow light of a mid-London morning, lying half shut on the bed clothes, was lean, corded, knuckly, of a dusky pallor and thickly shaded with a swart growth of hair. It was the hand of Edward Hyde."[283] Stevenson here uses the trope of the hand to explain the shift in identity. This zoom-in effect on one part of the body to explain the transformation of the whole body – that is to say a synecdoche – is also present in the Potter text when Harry sees through Voldemort's eyes: "He was standing in a dark, curtained room lit by a single branch of candles. His hands were clenched on the back of a chair in front of him. They were long-fingered and white as though they had not seen sunlight for years and looked like large, pale spiders against the dark velvet of the chair." (HP5, 26, 515). The use of the synecdoche in both these texts enables a close description of one body part, leaving the reader the freedom to deduce how the rest of the body looks from this short depiction. Rowling's prose here also compels us by her use of the pronoun "he" as Lena

[282] *Ibid*., 62.

[283] *Ibid*., 58.

Steveker calls attention to: "The text destabilizes Harry's identity by slowly and subtly ceding his subject position to Voldemort."[284] Undeniably, when we start reading this paragraph we, as reader, are unsure who the first "he" refers to as the previous "he" in the text referred explicitly to Harry with "He rolled over on to his side" (HP5, 26, 515). It is only when the text focuses on the character's hands that we are able to identify the protagonist. Nonetheless, the text still merges both characters as Harry's name is constantly mentioned: "'I have been badly advised, it seems,' said Harry, in a high, cruel voice that pulsed with anger." (HP5, 26, 515). Here the text itself is doubled as both Harry and Voldemort are merged into one. Steveker's analysis of this situation, "Harry experiences a loss of identity when he, either deliberately or involuntarily, shares the mind of his internal other. […] he seems to be literally turning into Voldemort"[285] aptly summarizes the crux of the passage as identity is the core component in the problem of doppelgängers. Stevenson's prose, on the other hand, is much more clear-cut as the reader is told straight away that "It was the hand of Edward Hyde", whereas Rowling plays with her reader, withholding information in order to blur the boundaries between the two protagonists, both on the page and in the reader's mind.

Rowling goes further down this road as she has Voldemort possess Harry's body in a Gothic purple passage:

> He was gone from the hall, he was locked in the coils of a creature with red eyes, so tightly bound that Harry did not know where his body ended and the creature's began. They were fused together, bound by pain, and there was no escape –
> And when the creature spoke, it used Harry's mouth, so that in his agony he felt his jaw move . . .
> "*Kill me now, Dumbledore* . . ."
> Blinded and dying, every part of him screaming for release, Harry felt the creature use him again . . . (HP5, 36, 719-720)

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[284] Steveker, "The Heroic Self in J. K. Rowling's Harry Potter Series," in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 76.

[285] *Ibid*., 75. One can find another examples of such person-confusion in chapter 21 of *Harry Potter and the Order of the Phoenix* when Harry dreams that he is Voldemort's snake (see HP5, 21, 408) as well as in *Harry Potter and the Deathly Hallows* with "Harry spoke in a high, cold, merciless voice." (HP7, 9, 145) which we come to understand to be Voldemort's voice.

One can also stress that this link between Harry and Voldemort is a direct descendant of the Gothic bond which unites Count Dracula and his vampire-brides as Mina (under hypnosis) is able to tap into Dracula's mind: "'I am still – oh, so still. It is like death!' The voice faded away into a deep breath as of one sleeping, and the open eyes closed again." Stoker, *Dracula*, 333.

The use of the term "creature" brings to mind once again Victor Frankenstein's monster as well as the innately fused nature of the doppelgänger. Quotes such as "Harry did not know where his body ended and the creature's began" point to this amalgamation of both bodies into one terrifying being. The alliteration in /k/ ("loc*k*ed in the *c*oils of a *c*reature"[286]) expounds on this theme of confinement and control, and the use of the term "coil" presents the reader with an image of a snake imprisoning Harry within his tail. As Voldemort is said to be prone to possess snakes the term "coil" is particularly fitting as Riddle is using this same technique on Harry. It is of course Harry's profoundly different nature, that is to say his ability to love, which ultimately saves him from the grips of Voldemort's clutch as his love for Sirius Black leads him to disentangle himself.

The doubles are connected through their opposite sides, their 'un'-characteristics, a prefix which is also profoundly Gothic as it is found in the notion of the uncanny (*unheimlich*), that is to say the opposite of what we know, or as Roberta Seelinger Trites defines it: "the unheimlich, the uncanny, that unknowable and unreasonable fear – of death, speculates Heidegger; of castration, speculates Freud – that lurks in the subconscious for everyone."[287] Freud states that the uncanny "belongs to the realm of the frightening, of what evokes fear and dread"[288] but that this fear is itself coupled with what we used to know: "the uncanny is that species of the frightening that goes back to what was once well known and had long been familiar."[289] Severus Snape himself links the notion of the double with that of the uncanny as he tells Harry: "'How extraordinarily like your father you are, Potter […] Strutting around the place with his friends and admirers … the resemblance between you is uncanny.'" (HP3, 14, 209). The mirroring effect between father and son is couched in terms of the uncanny, that is to say of a haunting feeling as Judith P. Robertson expresses: "[a]ccording to Freud, the uncanny sensation (like a sense that mischief is up) is provoked when old worries return to haunt the mind. Notably, (in relation to Harry Potter) mental operations giving rise to uncanny experience include animism, sorcery, the omnipotence of thoughts, attitudes toward death, and castration anxiety."[290] This similitude between Harry and James

[286] My italics.

[287] Roberta Seelinger Trites, "The Uncanny in Children's Literature," introduction *Children's Literature Association Quarterly* 26.4 (2001): 162.

[288] Sigmund Freud, *The Uncanny*, 1899-1919, Trans. David McLintock (London: Penguin, 2003) 123.

[289] *Ibid*., 124.

[290] Robertson, "What Happens to our Wishes," *Children's Literature Association Quarterly* 26 (2002): 203.

(his father) is continuously underlined in the series but it reaches an acme in *Harry Potter and the Prisoner of Azkaban* in which Harry sees himself in a time-warp situation and believes that he sees his own father as only a very skilled magician could have conjured up a Patronus Charm: "it must have been a really powerful wizard, to drive all those Dementors away … […] 'I think it was my dad.'" (HP3, 21, 297). When he realises that he actually saw himself it dawns upon him that he has now become that very powerful wizard. He is therefore able to come to a better understanding about himself just as Pierre Jourde and Paolo Tortonese expound in *Visages du double, un thème littéraire*:

> That being said, to be able to *really* become two beings would be like a proof of reality. The I, says [Clément] Rosset is the only unique object which cannot see itself. He can see the uniqueness of everything bar himself. If he were able to become two then he would be able to know himself. But mirrors and ghostly doubles only grant him opposite reflections, that is to say, *others*.[291]

In this instance Rowling goes further than her Gothic forerunners by *really* creating two Harrys, not only through his many doubles but also through himself. The doubling of our main character does not by any means limit itself to this sole instance though. In *Harry Potter and the Deathly Hallows* Harry is multiplied six-fold as Fleur Delacour, Mundungus Fletcher, Hermione Granger, Fred, George and Ron Weasley all take polyjuice potion in order to become identical to Harry:

> The real Harry thought that this might just be the most bizarre thing he had ever seen, and he had seen some extremely odd things. He watched as his six doppelgängers rummaged in the sacks, pulling out sets of clothes, putting on glasses, stuffing their own things away. He felt like asking them to show a little more respect for privacy as they all began stripping off with impunity, clearly more at ease with displaying his body than they would have been with their own. (HP7, 4, 49)

The words "bizarre" and "doppelgänger" both point to the uncanny aspect of this

[291] Jourde and Tortonese, *Visages du double*, 84. My translation. Original quote: "Cela dit, pouvoir *réellement* se dédoubler constituerait comme une preuve de réalité. Le moi, dit [Clément] Rosset, est le seul objet unique qui ne peut se voir. Il peut constater l'unicité des autres objets, mais justement pas la sienne. S'il se dédoublait, il se connaîtrait. Mais les miroirs et les doubles fantomatiques ne lui fournissent que des reflets inversés, des *autres*."

scene where Harry is able to not only see himself but also see himself multiplied.[292] Jourde and Tortonese emphasize that: "[t]he character who is confronted with his double or who experiences the feeling of an inner division finds himself confronted with the principle of union or of articulation in him of two instances, the subject and the object. To see oneself is also to understand in a striking manner that one exists outside of oneself."[293] Here Harry indeed sees himself as he would another animate object as his doppelgängers are both himself and are capable of independent movement. Moreover, they undress and dress rather hastily thus enabling Harry to see his own body paraded in a way that is unnatural to him. The link between the others and himself is hard for him to comprehend as they are both him (they have his body) and still retain their own volition (Harry cannot control their movements). The picture that Rowling paints here is thus profoundly Gothic and uncanny as magic enables Harry's self to develop. Shira Wolosky also sees this passage as an important literary moment in the saga: "Rowling herself marks the importance of doubles in *Harry Potter* when, in the escape from Privet Drive, she calls the seven polyjuice Potters Harry's "six doppelgängers", the traditional term for literary doubles (HP7, 4, 49). These seven Potters match Voldemort's seven Horcruxes. […] But the seven Harrys are begotten not by murder but by love, to protect Harry in his escape from Privet Drive."[294]

The notion of the uncanny in *Harry Potter* is by no means limited to these Gothic doublings as it is also inscribed within the text, especially in the depiction of the magical world. Judith P. Robertson contends for example that "[f]easting around Hogwarts possesses both heimlich and unheimlich qualities (homey and disquieting), as food figures[295] are apt to multiply in signs of uncontrolled fecundity."[296] The layout of the castle (which Robertson

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[292] Marie-France Burgain notes about this passage that: "Ce jeu sur le double se renforce quand il se voit démultiplié en sept au début du volet final, comme un reflet de la division de l'âme de Voldemort en sept « Horcrux », un écho à sa difficile quête identitaire mais peut-être aussi comme un clin d'œil à l'omniprésence de Harry Potter dans les médias et sur la toile." Bugain, "Jeux d'écriture(s) et de réécriture(s) du cycle des Harry Potter de J. K. Rowling," 121.

[293] *Ibid*., 92. My translation. Original quote: "Le personnage confronté à son double, ou qui éprouve le sentiment d'une scission intérieure, se trouve face à la question du principe d'union, ou de l'articulation en lui de deux instances, le sujet et l'objet. Se voir à l'identique c'est aussi comprendre de manière saisissante que l'on existe en dehors de soi."

[294] Wolosky, *The Riddles of Harry Potter*, 117.

[295] Madam Rosmerta for example is associated both with food and drink as well as with fecundity.

[296] Robertson, "What Happens to our Wishes," *Children's Literature Association Quarterly* 26 (2002): 200.

calls attention to[297]) as well as Harry's wanderings all bespeak uncanniness:

> The unheimlich is that interior place in which one can get lost in signs of strangeness. The traveller and his wandering consciousness is never completely at home here. Similarly, in a Harry Potter book, he migrates, he drifts, he misses trains, he loses his glasses, powerful dark magic causes him to lose control of his broomstick, his bed hurtles through space, ghosts flash through doors he is trying to open, and poltergeists grab his nose, screeching "Got your conk!" (Stone 98). Harry is frequently in the grip of death, and the cosiness of even a train compartment can restore an inherent Unheimlichkeit to the familiar. In this plot the familiar ground of the self gets lost over and over again, going unsecured precisely in order to find or remake itself again.[298]

In her 2008 article Stacy Gillis also pointed to the uncanny elements in the *Harry Potter* novels:

> The uncanny has long been acknowledged as a key component of the Gothic as its presence in the 'Harry Potter' novels indicates how the Gothic informs these narratives. The uncanny is articulated in the novels in a number of ways, one of which is the conflation of the unfamiliar and the familiar, as demonstrated when Potter first discovers how to get on the Hogwarts train. […] Potter is in the familiar territory of a British rail station and believes that he *knows* how to navigate it; however, he finds that what he believed to be the logic of the physical reality of the station is not true. In this sense, the magic world which punctuates the non-magic world at certain points articulates the uncanny – something which has been estranged by repression.[299]

The magical spaces in the *Harry Potters* are thus portrayed as uncanny as nothing remains static, there is no comfort to be found in these ever-evolving places where even a banal train station can hold a magic gateway at its very centre. In the same way as for the

[297] "The narrative effect of uncanniness gets reproduced through a proliferation of signs that can induce spellbinding disorientation. Observe, for example, the corporeal layout of Hogwarts." *Ibid*., 204.

[298] *Ibid*., 204.

[299] Gillis, "The Brand, the Intertext and the Reader," in Briggs, Butts, and Grenby, *Popular Children's Literature in Britain*, 310-311.

doubling effect, the notion of the uncanny brings us towards a better understanding of the text. Roberta Seelinger Trites explains that the uncanny is used in children's literature for a specific purpose: "I do see the potential in our recognizing the primacy of the unheimlich, the uncanny, in determining the form and content of much of children's literature. Humans are creatures of fear and joy who seek to understand a life that is incomprehensible. We make meaning where we can. Children's literature, then, is one more aspect of the project of making meaning of the human condition."[300] a view which is echoed in Robert T. Tally Jr's 2012 article: "Gothic texts frequently depict a narrative movement from mystery and wonder towards knowledge and understanding. Gothic fiction also places the individual within a confounding and often frightening milieu, which he or she has to transform into a meaningful and coherent order somehow."[301] The unearthly aspects of the text thus lure the reader into a dynamic reading, one where he must play along with Harry in order to unearth the truth and make sense of the world. As Rufus Scrimgeour aptly postulates: "it's all perception, isn't it?" (HP6, 16, 323). It is indeed the reader's "uncanny ability to know things [they] shouldn't" (HP6, 23, 462) that enables them to fully appreciate the *Harry Potter* universe. Shira Wolosky compounds these notions when she affirms that "[t]he riddles in Harry Potter tend to have not one solution, but many. In this, they are true to literary meaning as such. Literature is writing that always opens to further interpretations."[302] The uncanny aspects of the books therefore aid to re-affirm *Harry Potter*'s affiliation to literature as it opens up the reader's imagination through manifold potential interpretations of the text.

3) Gothic mirrors

The Gothic confronts us with the definition of the bourns of humanity, of the difference between what is human and what is monstrous, of what is knowable and un-knowable, of what is normal and what is magical. The world of *Harry Potter* is filled with Gothic objects, such as mirrors, which bring the reader to question the text and reality, bringing him further into Gothic terrain.

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[300] Seelinger Trites, "The Uncanny in Children's Literature," introduction, *Children's Literature Association Quarterly* 26.4 (2001): 162.

[301] Robert T. Tally Jr., "The Way of the Wizarding World: Harry Potter and the Magical *Bildungsroman*," in Hallett, and Huey, *J. K. Rowling*, 45-46.

[302] Wolosky, *The Riddles of Harry Potter*, 1.

The question of mirrors is essential in the *Harry Potter* storyline as they crop up again and again within the narrative. Not only are they typical Gothic elements but the novels can also be seen as mirrors themselves as they mirror our own Muggle world. Dumbledore's words about the mirror of Erised in the first volume of the series ("However, this mirror will give us neither knowledge nor truth. Men have wasted away before it, entranced by what they have seen, or been driven mad, not knowing if what it shows is real or even possible." (HP1, 12, 157)) could be applied to the magical world depicted by J. K. Rowling. In a way, *Harry Potter* gives us neither knowledge nor truth in a historical sense. Harry Potter is not a wizard, and the whole story is only a figment of the author's imagination. On the other hand, just as the mirror shows Harry his heart's desire, *Harry Potter* shows us aspects of our society that we may not have looked at too closely otherwise. That may be why so many are "entranced by what they have [read]" as the world portrayed on the other side of the mirror is both familiar and unknown, just as Harry's and Ron's visions are. Mirrors are also closely linked to the double as a mirror reflects an image of oneself. In the same way as a double can reveal much about a character, so can a mirror show what had been hitherto hidden. When talking about the romantic double, Pierre Jourde and Paolo Tortonese voice the supposition that "the double represents a photographic *negative* of the subject, the passage from a necessity to a contingency. One must go through nothingness, go through the negative mirror in order to come out the other side with self-knowledge."[303]

The mirrors in *Harry Potter* enable both the characters and readers to have access to more understanding, be it through the Mirror of Erised (which spells "Desire" in mirror-writing) or through the others. As an instance Shawn E. Klein comments that "the mirror [of Erised] does offer us one truth – it shows us what we actually deeply and desperately desire."[304] and thus gives Harry and his readers knowledge about him as we learn that his heart desires to be surrounded by family.

The mirror is a familiar trope for readers of Gothic and fantasy fiction as it is often used as deeply symbolic. Tzvetan Todorov reminds us that "Mirrors are present at every moment when characters in a tale must make a decisive step towards the supernatural (this

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[303] Jourde and Tortonese, *Visages du double*, 30. My translation. Original quote: "le double représente l'apparition *en négatif* du sujet, le passage de l'absolu au contingent. Il faut subir l'épreuve du néant, passer à travers le miroir de soi-en-négatif pour parvenir, de l'autre côté, à une véritable maîtrise."

[304] Shawn E. Klein, "The Mirror of Erised: Why We Should Heed Dumbledore's Warning," in Baggett, Klein and Irwin, eds. *Harry Potter and Philosophy*, 151.

relation is attested in nearly all fantasy texts)."[305] A case in point would be *Through the Looking-glass* where Alice uses the mirror as a bridge between worlds. In *Harry Potter*, Harry is already in the magical world when he encounters mirrors but they always enable him to better understand himself and his world. Whereas Alice "sees no reflection of herself in the mirror"[306] Harry, on the other hand, is always able to see his reflection, even though it is not always to his liking. Jourde and Tortonese emphasise that "reflections show one's destiny, what is fated to happen: they can in some cases be a harbinger of death (for example Narcissus, by losing himself in the contemplation of his image, condemns himself), of woe or more generally predict the future."[307] When Ron sees his improved reflection in the Mirror of Erised his first reaction is indeed to ask "Do you think this mirror shows the future?" (HP1, 12, 155) and in a certain way he is right. Narratively speaking both Ron and Harry see their heart's innermost wishes granted as Ron's career surpasses any of his brothers as he joins ranks with the Aurors and the last chapter of *Harry Potter Deathly Hallows* as well as *Harry Potter and the Cursed Child* show James Potter and Lily Potter come to life again through Harry's own children. Even though Harry is unable to properly resuscitate the family he sees in the mirror he creates his own by having three children and marrying into the large Weasley family, thus making his best friend Ron into his brother-in-law and his adopted mother, Mrs Weasley, into his mother-in-law.

Jourde and Tortonese also remind us that "mirrors introduce a doubt as to the independence of the subject. They show him that he does not belong to himself, as much as he imagines, since he can be bearing the signs of what he does not know of himself, of what weighs unavoidably upon him, as they can enable another to influence his destiny."[308] Harry often sees his reflection as unforeseen as his mirror images bring him knowledge about his situation: "Left alone in the dark room, Harry turned towards the wall. A cracked, age-spotted mirror hung on the wall in the shadows. Harry moved towards it. His reflection grew larger

[305] Todorov, *Introduction à la littérature fantastique*, 127. My translation. Original quote: "Le miroir est présent à tous les moments où les personnages du conte doivent faire un pas décisif vers le surnaturel (cette relation est attestée dans presque tous les textes fantastiques)."

[306] Sophie Marret, "Impossible Alice," in Lecercle, *Alice*, 65. My translation. Original quote: "D'ailleurs Alice n'a pas d'image dans le miroir."

[307] Jourde and Tortonese, *Visages du double*, 9. My translation. Original quote: "le reflet projette un destin, une fatalité : il peut dans certaines conditions annoncer la mort (Narcisse, se perdant dans son image qui se trouve par là même condamné), un malheur, ou plus généralement l'avenir."

[308] *Ibid*. My translation. Original quote: "le miroir insinue un doute sur l'indépendance du sujet. Il lui signale qu'il ne s'appartient plus autant qu'il se le figure, puisqu'il peut porter les signes de ce qu'il ignore de lui-même, de ce qui pèse inéluctablement sur lui, et puisqu'il peut même permettre à un tiers d'influencer sur son sort."

and clearer in the darkness … a face whiter than a skull … red eyes with slits for pupils … ” (HP5, 26, 51) and:

> Harry was facing a mirror over the fireplace, a great gilded thing with an intricately scrolled frame. Through the slits of his eyes, he saw his own reflection for the first time since leaving Grimmauld Place. His face was huge, shiny and pink, every feature distorted by Hermione's jinx. His black hair reached his shoulders and there was a dark shadow around his jaw. Had he not known that it was he who stood there, he would have wondered who was wearing his glasses. (HP7, 23, 371)

In both cases Harry's reflection teaches him that he is not who he thought he was and that the identity which he believed was his is no more. The full horror of what Jourde and Tortonese describe is at work here as Harry struggles to understand himself through these nightmarish mirror-visions. The uncanny here is paramount as Harry's identity is at stake in these two quotes. As we have mentioned, mirrors are also closely linked to death, a notion which also underpins the *Harry Potter* text: "Otto Rank has a similar analysis on mirrors to that which he has on shadows and insists on the link between the fear of death and the fear of mirrors. No matter what value we give to this analysis, which equates one's reflection with one's soul – hence the fact that dead people and vampires (who are the living dead) have no reflection – […]."[309] state Jourde and Tortonese about mirrors. This Gothic link between death and mirrors, and especially through the myth of vampires and the dead being bereft of a reflection, is also at work within the novels as we can see with these two quotes: "He dashed to the mirror. Sure enough, his reflection looked back at him, just his head suspended in mid-air, his body completely invisible. He pulled the cloak over his head and his reflection vanished completely." (HP1, 12, 148) and "Harry moved nearer to the mirror, wanting to look at himself but see no reflection again." (HP1, 12, 153). Jonathan Harker experiences something similar when he is unable to see Count Dracula in his mirror: "But there was no reflection of him in the mirror! The whole room behind me was displayed ; but there was no sign of a man in it, except myself."[310] Harry's invisibility thus likens him to a vampire or a

[309] *Ibid*. My translation. Original quote: "Otto Rank en fait une analyse proche de celle qu'il consacre à l'ombre, et insiste sur le lien entre la crainte de la mort et la crainte des miroirs. Quelle que soit la valeur que l'on accorde à son analyse, qui fait du reflet l'âme (c'est pourquoi les morts et les vampires, qui sont des morts-vivants, n'ont pas de reflet) […]."

[310] Stoker, *Dracula*, 32.

living dead as his normal mirror is unable to send back an image to him. On the other hand, the magical mirror, the Mirror of Erised, is able to "see" through the cloak and reflect not only himself but his heart's desire as well. The moment when Harry turns to see his reflection in the mirror and instead sees Voldemort's "red eyes" (HP5, 26, 51) stare back at him bespeaks of vampires as well as a re-writing of a scene in Jane Eyre in which Bertha Mason takes Jane's place in front of the mirror with her wedding veil: "presently she took my veil from its place; she held it up, gazed at it long, and then she threw it over her own head, and turned to the mirror. At that moment I saw the reflection of the visage and features quite distinctly in the dark oblong glass. […] it was a savage face. I wish I could forget the roll of the red eyes and the fearful blackened inflation of the lineaments."[311] Jane then continues by saying that this vision reminded her "[o]f the foul German spectre – the Vampyre",[312] thus associating this mirror-perception with death and revenants, just as Harry's nightmarish vision is imbued with death and the Gothic.

Harry Potter and the Half-Blood Prince also equates mirrors with death as this quote attests: "The boat was carving deep ripples upon the glassy surface, grooves in the dark mirror … And then Harry saw it, marble-white, floating inches below the surface […] a dead man lying face up" (HP6, 26, 528-529). The black pool on which Harry and Dumbledore embark to find the new Horcrux, which is at first linked to the term "mirror" is then revealed to be teeming with Inferi, that is to say dead bodies that Voldemort can use as puppets for his bidding. As Harry's gaze pierces through the mirror he is confronted with the bodies of those who Voldemort murdered before Harry's parents, in a similar fashion as to when he sees his dead family in the Mirror of Erised. These links between death and mirrors make us hark back to one of the only professed quotes of the novels, that is to say the epigraph of *Harry Potter and the Deathly Hallows*.[313] Having already analysed the first quote of this epigraph[314] we can now turn to the second quote:

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[311] Charlotte Brontë, *Jane Eyre*, 1848 (London: Norton, 2001) 242.

[312] *Ibid*.

[313] It is interesting to note that what Rowling had to say about these quotes: "'I really enjoyed choosing those two quotations because one is pagan, of course, and one is from a Christian tradition,' Rowling said of their inclusion. 'I'd known it was going to be those two passages since 'Chamber' was published. I always knew [that] if I could use them at the beginning of book seven then I'd cued up the ending perfectly. If they were relevant, then I went where I needed to go." Shawn Alder, "'Harry Potter' Author J.K. Rowling Opens Up About Books' Christian Imagery." *MTV News*. 17th October 2007. http://www.mtv.com/news/articles/1572107/jk-rowling-talks-about-christian-imagery.jhtml. Accessed 17 January 2013.

[314] See *supra* II. A. 1.

> Death is but crossing the world, as friends do the seas; they live in one another still. For they must needs be present, that love and live in that which is omnipresent. In this divine glass they see face to face; and their converse is free as well as pure. This is the comfort of friends, that though they may be said to die, yet their friendship and society are, in the best sense, ever present, because immortal. (HP7, epigraph, 7)

Taken from Part II "Union of Friends" in William Penn's book of aphorism and maxims *More Fruits of Solitude* this quote not only reveals that there is but a looking-glass between the world of the living and that of the dead ("the divine glass") but also gives authorial force to Dumbledore and Luna's comments on death: "You think the dead we have loved ever truly leave us? You think that we don't recall them more clearly than ever in times of great trouble?" (HP3, 22, 312) and "Oh, come on. You heard them, just behind the veil, didn't you? […] They were just lurking out of sight, that was all. You heard them." (HP5, 38, 761). The boundary between death and life is often represented by a mirror, or a veil, or even water as we shall analyse in our next part.

However, the Mirror of Erised is not the only magical mirror in the *Harry Potter* land as Harry is frequently sermonised by sundry mirrors in the course of the tale. Through "Harry got a shock the first time he looked in the mirror over the kitchen mantelpiece and it shouted, '*Tuck your shirt in, scruffy!*'" (HP2, 4, 37) and "'I'm *not* going to be murdered,' Harry said out loud. 'That's the spirit, dear,' said his mirror sleepily." (HP3, 4, 55) one can only be forcefully reminded of *Snow White*'s famous mirror. Wendy Doniger points us in this direction too:

> Snow White's talking mirror appears, but Rowling transforms it both with humour […] and with something deeper: there is a mirror that shows you your heart's desire (Harry imagines his mother, 'a very pretty woman … *her eyes are just like mine*,' and his father, whose hair 'stuck up at the back, just as Harry's did').[315]

Sirius Black also gives Harry a magic mirror, which works as a means of communication: "*This is a two-way mirror, I've got the other one of the pair. If you need to speak to me, just say my name into it; you'll appear in my mirror and I'll be able to talk in*

[315] Wendy Doniger, "Can You Spot the Source?" *London Review of Books*, 17th February 2000. http://www.lrb.co.uk/v22/n04/wendy-doniger/can-you-spot-the-source. Accessed 1 January 2017.

yours." (HP5, 38, 755-756, italics in original). A shard of this mirror enables Harry to be saved in the last novel of the series when Aberforth Dumbledore (Albus's brother) sends Dobby to rescue him. Finally, mirrors (be they magical or not) can be used as a way of protecting oneself from the deadly gaze of the basilisk, a point made by Hermione in *Harry Potter and the Chamber of Secrets*. The topic of mirrors in *Harry Potter* is linked to that of identity, to death, to magic, to communication and protection. The recurrence of this trope leads us to use it to also better interpret the *Harry Potter* text as this allegory can be applied to the Potterverse itself.

Kate Behr pertinently couches it in these terms: "The wizard world exists only in relation to the 'real' world, echoing/mirroring all its customs and discourse, and thus reflects our Muggle-world transformed by narrative."[316] And Shira Wolosky puts it this way: "The Potter world enchants not because it is so alien but because we recognise it in our own."[317] This is one of the fundamental elements which make *Harry Potter* so enjoyable: the fact that our world is mirrored in the text. Quotes such as "the WWN (Wizarding Wireless Network)" (HP4, 22, 341) which seems to echo the BBC or "the dates of the next Bring and Fly sale" (HP5, 25, 501) for a 'bring and buy sale' and "I was sorry to hear he had died, although of course it wasn't unexpected, dragon pox at his age …" (HP6, 9, 180) are but a few examples of how Rowling mirrors our world in her own. In this part we have focused on Rowling's re-writing through her use of intertextuality but one could go even further and look at how our whole world is re-used in her tales. Jurgis Baltrušaitis's notion of catoptric anamorphosis,[318] which was mentioned in the introduction, is extremely helpful to understand what is at work in Rowling's text. Catoptric anamorphosis takes place when a cylindrical mirror is placed on a distorted drawing thus creating a perfect picture. When the *Harry Potter* text (the distorted drawing) is filtered through a critical reading (the cylindrical mirror) we can then see a new, perfectly-formed picture emerge as Rowling points us towards fresh interpretations of our literature (be it children's or classics), of our language and of our culture. Imitation of reality through mirrors thus brings us closer to an understanding of our world, an idea which comes to us, in part, from Socrates: "Could you tell me the general nature of imitation?" / "'It is most easily done if you take a mirror and turn it round to all sides. You will soon make a sun and

[316] Kate Behr, "Philosopher's Stone to Resurrection Stone. Narrative Transformations and Intersecting Cultures across the Harry Potter Series," in Heilman, *Critical Perspectives on Harry Potter*, 261.

[317] Wolosky, *The Riddles of Harry Potter*, 3.

[318] See Baltrušaitis, *Anamorphoses ou Thaumaturgus opticus*, 1996.

stars, the earth, yourself, and other living creatures, manufactured articles and plants, and everything we have just described.' / 'Yes,' he said, 'make them in appearance, but surely not as they are in truth.'"[319] Plato's transcription of Socrates' dialogue enables the notion of appearance versus truth to come to light. In *Harry Potter* Rowling is able to surpass appearance to deliver powerful messages of love and hope through her tale as Francis Bridger comments on: "The effect of these inventive magical equivalents of Muggle artefacts and behaviour is to reflect our own reality back to us but sufficiently altered that it challenges our perceptions."[320] Moreover, he continues later on in his work by saying that "[i]n entering Potterworld, we have almost stepped through the Looking glass into a world where what we normally think of as magical is actually mundane, and what we think of as mundane is magical."[321] The strange magical happenings of *Harry Potter* can thus be interpreted as our own world brought back to us with a fresh take, with new ideas and with an important dose of self-mockery. Kate Behr explains this befittingly:

> She [Rowling] presents our culture afresh to us, her readers, twice over: once as a version of "our" reality, which appears strange and rather limited when seen through the eyes of the wizarding Weasley family – "Mum's got a second cousin who's an accountant, but we don't talk about him" (HP1, 99) – and once more as the wizarding world itself, which is our culture defamiliarized, transformed and enchanted.[322]

Intertextuality is one of the ways that Rowling shows us our world in a different light and it gives an impressive depth to the *Harry Potter* story as it anchors it within our own literary culture. Moreover, the explicit references show the magical world to be embedded

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[319] Plato, *The Republic*, 367 BC, Trans. A. D. Lindsay (London: Everyman's Library, 1992) Book X, verses 595-596. See also Abrams's analysis of Plato's mirror: "In elucidating his conception of poetry in the *Republic*, Plato himself first referred to images in a mirror, then to the work of a painter, and finally applied the distinctions drawn from both these illustrations to define the mimetic character of poetry." in Meyer Howard Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, 1953 (Oxford: Oxford University Press, 1971) 33.

[320] Bridger, *A Charmed Life*, 51.

[321] *Ibid*., 128.

A perfect example of this can be found when Arthur Weasley wishes to mend his magical wound with stitches: "Augustus Pye had an idea … he's the trainee Healer, you know, lovely young chap and very interested in … um … complementary medicine … I mean, some of these old Muggle remedies … well, they're called *stitches*" (HP5, 23, 448). In this instance, the most traditional medicine there is, surgery, becomes "complementary medicine" whereas magical medicine with potions and incantations is the norm. Such an ideological upheaval brings the reader to question what is normative medicine as his own norm is upended.

[322] Behr, "Philosopher's Stone to Resurrection Stone," in Heilman, *Critical Perspectives on Harry Potter*, 260.

within our history as our fictional myths and stories become magical history. The characters in the series act for example as though Merlin was a historical figure whereas we only qualify him as a legendary character. Our fiction is therefore reconfigured as magical reality, thus creating an alternative world where our myths and legends have become another's history. This re-writing of our world is one of the aspects that gives *Harry Potter* its literariness. Jean-Jacques Lecercle and Ronald Shusterman postulate that "[l]iterary texts are *complex*. This complexity is first and foremost linguistic: lexical, syntax, rhetoric or narrative (metalepse). […] This complexity is also encyclopaedic: a literary text needs – be it virtually or not – notes."[323] After minute perusal of the *Harry Potter*s one can acknowledge Rowling's encyclopaedic knowledge of literature and culture and recognise that a critical edition of the text with notes would enlighten most readers to the literary richness behind the words. Lecercle and Shusterman's quote also leads us to view literariness in terms of language and not only encyclopaedic knowledge. A writer's ability to play with language, to mould language and to use language poetically is essential when determining the literary quality of a text. In his 2005 article Jean-Jacques Lecercle defended a point of view which posits that *Harry Potter* is not part of the literary canon, as he states:

> This theory [of literature] is a theory of the specific time-frame of literary texts. The problem with the adventures of Harry Potter is not so much that they are reactionary in a political or ideological sense, as neither Tolkien nor Lovecraft, for whose work I have a great admiration, were progressive. The problem is that they are reactionary in a literal sense, that is to say turned towards the past, be it through language or culture, and not in a way which rejuvenates it and makes it resonate in the present.[324]

Lecercle's definition of canonical literature encompasses this "triple time-frame",[325]

[323] Jean-Jacques Lecercle and Ronald Shusterman, *L'emprise des signes. Débat sur l'expérience littéraire* (Paris: Seuil, 2002) 51. My translation. Original quote: "Le texte littéraire est *complexe*. Cette complexité est d'abord linguistique : lexicale, syntaxique, rhétorique ou narrative (métalepse). […] Cette complexité est aussi encyclopédique : un texte littéraire a, virtuellement ou réellement besoin, de notes."

[324] My translation. Original quote: "Cette théorie [de la littérature] est une théorie de la temporalité spécifique des œuvres littéraires. Le problème des aventures de Harry Potter n'est pas tant qu'elles sont réactionnaires au sens politique ou idéologique, car ni Tolkien ni Lovecraft, pour l'œuvre de qui j'ai une grande admiration, n'étaient des progressistes. C'est qu'elles sont réactionnaires au sens littéral, c'est à dire tournées vers le passé, celui du langage comme celui de la culture, mais non pour le racheter et le faire résonner dans le présent." Jean-Jacques Lecercle, "Faut-il canoniser Harry Potter ?" *La critique, le critique* (Rennes: Presses universitaires de Rennes, 2005) <http://books.openedition.org/pur/28675>. ISBN: 9782753546288. DOI: 10.4000/books.pur.28675. Date accessed 6 February 2017.

[325] My translation. Original quote: "la complexité d'une temporalité triple, et en particulier ce qui relève du futur,

that is to say past, present and future, two of which (the present and the future) he sees lacking in Rowling's œuvre. It is of course difficult to predict Rowling's influence in the future of literature but one could argue the opposite for the present. Even though we are only twenty or so years into the *Harry Potter* adventure we can already see that these novels are still bestsellers and the Potter hype is far from over. With Pottermore, *Harry Potter and the Cursed Child* and the *Fantastic Beasts* films the future seems filled with even more Harry than before. Moreover, even in adult circles this is a novel which has been widely read as Steven Dempster and Jane Sunderland point to in their 2016 article: "Harry Potter has crossed boundaries between home and school. It has a huge following of adult readers, including parents of school-age children (Gupta, 2009), and our data suggest that parents often launch children on their Potter journey."[326] Rowling's use of word games and mind-games with the reader, her roots in metafiction and postmodernism as well as her use of humour and codes all show that her novels are not backward-looking but forward-looking. Children's and adults' reactions and continued reactions to the novels prove that these novels do resonate in the present in as they continue to enchant readers throughout the world. As we shall analyse in our next two parts, the text does question language and culture in sundry ways and has been integrated into British and even global culture, not just as popular culture but also as literary culture. In her *Dictionnaire du livre de jeunesse* Anne Besson explains that "If *Harry Potter* has already been hoisted to the rank of children's classic, and even of a literary classic, for its ability to blur the borders between readers, the story of the series' impact is still to be written."[327] In our introduction we explained how literary classics can be analysed as holding a special place in literature as they are both inspired by previous works and fuel future works, thus placing them in the position of the neck of an hourglass. The study of intertextuality in *Harry Potter* reveals that the upper bulb whose sand trickles through the work is sizeable with references spanning from antiquity to the twentieth century, but recent publications also attest to the creation of a lower bulb. Even though this lower bulb may seem at first less noticeable in adult fiction than children's and young adult fiction,[328] it is taking shape. In her 2016

de l'élan utopique, du non-encore-conscient." *Ibid*.

[326] Dempster, Sunderland, "What has *Harry Potter* Done for Me? Children's Reflections on their '*Potter* Experience'," *Children's Literature in Education* 47 (January 2016): 270.

[327] Besson, "Rowling, J. K." in Isabelle Nières-Chevrel and Jean Perrot (eds.), *Dictionnaire du livre de jeunesse*, 852. My translation. Original quote: "Si *Harry Potter* a d'ores et déjà été élevé au rang de classique de la littérature de jeunesse, voire de la littérature tout court, tant il a contribué à estomper des frontières des publics, l'histoire des répercussions du cycle reste à écrire."

[328] See *supra* I. C. 3. for the influence of *Harry Potter* on children's and young adult literature.

novel – which is a re-writing of *The Tempest* – Margaret Atwood makes a direct reference to the Potter text: "'Just my costume,' says Felix. 'Magic cloak. Magic staff.' / 'Like in *Harry Potter*,' says Dylan. 'Cool.'"[329] In *Northanger Abbey*[330] Val McDermid interlards her fiction with direct and indirect allusions to *Potter* ranging from "Don't be disappointed if your trip to Edinburgh doesn't play out like a Harry Potter story." to "it makes sense in a way that Quidditch and silly spells don't" and "We like to think of this as the Slytherin common room."[331] *Rivers of London* by Ben Aaronovitch mentions the *Harry* Potter books with direct references to the work ("'Like Harry Potter?' / Nightingale sighed."[332]) and allusions ("What about Voldemort?"[333]) as well as an important dose of Potter-magic, from the quasi-identical incantations to the indistinguishable laws of magic.[334] Classic contemporary authors have thus not only read[335] but also been influenced by the *Harry Potter* books as Rowling texts transpires through their own and flavours the new novels with Potter-lore.[336] What is

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[329] Margaret Atwood, *Hag-Seed*, 2016 (London: Vintage, 2017) 187.

[330] This novel is part of 'The Austen Project" where six writers were asked to give their modern retelling of an Austen classic.

[331] Val Mc Dermid, *Northanger Abbey* (London: Harper Collins, 2014) 11, 11 and 223. Further references include "He'd dutifully read the Harry Potter books, but that was the last fiction he'd embraced." (p. 50) and "When I was a kid, I adored the Harry Potter and Narnia books." (p. 149). I want to thank Lisa Hopkins for pointing me in the direction of this novel.

[332] Ben Aaronovitch, *Rivers of London* (London: Orion, 2011) 45.

[333] *Ibid*., 57.

[334] Aaronovitch's equivalent for "Lumos" is "Lux" and "Wingardium Leviosa" is "Impello". Moreover, magic prevents Muggle technology from functioning in both worlds. I want to thank Lisa Hopkins for also suggesting this novel.

[335] This phenomenon is not only visible in the anglophone world, as contemporary authors around the globe point to the series as an important literary influence. A case in point would be the French author Edouard Louis who stated: "I must also say that before Eribon, I read Harry Potter. It was very important for me, because I would never have read other books if I hadn't read that before it. It meant that I was able to read a book. […] Honestly, I think those books saved a generation of people. I think literature can be a great art of causes; a great art of framing the life of people to show where these things come from. A book like Harry Potter put dreams in my head. I wanted the letters to come to my place." Irish Times interview, 18 February 2017: https://www.irishtimes.com/culture/tv-radio-web/edouard-louis-there-were-no-books-in-my-house-we-hated-them-1.2975364. Accessed 22 May 2018.

[336] On a very different level to Margaret Atwood and Val McDermid one can note that in her 2006 *Dark Fever* novel Karen Marie Moning makes ample use of Potter knowledge by using four dark hallows in her plot as well as "sifting" which seems akin to Apparating: "*You mean they can just* think *themselves somewhere and that's how instantly it happens*?" (p.145-146). Direct quotes make this link even more obvious: "My imagination has always topped anything a movie could come up with. Case in point, those darned Harry Potter movies. That was *so* not what that part-Veela-chick, Fleur Delacour, looked like." Moning, *Dark Fever*, 39. See *supra* I.C.3 for further quotes.

One can find *Harry Potter* references in *The Shakespeare Curse* too: "Here Lily is, having barely outgrown *Harry Potter* […].", "Equally fictional as Potter, you know, but a lot less amusing", and "It's not what you say that will make it have meaning. It's what you do. How you live your life." J. L. Carrell, *The Shakespeare Curse* (London: Sphere, 2010) 132, 133 and 471. The last quote is a re-writing of "It is our choices, Harry, that

interesting here is that this phenomenon seems to be picking up speed with more adult writers in recent years making references to these works than in the 2000s when the *Harry Potters* were coming out. The novels thus seem to be maturing into quotable text which can be esteemed by an adult audience. It will be interesting to see if this continues in the next decades and if the lower bulb keeps increasing or reaches a maximum.

Nonetheless, intertextuality is not the only yard-stick by which one can measure whether a work is part of classical literature, language also plays a key role. Indeed, Philip Nel warns us that: "Her [Rowling's] gifts as a storyteller may cause readers to miss the many games she plays with language. Suspense inspires rapid reading, as one turns the pages to find out what happens next. Yet there is much in these novels to warrant slowing down and rereading."[337] In our next part we shall follow Nel's words in order to focus on how Rowling's use of language enables us to see *Harry Potter*'s literary side.

show what we truly are, far more than our abilities" (HP2, 18, 245).

[337] Nel, "Is there a Text in This Advertising Campaign?" 255.

III/ Minting a Magical Language

Rowling's magical world is spun with a medley of different threads which all hark back to our own Muggle world. The abundance of literary allusions in her work brings the reader to re-read his own classics while perusing the *Harry Potter*s, thus artfully mingling arcane magic and well-known texts. Another fundamental aspect of Rowling's art mirroring our own is her use of language. Indeed, in a similar fashion to Lewis Carroll, Rowling delights in remodelling and playing with language, showing us our words in a different light and inventing words, expressions and concepts to such an extent that these seem to come off the page and take life.

What may seem at first but a mere children's novel hides in fact a trove of linguistic imagination which goes further than a little hocus-pocus and a few invented spells but encompasses a whole new lexemic world which reads as a new dialect of English. What is more, Rowling's minting of words is not haphazard as they are replete with a surprising etymological richness. A close-reading thus uncovers the magic behind the incantations, a magic which is often humorous, sometimes poetic, and even literary. Yet, the author's words create more than a new lexicon as they also play with our literary tropes as she re-creates the logic of space and time thus giving her text an expandable dimension where nothing is at it seems and the reader is constantly being challenged in his reading.

The *Potter* books also strive to go beyond the text and enter the realm of metafiction as the text calls attention to the fact that it is itself an imaginary story in which are embedded other books and stories. This constant *mise en abyme* of texts both creates a literary and textual richness but also gave birth to the three *Harry Potter* companion books, *Quidditch Through the Ages*, *Fantastic Beasts and Where to Find Them*[1] as well as *The Tales of Beedle the Bard*, all three books having been read by our protagonists before becoming real books in our world.

[1] One can here note that this companion book has now been expanded to become a series of five films (the first one was released in 2016) which expand on the textual expansion.

A. Abracadabra: an Initiation into Magical Words

The reading of *Harry Potter* feels very much like a magical initiation into another world as the magical dialect must be recognised and learnt. At first it works as a barrier dividing those who know (witches and wizards) from those who do not (Muggles). In the first chapter of *Harry Potter and the Philosopher's Stone* a wizard talks to Vernon Dursley in these terms: "Rejoice, for You-Know-Who has gone at last! Even Muggles like yourself should be celebrating, this happy, happy day!" (HP1, 1, 10). The reader and Mr Dursley are thus faced with two instances of incomprehension: "You-Know-Who" and "Muggle". The barrier dividing the worlds is thus not only a magical one but also a linguistic one as Harry also finds out: "'No,' Harry said again, wondering what on earth Quidditch could be." (HP1, 5, 60). On the other hand, it is the bare knowledge of a couple of words from the wizarding world that enables him to get on board the Hogwarts express: "At that moment a group of people passed just behind him and he caught a few words of what they were saying. '– packed with Muggles, of course –' Harry swung around." (HP1, 6, 69). Words and phrases enable both Harry and the reader to differentiate between the non-magical and the magical world in *Harry Potter*. Indeed, when Mrs Figgs is revealed as a witch (or, more precisely, a Squib) in the fifth novel, it is her use of magical words that permits us to identify her as pertaining to the wizarding world: "'But –' The revelation that this batty old cat-obsessed neighbour knew what Dementors were was almost as big a shock to Harry as meeting two of them down the alleyway." (HP5, 2, 24). Knowledge of "Dementors" also links Aunt Petunia to this world when she is able to explain what they are: "'They guard the wizard prison, Azkaban,' said Aunt Petunia. Two seconds of ringing silence followed these words before Aunt Petunia clapped her hand over her mouth as though she had let slip a disgusting swear word." (HP5, 2, 33-34).

This great linguistic divide is interesting on a number of levels. Firstly, it opens the reader's eyes to the fact that even though he may have learnt to recognise these words, the characters are still talking in a code as the narrator focalizing through Frank points to: "Frank stopped trying to clear his ear out. He had distinctly heard the words 'Ministry of Magic,' 'wizards' and 'Muggles.' Plainly, each of these expressions meant something secret, and

Frank could think of only two sorts of people who would speak in code – spies and criminals." (HP4, 1, 13). Secondly, this code, even when it is learnt and understood, still needs to be deciphered as it is not purely a way of communicating, it is also filled with puns, allusions and mystery and, finally, this particular code, through spells and passwords also has an added power: magic.

1) Deciphering the Code

In his 2002 literary discussion with Ronald Shusterman, Jean-Jacques Lecercle claims that "[a] literary text is a text whose language is impossible to forget as it imposes itself to the reader."[2] One could argue through this definition that the language of *Harry Potter* makes the text literary as the words used are unforgettable and impose themselves onto the reader's mind in such a way that some of them have come into everyday usage.[3] But before the reader becomes so accustomed to them as to use them daily he must learn to decipher them in order to become privy to the coded magical world. In her 1984 study *Narcissistic Narrative* Linda Hutcheon mentions this link between language and literature as she asserts that:

> The essence of literary language lies not in its conforming to the kind of statement found in factual studies, but in its ability to create something new – a coherent, motivated "heterocosm", or *other* world. Mimetic literature has always created illusions, not literal truths; it has always utilized conventions, no matter what it might choose to imitate – that is, to create. The familiar image of the mimetic mirror suggests too passive a process; the use of micro-macro allegorical mirroring and *mise en abyme* in metafiction contests that very image of passivity, making the mirror productive as the genetic core of the work. In such fiction the reader is made aware of the fact that literature is less a verbal object carrying some meaning, than it is his own experience of building, from the language, a coherent autonomous whole of forms and content. This whole is what is meant here by the term "heterocosm."[4]

The creation of the 'something new' in *Harry Potter* is obvious: through language

[2] Lecercle and Shusterman, *L'emprise des signes*, 36. My translation. Original quote: "Un texte littéraire est un texte dont il n'est jamais possible d'oublier la langue, car elle s'impose à l'attention du lecteur."

[3] See *supra* I. B. 2. for the words 'Muggle' and 'Quidditch' entering the OED.

[4] Linda Hutcheon, *Narcissistic Narrative. The Metafictional Paradox*, 1980 (London: Methuen & Co, 1984) 42.

Rowling forms a whole new world, the 'coherent, motivated "heterocosm", or *other* world' which is mentioned by Hutcheon. The production of this world has even become reified in our own world as in 2016 Rowling coined "J. K. Rowling's Wizarding World" a franchise which hems in all of the *Harry Potter* texts as well as companion novels and now even the *Fanstastic Beasts* operations. As we shall see, there is of course an important part of mirroring used by Rowling in her œuvre as she re-uses our language, but one of the fascinating aspects of fantasy literature is that it adds a complete new dimension to our world as Hutcheon also points out: "Fantasy literature is in this sense the extreme form of all novelistic creation, […]; new viable worlds must be created, but the medium is the language of *this* world, the use of which might be said to limit the novelist's ability to evoke in the reader the figures of his imagination."[5] For the *Harry Potter* novels, even though Rowling is necessarily using 'the language of *this* world' it is interesting to see how she circumvents its limits in her text. Indeed, she also uses words which she invents as well as lexical constructions which refer to the unreal, something which is also typical of the fantasy genre: "a theory of fantasy literature must also draw upon a concept of fictive referents (at the level of both *langue* and *parole*) because surely vampires, devils, unicorns, and hobbits exist only in words. Only language can allow us to conceive of the absent, the unreal, the supernatural."[6]

Even though the quality of Rowling's plot means that the set of books can stand on their own, a close reading of her use of language unearths the true complexities of her work. Her code is constituted of translations, puns, anagrams, and lexical games to mint new words and a new language that the reader can then decipher at will. Her wit is at work from the very first page of *Harry Potter and the Philosopher's Stone*. If we focus on the names given at the beginning of chapter one we quickly come to realise how closely-knit Rowling's prose is. For instance, "Mr and Mrs Dursley" (HP1, 1, 7) may seem banal at first sight but an etymological review exhibits Rowling's *modus operandi*. The word "Dursley" contains "durst", the past participle of the verb "dare", that is to say "to have boldness or courage" (OED), a definition which reveals its full ironic value a few pages later when we are told: "Mr Dursley wondered whether he dared tell her he'd heard the name 'Potter'. He decided he didn't dare." (HP1, 1, 11). Such an analysis can also be applied to the name of Mr Dursley's firm, "Grunnings" (HP1, 1, 7), "grun" being the obsolete form of "grin", that is to say "to catch in a noose; to

[5] *Ibid*., 92.

[6] *Ibid*., 98.

snare, to choke, strangle" (OED). Uncle Vernon's work therefore seems to smother him in normality and boredom; indeed, he sells drills and the word "drill" underscores the tediousness of the Dursleys' life and carries with it military connotations. The mention of his company in *Harry Potter and the Prisoner of Azkaban* reinforces this link: "during the lemon meringue-pie, Uncle Vernon bored them all with a long talk about Grunnings, his drill-making company" (HP3, 2, 25). The OED also enlightens us as regards Dudley (HP1, 1, 7), their son, as Dud means "clothes; rags, tatters; a counterfeit thing, as a bad coin, a dishonoured cheque; applied contemptuously to any useless or inefficient person or thing" which portends no good for the storyline. Judith P. Robertson goes even further when she writes that this name is an "allosemic and homophonic stand-in for deadly, dully, doodle"[7].

The naming of the Potters on this very page: "Mrs Potter was Mrs Dursley's sister" (HP1, 1, 7) can be explained in different ways. Firstly, J. K. Rowling's neighbours when she was a child were the Potters,[8] which could explain in part the choice of this name. Secondly, a 'potter' is a "maker of pots, or of earthenware vessels, a creator" which comes from the Greek for "maker, author, poet" (OED) thus linking Harry with his own creator, Rowling; and finally 'potter' also means "to trouble, plague, perplex, worry, bother' (OED),[9] something which comes into the text as the Potters are a worry for the Dursleys, and especially Petunia who sees them as a thorn in her side, particularly after her sister's death, a matter which is arrant on this first page: "The Dursleys shuddered to think what the neighbours would say if the Potters arrived on the street." (HP1, 1, 7). The mention of "number four, Privet Drive" (HP1, 1, 7) on this page also holds many nuances as 'privet' is the obsolete form of 'private' (OED).

[7] Full quote: "Rowling conducts this thought-experiment by way of Dudley (allosemic and homophonic stand-in for deadly, dully, doodle), Harry Potter's foster sibling who symbolizes the ridiculously arrested greed-child. Rowling's delightful translation of order in this fantasy figure configures the human child (Dudley) as monstrous, and the magical child (Harry) as benign." Robertson, "What Happens to our Wishes," 207.

[8] Ann Treneman, "J. K. Rowling, the Interview," *The Times* (UK) June 30, 2000: "She lived four doors away from the Potters."

[9] One can also mention the meaning "to occupy oneself in a desultory but pleasant way" (OED) which would aptly summarize what the Dursleys consider the Potters to do. In the third volume Uncle Vernon reveals that James Potter was unemployed which results in this exchange: "'He – didn't work,' said Uncle Vernon, with half a glance at Harry. 'Unemployed.' / 'As I expected!' said Aunt Marge, taking a huge swig of brandy and wiping her chin on her sleeve. 'A no-account, good-for-nothing, lazy scrounger who –'" (HP3, 2, 26-27).

Both Judith P. Robertson[10] and Gillian Lathey[11] have commented thoroughly on this street name and Rowling herself has remarked on this choice on her website Pottermore: "The name of the street where the Dursleys live is a reference to that most suburban plant, the privet bush, which makes neat hedges around many English gardens. I liked the associations with both suburbia and enclosure, the Dursleys being so smugly middle class, and so determinedly separate from the wizarding world."[12] "[N]umber four" is also of interest as it connotes a squareness both geometrically (a square has four equal sides) and algebraically (the number four is the first square number) and this is reflected in the very description of the houses: "the large, square houses of Privet Drive." (HP5, 1, 7) and reminds the readers of another meaning of 'square' which is "a person considered to be old-fashioned or boringly conventional in attitude or behaviour." (OED). This definition seems to be perfectly adapted to the Dursleys as they "were proud to say that they were perfectly normal, thank you very much." (HP1, 1, 7) and indeed Rowling emphasises that the "large square houses" are "all owned by large, square owners" (HP5, 1, 16). In this instance "square" could be used to describe either the physical characteristics of the owners or their conventional behaviour; in all likeness it puns on both meanings. Harry Potter's mere street name and number are thus imbued with a motley of significations and interpretations, a feat that is repeated in a large number of Rowling's brainchildren.

The very first page of the very first *Harry Potter* novel is thus brimming with *nomen*

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[10] "Indeed, the author is a kind of wordsmith whose atelier is language itself. Harry's story, for example, opens on Privet Drive in a dark closet in which he is concealed by his dead mother's hateful sister. The child's address serves as a shrewd device to encrypt a psychological scenario (or "family romance") of deprivation and hope that is rhetorically, semantically, phonemically, and symbolically inscribed within. Privet Drive is a cryptonym, literally a "word that hides." Shrouded homonymically within the word is its French equivalent *priver* (to deprive somebody of something). Etymologically / allosemically, its fifteenth-century Latin root *privare* means bereave plus *privatu*s, to equal withdrawn from public life. But strangely, an antithetical double meaning shifts and divides the powerful negative associations of the word, so that privet is also connected with survival and growth, as in evergreen shrub (OED 712). From the opening of the fantasy sequence, then, Harry's place of abandonment (his Privet Drive) preserves interlinguistically something exalted (green and unripened) to counter the antithetical effects of his predicament. The cryptic problem of Harry's address, with its multilingual floors of meaning, encapsulates from the beginning the thematic kernel of the work, which is about identity." Robertson, "What Happens to our Wishes: Magical Thinking in Harry Potter," 199.

[11] "'Privet,' then is to an English reader both ridiculous and resonant with the orderliness and repression of a suburban English childhood of the 1940s, '50s and '60s. Like so many features of the Potter books it represents a return to the England of the mid-twentieth century. Whether English child readers appreciate every reference of this kind or not, the effect is cumulative in representing the Dursleys as archconformists and figures of fun." Gillian Lathey, "The Travels of Harry: International Marketing and the Translation of J. K. Rowling's Harry Potter Books," *The Lion and the Unicorn* 29 (2005):146.

[12] http://www.pottermore.com/en/book1/chapter1/moment1/number-four-privet-drive. Accessed 13 October 2012.

omen, that is to say with names which are more than simple letters and which become signs in Rowling's magical code. Most names in the *Harry Potter* series (and there are two hundred or so characters who have storylines and nearly seven hundred names in the series) are more than just a name as they come with linguistic baggage. Many critics have created long lists of names and their significance for the novels which we can find in Claudia Fenske's *Muggles, Monsters and Magicians*,[13] Shira Wolosky's *The Riddles of Harry Potter*[14] or Jessy Randall's article "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's Vocabulary."[15] Excerpts from these publications give us an inkling of what Rowling has in store for her readers:

> The "Floo" Network plays on *flue* (part of a chimney) and *flew* (the past tense of flight). […] The "Knight bus" rescues like a knight in the night. "Knockturn Alley" is nocturnal in its dark arts, which can give one a hard knock or a turn. "Diagon Alley" re-spells *diagonally*. "Spellotape" reminds one of the magic cast by scotch tape [sellotape, more likely]. "Grimmauld Place" is a grim old place. "Gringotts" suggests greed for gold ingots. Hermione works out the pun on "bugging", discovering Rita Skeeter to be a beetle (HP4, 28, 475). […] "Portkey" is the key to transport through what magically becomes a door (*porte* is French for door), thus a portal to another place. "Flutterby" (the bush) is an anagram for *Butterfly*.[16]

Claudia Fenske's de-codings are similar in nature too: "[…] the historical character of Draco of Athens who gave his name to an especially severe punishment in 621 (draconian punishment)."[17] His father's name Lucius is also taken from Latin: *lucidus* means 'bright' or 'shining'. Lucifer also stands for the morning star in Latin."[18] and about Ludo Bagman: "*lūdo*, *lūsī*, *lūsus* is Latin for 'to play,' but also for 'to mock' or 'to deceive.' […] 'To bag,' moreover,

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[13] Fenske, *Muggles, Monsters and Magicians*.

[14] Wolosky, *The Riddles of Harry Potter.*

[15] Randall, "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's vocabulary."

[16] Wolosky, *The Riddles of Harry Potter*, 10.

[17] This point is also made in Lauren Berman's article: "The second likely source for this name is the ancient Athenian lawyer, Draco, who imposed an unnecessarily harsh code of laws on the citizens of Athens." Berman, "Dragons and Serpents in J. K. Rowling's *Harry Potter* series: are they evil?" 60.

[18] Fenske, *Muggles, Monsters and Magicians*, 191. One can add another star-related decoding: Sirius Black's first-name refers to the Dog Star which can be found in the Canis Major constellation. An apt name for a character whose Animagus form is a big black dog. Beatrice Groves also points out Regulus Acturus Black, Draco Malfoy and Merope Gaunt as celestial names. See Groves, *Literary Allusions in Harry Potter*, 28-29.

means taking something without permission, while not intending to steal, which hints at incorrect behaviour. […] And, finally, a bagman is a messenger for bribes."[19]

Indeed, many members of the *Harry Potter* cast have been given names which have a literary or linguistic resonance, though mere lists of these puns do not suffice to corroborate Rowling's creation of a code. If we look at these names within batches we can come to realise that these coinages do not only work on their own but also create clusters of meaning which lead the reader to more profound understandings of Rowling's work.

In our second part we focused on names with mythological colouring but this is only one of the many groups that one can create within the Potterverse. If we look at the sinister characters in the novels we realise that many of them have names taken from Greek, Latin or French that denote coldness, violence or fear. Neville's great-uncle, whom we only ever meet through hear-say, would be a case in point. As readers we are told that "My Great Uncle Algie kept trying to catch me off my guard and force some magic out of me – he pushed me off the end of Blackpool pier once, I nearly drowned" (HP1, 7, 93). 'Algie' comes from the Greek *algos* which means 'pain,' and it can be used in the combining form *-algia* to denote pain (OED). It therefore seems natural that all mentions of this notorious family member are linked to uncomfortable experiences: "Great Uncle Algie came round for dinner, and he was hanging me out of an upstairs window by the ankles" (HP1, 7, 93) appears a few lines later, and when in the fifth instalment we learn that Neville's *mimbulus mimbletonia* (HP5, 10, 169) was purchased by the very same man it comes as no surprise that "Liquid squirted from every boil on the plant; thick, stinking, dark jets of it." (HP5, 10, 170).[20] Another minor character, "Piers Polkiss" (HP1, 2, 23) also bears a fitting name as it derives from the Latin *petra* meaning rock and a "pier" in English is a "rock or solid support for masonry or the like deigned to sustain vertical pressure" (OED). His role in Dudley's gang is aptly worded as "He was usually the one who held people's arms behind their backs while Dudley hit them." (HP1, 2, 22-23). He thus sustains the pressure of the victim while Dudley exerts his bullying as his name suggests. "Dolores Jane Umbridge" (HP5, 8, 127) follows a similar pattern as her *nomen* happens to be a perfect aptronym. Claudia Fenske deciphered this name in her work as she explains that "*Dolores* is Spanish and means 'pains' […] Usually the name refers to the pain of the Virgin

[19] *Ibid*., 273.

[20] One can also point to a more comical aspect of the character as his first name is short for 'Algernon' which etymologically means "with mustaches".

Mary, but with Umbridge it alludes to her cruel torture of the students. Her surname is the phonetic equivalent of 'umbrage' which in the phrase 'to give or take umbrage' can mean insulting someone or feeling insulted."[21]

Lucius Malfoy, Draco Malfoy, Scorpius Malfoy, Narcissa Malfoy, and Bellatrix Lestrange, who are all members of the same family, are also perfect examples of this phenomenon. Their first names are all taken from Latin or Greek whereas their surnames have French attributes, thus making them the perfect villains. Phineas Nigellus (Narcissa and Bellatrix's ancestor) also has a Latin name, which, incidentally, explains the emergence of the cognomen "Black."[22] In a thought-provoking fashion Rowling both creates characters whose names correspond perfectly with their personality and then debunks some of her most successful coinages. Draco[23] and Scorpius Malfoy sound like a dragon and scorpion and their surname may be tinted with bad faith ("mauvaise foi" in French[24]) but they are both redeemed at the end of the seventh, and especially in the eighth story. As Claudia Fenske pointed out, the name of their respective father and grandfather, Lucius, may have given it away as its 'bright' or 'shining' signification could mean that he sees the light before it is too late, a fact also pointed out by Alice Mills.[25]

The arch-villain of the story, Voldemort himself, also has a name which ties in perfectly with the rest of the blackguard characters as Jessy Randall argues: "Each piece of Voldemort's name, broken down, sounds rather unappealing: a vole is a rodent, and mort is

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[21] Fenske, *Muggles, Monsters and Magicians*, 260. See also Philip Nel's article: "Dolores Umbridge, the High Inquisitor who tyrannizes Hogwarts during *Order of the Phoenix*, has a first name derived from the Latin for *sorrows*, and a surname homophonic with *umbrage*. This noun can mean *offense, annoyance*, or *displeasure*, but also has the root of *umbra*, Latin for *shadow*. As an easily offended figure who attempts to shadow students' and teachers' every move, Dolores Umbridge spreads sadness and suspicion, just as her name suggests she might." Nel, "Is there a Text in This Advertising Campaign?" 256-257.

[22] Charbonniaud-Doussaud, *Harry Potter, la magie d'une écriture*, 83: "Phineas Nigellus, ancêtre fondateur de la famille Black, est bien nommé : en effet, de noirâtre (*nigellus* en latin) la famille est devenue noire."

[23] Judith P. Robertson adds this about Draco Malfoy's names: "whose semantic associations bring to mind Dracula, malaise, malefactor" Robertson, "What Happens to our Wishes: Magical Thinking in Harry Potter," 208. See also Colbert, *The Magical Worlds of Harry Potter*, 130: "*Draco* has a double meaning in Latin, both 'dragon' and 'snake'."

[24] Randall, "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's Vocabulary," 4: "mal foi is French for 'bad faith.'" Rowling herself also makes this link as she states: "The Malfoy name comes from old French and translates as 'bad faith'." www.pottermore.com. Accessed 13 January 2013. See Colbert, *The Magical Worlds of Harry Potter*, 129: "The family name [Malfoy] derives from the Latin *maleficus*, meaning evil-doer. In medieval times the word was used to describe witches, whose evil acts were called maleficia."

[25] Mills, "Harry Potter and the Horrors of the Oresteia," in Heilman, ed. *Critical Perspectives on Harry Potter*, 244: "Lucius Malfoy eventually sees the light."

Latin for death. If we treat the name as a loose anagram, we can also pull out mole, mold, and vile. Vol de mort is French for 'flight from death,' and indeed, Voldemort manages to escape death repeatedly."[26] "Voldemort" is of course also "Flight of Death" as in "(Le) vol de (la) mort" in French, which underlines the mass-murders which he commits.

When working on words and names in *Harry Potter* one is struck by the fact that J. K. Rowling directs our attention to them by having one character have an un-sayable name. Because her characters shun the name "Voldemort" and replace it by "You-Know-Who" we as readers are drawn to this special name and feel that it should be studied closely. What is more, Voldemort's name is not only a minting on Rowling's part but it is also moulded within the storyline as "Tom Marvolo Riddle" is anagrammed to create "I am Lord Voldemort."[27] Virginia Zimmerman points to the composition of this very peculiar name in her 2009 article: "Voldemort takes nothing from his father; he discards his name – rather, he fragments it and reforms it into his alias – and as callously discards his father's life."[28] Through the use of an anagram, the building-blocks of the word are literally pulled apart to be rebuilt in a different order. This notion of fragmentation is also key to the character as he not only fragments his progenitor's name but he also fragments his own soul as he creates Horcruxes. Noel Chevalier comes to the same conclusions by looking, not at Voldemort's name, but at his nicknames: "[…] Voldemort is almost literally a shadow, a disembodied vestige of his former self, almost entirely out of metonymy ("You-Know-Who", "He Who Must Not be Named") and memory."[29] This cluster of shady characters who share common styles of names thus creates a coherent whole for the reader who can then link them together through onomastics.

As Sophie de Mijolla-Mellor pens it: "But here it is the whole wizarding language which functions as a language of initiation thanks to the proper nouns which are packed with meaning and the magic spells which derive more or less from Latin."[30] Deciphering the first

[26] Randall, "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's Vocabulary," 4. One can also point to Nel's analysis of Voldemort's name: "The French etymology of *Voldemort* suggests that it means not *death rat* but *flight from death* or *cheating death*, relevant because Voldemort so fears death that he has attempted to make himself immune to dying." Nel, "Is there a Text in This Advertising Campaign?" 256. Anne Hiebert Alton adds: "notions of winter and sterility appear in the meaning of his name, with *volde* being the Old English word for earth or land and *mort* the French word for death." Alton, "Playing the Genre Game. Generic Fusions of the Harry Potter Series," in Heilman, *Critical Perspectives on Harry Potter*, 218.

[27] See III. B. 3. for more details on the anagrams in the text.

[28] Virginia Zimmerman, "Harry Potter and the Gift of Time," *Children's Literature* 37 (2009): 199.

[29] Chevalier, "The liberty tree and the whomping willow," 399.

[30] My translation. Original quote: "Mais là, c'est le langage des sorciers tout entier qui va fonctionner comme langage initiatique grâce aux noms propres chargés de signification et aux formules magiques qui dérivent plus

names thus helps us, as readers, to become initiated in this magical world, to walk through the looking-glass into this new universe which is both distinct and similar to ours. Latin, Greek and French names are not only used for the forces of evil, they are also present in the names of those who fight against Voldemort and his crew. 'Luna Lovegood' is the perfect example of this as her first name, Luna, "is the Latin word for 'moon.' The girl being 'dreamy' and 'misty,' this name fits her quite well. It also alludes to 'lunatic' or 'loony,' the latter word being her nickname."[31] Remus John Lupin's name is also one which is linked to Latin roots, especially that of the moon, like Luna, as Robert Michael John Morris explained.[32]

Remus of course derives from the two legendary founders of Rome, Romulus and Remus, thus linking him both to Roman history and to wolves as the twins were nurtured by a she-wolf. His first-name thus marks him as a potential werewolf. The names 'Albus Dumbledore' and 'Rubeus Hagrid' follow a similar pattern as both have first names which are the Latin words for colours, white in Dumbledore's case and red in Hagrid's. These names focus on Dumbledore's purity and goodness (even though this comes to be de-constructed in the seventh novel) and Hagrid's bouts of drunkenness[33] and passion. Dumbledore's sister's name, 'Ariana,' conjures up Ariadne's thread in the myth of Theseus and the Minotaur, something which is re-written in the Potter text as Ariana's portrait conceals a secret passageway which enables the rebel Hogwarts students to remain alive.[34] Greek and Celtic goddesses are also present in our narrative, with Madam Rosmerta who serves drinks in The Three Broomsticks and Hestia Jones, a member of the Order of the Phoenix. Both names are apropos as Rosmerta was the goddess of fertility and abundance, which concurs with her role and Hestia was a divinity of home and fire and indeed the quotes substantiate this reading: "A

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ou moins du latin." Mijolla-Mellor, *L'enfant lecteur*, 152.

[31] Fenske, *Muggles, Monsters and Magicians*, 268.

[32] "The word Lupin, whilst also being the name of a flower, is a contraction of the word Lupine, an adjective which literally means "Having the nature or qualities of a wolf" (Oxford English Dictionary). It also evokes images of the term loopy, from lunatic, which itself derives from the superstition that the full moon could induce madness, all of which come from the Latin word *luna*. Not entirely coincidental is that fact that *luna* is also the alchemical term for "silver" which is of course, the only known substance capable of killing werewolves. Clearly, the whole werewolf – and possibly even gardening – tradition and terminology owes much to this simple Latin root." Morris, "The Function and Etymology of Proper Nouns in the work of J.K. Rowling," 10.

[33] See Pottermore: "Rubeus may come from the Latin 'Rubeo', which means 'I am red or ruddy.' And, if you notice in the books, this is exactly what happens when the Professor partakes in a glass of wine." https://www.pottermore.com/features/etymology-behind-harry-potter-character-names. Accessed 6 April 2017.

[34] Beatrice Groves explains that "Like the Ariadne of myth who enables Theseus to escape from the labyrinth with her spool of thread, Ariana likewise guides the hero on his way." Groves, *Literary Allusions in Harry Potter*, xvi.

pink-cheeked, black-haired witch waved from next to the toaster." (HP5, 3, 49) and "Hestia Jones was laughing at a potato peeler she had come across while rummaging in the drawers." (HP5, 3, 53). The toaster and potato peeler are both symbols of domesticity and the toaster serves a double-purpose as it both links to her role as divinity of the home and of fire as it is used to singe bread. This etymological reading of the text uncovers some of the hidden humour behind the words, creating insider jokes for the learned.

Quidditch players seem to also have particularly eloquent names as Heilman and Donaldson intimate: "this concept of naturally competitive males is reinforced by the fact that the captains are male, and their hard, rugged names, Flint and Wood, emphasize their masculinity."[35] Both Oliver Wood's first and last names refer to wood as 'Oliver' is a variation of 'Olive,' which could be linked to olive wood. 'Flint' recalls "hard grey rock" (OED) and his physical description corroborates this: "Harry thought Flint looked as if he had some troll blood in him." (HP1, 11, 136). Moreover, flint is used to start fires and wood is a natural combustor which creates a further pun as the Quidditch match turns out to be quite heated: "Flint nearly kills the Gryffindor seeker" (HP2, 11, 139). Warrington, Montague and Derrick's names, three Slytherin players whom we meet in the third novel, can also be analysed this way. 'Warrington' brings to mind 'warring,' that is to say "(two or more people or groups) in conflict with each other" (OED) which resonates well with Montague (a name which points to the bloody strife between the Montagues and the Capulets in Shakespeare's *Romeo and Juliet*[36]) and the signification of 'Derrick' is "a kind of crane with a moveable pivotal arm for moving heavy weights, especially on a ship." When we take all of these meanings together we are able to fully comprehend why this "was turning into the dirtiest match Harry had ever played in" (HP3, 15, 227) and why "the gigantic Slytherin Beater, Derrick" (HP3, 15, 227) is thus named.

Rowling's characters are thus given euonyms which represent their innermost selves, even though Rowling sometimes comes back to play on their personalities. This phenomenon consists in what Jean-Jacques Lecercle calls *adnominatio* in his 1990 work:

> It consists in motivating the unmotivated, or remotivating the demotivated – in other words, in analysing what cannot, or should not, be analysed. If we start with proper

[35] Elizabeth E. Heilman and Trevor Donaldson, "From Sexist to (sort-of) Feminist. Representation of Gender in the Harry Potter Series," in Heilman, ed. *Critical Perspectives on Harry Potter*, 142.

[36] For more links between Shakespeare and *Harry Potter* see *supra* I. B. 1. and II. B. 1.

> names, we encounter the rhetorical device of *adnominatio*, the remotivating of proper names through etymology, metanalysis, or translation.[37]

He then expounds this by concluding: "It is indeed easy to find similar playing with names in literature." and "We have in fact gone back to the venerable Platonic or Adamic tradition of the veracity of names. This, of course, is a little facile: the novelist is in full control of his fictional world, and the *deus ex machina* he contrives by his authorial naming does not prove much."[38] Rowling is not the first to have used such subterfuges as revealing names but perhaps what marks her work is that of the opulence of such occurrences as Nicholas Tucker focused on in 1999:

> Where Rowling has already excelled beyond argument is in her extraordinary powers of invention. There have been many ingeniously inventive children's authors before, but seldom one with an imagination so endlessly fertile. The specialized vocabulary she invents is entirely convincing: "Floo Powder" (magic substance that transports you through chimneys); "Howler" (an exploding letter of complaint); "Parselmouth" (someone who can talk to snakes). When it comes to names, vicious Uncle Vernon and Aunt Petunia may be old hat, but are well compensated for by immediately exciting and evocative names like Lucius Malfoy, Miranda Goshawk, Adelbert Waffling, and Bathilda Bagshot.[39]

Indeed, most names within the series reveal something about the character, be it Susan Bones whose family tree has been reduced to a pile of bones by Voldemort[40] (HP1, 4, 45, HP5, 25, 485 and HP6, 1, 19) or Gilderoy Lockhart who is as fake as his gilded name suggests as Shira Wolosky points out: "Gilderoy Lockhart falsely "guilds" his actions with those really performed by others, is vain about his hair's golden locks, and has a locked heart."[41] If we pay close attention to the weft of the narrative it is even possible to re-create

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[37] Lecercle, *The Violence of Language*, 66.

[38] *Ibid*., 67.

[39] Tucker, "The Rise and Rise of Harry Potter," 230-231.

[40] This is repeated four times in the novels: "he'd killed some o' the best witches an' wizards of the age – the McKinnons, the Bones, the Prewetts" (HP1, 4, 45) and "that's Edgar Bones … brother of Amelia Bones, they got him and his family too, he was a great wizard" (HP5, 9, 158), "Susan Bones, whose uncle, aunt and cousins had all died at the hands of one of the ten" (HP5, 25, 485) and "Amelia Bones. Head of the Department of Magical Law Enforcement. We think He-Who-Must-Not-Be-Named may have murdered her in person" (HP6, 1, 19).

[41] Wolosky. *The Riddles of Harry Potter*, 12. Jessy Randall also pointed to this: "Gilderoy Lockhart, the Defence

family trees through common characteristics which are embedded in the family name itself. The Gudgeons for example – whose name means "a credulous or easily fooled person" (OED)[42] – are present through Gladys Gudgeon who is mentioned once in *Harry Potter and the Chamber of Secrets* ("This first one is to Gladys Gudgeon, bless her – huge fan of mine." HP2, 7, 92) and then again in *Harry Potter and the Order of the Phoenix* ("Gladys Gudgeon writes *weekly* … I just wish I knew *why* ..." HP5, 23, 452) as well as Davey Gudgeon. Even after it was revealed to the wizarding community that Lockhart was a fraud Gladys's adoration for Lockhart does not seem to have died down. In *Harry Potter and the Prisoner of Azkaban* we learn of Davey, another family member who seems as foolish as the first one as he plays with the Whomping Willow: "In the end, a boy called Davey Gudgeon nearly lost an eye" (HP3, 10, 139). The Podmores also have specific traits reaching down hundreds of years through their family tree. Sir Patrick Delaney-Podmore – or as Nearly Headless Nick puts it "Sir Properly Decapitated-Podmore" (HP2, 8, 95) – a British ghost who is head of the headless hunt seemed to have passed down this characteristic to his great-great-grandson, Sturgis Podmore. After having been put under the Imperius curse by Lucius Malfoy Sturgis also loses his head, this time figuratively, as he tries to get through a top-security door at the Ministry of Magic and is sent to Azkaban for it (HP5, 26, 519). If we assemble all these occurrences we come to construct different sub-stories and family trees which are nearly impossible to catch during a simple linear reading of the text. These meaning-infused names thus enable the *Harry Potter* books to be read on a different level, in a circular mode. Every new reading of the text peels back layers of connotations and reveals new aspects of this complex narrative.

The literary depth of Rowling's words, and especially her fun with names does not stop at mere connotations, she also infuses her coined words with linguistic fun as Jessy Randall postulates:

Against the Dark Arts teacher in the second book, Harry Potter and the Chamber of Secrets, is vanity incarnate. Indeed, his name sounds like that of a character in a Harlequin romance. The Gild in Gilderoy echoes gilding the lily, gratuitous excess – and also gilt, fake gold. Certainly Gilderoy is far from worthy of the love and adoration he feels for himself." Randall, "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's Vocabulary," 3-4. See also Colbert, *The Magical Worlds of Harry Potter*, 149-150: "The first name of this phoney refers to his being gilded (covered in a thin gold foil) to make him seem intelligent and attractive. The last name fits his role as writer of wizard lore. A man named J.G. Lockhart was the son-in-law and biographer of Sir Walter Scott, the Scottish author whose skills earned him the nickname of 'Wizard of the North'."

[42] Interestingly, Georgette Heyer, an author from whom Rowling has borrowed many a name, uses this word quite a lot in her prose. We can state for example: "Go on, you gudgeon! Making a show of yourself!" (Heyer, *Cousin Kate*, 277). I want to thank Lisa Hopkins for pointing this link out. For more on Heyer and Rowling see footnote in II.B.2.

> Many of the less important characters in the series have alliterative, almost tongue-twister names. These include Harry's nasty, gluttonous cousin Dudley Dursley; his fellow Hogwarts students Colin Creevey, Gladys Gudgeon,[43] Cho Chang, and the twins, Parvati and Padma Patil; Poppy Pomfrey, the school nurse; Florean Fortescue,[44] who owns the ice cream parlor; Peter Pettigrew, the rat animagus (a wizard who can turn into an animal at will – combination of animal and mage or magus, magician); and Bathilda Bagshot, author of the wizard textbook, *A History of Magic*. In the fourth book in the series, the rhyme goes internal: Rita Skeeter is the troublesome journalist who puts Harry in no small danger. "Miss Skeeter" echoes mosquito, a similarly bloodthirsty pest, and indeed, Skeeter is an animagus who takes the form of an insect. More wordplay: she uses this ability in order to bug – listen in on – conversations at the wizard school.[45]

Rowling thus entertains herself and her readers by playing with meaning as well as sonority, creating names that both echo our own language (or past languages such as Latin or Greek) and sound interesting to our ears. There is an historical and linguistic joy that emerges from this text, as we can analyse it through etymology and sounds.

What is magical about *Harry Potter* is that what we have learnt about the code can be reversed. The *Harry Potter* novels actually teach us about our world too in a canny *volte-face*. Indeed, there are many occurrences in these books which point out that our own language is also a code that we decipher without thinking. Arthur Weasley's many references to Muggle words illustrate this: "'They run off eckeltricity, do they?' he [Arthur Weasley] said knowledgeably." (HP4, 4, 45) and "the delay on the firelegs report" (HP5, 7, 121) mentioned by Kingsley is rectified by Arthur Weasley, "'If you had read my report you would know that the term is *firearms*,'" (HP5, 7, 121-122). When we read this passage first we may be tempted to think that "firelegs" is a magical world that we had not heard about before, but on the next page we realise that it is one of our words which has been modified by Kingsley. Such puns force the reader to re-think his relationship to his own everyday language as the term itself comes under scrutiny. There is also a funny quote by Amos Diggory about "please-men" at the beginning of *Harry Potter and the Goblet of Fire:* "they went and called those what-

[43] Note: Gladys Gudgeon is not a fellow-student of Harry's but an adult witch who is a Lockhart fan.

[44] For Florean Fortescue's full back-story see https://www.pottermore.com/writing-by-jk-rowling/florean-fortescue. Accessed 31 August 2017.

[45] Randall, "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's Vocabulary," 3.

d'you-call-'ems – please-men." (HP4, 11, 141) and "pumbles" for plumbers (HP5, 7, 123) from Mr Weasley. In *The Riddles of Harry Potter* Shira Wolosky comments on this re-appropriation of language as she professes that "Muggle things become strange puns in his mouth: 'firelegs' for arms, 'fellytone' for telephone, 'eclectic' for electric, 'escapators' for escalators."[46] In *Harry Potter and the Cursed Child* Rowling goes beyond and has Hermione make this game explicit to the audience: "he is filing what is known as a misper. Sounds like a spell. It isn't." (HP8, I, 17). The term "misper" seems at first magical until we realise that it is but the Muggle contraction of "missing person". Hermione's comment "Sounds like a spell. It isn't." forces the audience to reconsider what has just been said in order to re-interpret language in the same way as the reader was re-directed with the "firelegs" moment.

Words and names are thus of utmost importance in the *Harry Potter* text, bringing extra meaning, humour and fun for the reader. They have acquired depth in Rowling's narrative as they are composed of many layers which the reader is encouraged to peel back.

2) Open sesame: creating a dynamic language

Words are accordingly the key to the complete understanding of our text as they act as passwords into the magical universe. When we unlock the meaning of a word a whole new perspective opens up making us privy to some of the secrets of the text. The books themselves are also replete with many passwords which themselves open up to concealed rooms, just as the names opened new angles for the reader.

The most numerous passwords which we are told about are those which must be given to the Fat Lady who guards the entrance to the Gryffindor common room. At first these passwords may seem mere nonsense words *à la Alice in Wonderland* but a closer reading of the text reveals that there is meaning behind the madness. Two passwords in particular point to babbling drivel and may lure the reader into a sense of nonsensical security. "Balderdash" (HP4, 12, 169), that is to say a "jumble of words, nonsense" (OED) and "Flibbertigibbet" (HP3, 14, 217), which is used to describe a very talkative person, point in this direction.[47] The

[46] Wolosky, *The Riddles of Harry Potter*, 8.

[47] For more on the origin of these two words see Jessy Randall's 2001 article: "*Balderdash* in the 16th century was a jumbled mixture of liquors, but by the 17th century it had come to mean a jumble of words, and by the 19th century it meant obscene language. *Flibbertigibbet*, too, was a 16th century representation of meaningless chatter; it also meant a chattering person, more specifically a prattling woman, or – now quite obsolete – it could be the

passwords though are far from meaningless as they are used to infuse the text with extra substance in an undercover way. "Balderdash" itself takes on significance in the weft of the story as it is re-interpreted by the Fat Lady's friend, Violet:

> 'Well, well, well,' said the Fat Lady, 'Violet's just told me everything. Who's just been chosen as school champion, then?'
> 'Balderdash,' said Harry dully.
> 'It most certainly isn't!' said the pale witch indignantly.
> 'No, no, Vi, it's the password,' said the Fat Lady soothingly, and she swung forward on her hinges to let Harry into the common room. (HP4, 17, 249)

Carole Mulliez interprets this scene by stating that "the password comes to interrupt a conversation but also inserts itself within it. This gives rise to an explanation and an understanding smile on the part of the reader with the protagonist because of this misunderstanding."[48] The nonsense is thus given sense through a humoristic re-appropriation of words.

Other passwords are meaningful as soon as they are uttered such as the very first password mentioned: "Caput Draconis" (HP1, 7, 96), which can be interpreted sundry ways. Firstly, it is a Latin phrase meaning "dragon's head", something which is in keeping with the school motto: "Draco Dormiens Nunquam Titillandus", *ergo* "Never Tickle a Sleeping Dragon"; a fitting first introduction to the school. But if we take this password together with "Fortuna Major" (HP3, 5, 74), the Latin phrase for "greater fortune", we come to realise that a certain theme is emerging in the text. Indeed, both "Caput Draconis" and "Fortuna Major" are not only Latin phrases, but they are two of the sixteen geomantic figures which also include "Albus" and "Rubeus", Dumbledore and Hagrid's first names. Geomancy, according to the OED is "divination from the configuration of a handful of earth or random dots" and these four words correspond to four different positions of these dots. If we go down this interpretative path we can see that "Caput Draconis is neutral figure (good with good, evil

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name of a devil or demon (in Act III, scene iv, of Shakespeare's *King Lear*, Edgar speaks of "the foul friend Flibbertigibbet", who "hurts the poor creature of earth")." Randall, "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's Vocabulary," 6-7.

[48] Mulliez, "Les langages de J. K. Rowling," 143. My translation. Original quote: "le mot de passe vient interrompre une conversation tout en s'y insérant, donnant lieu à une explication et à un sourire amusé du lecteur avec le protagoniste devant ce quiproquo."

with evil) but fortunate with starting or beginning new things",[49] something which resonates adequately with this point in the narrative. The "good" characters have just teamed together (Harry and Ron) whereas Malfoy, Crabbe and Goyle have also been presented as a unit. Moreover, this password comes at the start of Harry's Hogwarts adventures, therefore making it the perfect password for "beginning new things." "Fortuna major" can also be deciphered in this fashion as its geomantic meaning is "a figure of stability and long-term success, it also denotes hardship at the outset of an endeavour."[50] If we read this password in context we come to understand how this can make sense:

> 'Coming through, coming through!' Percy called from behind the crowd. 'The new password's 'Fortuna Major'!'
> 'Oh no,' said Neville Longbottom sadly. He always had trouble remembering the passwords. (HP3, 5, 74)

Neville's negative reaction ('Oh, no', 'sadly' and 'trouble') may seem at first to jar with the Latin meaning of 'Greater Fortune' but if we take the geomantic sense of "hardship at the outset of an endeavour" the dialogue takes on a whole new life. As a character, Neville is mocked for the first four novels until he is revealed to be both an accomplished wizard and a potential Harry Potter as he was also targeted by the prophecy. His story is one of long-term success – he becomes Herbology teacher at Hogwarts – but it comes through initial hardship. Even though most forms of Divination are openly mocked in the *Harry Potters* through the comical figure of Professor Trelawney, Rowling chooses to pepper her novels with references to geomancy, a particular form of divination thus giving credence to this subject. In the same way, the novels reveal Trelawney to be intermittently capable of prophecies and clairvoyance. The passwords thus act as clues for the reader's re-interpretation of the text. Such use of language brings to light Rowling's mastery of her text as she hides double layers of meaning under seemingly nonsensical or funny words.

Another humorous passage involving Latin is that of "*Quid agis*" (HP6, 24, 499)[51] in

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[49] Geomantic figures, Caput Draconis: https://en.wikipedia.org/wiki/Geomantic_figures#Caput_Draconis. Accessed 21 February 2017.

[50] Geomantic figures, Fortuna Major: https://en.wikipedia.org/wiki/Geomantic_figures#Fortuna_Major. Accessed 21 February 2017.

[51] Typographically speaking this is the first Latin password to be written in italics, thus strengthening the claim that "Caput Draconis" and "Fortuna Major" are to be interpreted not through Latin but through another prism.

Harry Potter and the Half-Blood Prince when Harry does not know whether the Gryffindor Quidditch team won or lost and is awaiting the result:

> '*Quid agis*?' he said tentatively to the Fat Lady, wondering what he would find inside.
> Her expression was unreadable as she replied, "You'll see."
> And she swung forward. (HP6, 24, 499)

In this exchange the Latin must be understood *verbatim* – that is to say "How are you?" or "How are things going?" – as the Fat Lady responds to her own password by "You'll see", thus taking the password as part of the conversation. Looking at such occurrences Carole Mulliez propounds that "The humour […] comes from the fact that an enunciator understands the literal meaning of the password and does not understand it as a simple password devoid of meaning."[52]

The Fat Lady's passwords are thus often very much to the point as her Christmas-themed choices suggest: "Fairy lights" (HP4, 22, 347) and "'Baubles,' said Harry to the Fat Lady, this being the new, festive password." (HP6, 15, 289) are perfect examples of this; but so is "Abstinence" (HP6, 17, 329) after the Fat Lady's binge over the holidays. The Fat Lady's replacement, Sir Cadogan, also chooses eloquent passwords as Jessy Randall expounds:

> For a time, when the Fat Lady is out of commission, another portrait is in charge, a knight named Sir Cadogan; his passwords include *scurvy cur* and *oddsbodkins.* This last is an exclamation meaning God's body, *'od* being a minced form of *God* (like *gee* for *Jesus*) which came into vogue around 1600. Exclamations of the period included *od's blood, od's body, od's bones, od's wounds,* and so on, which turned into *od's bob, od's bodikins, odsbodlikins, odspittikens, odskilderkins, odzounds,* and so on. (Sir Cadogan, by the way, is a real person in British history. His portrait shows him with hair secured in back by a ribbon. *Cadogan* became the word for this hairstyle.) In much the same way as these words serve as passwords to gain entrance into the private rooms of Hogwarts, the invented vocabulary and word-play of the

[52] Mulliez, "Les langages de J. K. Rowling," 143. My translation. Original full quote: "L'humour dans cette catégorie vient donc du fait qu'un énonciateur comprend le sens littéral du mot de passe, et non pas ce dernier en tant que simple mot de passe vidé de son sens."

> *Harry Potter* books serve as passwords for us Muggles to gain entrance into the wizard world.[53]

Roni Natov also comments on these strange-sounding words as he reports that: "Words themselves suggest the magical power of language to mean, as well as to evoke and connote. Such passwords as "pig snout", "scurvy cur", "oddsbodkin", suggest treasure and mystery."[54] Sir Cadogan's use of seventeenth century diction thus points not to his identity as Knight of the Round Table but to his hidden identity as a re-writing of Don Quixote de la Mancha[55] as he is using terms which would have been in vogue when *Don Quixote* was being written. Professedly insignificant words can thus give weight to interpretative paths making the academic reading of this text remarkably rewarding.

Passwords are not only used to enter physical places in *Harry Potter*, they can also be used for communication as *Potterwatch* attests:

> Ron spent evening after evening using his wand to beat out various rhythms on top of the wireless while the dials whirled. Occasionally they would catch snatches of advice on how to treat dragonpox, and once a few bars of 'A Cauldron Full of Hot, Strong Love.' While he tapped, Ron continued to try to hit on the correct password, muttering strings of random words under his breath. 'They're normally something to do with the Order,' he told them. 'Bill had a real knack for guessing them. I'm bound to get one in the end…' (HP7, 22, 355)

Eventually Ron does hit on the right password – "Albus" (HP7, 22, 355) – and Harry, Ron and Hermione are able to hear the voices of their loved ones for the first time in months. The light (linked of course to the meaning of 'Albus') and laughter which result of this discovery are palpable through: "It was the first time he had felt fully connected to the outside world for a long time." (HP7, 22, 356) and "For the first time in weeks and weeks, Harry was laughing: he could feel the weight of tension leaving him." (HP7, 22, 359). Those fighting on Harry Potter's side thus use passwords to communicate and help each other through the famous *Potterwatch* radio show[56] but *Harry Potter and the Deathly Hallows* also homes in on

[53] Randall, "Wizard Words: The literary, Latin and Lexical Origins of Harry Potter's Vocabulary," 7.

[54] Natov, "Harry Potter and the Extraordinariness of the Ordinary," 315.

[55] See *supra*, II. B. 1. for more on this link.

[56] See *infra*, part IV for the full analysis of *Potterwatch.*

the fact that words, and especially passwords, can be used for surveillance and capture too. The taboo which is placed on Voldemort's name makes it into an anti-password which enables the enunciator to be found by the Death Eaters: "Now they've put a Taboo on it, anyone who says it is trackable – quick-and-easy way to find Order members!" (HP7, 20, 316). Instead of the word opening a new place or new channel of communication for the enunciator this word is used for others to spy on the said enunciator, making him easy prey.

Passwords, just like spells, are thus a double-edged sword for the characters as they can save just as they can smite, but for the literary critic they constitute a treasure trove of extra clues as to how to interpret the text. This magic through words could be analysed as being close to the 'performative' as defined by J. L. Austin in *How to do Things with Words*, that is to say "to utter the sentence (in, of course, the appropriate circumstance) is not to *describe* my doing of what I should be said in so uttering to be doing or to state that I am doing it: it is to do it."[57] Or, in other words, "the issuing of the utterance is the performing of an action."[58] Indeed, as soon as passwords or spells are uttered by the speakers we can see an immediate effect: the door opens, the radio programme can be heard or the famous trio is captured after Harry inadvertently says "Voldemort" at the end of the twenty-second chapter in *Harry Potter and the Deathly Hallows.* Language is thus not a dead letter in Rowling's text but has a dynamic force, both for the characters – who are able to access hidden places – and for the readers who can access hidden meaning in the novel.

3) The force of spells: bringing a dead language back to life

The *Harry Potter* passwords are thus filled with unsuspected significance and performative force, in a very similar way to spells and incantations. These spells are constituted of a type of imaginary language called *baragoin* according to *The Violence of Language*: "E. Souriau makes a distinction between three types of imaginary languages: *charabia*, or the coinage of possible words, *baragoin*, or the imitation of foreign words, and *lanternois*, in which the speaker's obsessional phonemes compulsively proliferate."[59] Most spells within the texts are ensconced in the second category, *baragoin*, as they imitate Latin

[57] John Langshaw Austin, *How to do Things with Words* (Harvard: Harvard University Press, 1975) 6.

[58] *Ibid*.

[59] Lecercle, *The Violence of Language*, 4.

words and phrases without being grammatically correct. In *Harry Potter à l'école des sciences morales et politiques* Jean-Claude Milner canvassed the spells and came to the conclusion that "[…] most spells sound like Latin, including those which were invented recently. Some incantations are complete Latin phrases which are perfectly correct; while others juxtapose existing Latin words without trying to link them together; often the Latin is only skin-deep."[60] Rowling herself commented on her poor Latin skills and how she made use of them in a 2004 talk:

> My Latin is patchy, to say the least, but that doesn't really matter because old spells are often in cod Latin – a funny mixture of weird languages creeps into spells. That is how I use it. Occasionally you will stumble across something in my Latin that is, almost accidentally, grammatically correct, but that is a rarity. In my defence, the Latin is deliberately odd. Perfect Latin is not a very magical medium, is it? Does anyone know where avada kedavra came from? It is an ancient spell in Aramaic, and it is the original of abracadabra, which means "let the thing be destroyed". Originally, it was used to cure illness and the "thing" was the illness, but I decided to make it the "thing" as in the person standing in front of me. I take a lot of liberties with things like that. I twist them round and make them mine.[61]

In this discussion Rowling both explained how erroneous Latin made her spells more genuine and revealed her relationship with language itself. Comments such as "I take a lot of liberties with things like that. I twist them round and make them mine" unveil her love of linguistic fun as she "twist[s]" words to make them her own. Here Rowling also divulges how her most powerful spell in the *Harry Potter* series was invented. The origins of "Avada Kedavra" (HP4, 14, 190) are analysed in detail by the *Harry Potter* scholars as we can see in Jessy Randall's article:

> This last term in Aramaic means 'Let the thing be destroyed;' it weirdly echoes the magic word every school child knows, *abracadabra,* but incorporates the sound of

[60] Milner, *Harry Potter à l'école des sciences morales et politiques*, 80. My translation. Original quote: "[…] la plupart des noms de sortilèges sonnent comme du latin, y compris ceux qui sont d'invention récente. Certaines incantations sont des phrases latines complètes et parfaitement correctes ; d'autres juxtaposent des mots latins existants, mais sans souci de les accorder ensemble ; souvent, elles se contentent d'une ressemblance extérieure."

[61] Edinburgh Book festival, J. K. Rowling talk. 15 August 2004: http://www.accio-quote.org/articles/2004/0804-ebf.htm. Accessed 13 July 2016.

> *cadaver.* (*Abracadabra* is an extremely old word of unknown origin. It may derive from the Aramaic; it may just be a nonsense sound. Another possibility is that the repeated *abra*s stand for the first sounds of the Hebrew letters signifying Father, Son, and Holy Ghost: *Ab, Ben, Ruach,* and *Acadosch.* The first documented appearance of *abracadabra* is in a 2nd-century poem by Q. Severus Sammonicus. It is still in use as a magical word today.)[62]

"Avada Kedavra" is the most macabre incantation in the series as it enables one to remove life (hence the sounds of "cadaver" embedded within it). Christopher Bouix also points to Quintus Serenus Sammonicus as the origin for "abracadabra" as he glosses that:

> In a third-century A.D. book, *De Medicina Praecepta Saluberrima*, Quintus Serenus Sammonicus uses for the first time a word which was to become incredibly famous: "abracadabra." Given as a formula to cure recurring fever the word is proof of the complex relationships that magic has with other subjects. These subjects are medicine, of course, but also poetry. Because underneath this word, "abracadabra", it is first and foremost the sounds and the musicality of these syllables which is charming. The word *carmen* was used in Latin to mean both the poem and the magical charm. The magician speaks, and Orpheus is a good example of this, a language which is his own, a spellbinding language whose performative power is immense – only one word or one formula enables the speaker to modify reality as he wishes. These "magic formulas" (*epôdai*), these strange linguistic entities, whose mere playing with sounds succeeds in incorporating a supernatural meaning, hold an essential place in the classic magical ritual. It is the musical quality of this language which is paramount.[63]

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[62] Randall, "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's Vocabulary," 5.

[63] Bouix, *Hocus Pocus*, 191. My translation. Original quote: "Dans un ouvrage du IIIe siècle apr. J.-C., *De Medicina Praecepta Saluberrima*, Quintus Serenus Sammonicus utilise, pour la première fois, un mot qui allait connaître une fortune étonnante : « abracadabra ». Donné comme formule pour soigner la fièvre demi-terce, il témoigne du rapport problématique qu'entretient la magie avec d'autres disciplines. Avec la médecine, bien sûr, mais aussi avec la poésie. Car sous ce mot, « abracadabra », ce sont avant tout les sonorités, la musicalité des syllabes qui charment. Le mot *carmen* désignait d'ailleurs en latin à la fois le poème et le charme magique. Le magicien parle, à l'exemple d'Orphée, une langue qui lui est propre, une langue envoûtante dont la puissance performative est immense – un seul mot, une seule formule lui suffisant à modifier le réel à sa guise. Ces « formules magiques » (*epôdai*), entités linguistiques étranges, dont le seul jeu des sonorités parvient à incorporer une signification surnaturelle, tiennent une place essentielle dans le rituel magique antique. C'est le caractère musical de cette langue qui importe."

Spells are thus both poetic – as the lilting syllables of "Wingardium Leviosa"[64] (HP1, 10, 127) attest – and horrific in that they can be used for battle, torture and murder. For instance, the lyrical "Wingardium Leviosa" is used to knock out a troll three pages after being introduced. "Avada Kedavra" can also remind us of Jean-Jacques Lecercle's comments on the violence of language in his eponymous study: "A direct relationship [between language and body] would be one in which words would kill. Hardly has the magic formula escaped my lips when my foe collapses. This type of language exists only in fairy-tales or in the superstitious practices of magic, the reality of which always dissolves in the light of reason."[65] The killing curse thus typifies the direct relationship that we can have with words and is the perfect example for linguists of how language can modify reality. Even though *Harry Potter* is not a realistic tale it can still enable us to appreciate the infinite possibilities of our own language.

As mentioned earlier, the *Harry Potter* spells are written in Latin (or dog Latin) which gives them a certain prestige as Francis Bridger recognises: "Rowling's use of Latin as the official language of magic – rather than the rhyming couplets that did it for Shakespeare's 'weird sisters' in *Macbeth*, not to mention *Bewitched* and *Sabrina* – gives the incantations of Potterworld a seriousness they might otherwise lack."[66] Moreover, this makes Latin once again the *lingua franca* of the world as wizards from around the globe can use the same spells. Even though these incantations are *baragoin* the reader can still decipher them with relative ease as many re-use words that are also present in the English language. Jessy Randall's explanations make these English-Latin associations conspicuous:

> Most of the spells in the *Harry Potter* books are based on English or Latin, and so the meanings are fairly straightforward. *Reducio!* (Latin *reducere*) reduces the size of an object, for example. *Engorgio!* (Old French *engorgier*) engorges or enlarges it. *Reparo!* (Latin *reparare*) repairs. *Riddikulus!* (Latin *ridiculus*) turns an enemy – usually a Boggart – into something ridiculous or laughable. *Lumos!* (Latin *lumen,* 'light') causes illumination. *Impedimenta!* (Latin *impedimentum*) impedes or slows the enemy.[…] *Stupefy!* (Latin *stupefacere, stupere,* 'to be stunned') stupefies the enemy, causing confusion. *Expelliarmus!* (Latin *expellere,* 'to drive out') expels your

[64] Hermione's "Wing-*gar*-dium Levi-*o*-sa, make the 'gar' nice and long" (HP1, 10, 127) show that the spells must be pronounced with a certain melody for them to function properly.

[65] Lecercle, *The Violence of Language*, 234.

[66] Bridger, *A Charmed Life*, 130.

opponent's wand from his or her hand.[67]

Randall's elucidation exposes the fact that an anglophone reader would be able to at least guess the meaning of these spells as they are all based on similar-sounding words in English. The *baragoin* is thus not an impenetrable barrier for non-Latinists but simply a way to partially mask meaning. The reader can therefore engage in this deciphering game, trying to find what these spells may mean. As Carole Mulliez points out, even though these spells are written in Latin, there is something amiss with them:

> Firstly, it seems obvious that most spells are made from Latin-sounding words, but not with Latin that one can use to learn the language as they are verbs in the simple present. […] it seems important to note that the verbs are either conjugated in first-person present simple (-o) or in the imperative (-ate) whereas it would have been more logical to only have the latter for these incantations as they are actually orders.[68]

Undeniably, most *Harry Potter* spells from *Harry Potter and the Goblet of Fire* onwards seem to be created in the first-person present simple as we can see (in order of appearance) with: "*Incendio*" (HP4, 4, 46), "*Accio*" (HP4, 6, 64 "*Prior Incantato*" (HP4, 9, 121), "*Reparo*" (HP4, 11, 150), or "*Engorgio*" (HP4, 13,189) for example.[69] It is interesting to note that in the first three novels the spells that Harry, Ron and Hermione learn are constructed differently as they usually have an -us, -um or -a[70] endings meaning that they are nouns – or perhaps adjectives – with (in order of appearance): "*Alohomora*" (HP1, 9, 119),

[67] Randall, "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's Vocabulary," 4-5.

[68] Mulliez, "Les langages de J. K. Rowling," 84 and 87. My translation. Original quote: "Tout d'abord, il est assez évident que la plupart des sorts sont jetés avec des mots à consonance latine mais auxquels il ne faut pas se fier pour apprendre son latin car, ce sont des verbes au présent de l'indicatif (marque du sujet portée par le verbe en latin). […] il semble important de souligner que ceux-ci sont conjugués soit à la première personne du présent de l'indicatif (-o) soit à l'impératif (-ate) alors qu'il eut été plus logique de n'avoir que ce dernier cas de figure pour des incantations, qui sont en réalité des ordres.

[69] Extended list of spells: "*Reducio*" (HP4, 13,190), "*Densaugeo*" (HP4, 18, 262), "*Diffindo*" (HP4, 20, 297), "*Relashio*" (HP4, 26, 430), "*Reducto*" (HP4, 31, 541), "*Evanesco*" (HP5, 5, 77) "*Silencio*" (HP5, 18, 333), "*Anapneo*" (HP6, 7, 138), "*Tergeo*" (HP6, 8, 155) "*Specialis revelio*" (HP6, 9, 183), "*Muffliato*" (HP6, 12, 224), "*Oppugno*" (HP6, 14, 283), "*Descendo*" (HP7, 6, 85), "*Expulso*" (HP7, 9, 138), "*Homenum revelio*" (HP7, 9, 143), "*meteolojinx recanto*" (HP7, 13, 210), "*Geminio*" (HP7, 13, 216), "*Salvio hexia*" (HP7, 14, 224), "*Protego totalum*" (HP7, 14, 224), "*Obscuro*" (HP7, 15, 247-248), "*Confringo*" (HP7, 17, 279), "*Deprimo*" (HP7, 21, 343), "*Defodio*" (HP7, 26, 437), "*Protego horribilis*" (HP7, 30, 483), "*Glisseo*" (HP7, 31, 517), "*Duro*" (HP7, 31, 517), "*Flipendo*" (HP8, II, 13) and *"Brachiabindo*" (HP8, II, 13).

[70] The -a endings could also translate an imperative.

"*Wingardium Leviosa*" (HP1, 10, 127), "*Petrificus Totalus*" (HP1, 16, 198), "*Expelliarmus*" (HP2, 11, 142), "*Rictusempra*" (HP2, 11, 143), "*Tarantallegra*" (HP2, 11, 144), "*Serpensortia*" (HP2, 11, 145), "*Aparecium*" (HP2, 13, 174), "*Impervius*" (HP3, 9, 133), "*Dissendium*" (HP3, 10, 145), "*Mobiliarbus*" (HP3, 10, 150), "*Ferula*" (HP3, 19, 276) and "*Mobilicorpus*" (HP3, 19, 276). The complexity of the spells is thus linked to a grammatical complexity as the incantations themselves are tainted by the passage from noun to verb. The basic spells learnt during the first three years at Hogwarts thus seem much more static (and thus less powerful) than the verb-spells learnt from year four onwards. Magic abilities seem yoked with the character's grammatical knowledge of Latin as their power is tied in with their ability to learn Latin verbs. There are of course exceptions to this rule as some of the key spells are used throughout the books: "*Expelliarmus*" (HP8, II, 13), "*Alohomora* (HP8, IV, 11), and "*Wingardium Leviosa*" (HP8, IV, 11) even find their way into the *Harry Potter* play. Alessandra Petrina discloses her take on such spells in her 2006 article: "Magical objects may be used, but the mood they evoke belongs to adventure stories: thus wands are whipped out at the slightest notice, and the often-used incantation "Expelliarmus", meant to blast objects away from enemies' hands, may be very doubtful Latin, but it is also one more variant of the fastest-gun-in-town motif."[71] There are also a few spells in -us or -a used after the third novel such as "*Furnunculus*" (HP4, 18, 262) or "*Impedimenta*" (HP4, 31, 543) but these are a minority compared to the majority of -o ending incantations. One could perhaps argue that the verb-spells (ending in -o) create a racier pace as they denote action thus making them closer to Petrina's notion of "fastest-gun-in-town" whereas the noun-spells are associated with the child-like magic of the pre-teen years. Rowling may have stated that her Latin was "patchy" but she has enough of it to play both with meaning and with grammar, a remarkable feat in a work of children's literature.

A few formulae have non-Latin endings as they finish with -y, a letter that was only used in late Latin and even then only for technical words taken from Greek. "*Stupefy*" (HP4, 9, 120), "*Scourgify*" (HP5, 3, 53) and "*Episkey*" (HP6, 8, 150) thus cannot be analysed through the prism of Latin. The Greek word "*episkeuo*" (meaning 'to repair') can help us to interpret "Episkey"[72] whereas the other two must be looked at through the lens of English. In point of fact "stupefy" and "scour" are both English words, the former meaning "to make

[71] Petrina, "Forbidden Forest, Enchanted Castle," 100.

[72] Mulliez, "Les langages de J. K. Rowling," 85.

(someone) unable to think or feel properly" and the latter "to clean or brighten the surface of (something) by rubbing it hard; to remove (dirt or unwanted matter)" (OED) and both definitions correspond exactly to their use in the *Harry Potter* narrative. In *Harry Potter and the Goblet of Fire* we even have a spell that is in complete plain English as this quote confirms: "'*Point me*,' he whispered to his wand, holding it flat in his palm." (HP4, 31, 540). This *sui generis* spell is specifically at odds with the text as the other English spells are portrayed as spurious. Ron's "Sunshine, daisies, butter mellow / Turn this stupid, fat rat yellow" (HP1, 6, 79) earns him a rebuke from Hermione ("Are you sure that's a real spell?") as it has no effect on Scabbers ("nothing happened") and Gilderoy Lockhart's "*Peskipiksi Pesternomi*" (HP2, 6, 79), which can be read as a phonetic transcription of "pesky pixies, pester not me",[73] "had absolutely no effect" (HP2, 6, 79). With the exception of "*Point me*", the English language therefore seems at first to be strangely devoid of magical power.

The potency of English comes in different types of magic. In Rowling's prose first and foremost but also in her wit surrounding spells. Quotes such as "'let me draw you up a chair –' And he did indeed draw a chair in mid-air with his wand." (HP3, 11, 169) play on the plasticity of English as the spell mimics a commonplace expression making it into something magical.

Spells, passwords and here word games are apt examples of the performative powers of language but other instances are also present in the novels. The giving and taking of points for the House Cup is one of such examples:

> […] members of the Inquisitorial Squad *do* have the powers to dock points … so Granger, I'll have five from you for being rude about our new headmistress. Macmillan, five for contradicting me. […] But Harry, Ron and Hermione had turned automatically towards the giant hour-glasses set in niches along the wall behind them, which recorded the house points. […] Even as they watched, stones flew upwards, reducing the amounts in the lower bulbs. (HP5, 28, 551-552)

Thus when teachers (or here, members of the Inquisitorial Squad) say "five points to" or "from" Gryffindor this utterance modifies the number of points automatically. We also have examples of what we could call 'complete' performative within our text as we can

[73] Randall, "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's Vocabulary," 5.

perceive in Severus Snape's binding himself, through an Unbreakable Vow,[74] to Draco Malfoy's fate:

> 'Will you, Severus, watch over my son, Draco, as he attempts to fulfil the Dark Lord's wishes?'
> 'I will,' said Snape.
> A thin tongue of brilliant flame issued from the wand and wound its way around their hands like a red-hot wire. (HP6, 2, 41)

Snape's "I will" (which he repeats three times in the text) is semantically charged with performative. Not only is this a promise, this is also a promise that he can only keep, as Ron and Harry's exchange reveals: 'Well, you can't break an Unbreakable Vow…' / 'I'd worked that much out for myself, funnily enough. What happens if you break it, then?' / 'You die', said Ron simply." (HP6, 16, 305). Snape's promise is then a complete promise and the performative power behind his words is immense. Austin's expression that "[a]ccuracy and morality alike are on the side of the plain saying that *our word is our bond*."[75] thus becomes flesh as Snape's word becomes a bond – the "red-hot wire" is proof of this – which binds him physically during his promise but also throughout his life.

B. The Power of Words

Through this bondage of language comes the notion of the power of words in *Harry Potter*. Words in the novel can maim, torture and kill but they can also force people to keep their promises or reveal the truth. But Rowling's use of words is not only interesting intra-diegetically, it is also of notable interest to the reader. Her text is so imbued with winks to her readers and artful sparks of linguistic fun that it coruscates. The words used seem to take on a life of their own as they are reified within the text, becoming objects or concepts. Our own language is also de-constructed and re-formed as the author uses our proverbs to better enable

[74] One can note here that this ceremony has sizeable wedding overtones as Narcissa and Snape's hands are joined together. In our case this is an absolute wedding as his promise binds him for life.

[75] Austin, *How to do Things with Words*, 10.

us to understand our world, and a strong dose of humour is injected within the framework to help us laugh alongside Rowling. Likewise, we shall analyse the poetic power of these texts which have often been belittled as the paucity of their style was underscored.[76]

Harry Potter is comprised of a wealth of linguistic finesse as the text is constantly bringing the reader to re-evaluate what he has just read and re-think his own relationship with words. The texts read as mirror-books to our world as, just like in *Alice*, we must read the mirror-writing in order to perfectly grasp the power behind the magic. One of the surprising aspects of the Potter novels is their reliance on language in a work aimed at children. In her seminal work entitled *The Case of Peter Pan or the impossibility of children's fiction*, Jacqueline Rose discloses that:

> Playing with language – in this sense of undercutting its transparency and ease – is something which has, for the most part, been pushed to the outer limits of children's writing. Edward Lear and Lewis Carroll are the best-known nineteenth-century exceptions, but Lear is covered by the fact that he wrote poetry; and Carroll's multiple use of the pun in *Alice* is generally recognised as something unique which tends to be related more to the eccentricity, or even madness, of the author than to the linguistic jest and verbal play of the child.[77]

By re-creating an *Alice*-like text which explicitly plays with language and meaning Rowling is thus putting the peripheral back into the centre and questioning the limits of children's literature itself. Most of the linguistic play in *Harry Potter* would be difficult for a child to explicitly acknowledge even though some of the easier puns would be visible from an early age ("Diagon Alley" – HP1, 5, 49 which plays on "diagonally" would be a case in point, especially if the book is being read to a child as the pun is quintessentially aural).

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[76] See for example Jean-Jacques Lecercle, "Faut-il canoniser Harry Potter ?" *La critique, le critique* (Rennes: Presses universitaires de Rennes, 2005) <http://books.openedition.org/pur/28675>. ISBN: 9782753546288. DOI: 10.4000/books.pur.28675. Date accessed 6 February 2017: "J. K. Rowling écrit platement. Il n'y a rien chez elle que l'on puisse qualifier de style."

[77] Rose, *The Case of Peter Pan*, 40-41.

1) The Reification of Language

> While it is obviously true that all literary texts are composed of words, the overt variety of self-consciousness about the processes of language thematizes both this fact and awareness of it. The focus can be either the immense potency of words in creating worlds or their inadequacy of language – as means of communication, cognition or creation – in art, and by extension, in life.[78]

Hutcheon's quote on language unveils two aspects at work in our texts. "[T]he immense potency of words in creating worlds" applies of course perfectly to the Potterverse as our author has created a complete world thanks to her prose, but the "inadequacy of language" and the "self-consciousness about the processes of language" conjointly form an important part of *Harry Potter*. These aspects are not necessarily picked up on much but if we bring our corpus of quotes together we can fathom Rowling's *modus operandi*.

Ron's remarks when he returns to the trio in the middle of *Harry Potter and the Deathly Hallows* reveals Rowling's grasp of these "inadequac[ies]": "'I'm sorry,' he said in a thick voice. 'I'm sorry I left. I know I was a – a –' He looked around at the darkness, as if hoping a bad enough word would swoop down upon him and claim him." (HP7, 19, 308). This instance gives us an inkling of Rowling's kinship with words. Here words have taken shape, they are able to "swoop down" from the darkness in a bat-like movement and "claim" characters. There is thus an animality and possessiveness in the narrator's conception of words which is unnerving. Words are thus reified, that is to say they become more concrete or real as they can be equated with things rather than concepts.[79]

Words in *Harry Potter* can be seen as un-nameable animal-like possessors, a feat that Rowling accomplishes in other instances. Indeed, Rowling's use of language is bewitching as she seems to be infusing words with meaning. A case in point would be her use of "Gobbledegook." Invented in the 1940s in the USA, to describe "language that is meaningless or is made unintelligible by excessive use of technical terms" (OED) it is thought to originate

[78] Hutcheon, *Narcissistic Narrative*, 104.

[79] Another instance of reification takes place at the beginning of *Harry Potter and the Deathly Hallows*: "'Sit down!' said Uncle Vernon. Harry raised his eyebrows. 'Please!' added Uncle Vernon, wincing slightly as though the word was sharp in his throat." (HP7, 3, 31). In this case the word takes on a palpable form as it can even go as far as hurting the speaker.

from the gobble of a turkey. In *Harry Potter* this nonsense word suddenly becomes real as we are told that Barty Crouch Sr. speaks "Mermish and Gobbledegook and Troll…" (HP4, 7, 82). Here, Rowling takes this word which is used to describe a nonsense language and uses it to mean the whole language system used by goblins to communicate as Shira Wolosky notes: "Goblins speak Gobbledegook – a word in common circulation restored to magical contexts."[80] Not content with breathing new life into this meaningless term she prolongs the linguistic fun by matching it with a verb: "This lot keep gabbling in Gobbledegook …" (HP4, 24, 387). Intriguingly, the roots of "gabbling", that is to say "gab" (meaning "talk, chatter") and "Gobbledegook", which are "gobble", which itself comes from "gob" (meaning "mouth") are the same as the OED shows "gab" to be an early eighteenth-century variant of "gob." Rowling's choice of verb for speaking her invented language is thus etymologically impeccable. Finally, when Harry hears this language spoken he states that: "It was a rough and unmelodious tongue, a string of rattling, guttural noises" (HP7, 15, 242). The "rough", "unmelodious" "rattling" sounds link back rather well to the gobble of a turkey as the origin of the word points to. Linguistically speaking, Rowling's inventions seem to slip seamlessly into the cracks of our own tongue, enabling her readers to flit effortlessly from one world (or word) to the next.

Hutcheon's "self-consciousness about the processes of language" becomes explicit in Voldemort's power through his re-appropriation of words. Our arch-villain unctuously revels in the reification of language. When he tells Wormtail "I will allow you to perform an essential task for me, one that many of my followers would give their right hand to perform…'" (HP4, 1, 15) we can consider at first that he is indulging in a harmless hyperbolic metaphor but when we re-read the text we experience a nauseating crawly feeling as we come to realise that Voldemort was using the expression at face value: Wormtail does indeed have to hack off his right hand to perform the "essential task" of resuscitating his master. The time-worn oral language which makes use of hyperboles is here given back its original meaning and fleshed out, so to speak, at the end of the fourth volume. Moreover, Voldemort actually repeats this language-warping as he tells his Death Eaters: "I would need three powerful ingredients. Well, one of them was already at hand, was it not, Wormtail?" (HP4, 33, 569), thus emphasising the use of metaphors at face-value. Voldemort seems to enjoy these little jokes based on language, as he continues in this streak on the next page when Wormtail

[80] Wolosky, *The Riddles of Harry Potter*, 12.

suggests having modified Bertha Jorkins's memory instead of having killed her: "*We could have modified her memory*? But Memory Charms can be broken by a powerful wizard, as I proved when I questioned her. It would be an insult to her *memory* not to use the information I extracted from her, Wormtail." (HP4, 1, 16). Here Voldemort plays on the connotations of the expression "to insult someone's memory" as he distorts language, using a common expression to signify something completely different, that is to say that he has removed a real memory from Bertha Jorkins and now wants to use it to regain power. When Neville rebels against Voldemort at the end of the seventh volume He-Who-Must-Not-Be-Named states, "'On your head,' he said quietly, 'be it.'" (HP7, 36, 587) before forcing the Sorting Hat on his head and setting it on fire. Once again what may seem as a simple turn of phrase becomes real. Tom Riddle's utterance in volume two, "So Ginny poured out her soul to me, and her soul happened to be exactly what I wanted" (HP2, 17, 228), follows a similar pattern as the expression "to pour out one's soul to somebody" is taken seriously with Voldemort literally stealing her soul in order to come back to life. Voldemort's expressions are thus prophetic as when he utters them they become reified. The first, third and fifth instances fall under the category of the catachresis,[81] and more specifically "metaphorical catachresis" as they are "forced metaphors" or un-poetic metaphors as defined by Pierre Fontanier in *Les Figures du Discours*.[82] These metaphorical catachreses, which have often become so anchored in our daily life that it is difficult to spot them, use elements of metaphors in their construction such as nouns, verbs and prepositions. Our examples are created with the nouns "head", "hand" and "soul" which have been associated in this metaphorical catachresis to mean something different than the original body parts. Rowling here is thus not creating anything original in her metaphor as she is using well-known stock phrases. What is poetic though is her re-appropriation of these phrases. If we look at the effect within the story we realise that Voldemort is corrupting language as he twists well-known expressions into horrific acts of speech where suddenly the everyday phrase comes to signal physical torture: cutting off Wormtail's hand, burning off Neville's head and stealing Ginny's life. The characters are thus both persecuted physically and mentally as Voldemort stains the linguistic canvas of English in a way which seems akin to black magic. Voldemort uses conventional metaphors

[81] "La catachrèse, en général, consiste en ce qu'un signe déjà affecté à une première idée, le soit aussi à une idée nouvelle qui elle-même n'en n'avait point ou n'en a plus d'autre en propre dans la langue." Pierre Fontanier, *Les Figures du Discours*, 1821-1830, Introduction Gérard Genette (Paris: Flammarion, 1977) 213.

[82] *Ibid*., 215-216.

(catachresis) that have become fixed and which are thus used in everyday life without anyone realising that they are metaphors. We have seen that he gives words back their literal sense by superimposing this literal meaning with the metaphorical sense. This paradoxically gives the metaphor back its power as the text shows the reader the metaphorical structure of these short phrases, a structure that had become invisible due to its overuse. In *Introduction à la littérature fantastique* Tzvetan Todorov explains that this type of language-use can be seen as part of the supernatural as he sets forth that: "We often say that a man is behaving like a monkey or that he fights like a lion or an eagle etc.; the supernatural starts from the moment when we slide from the words to what they are supposed to signify. Metaphors thus also form a transgression of the separation between objects and the mind as it is usually conceived."[83]

In the second instance ("It would be an insult to her *memory*" HP4, 1, 16) we have a different use of language as Voldemort plays on the concrete and abstract meaning of this word, something which Todorov also links with the supernatural. Todorov construes that "The supernatural often occurs when we take the abstract meaning literally",[84] which is exactly what is at work in our quote. We are not given a metaphor but a history of the word as both the original meaning – "the faculty by which the mind stores and remembers information" (OED) – and the secondary meaning – "the remembering or commemoration of a dead person" (OED) – are used to create a morbid and supernatural pun. The macabre use of language in the novels was evinced by Shira Wolosky in her 2010 work where she analysed language in *Harry Potter* as having a clear dark side to it:

> But the snake also has other meanings in the books. It is, interestingly, associated with language, first through Parseltongue. Fred and George's Ton-Tongue Toffee turns Dudley's tongue into a snake in Book 4 ["he was gagging and spluttering on a foot-long, purple slimy thing" (HP4, 4, 47)]. The Riddle who comes out of the diary summons the Basilisk saying: "Speak to me, Slytherin, greatest of the Hogwarts Four" (HP2, 17, 234) […] when Barty Crouch Jr. conjures the Dark Mark at the World Quidditch Cup in Book 4, the skull's tongue is a serpent, suggesting the

[83] Todorov, *Introduction à la littérature fantastique*, 119. My translation. Original quote: "Nous disons facilement qu'un homme fait le singe, ou qu'il se bat comme un lion, comme un aigle, etc. ; le surnaturel commence à partir du moment où l'on glisse des mots aux choses que ces mots sont censés désigner. Les métaphores forment donc à leur tour une transgression de la séparation entre matière et esprit, telle que généralement elle est conçue."

[84] *Ibid*., 82. My translation. Original quote: "Le surnaturel naît souvent de ce qu'on prend le sens figuré à la lettre."

dangers and seduction of language.[85]

Characters such as Voldemort embody in this fashion the "dangers and seduction of language", as their words act like a snake's poisonous venom while they play with their victim's understanding of phrases.

One must also bear in mind Rowling's more humorous side as she diverts her readers by using expressions we know in a different light. For instance the Sorting Hat's admission that he is a "thinking cap" (HP1, 7, 88) is an interesting recycling of this terminology. Joelle Paré expounds that "Rowling also revitalises the image of the thinking cap by modifying its meaning, as the person wearing it will not improve his or her ability to think, but rather enable the hat to read the wearer's mind."[86] We could go even further as according to the OED, to "put on one's thinking cap" is to meditate on a problem. Thus, in a way we could say that by putting on the Sorting Hat Harry is meditating on the problem of being sorted into his house. Moreover, Rowling is here playing with the saying by making the theoretical thinking cap into a real object which spends its year thinking about a new song for next year: "'Sings a different one every year,' said Ron. 'It's got to be a pretty boring life, hasn't it, being a hat? I suppose it spends all year making up the next one.'" (HP4, 12, 158). The Sorting Hat itself comes to embody this "meditati[on] on a problem." The expression is therefore reified as it becomes an object in the tale. The Sorting Hat also uses the verb-form of this noun as it states: "I'm the Hogwarts Sorting Hat / And I can cap them all." (HP1, 7, 88), here playing on the two expressions at once in an antanaclactic fashion.

Furthermore, this Sorting Hat is also at the core of a running linguistic joke in which Rowling displays her joy at regaling her readers by transforming their preconceptions about magic into something else. At first, when Harry sees the hat he fears that he will have to perform the hackneyed trick of pulling a rabbit out of it: "Maybe they had to try and get a rabbit out of it, Harry thought wildly" (HP1, 7, 87). As we are dealing with a very different type of magic than that displayed at fun-fairs – namely that these are not magic tricks but real magic – it would be very unlikely that the students would be asked to mock their art.

[85] Wolosky, *The Riddles of Harry Potter*, 32.

[86] Joelle Paré, "Magical Musical Manifestations: A Literary Look at Wizard Rock," in Patterson, ed. *Harry Potter's World Wide Influence*, 182.

Nonetheless, the author plays with this trope as she introduces another aspect to pulling things out of a hat in the second and seventh volumes. Indeed, Harry and Neville pull Godric Gryffindor's sword out of this very same hat, thus turning the magic trick into a real one: "A gleaming silver sword had appeared inside the hat, its handle glittering with rubies the size of eggs" (HP2, 17, 235) and "the flaming Hat fell off him and he drew from its depths something silver, with a glittering rubied handle –" (HP7, 36, 587); this display pokes fun at our vision of magic and turns our conceptions on their head. Rowling also uses this cliché as in *Harry Potter and the Prisoner of Azkaban*: "a fat white rabbit kept changing into a silk top hat and back again with a loud popping noise." (HP3, 4, 48). In the *Harry Potter* novels there is a tendency towards bringing objects, concepts or words to life. Indeed, as we have just seen, the thinking cap takes on a life of its own, but ideas also become reality: "'So we've just got to try on the hat! Ron whispered to Harry. I'll kill Fred, he was going on about wrestling a troll.'" (HP1, 7, 89). What is striking in this example is that the narrative itself becomes the joke as only a few chapters later Ron and Harry do have to wrestle a troll in order to save Hermione. Often times in the text what may seem as an innocuous comment becomes real and resonates fully during the reader's re-reading process. Petunia's comment when Harry suggests being left on his own in the house for an afternoon may seem cliché at first ("And come back and find the house in ruins?" – HP1, 2, 22) but takes on a completely different meaning when we realise that Harry's first home ended in ruins when Voldemort's killing curse bounced back. Petunia's response is thus not simply hackneyed language but a real fear that her own house could be attacked. Similarly, Ron's comical musing about how Tom Riddle got his award ("'Maybe he got thirty O.W.Ls or saved a teacher from the giant squid. Maybe he murdered Myrtle, that would've done everyone a favour ...'" – HP2, 13, 173) is suddenly invested of a morbid hue when we re-read the passage and realise that Riddle was indeed Myrtle's murderer.

In "Philosopher's Stone to Resurrection Stone" Kate Behr explains Rowling's power of words as she expounds: "Narrative transforms familiar elements of our culture like language, class, authority, genre so that the ordinary becomes the extraordinary."[87] The familiarity of our own language is thus de-familiarised and hence becomes "extraordinary" as we are allowed a glimpse into a vibrant and magical lexicon. Further on in her article Behr

[87] Behr, "Philosopher's Stone to Resurrection Stone," in Heilman, *Critical Perspectives on Harry Potter*, 257.

also asseverates that "In each case, the Muggle signifier is nothing but a word, while the wizarding world, the shadow world, acts as the signified, supplying the full concept, a fullness that Muggle language can only hint at."[88] This is the case for example with money. Pounds, Euros and Dollars have been stripped from their original value as they are but bits of metal and paper with no intrinsic non-monetary worth. In the wizarding world, on the other hand, Galleons are made of gold, Sickles of silver and Knuts of bronze[89]: "Inside were mounds of gold coins. Columns of silver. Heaps of little bronze Knuts." (HP1, 5, 58). Mentioning this fact Behr states that: "Where the signifier, Muggle money, has a virtual rather than intrinsic value – only the word exists; wizard money, the signified, is made of precious metal and has real value."[90] Linguistically speaking the wizarding world feels much more three-dimensional and real than our own world as we are only using the "shadow[s]" of meaning in a way that is reminiscent of Plato's allegory of the cave.

2) Injecting meaning into proverbs and expressions

In another of her works, namely *The Casual Vacancy* (2012), Rowling tries to de-construct trite phrases in order to show us what is really at work beneath the surface of words: "They had merely exchanged the comments proper to sudden death before he had taken himself off to the shower. Naturally Shirley had known, as they slid stock phrases back and forth between them like beads on an abacus, that Howard must be as brimful of ecstasy as she

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[88] *Ibid*., 262.

[89] One could also comment on Rowling's choice of words for her Wizard money. 'Galleons' were sailing ships used from the sixteenth to the eighteenth century and were often used in warfare. The link with gold and money is thus obvious in the connotations of treasure and piracy that such ships carried. A 'Sicke' is used to reap crops, therefore again creating a picture of plenty for the silver coins and finally 'Knuts' seems to be a play on 'nuts' or even 'peanuts', meaning very little money.

[90] *Ibid*., 261. One can also highlight Philip Nel's interpretation of wizard money: "Rowling is poking fun at the British monetary system prior to 1971. Twenty-nine Knuts to a Sickle and seventeen Sickles to a Galleon means that there are 493 Knuts to a Galleon. Before 1971, there were twelve pence to a shilling, and twenty shillings to a pound, which translates to two hundred forty pence to a pound." Nel, "Is there a Text in This Advertising Campaign?" 258.

See also Milner, *Harry Potter à l'école des sciences morales et politiques*, 51 : "This said, money has a primitive form. It consists of gold, silver and bronze coins which are precious in and by themselves and whose value does not depend entirely on a convention. No monetary authority is mentioned. Paper-money does not exist." My translation. Original quote: "Cela dit cette monnaie conserve une forme primitive. Elle consiste en pièces d'or, d'argent et de bronze, qui sont précieuses par elles-mêmes et dont la valeur ne dépend pas entièrement d'une décision conventionnelle. Aucune autorité monétaire n'est mentionnée. Le papier-monnaie n'apparaît pas."

was."[91] In *Harry Potter* Rowling does everything in her power to spice up these "stock phrases" by playing with their meaning, and thus giving life back to these little remarks which have been so worn by time that they can be "slid […] back and forth […] like beads on an abacus."

The *Potter* books continuously dissect such phrases, especially proverbs in order to re-enchant them for the readers. This phenomenon is not new to children's literature as two of Rowling's forefathers – namely C. S. Lewis and J. R. R. Tolkien – had already penned proverb-recycling. For instance, in Tolkien's *Roverandom* – a work which was written in 1927 but only published in 1998 – we have: "Where in the moon has he got to now, I wonder?"[92] instead of "where in the world …" as the action takes place on the moon. In *The Narnia Chronicles* it is the word "God" which is replaced by "Aslan" in sundry expressions: "what, in the name of Aslan, are these?"[93], "By Aslan, it *is* something"[94] or "And now, in Aslan's name, forward!"[95] are all instances of this. This re-use of expressions paved the way for Rowling's style as she takes a leaf or two out of Lewis and Tolkien's work. The modifying of the familiar expressions in which "God" is used crops up in the *Potter* novels and play too. At first "Merlin" occupies the holy space in the clauses with expressions such as "What in the name of Merlin are you doing?" (HP5, 13, 230) or "How in the name of Merlin's pants …" (HP7, 6, 88) and "If there's another stink pellet in there Merlin won't help you" (HP8, I, 18). Merlin is therefore given the linguistic and theological place of God in these clauses even though, just as in a post-Christian world, he is also actively mocked. "And what in the name of Merlin's most baggy Y-fronts was that about?" (HP7, 12, 187) would be a case in point. Moreover, Merlin's figure is slowly replaced in *Harry Potter and the Cursed Child* by that of Dumbledore as these expressions exhibit: "Thank Dumbledore" (HP8, I, 4 and HP8, III, 6) and "By Dumbledore" (HP8, IV, 5 and HP8, IV, 6). Dumbledore's character though is not derided in any way in these instances, probably as his death is recent enough for him to have retained all his authority.[96] In the case of the Weasley twins, their dramatic exit from

[91] J. K. Rowling, *The Casual Vacancy* (London: Little Brown Publishing, 2012) 17.

[92] J. R. R. Tolkien, *Roverandom*, 1998 (London: Harper Collins, 2002) 22.

[93] Lewis, *The Magician's Nephew*, 113.

[94] *Ibid*., 141.

[95] Lewis, *The Voyage of the* Dawn Treader, 508.

[96] One can also remark that the primary expression "Thank God" is also present in *Harry Potter* alongside its secondary rewritings. Harry and Mrs Weasley use it for instance in *Harry Potter and the Deathly Hallows* in an emotional moment when they realise that George and Bill could have died (HP7, 5, 66 and HP7, 5, 69).

Hogwarts warrants them an instantaneous expression-minting: "Harry frequently heard students saying this like, 'Honestly, some days I just feel like jumping on my broom and leaving this place,' or else, 'One more lesson like that and I might just do a Weasley.'" (HP5, 30, 596). Here the plastic quality of language is underscored as a few days suffice for expressions to be created.

Merlin is also present through the expression "Merlin's beard", which is amusingly an English expression. Similarly, in Umberto Eco's *The Name of the Rose* we have this very same "Oh, by the beard of Merlin."[97] In *Harry Potter* this expression is fleshed out as Merlin is considered as a real historical figure and the characters often refer to this: "'Merlin's beard,' said Amos Diggory, his eyes widening" (HP4, 6, 68), "Merlin's beard, Moody whispered, staring at the map" (HP4, 25, 412), "Merlin's beard, what is Xenophilius Lovegood wearing?" (HP7, 8, 118) and "Oh, Merlin's beard, how humiliating!" (HP8, I, 4). In her thesis dissertation, Carole Mulliez explains that this gives "a quasi-spiritual dimension to the enchanter."[98]

In *Harry Potter* Rowling has a proclivity to rewrite what other authors have done but with a twist. In the case of proverbs we have two switches made compared to Tolkien and Lewis's use of them. Firstly, there is an incredible proliferation of these proverbs in her work. Whereas there were one or two instances in the originals, in *Harry Potter* each book brings new creations to the forefront. Secondly, as we can see above, Rowling revisits her own work and modifies the expressions she had authored herself in order to keep with her storyline. In *Harry Potter* nothing is set in stone and the language itself is continually evolving; something which is ironically the opposite of traditional proverbs as they have become platitudes through overuse. In *Potter* the new clichés have barely time to become threadbare before they are themselves replaced by neoteric expressions.

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[97] Eco, *The Name of the Rose*, 218. This expression is also used in the original Italian text.

[98] Full quote: "The name of Merlin is also mentioned in the exclamation "Merlin's beard" and this gives a quasi-spiritual dimension to this enchanter, magician and prophet. This seems coherent as, according to legend, Merlin is the one who looked after King Arthur's conception and birth, enabled the latter to come to the throne of England and was his main advisor. Moreover, he is pictured today as an old bearded man. His status as an important character is showcased by the "Order of Merlin" which is used to reward worthy wizards in the same way as orders of knights were used." Mulliez, *Les Langages de J. K. Rowling*, 40-41. My translation. Original quote: "Le nom de 'Merlin' est aussi évoqué dans l'exclamation 'Merlin's beard' qui donne une dimension quasi spirituelle à cet enchanteur, magicien et prophète. Cela semble cohérent du fait que, selon la légende, Merlin est celui qui veilla à la conception et à la naissance du roi Arthur, permit à ce dernier de monter sur le trône d'Angleterre et fut son conseiller principal ; et, qui plus est, il est imaginé aujourd'hui comme un vieil homme barbu. Son statut de personnage capital est mis en exergue par l' 'Order of Merlin' pour récompenser des sorciers émérites à l'image des ordres de chevalerie."

The quantity of expressions has its importance too as Shira Wolosky propounds:

> Rowling provides a set of proverbs and idioms similar to ones readers are familiar with, yet rooted in her magic reality: "Don't cry over spilt potion"; "wouldn't touch you with a ten foot broomstick"; "don't count your owls before they are delivered". St Mungo's has posted medical sayings: "A clean cauldron keeps potions from becoming poisons" and "Antidotes are anti-dont's unless approved by a qualified healer" (HP5, 22, 428). Ron quotes wizard superstitions: "Jinx by twilight, undone by midnight", "Wand of elder, never prosper" (HP7, 21, 336).[99]

These multiple expressions can be grouped into sub-groups which each have their importance. Moreover, this erasure of the original word and replacement by a wizarding one creates a game of hide and seek between the reader and the writer. Even though Rowling creates equivalents, such as with the horse and Hippogriff, she often throws a spanner in the works as the correlation is not always kept. Expressions such as "I could eat a Hippogriff" (HP4, 11, 156), "Hold yer Hippogriffs, I haven' finished me story yet!" (HP5, 20, 382) and "But old Dodgy Doge can get off his high Hippogriff, because I've had access to a source most journalists would swap their wands for" (HP7, 2, 27) may lure the reader into thinking that by substituting "horse" for "Hippogriff" he will be able to decipher all expressions. "I'm sure I've read about a case of Hippogriff-baiting" (HP3, 11, 163) as well as "Sirius tramping past their door towards Buckbeak's room, singing 'God Rest Ye, Merry Hippogriffs' at the top of his voice." (HP5, 23, 443) are proof that nothing is ever as easy as it seems in the Potterverse. The easy horse-modification must here be replaced by "bear" in the first instance and "gentlemen" in the second. Linda Hutcheon's remark in *Narcissistic Narrative* which poses that "The reader must work to decipher the text as hard as the writer did to cipher it, with the result that the stress of the work is displaced from the communicating of a message to the inciting to produce meaning, as well as order"[100] works well in such instances as the reader's decoding enables one to sense the full meaning of the text.

A similar pattern can be found with expressions using "Galleons" (the biggest wizarding coin) as it usually refers to money or pounds but can also carry other meanings within the narrative. We can use this analogy to elucidate "Time is Galleons" (HP5, 4, 66),

[99] Wolosky, *The Riddles of Harry Potter*, 11.

[100] Hutcheon, *Narcissistic Narrative*, 144.

"they're raking in the Galleons" (HP6, 5, 95), "wizards with more Galleons than sense" (*Quidditch*, 51) as well as "It's like losing a Knut and finding a Galleon, isn't it?" (HP5, 27, 546) but one has to modify this grid when confronted with "Hannah Abbott's eyes were as round as Galleons" (HP5, 16, 306) and replace it with "saucers." The decoding is thus closer to learning a foreign language (as one word does not always translate the same way and is context-dependent) than it is to applying a simple replacement rule favoured in more conventional works. Indeed, in the Tolkien and Lewis novels previously mentioned one word is equal to another without any potential misunderstandings. Other novels where words are replaced by others function in the same way. We can think of Anthony Burgess's *A Clockwork Orange*[101] for example where the appendix[102] shows each Nadsat word to correspond to only one English word but this is a phenomenon which we find in Orwell's *Nineteen Eighty-Four*[103] too as well as many others. By chopping and changing the meanings of words Rowling is thus keeping her readers on their toes as they navigate the nuances of the text.

Another crucial part of Rowling's proverbs and expressions lies in the way she uses these to hint at swear or rude words, words that she would have been unable to publish in a work of children's literature. Just as in the previous examples we are able to see the traces of the original underneath the new words and thus understand the initial meaning. The word "shit" for example is disguised under "bat droppings" in the case of "you worthless pile of bat droppings" (HP5, 2, 26) and under "Potter" with "Oh Potter, I've got blood on my shoes again …" (HP8, III, 2). In this second case Harry's last name is used in the alternative reality where Voldemort reigns to replace a rude word – in this case both "shit" or "bother" would work even though "bother" seems more probable as this would create a paronomasia with "Potter / bother". We therefore have a mirror-version of "Merlin" or "Dumbledore" as "Potter" becomes synonymous with exclamations of disappointment. Other expressions such as "Cos some son of a Bludger's gone and nicked all mine!" (HP5, 5, 82) are obvious examples of Rowling's self-censorship as the vulgarity of the primeval words would have been refused for a young audience. The word "Gargoyle" serves a similar purpose in the narrative as it is used to artfully hide meaning for younger readers. From "Gulpin' Gargoyles" (HP1, 4, 45) to "them gargoyles at the Committee fer the Disposal o' Dangerous Creatures!"

[101] Anthony Burgess, *A Clockwork Orange*, 1962 (Harmondsworth: Penguin Books, 1982).

[102] Which one can view here: https://en.wiktionary.org/wiki/Appendix:A_Clockwork_Orange. Accessed 13 March 2017.

[103] George Orwell, *Nineteen Eighty-Four*, 1949 (Suffolk: Penguin Books, 1984).

(HP3, 11, 162)[104] and "the gormless gargoyle" (HP5, 5, 82) as well as "That foul, lying, twisting old gargoyle" (HP5, 21, 397-398) and "galloping gargoyles!" (HP5, 27, 540) we come to comprehend that this term is both derogatory in the wizarding world and used to cover up inappropriate language. The adult or teenage reader is thus able to read underneath the word and recover the original meaning in a way that is reminiscent of the palimpsest as the full meaning of the text can only be understood if one is aware of the hypotext. These magical expressions cannot exist without their Muggle equivalents, which is precisely what Genette says about intertextuality: "It can be in a way such as B does not have to speak about A at all but would nonetheless be unable to exist as it is without A."[105] In this case we are confronted not with a literary but with a linguistic palimpsest as the original meaning is still present, as a watermark, behind the printed terms. There are other instances of such covering up of vulgarity in instances such as in "Pausing only to employ a few of Uncle Vernon's choicest swear words" (HP7, 4, 43) or "Harry heard her mutter a suggestion as to where Ron could stick his wand instead" (HP7, 9, 140) and even "Ron told Malfoy to do something that Harry knew he would never have dared say in front of Mrs Weasley" (HP4, 9, 110). Rowling is here indirectly pointing to swear words and obscenities by describing the act of language but by omitting the offensive words themselves. There is thus a double censorship as she uses both the replacement and the passing over technique in *Harry Potter.*

Throughout her pages Rowling develops a treasure-hunt for her readers as she hides expressions and proverbs under the cover of magic. Many well-known proverbs have thus been revamped and magicked into a new life: "a batch of cauldrons that fell off the back of a broom" (HP5, 2, 24) for the "back of a lorry" or "truck", "Poisonous toadstools don't change their spots" (HP5, 12, 212) for "leopard", "what a waste of parchment" (HP5, 26, 511) for "paper", "You breed like gnomes" (HP7, 8, 118) for "rabbits" and even "Don't count your owls before they are delivered" (HP6, 4, 79-80) for "Don't count your chickens before they are hatched." The latter proverb is a double-pun here as the results of the main characters' O.W.L.S (the wizarding equivalent of the G.C.S.E.) are delivered by owls. Two characters are particularly prone to using these, Mrs Weasley – "May-born witches will marry Muggles […] You must've heard them. My mum's full of them." (HP7, 21, 336) and Mrs Figg. In the short

[104] Here a double-pun as the Committee for the Disposal of Dangerous Creatures is equated with something which is itself a stone representation of a dangerous creature.

[105] Genette, *Palimpsestes*, 13. My translation. Original quote: "Elle peut être d'un autre ordre, tel que B ne parle nullement de A, mais ne pourrait cependant exister tel quel sans A."

time when this latter character intervenes she keeps up a steady flow of magically-modified proverbs: "we might as well be hanged for a dragon as an egg." (HP5, 2, 25), "you worthless pile of bat droppings" (HP5, 2, 26), "it's no use crying over spilt potion" (HP5, 2, 27), and "but the cat's among the pixies now" (HP5, 2, 27). The fact that she – the typical cat-loving old lady – utters these proverbs underscores the fact that things are not what they may seem and that clichés are undermined. Indeed, the typical old lady pictured in *Harry Potter and the Philosopher's Stone* "Mrs Figg, a mad old lady who lived two streets away" (HP1, 2, 22) has been metamorphosed into a magical being just as the dead, flat, trite language has been transmogrified into something new and alive.

This altered language can also hide the more unpleasant side of this magical world[106] as Ron's expression unveils: "'How dare you!' said Ron in mock outrage. 'We've been working like house-elves here!'" (HP4, 14, 197). Even though Ron justifies himself by saying "It's just an expression" (HP4, 14, 197) the implicit is strong. It also harkens back to our own history of slavery as Elaine Ostry mentions: "The expression "[w]e've been working like house-elves here!" mirrors the British saying "to work like a black.""[107]

In her usual manner Rowling does not stop at a re-writing of our Muggle sayings, she also has writerly fun with the original proverbs in her own narration. In *Harry Potter and the Chamber of Secrets* the narrator states for example that "Mrs Mason screamed like a banshee" (HP2, 2, 21). In a magical world where banshees are part of the picture (Gilderoy Lockhart penned *Break with a Banshee* in which he recounts an encounter with the Bandon Banshee) this mundane Muggle saying thus picks up linguistic meaning. Another such example can be found with "Professor Trelawney's rambling talks on fortune-telling never held him exactly spellbound" (HP4, 13, 177) as "spellbound" takes on more meaning in magical context. Similarly, "darkness was settling like a spell around them" (HP3, 17, 245) plays with the same double-meaning. Joelle Paré discloses another instances of this phenomenon when she explains how the expression "charm the heart out of someone" is linguistically re-interpreted in *Harry Potter.*[108] This construction can also be found in the narrative voice as we are told

[106] Which we shall develop in part IV.

[107] Ostry, "Accepting Mudbloods: The Ambivalent Social Vision of J. K. Rowling's Fairy Tales," in Anatol, *Reading Harry Potter*, 96. We can note that this expression is not in use anymore.

[108] "In the second song sampled, "You charmed the heart right out of me", the synecdoche of the heart stolen or given away for love is adapted to the magical world. Vocabulary related to magic brings new meaning to common expressions, for example: "Oh, my poor heart, where has it gone? / It's left me for a spell" (HP6, 16, 311). The singer feels stranded without her lover, but is also literally missing her heart, which seems to have

during a moment of external focalization in *Harry Potter and the Philosopher's Stone* that "[Hermione] pulled out her wand and whispered a few, well-chosen words. Bright blue flames shot out from her wand." (HP1, 11, 140). After reading the first sentence one could wonder why Hermione gives a short speech, which is the meaning of the expression "a few well-chosen words". The second sentence makes us understand that this expression has been doctored to mean a magic spell in this context which creates a surprise effect for the reader who cannot even count on his personal knowledge to interpret the text. Arthur Weasley's disclosure that "no one's seen hide nor hair" (HP3, 4, 53) from Sirius Black is another such lexical pun as re-readers are aware of Sirius's Animagus form, which is a big black dog. In this case Rowling has concealed a double-meaning in a well-known expression in order to entertain not her readers but her re-readers. This textual process is interesting as it not only supposes that the re-reader deconstructs the expression "to see neither hide not hair" in order to read the first meanings of the words but also that he uses the *Potter* text as its own hypotext in order to reconstruct significance. The lexical boundaries between the two worlds are thus unclear as magical proverbs are used in Muggle contexts and modified-Muggle ones in magical settings.

As we have seen, Rowling turns the tables by breathing life and magic into our dead metaphors and proverbs by making her readers question their own relationship with language and the words and expressions that they use daily. The original meaning of words thus comes back to the surface in a linguistically refreshing prose.

3) From entertainment to literary prowess: a multi-faceted text

One of the principal faults found by critics of Rowling's text is her lack of lingual finesse. A close study of her text reveals how humour and poetry add a depth of literary value as poetry subtly creates enriching themes and humour counteracts the darkness of the story.

Rowling's humour is conveyed through different types of word play and linguistic games in the books. If we focus, once again, on names a few literary devices crop up. In the first place Voldemort's personal rebranding (from "Tom Marvolo Riddle" to "I am Lord Voldemort") clues us in to the use of anagrams in the text. A few Potter names can also be

been magically removed." Paré, "Magical Musical Manifestations: A Literary Look at Wizard Rock," in Patterson, ed. *Harry Potter's World Wide Influence*, 184.

deciphered through this technique. Narcissa Malfoy, whom we have already mentioned for her classic name, is also an anagram of "Foils a scary man", whereas Romilda Vane spells out "Love in a dram" as well as "Drama in love", Petunia Dursley can be mixed to form "Rule and Dispute" and Lavender Brown can become a "Brand new lover" or "Nonverbal drew."[109] Narcissa Malfoy is the fulcrum to the positive ending of the *Harry Potter* novels as she foils Voldemort (who can certainly be defined as a scary man). Petunia Dursley's rule and her disputes with Harry are obvious and Romilda Vane as well as Lavender Brown are both defined as stereotypical over-the-top madly-in-love girls but Romilda also spikes Harry's chocolate cauldrons (hence the love in a dram) and Lavender's kissing of Ron is described as: "Ron and Lavender had been saying a thoroughly nonverbal good-bye just behind him at the time" (HP6, 16, 309) which explains the "Nonverbal" in her anagram. In *Narcissistic Narrative* Linda Hutcheon averred that "[o]ne, […] would be the riddle or joke, a form which directs the reader's attention to language itself, to its potential for semantic duplicity. Language can both convey and conceal meaning. Other generative models are the pun and the anagram." and "[t]he third and perhaps most obvious type of overt language concern is to be found in the various forms of thematized (not actualized) word play, usually puns or anagrams, which call the reader's attention to the fact that this text is made up of words, words which are delightfully fertile in creating suggestiveness."[110] Rowling's delight in these anagrams and puns makes her writing more literary and metafictional as it reveals that this text is a verbal construct.

Rowling's prose continually redirects her reader's attention to its own linguistic tricks as such occurrences disclose: "Snape made them all nervous, breathing down their necks while they tried to remember how to make a Forgetfulness potion." (HP1, 16, 191)[111] or "I cannot make you take Sirius Black seriously" (HP3, 14, 213). The first example creates a chiastic structure as the students are trying to remember how to create a potion that will make them forget while Snape's prowling accentuates their difficulties to recall this selfsame potion; whereas the second sentence reinforces the paranomasia between "Sirius" and "serious", which is further underscored in *Harry Potter and the Half-Blood Prince* when the Muggle Prime minister remembers that "Fudge had started ranting about a prisoner the Prime

[109] Created using an anagram maker: http://wordsmith.org/anagram/. Accessed 16 March 2017.

[110] Hutcheon, *Narcissistic Narrative*, 34 and 101.

[111] "Neville was trying to remember what he'd forgotten" (HP1, 9, 108) is another such example, or "he paused to listen, hidden in the Invisibility Section" (HP2, 11, 148).

Minister had never heard of, a man named "Serious" Black" (HP6, 1, 13). One can also point to Hermione's comment about Sirius Black appearing in the fire: "But he wouldn't do that now, it would be too – *Sirius*!" (HP5, 14, 270). Even though Hermione's sentence is interrupted by the arrival of Sirius (which is highlighted by the dash and the use of italics), the sentence itself still makes perfect sense as she would have probably said "it would be too serious". The humoristic paranomasia is thus underscored making the reader more aware of the word-games in the text.

The books are also peppered with grammatical jokes such as "An exception was made for ghosts, who asserted that it was insensitive to class them as 'beings' when they were so clearly 'has-beens'" (*Beasts*, *xii*) or "Divination is turning out to be much more trouble than I could have foreseen" (HP6, 20, 400), and "It's never too early to think about the future, so I'd recommend Divination" (HP2, 14, 187), as well as "It's time that time-turning became a thing of the past." (HP8, III, 14). Here the fun is created with time-related puns as past, present and future mingle with time-expressions to entertain the reader.

We are also offered insider jokes for those readers who are re-reading the novels. Occurrences such as "On the other hand, the Prince had proved a much more effective teacher than Snape so far." (HP6, 12, 224) speak to those who know that the Prince and Snape are one and the same.[112] Other humorous moments occur when the characters interpret reality in a different way to the reader. Hermione for example talks about "an enormous old book" in this way: "I got this out of the library weeks ago for a bit of light reading." (HP1, 13, 160-161). Fred and George are also continually uplifting the tone of the novels with sundry jokes, mostly linked with the fact that they are identical ("'I'm not Fred, I'm George,' said the boy. 'Honestly, woman, call yourself our mother? Can't you *tell* I'm George?'" – HP1, 6, 70) or with scatological humour ("we'll send you a Hogwarts toilet seat" – HP1, 6, 73 or "*Why Are You Worrying About You-Know-Who? You SHOULD Be Worrying About U-NO-POO – the Constipation Sensation That's Gripping the Nation!*" – HP6, 6, 113). The latter joke-shop creation makes use of farcical humour in order to overcome the fear of the name, thus undermining its linguistic power. One can note here that it is only the nickname which is played with and not the name 'Voldemort' itself, showing that humour can only go so far in desacralisation.

[112] "Could Snape possibly know they'd found out about the Philosopher's Stone? Harry didn't see how he could – yet sometimes had the horrible feeling that Snape could read minds." (HP1, 13, 162) is another instance of this as those who are re-reading the saga know that Snape is a Legilimens and thus can read minds.

Sometimes the narration itself creates humoristic passages with puns on words. "[H]e had quite enough on his plate without any extra helpings from Fudge." (HP6, 1, 10) links the well-known idiom with the name, a clear reminder that Cornelius Fudge's last name also refers to food. We could easily replace the preposition "from" with "of" here in order to perfect the joke. On the topic of food the narrator also has fun with Dudley and his unsweetened grapefruit at the beginning of *Harry Potter and the Goblet of Fire*: "Aunt Petunia gave him a severe look, and then nodded pointedly at Dudley, who had already finished his own grapefruit quarter, and was eyeing Harry's with a very sour look in his piggy little eyes." (HP4, 3, 31). Another example happens in *Harry Potter and the Cursed Child* when Delphi is practising disarming spells with Albus and says: "You're a positively disarming young man" (HP8, II, 4), punning on the double-meaning of "disarming" in the Muggle and magical worlds. In *The Violence of Language* Jean-Jacques Lecercle defines paronomasia thus: "The wilder the pun the better, because it does violence to language instead of meekly following its call. […] In paronomasia, it is I who speak. I make language do my bidding. I take an untrodden path, only faintly indicated by language – I force my way through words."[113] The puns displayed here are examples of this violence done to language, a violence which modifies meaning but which also constructs meaning and calls attention to the text itself as Hutcheon explained. Through her use of humour Rowling is displaying her relationship with her text and her literary abilities. These abilities are further developed in her poetical use of language as we shall study here.

When studying Rowling's prose and her poetic style one must commence with what has been written about the *Harry Potter* books. One of Rowling's most vocal critic, Jean-Jacques Lecercle, wrote an article entitled "Faut-il canoniser Harry Potter ?" in which he voices his concerns with the first five novels:

> Rowling's writing is flat. There is nothing in her work which one could call "style." I am aware of the fact that she does not consider her writing to be close to that of Henry James and that she does not have the same audience as he did. But it suffices to compare her works with those of an equivalent writer, Philip Pullman, to see the difference: one has style whereas the other does not. Rowling's admirers are constantly telling us that she is improving, that novel after novel her style is

[113] Lecercle, *The Violence of Language*, 80.

> becoming more complex: this is proof that she still has a long road ahead of her.[114]

Nicholas Tucker in "The Rise and Rise of Harry Potter" has a similar point of view when reviewing the first three novels:

> Her prose style is not always impressive – pupils "chortle" as they once did in Billy Bunter stories, eyes are clapped on, chins are weak, and blushes extend to the roots of the hair. Other lazy school story clichés sometimes crop up, including formal handshakes and curt compliments like "Good man!" Yet the pace of her writing, the abundance of magical detail, and the consistency of invention and energy are all the author's own.[115]

As accurate as these assessments may be for the first novels they fall short of Rowling's poetic moments which become more and more conspicuous as the series progresses. Roni Natov comments on these moments which he describes as 'meditative pockets':

> It seems to me that the best mysteries, adventure stories, and romances represent a negotiation between the reckless pace of the narrative breathlessly moving forward and the meditative pockets that provide the space and time to turn inward – to affirm our sense that something memorable is happening to us, something we can retrieve for later, after the book is ended. As is true of our best writers, Rowling draws these opposing realms so seamlessly that they appear to have always been there, side by side, the event and its meaning exquisitely illuminated.[116]

These "pockets" are present in the narrative but often take a slow reading to unravel. The pace of the narration is continually fast as Harry discovers a world only to be plunged into mysteries, complex classwork, secret passageways, teacher problems and more often than

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[114] Lecercle, "Faut-il canoniser Harry Potter ?" http://books.openedition.org/pur/28675. Date accessed 6 February 2017. My translation. Original quote: "[…] J. K. Rowling écrit platement. Il n'y a rien chez elle que l'on puisse qualifier de style. Je suis conscient du fait qu'elle ne cherche pas à se prendre pour Henry James, et qu'elle ne s'adresse pas au même public. Mais il suffit de comparer ses textes avec ceux d'un auteur équivalent, Philip Pullman, pour sentir la différence : l'un écrit, l'autre pas. Les admirateurs de J. K. Rowling ne cessent de nous dire qu'elle écrit de mieux en mieux, que, au fil des romans, son style se fait plus complexe : c'est donc qu'il y a du chemin à faire."

[115] Tucker, "The Rise and Rise of Harry Potter," 232.

[116] Natov, "Harry Potter and the Extraordinariness of the Ordinary," 319.

not a dangerous encounter with Voldemort or one of his acolytes. The reader thus rushes ahead in his reading, rarely pausing to look twice at the descriptive moments or exact words used, especially at the end of the novels when the heightened excitement makes the novels hard to put down. Philip Nel has also striven to understand Rowling's singular style in his 2005 article in which he analyses the Hippogriff passage from book three in detail leading him to conclude that "Rowling writes sentences that are both vividly descriptive and actively propel the plot forward. Every detail tells; nothing is superfluous."[117]

Even though Rowling's writing is concise and precise she does enjoy sprinkling literary devices in her work to bring a poetic side to her writing. One such device is that of sound and rhythm. Alliterations and assonances are rife in the Potter prose making the reading-experience joyfully melodic. The most obvious alliteration in the work is that which is linked to the character of Severus Snape. As his name suggests, the /s/ sound is key to his character and the narrator's description of him as well as his speeches are imbued with this sound. Christie Berberich alluded to the fact that "[h]e is always depicted as sneering and snarling (HP1, 8, 102 and HP3, 14, 209)."[118] but one can also point to instances such as "said Snape softly" (HP3, 14, 209) and to his first-year speech in which the hissing /s/ sound becomes overwhelming: "I don't expect you will really understand the beauty of the *s*oftly *s*immering cauldron with its shimmering fumes, the delicate power of liquids that creep through the human veins, bewitching the mind, en*s*naring the *s*en*s*es …" (HP1, 8, 102).[119] The

[117] Full quote: "Her skill at telling an engaging story allows readers to forget that she often tells by showing. In this sense, Pennington's claim that Rowling "tells but does not show" (83) is a natural assumption to make after experiencing Rowling's prose. However, upon closer examination, the showing is there, but it is all in the service of telling the tale. In *Prisoner of Azkaban*, when Harry and Hermione mount Buckbeak […] Rowling's narrative tells us, "Buckbeak soared straight into the dark air. Harry gripped his flanks with his knees, feeling the great wings rising powerfully beneath them" (302). These sentences create an image synechdocally, selecting strong details to suggest the larger picture. Having fully described the Hippogriff on many previous occasions, Rowling here uses "flanks" and "great wings rising powerfully" to highlight Buckbeak's defining features. Referring to the flesh between ribs and hip, the word "flanks" remind us that Hippogriffs have the "bodies, hind legs and tails of horses"; the "great wings rising powerfully" remind us that they have the "wings and heads of [. . .] giant eagles" (87). That is, "flanks" and "wings" say just enough to convey each half of the horse-and-eagle combination. These details are sufficient because Harry and Hermione have spent the last ten pages with Buckbeak, during which time Rowling has Buckbeak breaking into a "trot" (294), "digging his beak into the ground, apparently searching for worms" (298), "cantering along behind them", and "fold[ing] his wings contentedly" (299). When she tells us that "Buckbeak soared straight into the dark air", we should already have a clear picture of the Hippogriff. The words "soared straight" convey his abrupt lift-off, and "dark air" frames the Hippogriff and his riders in black space, creating a sharp contrast between them and the surrounding night sky. In sum, Rowling writes sentences that are both vividly descriptive and actively propel the plot forward. Every detail tells; nothing is superfluous." Nel, "Is there a Text in This Advertising Campaign?" 259.

[118] Berberich, "Harry Potter and the Idea of the Gentleman as Hero," in Berndt and Steveker, *Heroism in the Harry Potter Series*, 152.

[119] My italics.

film rendition of this scene accentuates this alliteration as Alan Rickman's pronunciation underlines the sounds of the original text.[120] This gives the character a snake-like feel, especially with the quote "that creep through the human veins", which is reminiscent of snake venom as well as the movement of a snake. In *Harry Potter and the Deathly Hallows* this connection becomes perspicuous through the quote "Snape, the sleeping snake" (HP7, 14, 230) which brings together the alliteration and the snake. Furthermore, when Voldemort pronounces Severus's name Harry mentions "Voldemort's sibilant sigh lingering on the air" (HP7, 32, 525) which sounds exactly like the "snake hissing" (HP7, 32, 525). Thus, it would seem appropriate that Snape be head of Slytherin, as the infamous leader of this house shares the alliteration in /s/ in his name, Salazar Slytherin, and has the same initials as Snape. Snape's sibilants thus underscore his duplicity and underhandedness as he comes to embody the symbol of the snake, a symbol which Lauren Berman defines thus: "This fascinating creature is the embodiment of contradiction as it symbolizes both death and destruction due to its poisonous venom or fatally tight squeeze, as well as life and resurrection in light of its ability to shed and renew its skin."[121] Severus Snape himself is precisely this "embodiment of contradiction" as he both hates James Potter and loves Lily Potter and thus bears remarkably mixed feelings towards their son. Just as in Nel's example Rowling's style is here "in the service of telling the tale" as it reveals character dispositions.

Claudia Fenske points out another play on sounds, this time in *Harry Potter and the Prisoner of Azkaban*: "And by means of onomatopoeic expressions Rowling also imitates noises: "The train rattled, the rain hammered, the wind roared, but still, Professor Lupin slept" (HP3, 5, 64). The consonants [t] and [r] are creating a rhythmic staccato that recalls a steam engine. Additionally, [w] and [oa] in "the wind roared" refer to the howling of the wind."[122] Further alliterations can be found for example in *Harry Potter and the Goblet of Fire* where the quote "Small fish flickered past him like silver darts." (HP4, 26, 430) combines the alliteration in /l/ and /f/ with the assonance in /ɪ/ giving this passage a light, lilting quality (/l/ and /ɪ/) united with a fricative (/f/). In addition, words starting with this ensemble of sounds (/flɪ/) often denote speed and airiness. One can mention for example "flight", "fling", "flip",

[120] See *Harry Potter and the Philosopher's Stone*. Dir. Chris Columbus. Warner Bros Pictures, 2001. DVD. (48:30-49:00).

[121] Berman, "Dragons and Serpents in J. K. Rowling's *Harry Potter* series: are they evil?" 45-46.

[122] Fenske, *Muggles, Monsters and Magicians*, 55. One could add that in contrast, the alliteration in /s/ present in "but *s*till, Profe*ss*or Lupin *sl*ept" (my italics) suggests silence, peace and rest.

"flit", and "flitter." These sounds thus bring to mind an array of similar-sounding and similar-meaning words, which surround the reader in a multi-faceted web of lexical allusions. Furthermore, this figure of speech incorporates a simile ("like silver darts") which enables the fish to be compared to speedy instruments, further propelling the idea of velocity. This alliteration in /ɪ/ is also at work in "Harry p*i*cked the shin*i*ng, s*i*lvery cloth off the floor. It was strange to the touch, like water woven into material." (HP1, 12, 148)[123] which likewise emphasises the lightness of the invisibility cloak. Similarly, this alliteration is followed by a simile ("like water woven into material") which draws attention to the poetic aspect of the passage. Additionally, this simile is also alliterative as the repetition of the /w/ sound attests. The focus on water is of interest here as this ties in with one of Rowling's recurring poetic images which runs throughout the seven novels.[124] Dumbledore also dabbles in alliterations as this quote portrays: "*F*rom this point *f*orth, we shall be leaving the *f*irm *f*oundation of *f*act and journeying together through the *m*urky *m*arches of *m*emory into thickets of wildest guesswork." (HP6, 10, 187).[125] Rowling's travelling metaphor used to describe Dumbledore and Harry's foray into Voldemort's past is here underscored by the double-alliteration in /f/ and /m/ which highlights divergence between the rock-solid (or fricative-solid) *f*irm *f*acts and the quicksand of the bilabial nasal /m/ linked with *m*urky and *m*arches. The road to understanding is thus constructed as paved with danger as their footing seems metaphorically and linguistically quagmire-esque.

Rowling's playfulness with sounds grows into a pleasure with rhyme and rhythm as her work is punctuated by short pieces of songs of her invention. The first of such pieces is the Gringotts warning to thieves:

> Enter, stranger, but take heed
> Of what awaits the sin of greed,
> For those who take, but do not earn,
> Must pay most dearly in their turn.
> So if you seek beneath our floors
> A treasure that was never yours,
> Thief, you have been warned, beware

[123] My italics.

[124] See *infra*, end of III.B.3.

[125] My italics.

Of finding more than treasure there. (HP1, 5, 56-57)

This iambic tetrameter with rhyming couplets has been described in detail by Valérie Charbonniaud-Doussaud in her 2012 work as she points to the poetic devices (tetrameters, rhyming couplets, jolted rhythm in lines 1 and 7 and scansion) used in this short warning.[126] This brief piece of verse which may at first resemble a child-like rhyme yields interesting results when scrutinized through literary devices. The apparent simplicity gives way to a more complex piece of literature where Rowling rejoices in the potentialities of language. Each small versified text has its own pattern for rhyme and rhythm, from the Sorting Hat's song (HP1, 7, 88) which has a simple 4-line rhyme scheme and quatrains with tetrameters ending with a trimeter, to the school song (HP1, 7, 95) which is composed of trimeters (and two tetrameters) oscillating between iambic and trochaic rhythm to even the mermaid's song (HP4, 25, 402) – with iambic tetrameter rhyming couplets; to give but a few of the many examples. In *Quidditch through the Ages* Rowling goes beyond mere lyrical creation and gives the reader a literary comment on her own work as the "verse written by the poet Ingolfr the Iambic in the early 1400s" proves:

Oh, the thrill of the case as I soar through the air
With the Snitch up ahead and the wind in my hair
As I draw ever closer, the crowd gives a shout
But then comes a Bludger and I am knocked out. (*Quidditch*, 39)

Not only is Rowling creating a magical European literary culture for her world

[126] Charbonniaud-Doussaud, *Harry Potter, la magie d'une écriture*, 57: "The enigmatic power of Rowling's writing is reinforced by another characteristic: its musicality. One can take for example the warning in front of Gringotts bank. Composed nearly exclusively of tetrameters the poem is punctuated with rhyming couplets. The only lines which modify this regular prosodic rhythm (1 and 7) are those in which we have an imperative: the focus is placed on an invitation and then a piece of advice. Both have a jolted rhythm, the commas force the reader to slow down before entering the bank (*Enter, stranger, but [...]*) and then to consider the warning (*Thief, you have been warned, beware*). The scansion underlines the trochees, which create a raspier feel than the iambs. On the other hand, the rhythm is fluid in the other lines, which emphasises the contrast. The poem is a menace disguised under a welcome." My translation. Original quote: "la puissance énigmatique de l'écriture de J. K. Rowling est renforcée par une autre caractéristique : sa musicalité. On peut prendre comme exemple l'entrée en matière de la banque de Gringotts. Composé presque exclusivement d'octosyllabes, le poème est ponctué de rimes plates. Les seuls vers rompant la régularité prosodique (1 et 7) sont ceux faisant intervenir un impératif : l'accent est mis sur une invitation, puis un conseil. Tous deux ont un rythme plus saccadé ; les virgules contraignent le lecteur à ralentir, d'abord pour entrer dans la banque (*Enter, stranger, but* […]) puis pour considérer la mise en garde (*Thief, you have been warned, beware*). La scansion fait apparaître des trochées, conférant une plus grande âpreté que les iambes. Par contre le rythme est fluide dans les autres vers, ce qui augmente l'effet de contraste. Le poème est une menace déguisée en formule de bienvenue."

(Ingolfr the Iambic is Norwegian[127]), but she also points her reader to the analysis of this text by naming the poet "Iambic". The poem is in point of fact composed of four verses of iambic (and some anapestic) tetrameters with an AABB rhyme scheme. Even though the poem may be simple – or even simplistic – in meaning, the metatextual comment[128] brings the reader to pause and analyse the verse in a literary fashion. In this particular instance, the author guides the reader's interpretation of the text by causing him to focus on form rather than meaning.

There is thus a varied lyrical side to *Harry Potter* where sound, rhythm and metrical feet come together to colour the text with a little poetry. Moreover, these short passages of verse are reminiscent of older writings for children such as nursery rhymes, nonsense and short rhymes. The school song, which was first introduced in *Harry Potter and the Philosopher's Stone* is an artful mixture of nursery and nonsense rhyme:

> Hogwarts, Hogwarts, Hoggy Warty Hogwarts,
> Teach us something please,
> Whether we be old and bald
> Or young with scabby knees,
> Our heads could do with filling
> With some interesting stuff,
> For now they're bare and full of air,
> Dead flies and bits of fluff,
> So teach us things worth knowing,
> Bring back what we've forgot,
> Just do your best, we'll do the rest,
> And learn until our brains all rot. (HP1, 7, 95)

The obvious childish delectation with language, sounds and meaning is present from the first line with "Hogwarts, Hogwarts, Hoggy Warty Hogwarts" where the word is repeated before being decomposed and re-composed as though the child were learning how to speak it; but it also brings the meaning of the word to the forefront: Hogwarts is a hog covered in warts. The rhyme pattern is also different with three quatrains containing an ABCB rhyme

[127] On the same page of *Quidditch Through the Ages* we learn of "the French wizard Malecrit" who was also writing in the fifteenth century and who, as his name suggests, wrote a badly written play entitled "*Hélas, Je me suis Transfiguré Les Pieds*". The humorous tone of the dramatic extract is underscored by the names of the characters who are "Grenouille" and "Crapaud".

[128] See *Infra* III. C. 1. for more details.

scheme as well as structured internal rhyme ("old" / "bald"; "bare" / "air"; "best" / "rest") in the C lines. The nonsensical agglomeration of odd words ("bald", "scabby knees", "dead flies", "fluff", "rot") is thus tied in to a clear poetical pattern which reminds us of classic nursery rhymes such as those found in *Mother Goose's Nursery Rhymes*[129] which have a similar tight-knit structure (often in ABCB) filled with nonsense-seeming words. In *The Case of Peter Pan* Jacqueline Rose exposes the difference which is usually made between the two genres of rhythm and play on the one side and narrative fiction on the other:

> There is a whole domain surrounding children's fiction which is normally placed in opposition to the canons of narrative fiction in the name of rhythm and play. This is the order of folklore, nursery rhymes and nonsense […]. It is, however, the separating of these two modes of representation which is worthy of note. For as long as the first (rhythm and play) is seen as melody or archaic lore which stretches back in time, and the second (narrative fiction) as the forward progression of advancing literary form, then the challenge of the one to the other, the idea that one might actually erupt inside the other, forcing open the issue of what constitutes continuity in speech, is effectively denied.[130]

By repeatedly[131] placing rhyme within the ambit of narrative fiction Rowling thus merges these two genres, the archaic and the modern, to create a text which is able to question the limits of what is considered proper for children's fiction and blur the boundaries between her work and her predecessors'. The eruption of one genre within the other creates a discrepancy which questions normative language as Rose explains: "the very association of linguistic rhythm and play with childhood becomes a way of setting the limit to what we are allowed to conceive of as a language which does not conform to the normal protocols of representation and speech."[132]

Rowling's comparisons and metaphors also imbue the work with aesthetic value as Valérie Charbonniaud-Doussaud examined in her thesis:

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[129] Walter Jerrold, *Mother Goose's Nursery Rhymes*, 1903 (Pössneck: Everyman's Children's Classics, 1993).

[130] Rose, *The Case of Peter Pan*, 139.

[131] We can note that there are three close occurrences of rhyme at the beginning of *Harry Potter and the Philospher's Stone* (HP1, 5, 56-57; HP1, 7, 88 and HP1, 7, 95) which not only plunge the reader into a mixture of narration and song but also mark the difference between the prosaic Muggle world and the poetic magical one.

[132] Rose, *The Case of Peter Pan*, 139-140.

Rowling uses comparisons which bring concepts to life and makes thoughts and perceptions into real performances. Here is a sample:

– "Questions exploded inside Harry's head like fireworks." (HP1, 4, 43)

– "[…] so happy he felt as though a large balloon was swelling inside him […] feel as though the happy balloon inside him had got a puncture." (HP1, 5, 49-50)

– "It was as though an iron fist had clenched suddenly around Harry's heart." (HP1, 15, 189)

– "His brain felt like a wrung sponge" (HP2, 6, 74)

– "Deliberately causing mayhem in Snape's Potions class was about as safe as poking a sleeping dragon in the eye." (HP2, 11, 140)

– "It was like trying to keep water in his cupped hands; the details were now trickling away as fast as he tried to hold on to them" (HP4, 2, 21)

These states of mind are compared to visual representations: happiness deflates like a balloon, questions explode like fireworks and memory is as fleeting as water. These stylistic effects give the senses a visual equivalent and make the writing expressive and emotional.[133]

When Jean-Jacques Lecercle commented on Rowling's style he added that this word was best defined by Gilles Deleuze in *Critique et Clinique*.[134] Deleuze indeed states that "[the writer] unleashes new grammatical or syntactic powers. He derails language, he makes it *delirious*. But also the problem of writing cannot be separated from the problem of *seeing* and *hearing*: indeed when another language is created within language it is our language as a whole that veers towards an 'a-syntactic' or 'a-grammatical' limit, or that communicates with its own outsideness."[135] There are moments in *Harry Potter* where language is derailed or

[133] Charbonniaud-Doussaud, *Harry Potter, la magie d'une écriture*, 131-132. My translation. Original quote: "Elle [Rowling] a recours à des comparaisons donnant corps à des choses immatérielles, et faisant des pensées et des perceptions un vrai spectacle. En voici un échantillon: […] À de nombreux états d'âme ou d'esprit correspondent une représentation visuelle: le bonheur se dégonfle comme un ballon, les questions explosent comme un feu d'artifice, les souvenirs sont fuyants comme l'eau. Ces effets de style donnent à la sensation une équivalence visuelle, et rendent l'écriture expressive et émotionnelle."

[134] Lecercle, "Faut-il canoniser Harry Potter ?" http://books.openedition.org/pur/28675. Date accessed 6 February 2017: "Vous m'objecterez peut-être qu'en utilisant le terme de « style », je fais appel à un mot vague. Pas nécessairement : vous trouverez dans l'œuvre de Gilles Deleuze, et en particulier dans son dernier recueil d'articles, *Critique et clinique*, le concept de style dont la critique littéraire critique a besoin. Le style y est défini en termes d'a-grammaticalité (sous les métaphores du bégaiement syntaxique, du roulis et du langage) et de passage à la limite (lorsque le langage se fait image ou pure musique)."

[135] Gilles Deleuze, *Critique et Clinique* 1993 (Paris: Les Editions de Minuit, 2010) 9. My translation. Original quote: "Il [l'écrivain] met à jour de nouvelles puissances grammaticales ou syntaxiques. Il entraîne la langue hors de ses sillons coutumiers, il la fait *délirer*. Mais aussi le problème d'écrire ne se sépare pas d'un problème de *voir* et d'*entendre* : en effet, quand une autre langue se crée dans la langue, c'est le langage tout entier qui

"delirious"[136] and grammar is questioned to be point of becoming "a-grammatical." *Harry Potter and the Philosopher's Stone* is home to two occurrences where the rules of grammar are forcefully bent: "It was Hermione Granger, wearing a pink dressing-gown and a frown" (HP1, 9, 115) and "Hermione had got her breath and her bad temper back again" (HP1, 9, 120). These two zeugma both yoke together unrelated nouns ("dressing-gown" and "frown" as well as "breath" and "bad-temper") which adds a note of humour to the passage but also creates a grammatical hiatus for the reader who is forced to use the same verb for two different structures. Moreover, the second zeugma is actually double as both "had got" and "back again" characterise "breath" and "bad-temper", the former being placed before and the latter after the nouns. The postponing of "back again", which the reader expected after "had got her breath", thus engenders a grammatical tension in the sentence as the natural expectations are not met instantly. Hence, the structure of the sentence itself is vested in suspense[137] as the reader must delay grammatical satisfaction. This suspense is also at work in the whole of chapter nine as Harry, Ron and Hermione embark on one of their first adventures of the volume, narrowly avoiding Argus Filch and discovering a threatening three-headed dog in the forbidden corridor. These are not lone occurrences of the zeugma as it comes back later on in the series with: "'Humph,' he [Slughorn] said, looking away quickly as though frightened of hurting his eyes. 'Here –' He gave a drink to Dumbledore […], thrust the tray at Harry and then sank into the cushions of the repaired sofa and a disgruntled silence." (HP6, 4, 67-68). Slughorn's haste ("quickly", "thrust") seems to have imbued the narrative itself as the zeugma shortens the sentence. The effect on the reader though is reverse as he must re-read the passage (and therefore spend more time on it) to understand the construction. A first-time reader will expect the sentence to finish with an extra word, "followed", which would read: "then sank into the cushions of the repaired sofa and a disgruntled silence followed." By truncating the natural flow of the text Rowling forces her reader to re-code the phrase and to understand that the verb "sank" must also qualify "silence."

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tend vers une limite « asyntaxique », « agrammaticale », ou qui communique avec son propre dehors."

[136] The latter word comes from Latin, *de lira*, out of the furrow, and therefore etymologically-speaking is close to the former.

[137] One can note that such suspense is also created in the first chapter of the first novel where the word "magic" is purposefully erased from the text in order to keep the reader wondering what is wrong with the Potter family: "'Well, I just thought … maybe … it was something to do with … you know … *her lot*.'" (HP1, 1, 11), "if it got out that they were related to a pair of – well, he didn't think he could bear it." (HP1, 1, 11), "The Potters knew very well what he and Petunia thought about them and their kind ..." (HP1, 1, 11-12). The use of italics, suspension marks, and dash all create broken sentence structures which fuel the reader's curiosity.

In the fourth novel, the grammatical rule on comparatives is modified in order to create a rhyming triptych which emphasises the time-difference: "Mr Crouch looked tireder and somehow fiercer, gaunter … Harry understood. It was a different memory, a different day … a different trial." (HP4, 30, 514). "[T]ireder" should read "more tired" according to English grammar[138] as "tired" is a past-participle adjective, but Rowling here "unleashes new grammatical or syntactic powers" by twisting language so as to create a visual and aural trio. The following sentence underlines this with the repetition of the adjective "different" which is also reproduced three times on the page. The gradation in adjectives (from tired to fierce and then gaunt) and the two ellipses reveal that the reader is privy to Harry's thought-process as he slowly comes to understand the situation. This "a-grammatical" moment thus arrests the reader's attention and leads him to question the text and slow down at a point where an important realisation is being made on Harry's part (i. e. that he is in a series of successive memories of the same place). This modification of language seems to echo Alice's "Curiouser and curiouser"[139] which she utters when she also partakes in an unusual situation as she grows very quickly: "opening up like the largest telescope that ever was."[140] The "derailing" of language can be found in other instances such as "He had small, watery eyes, a pointed nose and wore an unpleasant simper." (HP6, 2, 29). Here the sentence has derailed as it has gone onto the wrong track. The English expression is "to wear a smile", but even though a simper is a type of smile ("an affectedly coy or ingratiating smile" according to the OED), one cannot "wear a simper." The text thus seems to have gone off script here as the expected word, "smile", is replaced by a synonym which grammatically jars with the set expression.

In *Harry Potter and the Deathly Hallows* Voldemort's flight also poses syntactic questions: "Voldemort was flying like smoke on the wind, without broomstick or Thestral to hold him, his snake-like face gleaming out of the blackness, his white fingers raising his wand again –" (HP7, 4, 56). The first part of this sentence is home to a grammatically unusual comparison: "like smoke on the wind." Instead of the preposition "on", one would expect "in" as the phrase "in the wind" attests. Rowling's poetic licence with "on" the wind thus conjures up a fresh vision for the reader as he is confronted with the mental picture of Voldemort and smoke riding on top of the wind as though Voldemort had conquered this natural element.

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[138] One can note that the American edition of the books has modified this to read "more tired".

[139] Carroll, *Alice's Adventures in Wonderland and Through the Looking Glass*, 21.

[140] *Ibid*.

Many of Rowling's metaphors and comparisons use natural forces – such as the wind, water or stars – in an innovative fashion to create powerful images for her readers. Rowling's poetical reflections on water can be found in quotes such as: "there flashed across his mind, swift as the reflection of a dragonfly over water, the outline of a building he knew extremely well" (HP7, 24, 391), "His rage was dreadful and yet Harry's grief for Dobby seemed to diminish it, so that it became a distant storm that reached Harry from across a vast, silent ocean." (HP7, 24, 386) and "Harry put his face into his hands, blocking out his bedroom, trying to hold on to the picture of that dimly lit room, but it was like trying to keep water in his cupped hands: the details were now trickling away as fast as he tried to hold on to them…" (HP4, 2, 21). Here feelings and thoughts are equated with water, be it through a "vast, silent ocean" (which works as an antithesis to the "storm") or through the trickling of water through one's hands or even through the graceful analogy with the reflection "of a dragonfly over water." The mirroring-process through water is also at work in this quote from *Harry Potter and the Order of the Phoenix*: "The castle grounds were gleaming in the sunlight as though freshly painted; the cloudless sky smiled at itself in the smoothly sparkling lake; the satin velvet lawns rippled occasionally in a gentle breeze." (HP5, 31, 622). The personification of the cloudless sky adds to the poetry of this passage, poetry which is all the more italicised as Sylvia Plath penned a similar trope in "Morning Song" with "the cloud that distils a mirror to reflect its own slow / Effacement at the wind's hand."[141] In both cases the sky or cloud purposefully looks at itself in the lake or puddle, either to smile, in the *Potter* text or to see its destruction in Plath's work. A quote such as "There was no sign of movement; the stars stared back, unblinking, indifferent, unobscured by flying friends." (HP7, 5, 66) can also trigger imaginative *déjà-vu* as Auden's words in "The More Loving One" carry similar meaning: "Looking up at the stars, I know quite well / That, for all they care, I can go to hell, / But on earth indifference is the least / We have to dread from man or beast."[142] Rowling is not necessarily using specific intertextuality in these examples but she is playing with poetic tropes that her readers can recognise as such as they are used in famous twentieth century poetry.

The poetic image of stars can likewise be found in the description of Dobby's death:

[141] Sylvia Plath, *Selected Poems*, 1985 (London: Faber and Faber, 2002) 23.

[142] W. H. Auden, *Collected Shorter Poems 1927-1957*, 1966 (London: Faber and Faber, 1975) 282.

"And then with a little shudder the elf became quite still, and his eyes were nothing more than great, glassy orbs sprinkled with light from the stars they could not see." (HP7, 23, 385). Another recurring image in the novels is that of steel with "The mountains around the school became icy grey and the lake like chilled steel." (HP1, 11, 133), "The sky outside the window was changing rapidly from deep, velvety blue to cold, steely grey and then, slowly, to pink shot with gold." (HP3, 3, 40) and "Lord Voldemort's soul, maimed as it is, cannot bear close contact with a soul like Harry's. Like a tongue on frozen steel, like flesh in flame – " (HP7, 33, 549). The close proximity of the word "steel" with "cold", "chilled" and "frozen" reinforces this repeated metaphor throughout the text. Notwithstanding, one must note that this steely theme is used both in poetic instances which showcase Rowling's style and also in a more mundane fashion. Harold Bloom had identified certain instances of clichés in the novels as he had stated: "Her prose style, heavy on cliche, makes no demands upon her readers. In an arbitrarily chosen single page – page 4 – of the first Harry Potter book, I count seven cliches, all of the 'stretch his legs' variety."[143] This cliché writing is at work in some of Rowling's use of the word steel such as "The scales were hard as steel" (HP7, 26, 437) or "Neville was clearly steeling himself" (HP1, 16, 198) which crop up here and again in the series. There seems to be a double-style at work within the novels as hackneyed phrases such as the latter ones have fuelled contempt for the work and perhaps overshadowed the poetic similes penned during Rowling's 'meditative pockets'.[144] In effect, the resonance in poetic patterns through certain tropes such as water or steel weaves a fine web of lyrical moments for the reader who must slow down his reading pace in order to fully appreciate them. The poetic passages are also difficult to identify as they are often preceded and followed by banal descriptions, meaning that the reader is lulled into a sense of security before being presented with a poetic image. One can find an example of such a moment in *Harry Potter and the Goblet of Fire*: "They trudged down the dark, dank lane toward the village, the silence broken only by their footsteps. The sky lightened very slowly as they made their way through the village, its inky blackness diluting to deepest blue. Harry's hands and feet were freezing." (HP4, 6, 66). The first and third sentence here are very factual, even though the former does present an alliteration in /d/ ("down', "dark" and "dank") which emphasizes the thud of their footsteps and the rhythm of slow walking. It is the second sentence though which is

[143] Bloom, "Can 35 Million Book Buyers Be Wrong? Yes." https://www.wsj.com/articles/SB963270836801555352. Accessed 1 December 2017.

[144] Natov, "Harry Potter and the Extraordinariness of the Ordinary," 319.

particularly poetic with the extended metaphor of ink. “An inky sky” is a cliché image but by extending this with “diluting” Rowling plays with the commonplace in order to pen a striking image of dawn as a dilution of the black of night. Moreover, this image is continued as an extended metaphor in the last novel with “A chink of sky was visible between the heavy curtains: it was the cool, clear blue of watered ink, somewhere between night and dawn […].” (HP7, 10, 146), thus creating a cluster of poetic images linked with the elements of dawn, sky and ink.

Another example of hidden poetry can be found in the opening of the eighteenth chapter of the last novel which begins thus:

> The sun was coming up: the pure, colourless vastness of the sky stretched over him, indifferent to him and his suffering. Harry sat down in the tent entrance and took a deep breath of clean air. Simply to be alive to watch the sun rise over the sparkling snowy hillside ought to have been the greatest treasure on earth, yet he could not appreciate it: his senses had been spiked by the calamity of losing his wand. He looked out over a valley blanketed in snow, distant church bells chiming through the glittering silence. (HP7, 18, 286)

Interspersed with banal phrases such as “Harry sat down in the tent entrance” and “the calamity of losing his wand”, Rowling here displays a more poetic style with strong poetic devices used throughout the paragraph. Firstly, the trope of the indifferent sky, which had been present at the beginning of *Harry Potter and the Deathly Hallows* (“the stars stared back, unblinking, indifferent” (HP7, 5, 66)) is echoed here with “the sky stretched over him, indifferent to him and his suffering” which creates a poetic interweaving of this personification for the careful reader. Secondly, the sounds of the text seem to resonate with the repetition of /s/ in “*s*un,” “colourle*ss* vastne*ss*”, “*s*ky,” “*s*tretched,” “*s*uffering”, “*s*at”, “*s*imply”, “*s*un”, “*s*parking *s*nowy hill*s*ide”, “*s*enses had been *s*piked” and “*s*ilence” (my italics). This extended alliteration gives an aural coherence to the passage as the sibilant sound follows the reader throughout the paragraph, culminating with the word “silence” which seems to be the key to understand this alliteration. Indeed the repetition of the /s/ sound could here be viewed as a representation of the silence which surrounds Harry and which is then broken by the “church bells chiming”. The alliteration in /tʃ/ which we have here with “*ch*ur*ch*” and “*ch*iming” (my italics) reinforces this break with the past /s/ sound as it disrupts

the acoustic continuity of the paragraph. Finally, the image used at the very end, the "glittering silence", juxtaposes two words which usually do not work together thus forging a synaesthetic moment where the sense of sound ("silence") is described with a term which is more appropriate to sight ("glittering").

In order to better comprehend Rowling's style it may be interesting to keep in mind Sartre's definition of what is literature as he states: "You are not a writer because you have chosen to say certain things but because you have chosen to say them in a certain way. And style, of course, is part of prose. But it must go unnoticed."[145] The fact that many *Harry Potter* critics have been unable to identify Rowling's style substantiates the claim that hers is a style which goes unnoticed at first. Nonetheless, a close examination of the text unearths buried literary wealth. Indeed, *a contrario* to the trite and unpoetic way that Rowling's work has been portrayed, this overview shows us that our author has lyrical elements in her text, be it through sounds, rhymes, rhythms or inspired metaphors and comparisons. Analysing *Harry Potter* through the use of literary tools enables one to peel off the surface of the text to reveal the hidden parts of Rowling's prose. In her writing words also take on a life of their own as they literally come off the page to question the reader, be it through metafiction, spaces or symbols.

C. Words Coming off the Page: from Metafiction to Symbols

The magical world of *Harry Potter* is a literary construction which comes replete with an incredible amount of new words and wizardly-fun but it also looks beyond language at the way these words interact with the reader. Even though these novels may not have been branded as such when they were first issued, the *Harry Potters* do carry an important amount of metatextual and post-modernistic concepts which make us question the weft of the text, that is to say, language. This language brings us to the notion of space in the novels, specifically Foucault's heterotopias which are present in abundance in Rowling's magical

[145] Jean-Paul Sartre, *Qu'est-ce que la littérature?* 1948 (Malesherbes: Gallimard, 2016) 30. My translation. Original quote: "On n'est pas écrivain pour avoir choisi de dire certaines choses mais pour avoir choisi de les dire d'une certaine façon. Et le style, bien sûr, fait la valeur de la prose. Mais il doit passer inaperçu."

works. The symbol of water is also key in understanding these places and spaces as it is linked, just as passwords, with a notion of movement and more specifically a passage from one world to another. Finally, we shall be looking behind the façade of language to gaze upon the significance of such symbols as veils and masks which both hide and reveal meaning in the *Harry Potters*.

1) Metafiction, narratorial comments and postmodernism

The language of J. K. Rowling is replete with games, puns and jokes but this fun does not restrict itself to mere witticisms and quips. Rowling also uses language in a self-reflexive mode as she brings her reader to understand how a novel is written and what role the narrator plays in it. Patricia Waugh's definition of metafiction in her eponymous work exposes this concept very clearly:

> *Metafiction* is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text.[146]

In *Narcissistic Narrative. The Metafictional Paradox* Linda Hutcheon gives a similar account of this phenomenon: "There are texts which are, as has been mentioned, diegetically self-aware, that is, conscious of their own narrative processes. Others are linguistically self-reflective, demonstrating their awareness of both the limits and the powers of their own language."[147]

Harry Potter belongs to two types of literature which make frequent use of metafiction and overt narrators: fantasy and children's literature, as Hutcheon herself emphasized. In *Narcissistic Narrative* she explicates how fantasy relates to metafiction:

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[146] Patricia Waugh, *Metafiction. The Theory and Practice of Self-Conscious Fiction* (London: Methuen, 1984) 2.

[147] Hutcheon, *Narcissistic Narrative*, 22-23.

> Covert narcissistic texts share with all fantasy literature the ability to force the reader (not overtly *ask* him) to create a fictive imaginative world separate from the empirical one in which he lives. […] Whereas in overt narcissism the reader is explicitly told that what he is reading is imaginary, that the referents of the text's language are fictive, in fantasy (and the covert forms of narcissism for which it acts as model) the fictiveness of the referents is axiomatic. Fantasy literature must create new self-sufficient worlds, but has at its disposal only the language of this one. All writers of fiction create symbolic constructs or fictive worlds; but all writers of fantasy have to make their autonomous worlds sufficiently representational to be acceptable to the reader.[148]

Narcissistic texts and fantasy are thus often close as the reader's role is prominent in the creation of a story as he is actively associated in the creative trio (writer, narrator and reader) to bring the story to life.

There are many instances of metafiction throughout children's literature – even before it became a well-known literary device in adult literature. For instance, in Lewis's *The Magician's Nephew* our narrator states "and when he grew up he became the famous Professor Kirke who comes into other books"[149] and in *The Voyage of the* Dawn Treader: "(By the way, I have never yet heard how these remote islands became attached to the crown of Narnia; if ever I do, and if the story is at all interesting, I may put it in another book.)"[150] These are perfect examples of the text "draw[ing] attention to its status as an artefact in order to pose questions about the relationship between fiction and reality" as Waugh described. In her 2008 article entitled "Harry Potter and the Novice's Confession" Hutcheon also pointed to children's literature (and specifically *Harry Potter*) as important vectors of metafiction: "I know that *A Series of Unfortunate Events*, not to mention Harry Potter's adventures, could have taught me a lot about narrative self-consciousness, about how narrative-about-narrative works."[151] In *Harry Potter* the story starts with more conventional instances of metafiction, that is to say pointing out to the child reader that what he is reading is but a tale: "When Mr and Mrs Dursley woke up on the dull, grey morning our story starts […]" (HP1, 1, 7) and

[148] *Ibid*., 32.
[149] Lewis, *The Magician's Nephew*, 38.
[150] Lewis, *The Voyage of the* Dawn Treader, in *The Chronicles of Narnia*, 440. One can also point to "This one was a wizard, the one that now walked into the story." in Tolkien, *Roverandom*, 3.
[151] Linda Hutcheon, "Harry Potter and the Novice's Confession," *The Lion and the Unicorn* 32.2 (April 2008): 170.

"How very wrong he was" (HP1, 1, 12). Both these examples draw attention to the fact that the reader is reading a story told by an omniscient narrator. Whereas these instances are typical of children's literature, other illustrations go further and *Harry Potter and the Cursed Child* is in another category altogether. In the *Harry Potter* play the stage directions are innately metatextual as they are "diegetically self-aware" to reiterate Hutcheon's definition. Stage directions such as "*What is this world – and what is he within it?*" (HP8, III, 2) and "*And suddenly 'the greatest showman on earth' (his words, not ours) is on stage, using Sonorus to amplify his voice, and ... well ... he's having a ball.*" (HP8, II, 7) are interesting as they reflect on the fact that part of the audience is reading and not watching the play. In both quotes the narrative voice is present, especially in the punctuation as well as in the comments. In the latter excerpt these comments are themselves a play on language as the narrator both states that the words are not his as they were stated by Ludo Bagman and undermines this as the reader understands that these words are also an invention by the writer for the said character. In a post-modern[152] move the last *Harry Potter* blurs the boundaries between drama and fiction as the play reads, in part, as a metafictional novel.[153] Even though this is not a new phenomenon in drama (one can mention, for instance, "*and the Nightingale now being out of the bag*"[154] as a stage direction pun on "cat" in Tom Stoppard's *Arcadia*) this does question the way in which we read the latest *Harry Potter*. Like other postmodernist works before it, *Harry Potter and the Cursed Child* comes to question the borders between genres as it mingles two types of texts in its prose. One can note that this blurring of boundaries also takes place in the staging of the play as James F. Wilson commented:

> […] the ensemble performed as meticulously rehearsed stagehands, thereby collapsing the difference between theatre magic and stage labor. At one point, for

[152] We are here using Linda Hutcheon's definition of postmodernism which she penned in *The Politics of Postmodernism*: "In general terms it [that is to say "postmodernism"] takes the form of self-conscious, self-contradictory, self-undermining statement. It is rather like saying something whilst at the same time putting inverted commas around what is being said. […] Postmodernism's distinctive character lies in this kind of wholesale 'nudging' commitment to doubleness or duplicity. In many ways it is an even-handed process because postmodernism ultimately manages to install and reinforce as much as undermine and subvert the conventions and presuppositions it appears to challenge." Linda Hutcheon, *The Politics of Postmodernism*, 1989 (London and New York: Routledge, 1995) 1-2.

[153] Other examples of this narrativity in the stage directions include: "*They continue through this maze of despair*" (HP8, III, 20), a stage direction which plays with the word "maze" as the characters are both physically and mentally in a maze of despair, "*This is almost a Spartacus moment*" (HP8, IV, 1) – here the stage directions read as a narrative with a film reference – as well as the "we" and "us" (HP8, IV, 12) used in the stage direction which encompasses both the audience and the dramatic narrator.

[154] Tom Stoppard, *Arcadia*, 1993 (London: Faber and Faber, 2009) I, 2.

> instance, the chorus, dressed in black wizard garb, waved their capes as if casting a spell over moveable tables and platforms. The set pieces did not wondrously disappear as one might expect; instead, the actors gracefully and fluidly moved the wheeled items offstage.[155]

Having been used to extraordinary feats of stage technology beforehand ("With a flourish of a wand, a pile of disarrayed books became a neatly ordered stack, characters magically morphed into others, and an airborne brown derby – Hogwarts's sorting hat – became a godlike figure as it assigned the new generation of students to their school houses."[156]), the audience is thus tricked into thinking that more theatre magic will be used for scene changes whereas the stage-hands play with the trope before manually moving the props. The text as well as the staging of the play thus contain postmodern aspects as they draw attention to their status as artefact.

In a typical postmodernist move Rowling also stresses how point of view influences text and images. Linda Hutcheon's delineation of postmodern photography gives us the literary tools to interpret the text: "within a positivistic frame of reference, photographs could be accepted as neutral representations, as technological windows on the world. In the postmodern photos of Heribert Burkert or Ger Dekkers, they still represent (for they cannot avoid reference) but what they represent is self-consciously shown to be highly filtered by the discursive and aesthetic assumptions of the camera-holder."[157] In the world of *Harry Potter*, it is not only the camera-holder who has an impact on what the photograph will look like but also the person being photographed. The real intent behind the lens is visible as we can see for example in *Harry Potter and the Chamber of Secrets*: "A moving, black and white Lockhart was tugging hard on an arm Harry recognised as his own. He was pleased to see that his photographic self was putting up a good fight and refusing to be dragged into view." (HP2, 7, 82). Even though the picture was taken with Harry in it, Harry's intent at that time was to disappear: "Harry, who was wishing he knew a good vanishing spell" (HP2, 6, 76) and this is exactly what he is able to do in the finished picture. There is therefore an aesthetic reflection in *Harry Potter* on art and representation as intent at the time the picture was taken greatly

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[155] James F. Wilson, "*Harry Potter and the Cursed Child, Parts 1 And 2* by Jack Thorne (review)," *Theater Journal* 69.1 (March 2017): 87.
[156] *Ibid*., 86-87.

[157] Linda Hutcheon, *A Poetics of Postmodernism. History, Theory, Fiction*, 1988 (London and New York: Routledge, 1999) 7.

modifies the final product to the point of failure as Harry is invisible in the photograph. The reflection on art and creation is one that is not limited to photography in the *Harry Potters* as Rowling continuously re-works her reader's vision of story-telling and story-writing. *Harry Potter*, like other children's books before it – notably those of Lewis and Tolkien from whom she has borrowed many a trick – is peppered with references to books made up by the author. In *The Lion, the Witch and the Wardrobe* for instance Tumnus's bookshelf has "titles like *The Life and Letters of Silenus* or *Nymphs and Their Ways* or *Men, Monks and Gamekeepers*; *A Study in Popular Legend* or *Is Man a Myth?*"[158] This list of titles is particularly interesting because Rowling uses some of the techniques developed by Lewis in her own work. Indeed, the list of books is here to show the similarities and mirroring effect between the two worlds – Narnia and our own. These types of book titles necessarily ring a bell for all adult readers and remind one of books in our world. Added to the fun of transposing titles from our world to Narnia are the supplementary puns. For example it seems only fitting that "Silenus" should write letters as his name suggests silence. What is more the title "*Is Man a Myth?*" plays with the fact that we are here in a faun's house, an animal who is himself considered to be a myth in our world, the fact that this belief is shared by both parties adds to Lewis's little joke. "*Nymphs and Their Ways*" seems to transpose guides about women and of course "*Men, Monks and Gamekeepers*" shows that if the author puts together these three words he may not have completely understood what men were. The only book which could happily sit on a bookshelf in both worlds is of course "*A Study in Popular Legend*".

This literary game is transposed and widely expanded in *Harry Potter* where books not only act as a delightful link between worlds – "*Charm Your Own Cheese*" and "*One Minute Feasts – It's Magic!*" (HP2, 3, 31) are refreshingly amusing takes on cooking books[159] – but also ask questions about what is a book, what it can teach us, and what it can show us. The books which "pose questions about the relationship between fiction and reality" and provide a "critique of their own methods of construction" to quote Waugh are those that have been written, or co-written by characters in the novel: Tom Riddle's diary, The Half-

[158] Lewis, *The Lion, the Witch and the Wardrobe*, 21. In Tolkien's work we have the same effect with newspapers: "bundle of newspapers: *The Illustrated Weekly Weed*, *Ocean Notions*, *The Mer-mail*, *The Conch*, and *The Morning Splash.*" Tolkien, *Roverandom*, 52.

[159] One can also mention titles such as *The Hairy Heart: A Guide to Wizards Who Won't Commit* (Beddle, 60) and *Twelve Fail-Safe Ways to Charm Witches* (HP7, 7, 97) as mocking self-help guide-books or even academic rewritings with: "*Several of his papers found their way into learned publications such as* Transfiguration Today, Challenges in Charming *and* The Practical Potioneer." (HP7, 2, 22).

Blood Prince's potion book, and Rita Skeeter's biography of Albus Dumbledore. Our first encounter with these larger-than-life books comes through Riddle's Horcrux diary in *Harry Potter and the Chamber of Secrets* when we read that:

> Mouth hanging open, Harry saw that the little square for June the thirteenth seemed to have turned into a minuscule television screen. His hands trembling slightly, he raised the book to press his eye against the little window, and before he knew what was happening, he was tilting forwards; the window was widening, he felt his body leave his bed and he was pitched headfirst through the opening in the page, into a whirl of colour and shadow. (HP2, 13, 180)

This experience of literally falling into a book and experiencing the action as a spectator rather than a reader (the television effect) is something that most readers of *Harry Potter* can relate to. Indeed, it is the suspension of disbelief, when the reader forgets that he is reading, that constitutes the ultimate reading experience. In this instance the act of reading has become an act of viewing as the book has literally removed Harry from his reality. Rowling here goes further than Hutcheon's thoughts on metafiction as the act of reading becomes not "inward" but innately "outward": "Metafiction, however, seems aware of the fact that it (like all fiction, of course) actually has *no* existence apart from that constituted by the inward act of reading which counterpoints the externalized act of writing."[160] This outward reading-experience can be found in the inherent life of books in the series as they seem to be able to move, whisper and shriek. Fenske stresses that "The *Monster Book of Monsters* lead[s] a life of [its] own"[161] as it "flipped onto its edge and scuttled sideways along the bed like some weird crab." (HP3, 1, 15) whereas "Harry thought a faint whispering was coming from the books, as though they knew someone was there who shouldn't be." (HP1, 12, 151) and "A piercing, blood-curling shriek split the silence – the book was screaming!" (HP1, 12, 157). One can also mention: "she [Hermione] said impatiently, slamming the old book shut; it let out a ghostly wail. 'Oh, shut up,' she snapped, stuffing it back into her bag." (HP6, 18, 357). In this instance we are privy to a dialogue of sorts between character and book which mirrors the reader-novel dialogue. In the last *Harry Potter* this imagery of zoetic volumes goes one step further as Scorpius, Albus and Delphi find "A book that talks" (HP8, I, 19) before

[160] Hutcheon, *Narcissistic Narrative*, 28.

[161] Fenske, *Muggles, Monsters and Magicians*, 33.

engaging in a battle against Hermione's bookcase: "I was more worried about her being eaten by a bookcase!" (HP8, I, 19). The fact that books are able to lead a life of their own is in accordance with what Isabelle Smadja writes about Voldemort's diary: "This shows all the importance that Rowling places on reading: that books may have souls, that the thoughts deposited there may have enough strength to influence the world, this is undoubtedly every writer's dream."[162] In an invigorating way the wizarding world abounds in books, libraries and reading as our characters continually peruse tomes in their quests. Hermione's unceasing trips to the library are often mocked (Ron says for example that she is: "Looking for another book. I think she's trying to read the whole library before Christmas." – HP2, 9, 112[163]) but they point to the importance of this space within the novels. Wizard knowledge reposes mainly on volumes and with more than one hundred different titles mentioned in the series the reader clearly understands that this world considers books as essential.

The world of the library is also one which is filled with pitfalls as books can bring danger too. The Restricted Section epitomizes the danger of reading as the shelves are packed with strange-looking volumes including one that "had a dark stain on it that looked horribly like blood." (HP1, 12, 151). In *Harry Potter and the Chamber of Secrets* when Hermione borrows a tome from the Restricted Section we come to understand why these are usually unavailable for second-year students:

> Hermione opened *Moste Potente Potions* carefully, and the three of them bent over the damp-spotted pages. It was clear from a glance why it belonged in the Restricted Section. Some of the potions had effects almost too gruesome to think about, and there were some very unpleasant illustrations, which included a man who seemed to have been turned inside out and a witch sprouting several extra pairs of arms out of her head. (HP2, 10, 124)

The danger of books becomes evident when our trio finds the publication which inspired Voldemort's soul-ripping: "This is the one that gives explicit instructions on how to make a Horcrux. *Secrets of the Darkest Art* – it's a horrible book, really awful, full of evil

[162] Smadja, *Harry Potter: Les raisons d'un succès*, 114. My translation. Original quote: "C'est dire toute l'importance que Rowling accorde à la lecture : que les livres aient une âme, que les pensées qui y sont déposées puissent acquérir suffisamment de vigueur pour influer concrètement sur le monde, tel est sans doute le rêve de tout écrivain."

[163] One can also mention: "Oh, of course," said Ron, clapping a hand to his forehead. "I forgot we'll be hunting down Voldemort in a mobile library." (HP7, 6, 83) when Hermione adds piles of books to their travelling bag.

magic. I wonder when Dumbledore removed it from the library … if he didn't do it until he was headmaster, I bet Voldemort got all the instruction he needed from here." (HP7, 6, 89). Books in the Potterverse are therefore both repositories of beneficial and maleficent knowledge and can be used both ways. This dual nature of writings culminates in *Harry Potter and the Cursed Child* when Scorpius states: "I, uh, I opened a book. Something which has – in all my years on this planet – never been a particularly dangerous activity." (HP8, I, 19). The following stage directions ("*The books reach out and grab* ALBUS. *He only just eludes their grasp.*") reveal that opening a book can be a very dangerous activity in the Potterverse as the books try to capture our heroes and imprison them in the bookcase. The intimation is that knowledge, and specifically bookish knowledge, is a double-edged sword and must be wielded with care.

Three books mentioned in *Harry Potter* have become real books as *The Tales of Beedle the Bard*, *Quidditch Through the Ages* and *Fantastic Beasts and Where to Find Them* can be purchased in our own book shops. The border between fiction and reality thus blurs as invented books within an invented universe can become part of the "perfectly normal" (HP1, 1, 7) world. What is more, these books written after being referred to in the *Harry Potters* allude themselves to other books in their footnotes. Sometimes they allude to books which had already been mentioned in the novels (such as "Anyone interested in a full account of this particular bloody period of history should consult *A History of Magic* by Bathilda Bagshot (Little Red Books, 1947)" – *Beasts*, xv, footnote 4) or to another companion publication ("See *Fantastic Beasts and Where to Find Them* for a definitive description of the curious beast" – *Beedle*, 38, footnote 2) or even to completely new texts such as: "For a fascinating examination of this fortunate tendency of Muggles, the reader might like to consult *The Philosophy of the Mundane: Why the Muggles Prefer Not to Know*, Professor Mordicus Egg (Dust & Mildewe, 1963)" (*Beasts*, xvii, footnote 8). Through these references Rowling not only plays with academic language by reusing it in a magical context, but also opens up a myriad of possibilities for her readers as she construes an ever-expanding literary world within the *Potterverse*. What is more her creations come replete with publishing houses and dates, such as "Dust & Mildewe, 1963" which not only ape our own publications but are often comprised of puns for the literary-minded. In this instance, two nouns which are often associated with decay ("dust" and "mildew") are yoked together to focus on the antiquated quality of this book.

The first two pages of *Quidditch Through the Ages* go even further by creating not only a fake author with humorous biographical details ("His hobbies include backgammon, vegetarian cookery and collecting vintage broomsticks" – *Quidditch*, v) but a page of "Praise for *Quidditch through the Ages*" where sundry authors penned short paragraph applauding the book. What is fascinating is that Rowling uses authors that the reader has met as characters and has them write about the book they are holding. Thus Rita Skeeter, Gilderoy Lockhart and Bathilda Bagshot all come together on this page of praises. The well-known characters thus don the robes of literary critics in a literary and jocose embedded narrative.

In a historiographic post-modern twist Rowling also questions the veracity of books and how information and lies can coexist within works as Skeeter's biography, Snape's potion-book and *Hogwarts: A History* are all de-constructed to show that there is no "transcendent timeless meaning, but rather a re-evaluation of and a dialogue with the past in the light of the present"[164] as Hutcheon voices it. Hermione's view on the latter history book portrays this feeling:

> 'It's all in *Hogwarts, A History*. Though, of course, that book's not *entirely* reliable. "A *Revised* History of Hogwarts" would be a more accurate title. Or "A Highly Biased and *Selective* History of Hogwarts, Which Glosses Over the Nastier Aspects of the School.'[…] '*House-elves!*' said Hermione loudly and proving Harry right. 'Not once, in over a thousand pages, does *Hogwarts, A History* mention that we are all colluding in the oppression of a hundred slaves!' (HP4, 15, 209-210)

In this occasion Rowling is pinpointing an important aspect of postmodernism, that is to say showing that all works are constructions which emanate from a specific era and that they are never devoid of ideology as John Stephens underlines: "A narrative without an ideology is unthinkable: ideology is formulated in and by language, meanings within language are socially determined, and narratives are constructed out of language."[165] Even Hermione's much-loved and much-quoted book (Hermione mentions this book four times,[166] once in each

[164] Hutcheon, *A Poetics of Postmodernism*, 19. Full quote: "What postmodernism does, as its very name suggests, is confront and contest any modernist discarding *or* recuperating of the past in the name of the future. It suggests no search for transcendent timeless meaning, but rather a re-evaluation of and a dialogue with the past in the light of the present."

[165] Stephens, *Language and Ideology in Children's Fiction*, 8.

[166] These instances are: "It's bewitched to look like the sky outside. I read about it in *Hogwarts, a History*." (HP1, 7, 87); "'*All* the copies of *Hogwarts: A History* have been taken out,' she said, sitting down next to Harry

novel, before berating it) does not escape re-appraisal.

Rowling is thus underlining the unreliability of words, be they in a textbook or in her own prose as she states in the introduction to *The Tales of Beedle the Bard*: "Those familiar with the history of the most recent wizarding war […] will be aware that Professor Dumbledore reveals a little less than he knows – or suspects – about the final story in this book. The reason for any omission lies, perhaps, in what Dumbledore said about truth […]: *'It is a beautiful and terrible thing, and should therefore be treated with great caution.'*" (*Beedle*, xvi). In this introduction the narrator is Rowling herself as she signed and dated the introduction with her own name. Her commentary here is thus metafictional as it makes the reader aware that her novels are constructs in which the whole truth is not revealed.

Point of view is also essential in Rowling's writing as the fixed internal focalizer[167] following Harry is in truth undermined at sundry points in the narrative. The first Quidditch match in *Harry Potter and the Philosopher's Stone* is a perfect example of this shifting point of view:

> Gryffindor cheers filled the cold air, with howls and moans from the Slytherins.
> 'Budge up there, move along.'
> 'Hagrid!'
> Ron and Hermione squeezed together to give Hagrid enough space to join them.
> 'Bin watchin' from me hut,' said Hagrid, patting a large pair of binoculars around his neck, "But it isn't the same as bein' in the crowd. No sign of the Snitch yet, eh?'
> 'Nope,' said Ron. 'Harry hasn't had much to do yet.'
> 'Kept outta trouble, though, that's somethin',' said Hagrid, raising his binoculars and peering skyward at the speck that was Harry.
> Way up above them, Harry was gliding over the game, squinting about for some sign

and Ron. (HP2, 9, 112); "'Honestly, am I the *only* person who's ever bothered to read *Hogwarts, A History*?' said Hermione crossly to Harry and Ron." (HP3, 9, 123); "Everyone knows that . . . well, everyone who's read *Hogwarts, A History*, anyway." (HP4, 11, 148). In subsequent volumes *Hogwarts: A History* is still extensively quoted: "but it says in *Hogwarts, A History* that the founders thought boys were less trustworthy than girls." (HP5, 17, 314-315); "'One day,' said Hermione, sounding thoroughly exasperated, 'you'll read *Hogwarts, A History,* and perhaps that will remind you that you can't Apparate or Disapparate inside Hogwarts.'" (HP5, 23, 442) and "She dropped the syllabary onto the larger of the two piles and picked up *Hogwarts, A History.*" (HP7, 6, 83).

[167] A fixed internal focalizer is a focalizer who follows only one character, and who can only see through their eyes. This focalizer has access to the character's thoughts and his field of vision. See Gérard Genette, *Figure III* (Paris: Seuil, 1972) 206-211 for his classification of focalizers in literature.

> of the Snitch. This was part of his and Wood's game plan.
> 'Keep out of the way until you catch sight of the Snitch,' Wood had said. 'We don't want you attacked before you have to be.' (HP1, 11, 137-138)

The first sentence of this passage focalizes on Harry as he hears the "cheers" and "moans" from the air but in the second sentence Hagrid, Ron and Hermione's dialogue should have been imperceptible for him. Nevertheless, the narration keeps us informed of what is happening in the stands through a seamless shift from internal to external point of view. In the last part of this extract we revert back to a focalization through Harry as Wood's speech is remembered by Harry, not by the other characters.[168] There are another instances of this seamless shift in focalization, one of which occurs in the first novel: "'We want to see Professor Dumbledore,' said Hermione, rather bravely, Harry and Ron thought." (HP1, 16, 194). In this case Rowling is playing with focalization as she temporarily includes Ron in the focalization process, thus marking the similitude between the two characters' minds while creating a double-focalization process. The shift here is much harder to see than the previous example which stood out clearly on the page but the effect on the reader is stronger as it is a much rarer occurrence in literature. The careful reader is also rewarded by an occurrence of shifting narration in *Harry Potter and the Prisoner of Azkaban* as the narration is shared between the narrator and the character as the delayed adjective ("orange") is stated by Snape and not the narrator as one may expect:

> Neville regularly went to pieces in Potions lessons; it was his worst subject, and his great fear of Professor Snape made things ten times worse. His potion, which was supposed to be a bright, acid green, had turned –
> 'Orange, Longbottom,' said Snape, ladling some up and allowing to splash back into the cauldron, so that everyone could see. (HP3, 7, 95-96)

This break in narration, which is visually represented by the dash, enables the

[168] Ernelle Fife also commented on this scene in her 2005 article entitled "Reading J. K. Rowling Magically: Creating C. S. Lewis's 'Good Reader'": "For the vast majority of the Harry Potter series to date, Harry has been the focalizer, the beginning of *Sorcerer's Stone* and *Goblet of Fire* being two of the few exceptions where Harry is not present and thus could not be the focalizer. However, during the Quidditch match the focalizer shifts from Harry to Ron watching Harry battle with his broom, to Hermione struggling to reach Snape, then to Snape realizing his robes are on fire (*Sorcerer's Stone* 190, 191). These focalizer shifts distract the readers' attention from Harry and obscure the exact sequence of events, so we don't know when exactly he regains control of his broom." Ernelle Fife, "Reading J. K. Rowling Magically: Creating C. S. Lewis's 'Good Reader'," in Hallett, ed. *Scholarly Studies in Harry Potter*, 143.

narration to be faster-paced as Snape seems to interrupt the somewhat lengthy narrator (who had just finished repeating information for the forgetful reader) in order to add new information and bring the story back to real-time. The shift thus occurs both time-wise and narration-wise as the reader is confronted with an unusual alteration of his reading pattern. A close-reading of the text thus unearths hidden narrative movements, showing that the *Harry Potter* text is not as simple as it may seem at first.

Indeed, the narrator can also become internalized in another character, such as Frank Bryce at the beginning of *Harry Potter and the Goblet of Fire*: "he looked up at the Riddle House and saw lights glimmering in its upper windows. Frank knew at once what was going on." (HP4, 1, 11). The beginning of *Harry Potter and the Half-Blood Prince* also starts with a new internalizer, the Muggle Prime Minister: "It was nearing midnight and the Prime Minister was sitting alone in his office, reading a long memo that was slipping through his brain without leaving the slightest trace of meaning behind. He was waiting for a call from the President of a far distant country, and […] wondering when the wretched man would telephone […]." (HP6, 1, 7). The second chapter of the sixth book as well as the first chapter of the seventh both present the dealings of Snape and the Malfoy clan and both use an external narrator who has no access to the character's thoughts or emotions. These chapters thus emanate an aura of coldness, determination and near animality as the emphasis is on power: "The pursuer caught up with her prey just as she turned another corner, this time succeeding in catching hold of her arm and swinging her around so that they faced each other." (HP6, 2, 26) or "His red eyes fastened upon Snape's black ones with such intensity that some of the watchers looked away, apparently fearful that they themselves would be scorched by the ferocity of the gaze." (HP7, 1, 11). Having been accustomed to the warm bubble of Harry's inner focalization, these parts of the text stand out for the reader as the shift in narration underscores their bleak nature.

Interestingly, the external narration showcased during the second chapter of book six seeps through to the next chapter. Even though chapter three of *Harry Potter and the Half-Blood Prince* focuses back on Harry – starting with "Harry Potter was snoring loudly" (HP6, 3, 42) – the first five pages are narrated externally. The narrator describes Harry's room and zooms-in on the different press-cuttings lying around in a camera-like vision while Harry sleeps, instead of giving us access to his dreams, which is what we as readers have been used to during Harry's slumbers. We only revert back to the usual internal focalization with "He

knew it was pointless […].” (HP6, 3, 47) after having been given an extensive overview of Harry’s bedroom. This technique means that the reader is able to access (literal) background information quickly and efficiently but also shows that there is a deliberate use of focalization in the text. Here the use of external focalization for Harry eases the reader slowly back into the standard narration process (internalized on Harry) after two very contrasting chapters. The shifts in focalization are thus more extensive than what one could imagine at first and are not solely reserved to the chapters where Harry is not present.

In these extra chapters to which we are privy as readers (but of which Harry remains blissfully unaware) we are able to have a focalization on minor characters who do not reappear (Frank Bryce and the Prime Minister) but not on Snape or the Malfoys. In both these cases Snape appears as a traitor to Dumbledore and his Order whereas he is in fact working under cover. The external narration is thus a tool to prevent us from knowing too much about Snape’s motives all the while giving the readers enough clues to actively follow the storyline. It also enables one to get a glimpse of life on the other side and of how Voldemort and his followers organise their reign of terror.

In “Jeux d’écriture(s) et de réécriture(s) du cycle des Harry Potter de J. K. Rowling” Marie-France Burgain examined the first chapter of *Harry Potter and the Philosopher’s Stone*, another novel which starts with a different narration and explains that the focalization flits in and out of the Dursley’s minds.[169] To this analysis one could add that not only does the inner focalization on Vernon Dursley mark his subjectivity but it also reveals his slow mental process. If we bring together all of Vernon’s thoughts we come to understand that the narrator is revealing a lot more about the character than first meets the eye. Quotes such as: “For a second, Mr Dursley didn’t realise what he had seen” (HP1, 1, 8), “these people were obviously collecting for something … yes, that would be it” (HP1, 1, 8), “if *he’d* had a sister like that … but all the same, those people in cloaks …” (HP1, 1, 9) and “It was a few seconds

[169] Burgain, “Jeux d’écriture(s) et de réécriture(s) du cycle des Harry Potter de J. K. Rowling,” diss., Paris 10 University, 2015, 117. “Le choix d’un narrateur omniscient permet à J. K. Rowling d’alterner passages descriptifs et expression des sentiments des personnages. Dans le tout premier chapitre du cycle, elle adopte le point de vue de la famille Dursley : « Mr and Mrs Dursley, of number four, Privet drive, were proud to say that they were perfectly normal, thank you very much. » Dans le passage suivant, elle combine présentations des attitudes de M. Dursley (« As Mr Dursley drove around the corner and up the road, he watched the cat in his mirror. ») et de ses pensées, grâce au discours indirect libre (« What could he have been thinking of? ») et au recours à des termes et marques de ponctuation exprimant sa subjectivité (« […] people who dressed in funny clothes – the get-ups you saw on young people! […] some stupid new fashion. […] these weirdos […] »). Elle conclut ce passage par une remarque du narrateur avec effet de prolepse (« How very wrong he was. »). Cette dernière phrase marque une double rupture : non seulement elle permet d’introduire deux nouveaux personnages, mais elle signifie également la fin de l’incursion du narrateur dans l’esprit d’un membre de la famille Dursley.”

before Mr Dursley realised" (HP1, 1, 9) all point to a delayed thought-process as the "second" and "few seconds" underline. The use of aposiopesis after "something", "that" and "cloaks" reinforces this message of a certain sluggishness we as readers are forcefully slowed down by the character's laggard thoughts. When the narrator leaves Mr Dursley's mind (on an ellipsis) to become external on page 12 the narration also picks up speed as concentrated dialogue, new characters and surprising actions succeed each other.

The inner voice of the focalizer can sometimes also shift as we can see for instance in *Harry Potter and the Order of the Phoenix* as Ronnie Carmeli mentioned: "Hermione's voice, for example, appears on many occasions as an introjected part of Harry's superego, usually associated in psychoanalysis as a *paternal* construction (e.g., "not for the first time, a voice very much like Hermione's whispered in his ear: *reckless*" (HP5, 18, 343)."[170] This vocal heteroglossia[171] creates a polyphonic voice for the reader which he must learn to decipher as it becomes part of Harry's mind: "He [Harry] also suspected that part of his mind – the part that often spoke in Hermione's voice – now felt guilty." (HP5, 30, 601). The reader is thus asked to read the text carefully in order to be able to determine the moments when Harry is thinking his own thoughts and the moments when Hermione's voice takes over.

The mixing of voices is something which is at work in *Harry Potter and the Philosopher's Stone* as well but this time through the merging of the narrator's and the character's voice: "They watched the birds soaring overheard, glittering – *glittering*? / 'They're not birds! Harry said suddenly, 'they're *keys*! Winged keys – look carefully." (HP1, 16, 203). Propelled by the fast-pace of the final adventure the reader may have difficulty to descry the shift here but Rowling adds an authorial clue in the following dialogue: "look carefully". Indeed, a close re-reading reveals that the first sentence shifts from the narrator speaking ("They watched the birds soaring overheard, glittering") to Harry himself ("*glittering*") in the space of a dash. Narrator and character thus share the sentence and seem to merge together to become one. Harry's thoughts literally interrupt the narrator's flow leaving the reader to wonder how the character could have had access to the narrator's voice. Rowling here seems to have "breached the great, invisible wall" (HP5, 2, 39)[172] to put it in her

[170] Ronnie Carmeli, "Four Models of Fatherhood: Paternal Contributors to Harry Potter's Psychological Development," in Patterson, ed. *Harry Potter's World Wide Influence*, 12.

[171] See *supra* and Allen, *Intertextuality*, 28.

[172] Full quote: "The arrival of Dementors in Little Whinging seemed to have breached the great, invisible wall that divided the relentlessly non-magical world of Privet Drive and the world beyond. Harry's two lives had

own words, which usually divides the different layers of narration – that is to say author, narrator and character – in only two sentences. Another breaching occurs in *Harry Potter and the Goblet of Fire* when the narrator intervenes in the transcription of a letter on the page: "*If Voldemort is really getting stronger again* [he wrote], *my priority is to ensure your safety*." (HP4, 31, 530). The square brackets and normal typography of "[he wrote]" break with the rest of the letter which is written in italics and point to structurally obvious reported speech. This changes the way the reader construes the text: when he first started the new paragraph (starting with "*If Voldemort* etc.") he thought he was reading Sirius's letter; whereas when he reaches "[he wrote]" he comes to understand that he is reading a transcription of Sirius's letter which is filtered by the narrator.

Hutcheon has claimed that "metafiction has two main focuses: the first is on its linguistic and narrative structures, and the second is on the role of the reader."[173] and *Harry Potter* is also a text in which the reader plays an important role. We saw previously that the reader is meant to decipher clues and red-herrings and thus to become a detective but he becomes a participant in the narration as well. Perhaps the most completed reader-participation occurs on the website Pottermore where the reader has an interactive reading of the novels combined with a game-experience but this is also tangible in the novels. As an illustration Marie-France Burgain points to the ending of *Harry Potter and the Prisoner of Azkaban* to explain this: "In the "time-turner" moment two possible endings follow each other and they each correspond to a different version of history. This underlines the role of the reader faced with a fiction which is in the process of being written. Thus the metatextual dimension of these books would bring us to think about how literary works are created."[174] In *Harry Potter and the Prisoner of Azkaban* we are left unsure whether two potential endings took place or whether the happy ending was not pre-inscribed within the story. However, *Harry Potter and the Cursed Child* takes this time-turner motif to another level as the whole Potter story is de-constructed in varied alternative realities which force the viewer to re-assess his reading of the previous tales.

somehow become fused and everything had been turned upside-down; the Dursleys were asking for details about the magical world, and Mrs Figg knew Albus Dumbledore." (HP5, 2, 39)

[173] Hutcheon, *Narcissistic Narrative*, 6.

[174] Burgain, "Jeux d'écriture(s) et de réécriture(s) du cycle des Harry Potter de J. K. Rowling," 123. My translation. Original quote: "Dans le passage du « time-turner », se succèdent deux fins possibles, deux versions différentes de l'histoire, mettant en évidence le statut du lecteur face à une fiction en train de s'écrire. Ainsi, la dimension métatextuelle de ces livres nous amènerait aussi à réfléchir au processus de création d'une œuvre littéraire."

2) Words, Spaces and Rights of Passage

Words in *Harry Potter* thus acquire a new dimension as they enable the reader to look beyond the story at how the text is written and created, to pull back the veil of fiction to see the author and narrator at work in the text. This creates a new space within the reading-experience, a metatextual space where the reader becomes an actor of the reading-process and comes to understand how Harry's adventures are being narrated and how this modifies his perception of the text. A comparable sensation occurs with the spaces that Rowling creates within her narrative. Indeed, her descriptions also seem to come off the page as they reverberate within our conceptions of heterotopic spaces, passageways, water and death.

When we look at the representation of space in the novels we realise that wizards and Muggles do not share the same territory. Muggles live in places that we recognise: mainly London and its suburbs but also in the centre of villages (Godric's Hollow, Ottery St Catchpole etc.) whereas wizards evolve in "Unplottable" lands[175] that Muggles cannot see. Hermione makes this explicit when she talks about Hogwarts: "'It's bewitched,' said Hermione. 'If a Muggle looks at it, all they see is a mouldering old ruin with a sign over the entrance saying DANGER, DO NOT ENTER, UNSAFE.' […] 'or it might have Muggle-Repelling Charms on it, like the World Cup Stadium. And to keep foreign wizards from finding it, they'll have made it Unplottable.'" (HP4, 11, 148). 12 Grimmauld Place, The Burrow, Harry's parents' house, the tent, are all part of this liminal world. The magical world is de-territorialised, their space is removed from maps (hence the notion of "Unplottable") and Muggles are unable to enter these spaces. Christopher Bouix, in his book entitled *Hocus Pocus. À l'école des sorciers en Grèce et à Rome*, reminds us of the origins of the word "magic" and its associations with other worlds: "The terms which denoted magic in antiquity – *mageia* and *magia* – are to be linked to the religion of Persian magicians and thus to the way that strangers were seen in Greece and in Rome. Considered with a mixture of fascination, fear and repulsion, magic was traditionally seen as coming from far-off and obscure lands."[176] In light of this quote we can see that Rowling is simply reverting to a

[175] The definition of this word is given in *Fantastic Beasts and Where to Find Them*: "When an area of land is made unplottable, it is impossible to chart on maps." (*Beasts*, xix, footnote 10).

[176] Bouix (textes réunis et présentés par) *Hocus Pocus*, 15. My translation. Original quote: "Les termes désignant la magie dans l'Antiquité - *mageia* et *magia* – renvoient à la religion des mages perses, et donc à la façon dont l'étranger est perçu en Grèce et à Rome. Envisagée avec un mélange de fascination, de crainte et de répulsion, la magie est traditionnellement une discipline venue de contrées lointaines et obscures."

classical view of wizards by portraying them as living in other lands, thus becoming foreigners or aliens compared to Muggles. Alessandra Petrina sees these unplottable lands as having a literary and imaginative value as well:

> Rowling, however, goes even further than that, and in the fourth volume we are told that Hogwarts may look to Muggle eyes as nothing more than a not-too-exciting tourists' sight: as the all-knowing Hermione informs us, "if a Muggle looks at it, all they see is a mouldering old ruin with a sign over the entrance saying DANGER, DO NOT ENTER, UNSAFE" (Goblet 148). It is one of the liminal passages of the novel, revealing an important detail of the boundary between magical and nonmagical worlds: what Rowling seems to be showing us at this point is in fact an adult reading of the Hogwarts wonders: a child might see in a "mouldering old ruin" all the sparkling windows, turrets and towers that imagination will provide; on the other hand, what is terrifying from the outside becomes welcoming once the hero penetrates it. This is not an isolated instance: as I was suggesting above, the underlying irony of the Potter novels – forgotten only in the darker, more Gothic passages, such as the duel between Harry and Voldemort concluding Harry Potter and the Goblet of Fire – constantly implies a second, more aware reading of the texts.[177]

The boundary between real and invented places thus creates spaces in which imagination can flourish, be it Rowling's or the reader's imagination as Jonathan P. Lewis remarks: "Because Harry's life remains in large part divided between the reader's known, mapped, and atlased world, and the unplottable places in the Wizarding World, I find Rowling's negotiation of these borders fascinating […]."[178] and:

> One could try to triangulate distances and learn how far it is from Surrey to the Burrow and from London to Hogwarts and then the average speed of an airborne Ford Anglia, but really, what's the point? By not allowing us to know exactly where nearly all of her magical settings lie in the United Kingdom, she gives herself greater artistic freedom; her creations remain fluid and she can take fact and twist it into any fictional shape she can imagine. Even when she uses known locations, she often pushes her characters quickly out of the well-mapped places and into her invented

[177] Petrina, "Forbidden Forest, Enchanted Castle: Arthurian Spaces in the Harry Potter Novels," 103.

[178] Jonathan P. Lewis, "If yeh know where to go: Vision and Mapping in the Wizarding World," in Hallett, ed. *Scholarly Studies in Harry Potter*, 44.

locales to escape the limits of using real places in a fantasy series.[179]

Rowling's inventive other worlds could be analysed in the wake of Foucault's concept of heterotopia which he coined in his 1966 work *Les hétérotopies*. In this essay he analysed the liminal spaces of our world, which he names "counter-spaces" and then "heterotopias." These spaces are comprised of "[...] the bottom of the garden, the attic, or better still the Indian tent in the middle of the attic, or even – on Thursday afternoons – the parents' bed"[180] as well as "gardens, cemeteries, asylums, brothels, prisons, as well as holiday resorts and many others."[181] Foucault describes heterotopias as having been inspired by utopias which he describes both as unplottable, just as in Rowling's text, and as poetic constructions:

> There are therefore countries without spaces, histories without chronologies; cities, planets, continents, universes, which would be impossible to spot on any map, nor in any sky, simply because they do not belong to any space. Undoubtedly, these cities, these continents, these planets are, as we say, men's brainchildren, or perhaps they were born in the cracks between words, in the depth of their tales, or even in the no-where of their dreams, in the emptiness of their hearts […].[182]

Foucault (and Petrina after him) focuses on the links between language ("the cracks between words") and utopias as they originate from our imaginations and inventiveness. These spaces are therefore synonymous with creative freedom (Jonathan Lewis talks about "escap[ing] the limits") in their original form but with confinement in their reified form as prisons and asylums attest. In her 2011 article Sarah K. Cantrell mentions this confinement:

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[179] *Ibid*., 53.

[180] Foucault, *Le corps utopique*, *Les hétérotopies*, 24. My translation. Original quote: "Bien sûr, c'est le fond du jardin, bien sûr, c'est le grenier, ou mieux encore la tente d'Indiens dressée au milieu du grenier, ou encore, c'est – le jeudi après-midi – le grand lit des parents." The reference to Thursday afternoons can be explained by the fact that in 1966, when Foucault wrote this, there was no school on Thursdays in France.

[181] *Ibid*., 24. My translation. Original quote: "les jardins, les cimetières, il y a les asiles, il y a les maisons closes, il y a les prisons, il y a les villages du Club Méditerranée, et bien d'autres."

[182] *Ibid*., 23. My translation. Original quote: "Il y a donc des pays sans lieu et des histoires sans chronologies ; des cités, des planètes, des continents, des univers, dont il serait bien impossible de relever la trace sur aucune carte ni dans aucun ciel, tout simplement parce qu'ils n'appartiennent à aucun espace. Sans doute ces cités, ces continents, ces planètes sont-ils nés, comme on dit, dans la tête des hommes, ou à vrai dire, dans l'interstice de leurs mots, dans l'épaisseur de leurs récits, ou encore dans le lieu sans lieu de leurs rêves, dans le vide de leurs cœurs […]."

> Heterotopias of confinement include prisons, barracks, boarding schools like Hogwarts, psychiatric hospitals, and ultimately, cemeteries. Insofar as heterotopias are invisible to those outside their confines, these spaces function as "no wheres" – spaces that conceal the so-called unsightly from public view, since in Foucault's analysis these spaces house the sexually active, the imprisoned, the mentally ill, or the dead. Harry's presence at the school detaches him from Privet Drive and permits the Dursleys to forget his existence.[183]

This detachment from the Muggle world is further emphasised by Foucault when he expounds that "heterotopias always have a way of opening and closing which isolates them from the surrounding spaces. Generally you cannot waltz into a heterotopia as you please […]."[184] All of the Potter heterotopias are thus concealed and can only be opened by one who has been initiated to the ritual practice as Harry confirms: "Hagrid must have forgotten to tell him something you had to do, like tapping the third brick on the left to get into Diagon Alley. He wondered if he should get out his wand and start tapping the ticket box between platforms nine and ten." (HP1, 6, 69). The entrance to the Ministry of Magic is also concealed behind a magical gesture, even though it may seem mundane at first: "'Let's see … six' he dialled the number, 'two … four … and another four … and another two …'" (HP5, 7, 116). If one looks closely at these numbers (62442) one realises that by typing them into an early twenty-first century mobile phone one could type out the word "Magic." Cantrell also brought to light these disguised entries in her article as she observes: "Access to these other spaces depends upon one's knowledge of the codes that permit or prohibit entry and exit. Thus, Hagrid's "If yeh know where to go" (Sorcerer's 67) suggests the signs that disguise the wizarding world from Muggles. Like the wizarding spaces hidden in London, Hogwarts also requires passwords that permit and protect its spaces from entry."[185] This point is also made by Marie-France Burgain in her PhD work as she construes that "the main spaces are characterised by

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[183] Sarah K. Cantrell, "I solemnly swear I am up to no good" Foucault's Heterotopias and Deleuze's Any-Spaces-Whatever in J. K. Rowling's Harry Potter Series," *Children's Literature* 39 (2011): 198.

[184] Foucault, *Le corps utopique*, 32. My translation. Original quote: "les hétérotopies ont toujours un système d'ouverture et de fermeture qui les isole à l'espace environnant. En général on n'entre pas dans une hétérotopie comme dans un moulin […]."

[185] Cantrell, "I solemnly swear I am up to no good" Foucault's Heterotopias and Deleuze's Any-Spaces-Whatever in J. K. Rowling's Harry Potter Series," 199.

See also Steveker, 'Alternative Worlds: Popular Fiction (Not Only) for Children,' in Berbetich, *The Bloomsbury Introduction to Popular Fiction*, 154.

the difficulty with which characters enter or leave".[186]

The entrance to these places is not only magically hidden, it is also culturally hidden. Indeed, the openings are always placed in run-down neighbourhoods so that Muggles would be unwilling to look too closely at them. The entrance to the Ministry of Magic is situated in a dilapidated area of London as we can observe in *Harry Potter and the Order of the Phoenix*:

> The further they walked, the smaller and less imposing the buildings became, until finally they reached a street that contained several rather shabby-looking offices, a pub and an overflowing skip. Harry had expected a rather more impressive location for the Ministry of Magic. […] an old red telephone box, which was missing several panes of glass and stood before a heavily graffitied wall. (HP5, 7, 115)[187]

St Mungo's Hospital suffers a similar placement in London as "The place had a shabby, miserable air; the window displays consisted of a few chipped dummies with their wigs askew, standing at random and modelling fashions at least ten years out of date. Large signs on all the dusty doors read: 'Closed for Refurbishment'." (HP5, 22, 426-427) and Number 12 Grimmauld Place seems to be situated in a likewise seedy area of the capital: "The grimy fronts of the surrounding houses were not welcoming; some of them had broken windows, glimmering dully in the light from the streetlamps, paint was peeling from many of the doors, and heaps of rubbish lay outside several sets of front steps." (HP5, 3, 57). Jonathan P. Lewis comments on these descriptions in his article on mapping in the wizarding world as he specifies that:

> […] the magical hospital stands out in the Middle of London but draws few looks or inspections because most residents of big cities are used to seeing places that never seem to be open or are always in a state of disrepair. After a time, most people learn

[186] Full quote: "In mystery novels – novels which are in between the detective novel and the fantastic – the main spaces are characterised by the difficulty with which characters enter or leave: the Chamber of Secrets, the Shrieking Shack, the lake, the labyrinth, examples galore in Rowling's saga. The heroes discover the existence of secret passages; and written texts (passwords, riddles, maps or marks on a door) help them to access hidden or protected areas." Burgain, "Jeux d'écriture(s) et de réécriture(s) du cycle des Harry Potter de J. K. Rowling," diss., Paris 10 University, 2015, 75. My translation. Original quote: "Dans le roman de mystère, à la croisée entre le roman policier et le roman fantastique ou merveilleux, les lieux privilégiés sont caractérisés par la difficulté d'y pénétrer ou d'en sortir : Chambre des Secrets, « Shrieking Shack », lac, labyrinthe, les exemples abondent dans le cycle de J. K. Rowling. Les héros découvrent l'existence de passages secrets ; l'écrit (mots de passe, énigmes, carte ou marque sur une porte) les aide à accéder aux endroits cachés ou protégés."

[187] For the links between this description and that of Ibbotson's *The Secret of Platform 13* see *supra* I. 3. 2.

to ignore them, and they drop out of the field of vision and become effectively invisible.

Rowling begins this pattern of using shabby visual imagery to hide important magical places with the Leaky Cauldron in *Philosopher's Stone*, depicting the lengths of the Ministry's efforts to disguise entry points to their world from the beginning of Harry's reintroduction to the Wizarding World.[188]

Culturally speaking these places have become shunned by most Muggles and wizards are thus able to re-appropriate this space for themselves. Magic thus lies not only in the cracks of language but also in the spatial and social cracks of our world, in the shabby neighbourhoods and abandoned buildings.[189]

Rowling's inventions are thus perfect heterotopias as they are liminal, hard-to-reach places which come to life through the author's prolific imagination but which are also consistent with typical heterotopias. The school is an obvious example of a well-known heterotopia but the cemetery would be another such example. Present in *Harry Potter and the Goblet of Fire* and *Harry Potter and the Deathly Hallows* the graveyard plays an important role within the series. In the aforementioned novel Voldemort chooses this place for his re-birthing ceremony[190] – "They were standing instead in a dark and overgrown graveyard" (HP4, 32, 552) – as he can access his father's bones and complete his rejuvenation without being discovered by anyone as Harry understands when no one comes to the rescue: "The Death Eater on the ground writhed and shrieked; Harry was sure the sound must carry to the houses around… Let the police come, he thought desperately . . . anyone . . . anything . . ." (HP4, 33, 562). The cemetery in the seventh book is also devoid of Muggle presence and brings Harry closer to the truth about the Deathly Hallows, just as Voldemort's speech in the previous graveyard had confirmed his creation of Horcruxes. These heterotopias thus both

[188] Lewis, "If yeh know where to go: Vision and Mapping in the Wizarding World," in Hallett, ed. *Scholarly Studies in Harry Potter*, 46 and 49.

[189] Portkeys (magical objects which transport a witch or wizard from one place to another) also function as heterotopias as Harry discovers: "'What sort of objects are Portkeys?' said Harry curiously. 'Well, they can be anything,' said Mr. Weasley. 'Unobtrusive things, obviously, so Muggles don't go picking them up and playing with them . . . stuff they'll just think is litter . . .'" (HP4, 6, 66). Examples of Portkeys range from "a mouldy-looking old boot" (HP6, 6, 67) to "an old newspaper, an empty drinks can and a punctured football" (HP4, 7, 70). What all of these objects have in common is that they are invisible for the man on the street as he has learnt to ignore them. Moreover, these objects enable wizards to jump from the mundane world to the magical one just by grabbing hold to them. They therefore act as passageways hidden in plain sight.

[190] This place is therefore a transitional space for Voldemort as he goes from infant to fully-formed adult in a gruesome black magic ceremony.

isolate the characters but also enable them to collect more clues to comprehend their world. Christopher Bouix mentions that "During antiquity cemeteries were always an important place for magical practices. Firstly, because they are situated outside of towns and away from prying eyes. Secondly, because they enable wizards to gain easy access to human corpses."[191]

Another typically magic heterotopic place is that of the forest. From the Forbidden Forest to the forest of Dean or to the forest in Albania and even the forest during the Quidditch World Cup, the Potterverse is continually bordered by woods in which the characters lose and then find themselves again. In book three Harry comes to realise that the man he took for his father ("I think it was my dad" – HP3, 21, 297) in the forest was in fact his own self as Alessandra Petrina comments on: "Not only does Harry meet with particularly dangerous adventures, or particularly terrifying animals, in the forest; there he also meets his true self."[192] She continues by enumerating the occasions when Harry and his consorts go through forests:

> Other characters will be faced with their worst fears (an example is Ron surrounded by the huge, terrifying acromantulas in the second volume) or lose the identity they had painfully built to plunge into schizophrenia, as is the case with the prim and righteous Barty Crouch becoming almost a Wild Man in *Harry Potter and the Goblet of Fire*. Even cars go wild (or become humanized, depending on the characters' points of view) in the forest. The forest is both a real and a symbolic landscape, a frightful but indispensable element in the hero's development.[193]

To this list one could also add the episode when Dolores Umbridge meets her match in the forest and then becomes psychologically unstable as a result: "Since she had returned to the castle she had not, as far as any of them knew, uttered a single word. Nobody really knew what was wrong with her either. Her usually neat mousy hair was very untidy and there were bits of twig and leaf in it" (HP5, 38, 748). These liminal places are thus not simply heterotopias but they also serve as points of passage and revelation, from nescience to wisdom

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[191] Bouix (textes réunis et présentés par) *Hocus Pocus*, 63. My translation. Original quote: "Le cimetière est toujours, dans l'Antiquité, un haut lieu des pratiques magiques. D'abord, parce qu'il se situe à l'écart de la ville et des regards indiscrets. Ensuite, parce qu'il permet aux magiciens de s'approvisionner facilement en dépouilles humaines."

[192] Petrina, "Forbidden Forest, Enchanted Castle: Arthurian Spaces in the Harry Potter Novels," 105.

[193] *Ibid*., 106.

and from childhood to adulthood. In his study on forests Robert Harrison explains that this use of woods is one which is typical of the brothers Grimm:

> Anyone familiar with the Grimms' fairy tales knows how prominently forests figure in the collection as a whole. These forests typically lie beyond the bounds of the familiar world. They are the places where protagonists get lost, meet unusual creatures, undergo spells and transformations, and confront their destinies. Children typically "grow up" during their ventures in the forests.[194]

This desciption of forests could be used verbatim to describe the woods of the Potterverse as they too are heterotopias as they "lie beyond the bounds of the familiar world" and are places where the characters both get lost and are transformed. Rowling's world is thus imbued with older literary worlds as even her spaces hark back to older tales.

The Potter heterotopias thus serve as archways from one world to another, from one mindset to another and function as places of knowledge and development. Some such spaces go even further and come to represent the passage from life to death. Platform 9 ¾ at King's Cross station, for instance, represents both one of the first points of passage from the real to the magical world (HP1, 6) as well as a greater passage, that from life to death at the very end of the series. Indeed, chapter thirty-five of *Harry Potter and the Deathly Hallows* is called "King's Cross" and this is where Harry experiences a near-death situation: "'It looks,' he said slowly, 'like King's Cross station. Except a lot cleaner, and empty, and there are no trains as far as I can see.'" (HP7, 35, 570). King's Cross embodies the barrier between the magical and non-magical world as well as the barrier between the living and the dead as Dumbledore puts it: "'We are in King's Cross, you say? I think that if you decided not to go back, you would be able to … let's say … board a train.' 'And where would it take me?' 'On,' said Dumbledore simply." (HP7, 35, 578). In "The Bloomsbury Web Chat" on the 30th of July 2007 Rowling explicated this choice. Her answer to Katie B.'s question "Why was King's Cross the place Harry went to when he died?" was: "For many reasons. The name works rather well, and it has been established in the books as the gateway between two worlds, and Harry would associate it with moving on between two worlds (don't forget that it is Harry's image we see, not necessarily what is really there)."[195] For Rowling, Harry's first journey from King's Cross

[194] Harrison, *Forests*, 169.

[195] Bloomsbury web chat with J. K. Rowling July 30 2007. www.accio-quote.org/articles/2007/0730-

therefore represents a first passage from one world to another, from being a Muggle to being re-born as a wizard. The end of his journey finishes with a crossing of the lake in front of Hogwarts, a fluid border which marks a passage between these worlds as well. The element of water is one of the typical heterotopias in *Harry Potter* as it merges the notion of border and that of passage.

The episode of the cave in book six is a perfect representation of this liquid boundary as Harry and Dumbledore glide over a lake filled with the Dead in order to reach the Horcrux. Here the image of Charon, which had been instated in *Harry Potter and the Philosopher's Stone*,[196] is brought up again as Harry journeys through Voldemort's vision of hell. Both the cave and water are symbolically linked to femininity and mystery as Marie-France Burgain notes:

> It is interesting to see that most decisive moments, such as the moments when Harry battles Voldemort, which are essential to the Hero's mental journey, take place underground. In the traditional fairy-tale the underground place refers to diverse symbols and myths: a dark and disturbing place, it is there that the initiate receives Knowledge. It is also replete with many dangers and symbolises the troubled obscurity of subconscious desires but also recalls the maternal uterus which announces a rebirth.[197]

In his *Dictionary of Symbolism* Hans Biedermann describes caves in similar terms as he states that "As secret passageways to a subterranean world, often filled with bizarre stalactite formations, caves figure in many highly symbolic myths, legends and cults. The oldest shrines, adorned with paintings and rock drawings, many of which were perceived

bloomsbury-chat.html. Accessed 13 July 2012.

[196] See for example Isabelle Smadja's work: "Que dire encore de la ressemblance entre le géant Hagrid et le passeur Charon, qui, dans la mythologie grecque, permettait de faire traverser l'Achéron, le fleuve des Enfers, sinon qu'elle suggère une fois de plus l'association entre le monde de la nuit et celui des rêves ?" Smadja, *Harry Potter: Les raisons d'un succès*, 70.

[197] Burgain, "Jeux d'écriture(s) et de réécriture(s) du cycle des Harry Potter de J. K. Rowling," diss., Paris 10 University, 2015, 91. My translation. Original quote: "Il est intéressant de noter que la plupart des événements décisifs, les moments de confrontation avec Voldemort, étapes essentielles de l'évolution mentale du héros, se déroulent sous terre. Dans le conte traditionnel, le lieu souterrain renvoie à divers symboles et mythes : lieu sombre et inquiétant, il est l'endroit où l'initié reçoit la Connaissance. Il est également le réservoir de nombreux dangers, figurant la trouble obscurité des désirs inconscients, mais rappelle aussi l'utérus maternel qui annonce une renaissance."

See also "Discovering the hidden depths is also a way of reliving a past history which – in the earlier mythical tales at least – it is up to the child's intervention to recover." Rose, *The Case of Peter Pan*, 43.

already in the Ice Age as 'otherworldly' spaces: they were not dwellings but sanctuaries." and "In the most advanced civilizations of Central America (as in many other traditions) the cave 'underworld,' nestled in the belly of the earth, had female associations and this was made part of the general conceptual domain of fertility."[198] In choosing the cave to harbour a piece of his soul Voldemort is thus placing part of himself back into a symbolic representation of a mother-figure. Shira Wolosky analyses this passage thus: "Water recurs often as such as a metaphor of concealment and potential danger in Harry Potter. One thinks of the water, with dead bodies lurking to pull one under, in the cave of the locket Horcrux in book 6. The cave itself represents a kind of interior space, almost a mind, that harbours secrets and is dangerous to penetrate."[199]

Moreover, his Horcrux was placed underneath water ("The basin was full of an emerald liquid emitting that phosphorescent glow." – HP6, 26, 530) which further accentuates this notion of femininity as Bachelard tells us: "water is more feminine and more uniform than fire, it is a more constant element […]."[200] For Harry and Dumbledore this cave represents not birth but death as Dumbledore must weaken himself to the point of near-death, first by drawing his own blood ("The idea, as I am sure you will have gathered, is that your enemy must weaken him-or herself to enter." – HP6, 26, 523) and secondly by drinking the green potion. This "emerald liquid" functions in much the same way as Bachelard describes the element of water:

> Water is truly the transitional element. It is the essential ontological metamorphosis between fire and earth. The being who has devoted himself to water is unstable. He dies every minute as slowly his person disappears. This everyday death is not the exuberant death by fire which pierces the sky with its arrows, this everyday death is death by water. Water forever runs, water forever falls, it always finishes in its horizontal death. In sundry examples we shall see that for the materialising imagination death by water is more oneiric than death by earth: the torment of water is never-ending.[201]

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[198] Biedermann, *Dictionary of Symbolism*, 60 and 61. Entry "Cave."
[199] Wolosky, *The Riddles of Harry Potter*, 25.

[200] Gaston Bachelard, *L'Eau et les Rêves. Essai sur l'imagination de la matière*, 1942 (Gava: Librairie Générale Française, 2009) 12. My translation. Original quote: "élément plus féminin et plus uniforme que le feu, élément plus constant […]."

[201] *Ibid*., 13. My translation. Original quote: "L'eau est vraiment l'élément transitoire. Il est la métamorphose ontologique essentielle entre le feu et la terre. L'être voué à l'eau est un être en vertige. Il meurt à chaque minute,

Dumbledore's reaction to this potion corresponds exactly to Gaston Bachelard's description of the negative sides of water: "Dumbledore did not answer. His face was twitching as though he was deeply asleep, but dreaming a horrible dream. His grip on the goblet was slackening; the potion was about to spill from it." (HP6, 26, 534) and "Dumbledore began to cower as though invisible torturers surrounded him; his flailing hand almost knocked the refilled goblet from Harry's trembling hands as he moaned" (HP6, 26, 535). This torment is thus slow and "never-ending" as Harry reminds him: "You . . . you can't stop, Professor", said Harry. "You've got to keep drinking, remember? You told me you had to keep drinking. Here … " (HP6, 26, 534). Moreover, just like water, Dumbledore "finishes in a horizontal death": "Dumbledore gulped at the goblet, drained every last drop, and then, with a great, rattling gasp, rolled over onto his face." (HP6, 26, 536).

In the cave scene death is all-encompassing but the most disturbing element is perhaps that of the Inferi under the surface of the water. The quotes "The great black lake, teeming with the dead" (HP6, 26, 530) and "he found the idea that there were bodies floating around them and beneath them horrible" (HP6, 26, 529) create a hellish atmosphere which also ties in with human psychology as Bachelard reveals: "Still waters bring to mind dead people because dead waters are asleep. Indeed, the new psychology of the subconscious teaches us that the dead, while they remain with us, are, for our subconscious, merely asleep. After the burial they are, for our subconscious, absent, that is to say hidden, covered, deep sleepers."[202] By creating still waters "teeming with the dead" Rowling is thus simply associating ideas which, as disquieting as they may be, are logically pre-correlated by our subconscious. What is more, the joining of death and sleep that Bachelard expounds on is also discernible in other parts of the text as exemplified by "To one as young as you, I'm sure it seems incredible, but to Nicolas and Perenelle, it really is like going to bed after a very, *very* long day." (HP1, 17, 215) and "'Dying? Not at all,' said Sirius. 'Quicker and easier than falling asleep.'" (HP7, 34, 561).

The relationship between water and death is further evidenced by the representation of the ghosts in the Potterverse. Each time Harry touches Nearly Headless Nick or other

sans cesse quelque chose de sa substance s'écoule. La mort quotidienne n'est pas la mort exubérante du feu qui perce le ciel de ses flèches ; la mort quotidienne est la mort de l'eau. L'eau coule toujours, l'eau tombe toujours, elle finit toujours en sa mort horizontale. Dans d'innombrables exemples nous verrons que pour l'imagination matérialisante la mort de l'eau est plus songeuse que la mort de la terre : la peine de l'eau est infinie."

[202] *Ibid*., 78-79. My translation. Original quote: "les eaux immobiles évoquent les morts parce que les eaux mortes sont des eaux dormantes. En effet, les nouvelles psychologies de l'inconscient nous enseignent que les morts, tant qu'ils restent encore parmi nous, sont pour notre inconscient, des dormeurs. Après les funérailles, ils sont, pour l'inconscient, des absents, c'est-à-dire des dormeurs plus cachés, plus couverts, plus endormis."

Hogwarts ghosts he experiences an uncomfortable situation: "Nearly Headless Nick stopped in his tracks and Harry walked right through him. He wished he hadn't; it was like stepping through an icy shower." (HP2, 8, 99) and "The ghost patted his arm, giving Harry the sudden, horrible feeling he'd just plunged it into a bucket of ice-cold water." (HP1, 7, 91). The "icy shower" and "ice-cold water" remind us yet again that death and water are intrinsically linked in our world and the Potter world. Likewise, Moaning Myrtle, another Hogwarts ghost, revels in water as she continuously floods the girls' bathroom and lurks underneath the surface of the water, ("she had come to rest somewhere in the U-bend" – HP2, 9, 119) just like the Inferi, albeit in a comic rather than tragic mode. Alice Mills comments that "The Harry Potter series focuses upon the toilet as a site for heroic action and a threshold between worlds as well as a more traditional place for boys to be bullied and girls to weep."[203] Mills thus stresses the notion of "threshold" which occurs in this abandoned place ("there won't be anyone in there" – HP2, 9, 118), making it a perfect heterotopia which functions as a passage between worlds and a place of revelations.

3) Behind the Veil of Language

This important notion of passage is one which is key to understanding one of the recurring images of the novel, that is to say the veil. Veils and curtains in the Potterverse mark a physical barrier between two worlds, that which is in the light and that which is hidden (behind the veil), that is to say between the world of the living and that of the dead. Linda Jardine noted this phenomenon in her 2009 article "The Unexpected task: The Journey of maturation in Harry Potter and its significance in Fan Speculation": "The boundaries of Dumbledore's age line in *The Goblet of Fire* and the veil in the stone archway in the Department of Mysteries are thresholds for a person moving from one state to another (moving into adulthood or moving from living to death)."[204] This veil is present both in the archway of the Ministry of Magic as well as in front of the portrait of Sirius's mother. This creates an interesting double-image as Alice Mills comments: "The black comedy of the monstrous mother who can never be finally silenced behind her veiling curtains, the repressed

[203] Alice Mills, "Harry Potter and the Terrors of the Toilet," *Children's Literature in Education, An International Quarterly* 37.1 (2006): 1.

[204] Linda Jardine, "The Unexpected task: The Journey of maturation in Harry Potter and its significance in Fan Speculation," in Patterson, ed. *Harry Potter's World Wide Influence*, 84.

returning yet again from the dead, is the obverse of Sirius's pathos-laden death, lost behind curtains from which he can never return."[205] Both veils hide death, either in its natural state in Sirius's case, that is to say "The undiscover'd country, from whose bourn / No traveller returns"[206] or in the ghost-like pseudo-immortality of Sirius's mother.

Even though Sirius's death is seen as irremediable in the *Potter* novel the veil of the Department of Mysteries does seem permeable in a sense as the material moves on its own: "Unsupported by any surrounding wall, the archway was hung with a tattered black curtain or veil which, despite the complete stillness of the cold surrounding air, was fluttering very slightly as though it had just been touched." (HP5, 34, 682). This movement creates a feeling of presence for Harry, Luna and Neville – three characters who have experienced loss and who can therefore feel the pull of those in the afterlife: "He had the strangest feeling that there was someone standing right behind the veil on the other side of the archway. Gripping his wand very tightly, he edged around the dais, but there was nobody there. All that could be seen was the other side of the tattered black veil." (HP5, 34, 682). When Sirius falls through this veil the "fluttering" movement of the cloth becomes a gale as the storm of death takes its toll: "It seemed to take Sirius an age to fall. His body curved in a graceful arc as he sank backward through the ragged veil hanging from the arch… And Harry saw the look of mingled fear and surprise on his godfather's wasted, once-handsome face as he fell through the ancient doorway and disappeared behind the veil, which fluttered for a moment as though in a high wind and then fell back into place." (HP5, 35, 711). The veil between life and death is thus not static but unstable in this world as Sirius's effect on the curtain portrays. Moreover, both Mrs Black's curtains and the veil at the Ministry of Magic are porous as their description attests: "the moth-eaten velvet curtains" (HP5, 4, 74) and "a tattered black curtain or veil" (HP5, 34, 682) as well as "the ragged veil hanging from the arch" (HP5, 35, 710). The boundary which had thus seemed clear-cut at first is undermined by the holes in the cloth, holes which enable the living and the dead to communicate.

The connection between the two worlds is indeed often couched with veil metaphors: "She [Lily Potter] had made her g's the same way he did: he searched through the letter for every one of them, and felt like a friendly little wave glimpsed from behind a veil." (HP7, 10,

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[205] Mills, "Harry Potter and the Horrors of the Oresteia," in Heilman, ed. *Critical Perspectives on Harry Potter*, 249.

[206] Shakespeare, *Hamlet*, 79-80.

150) and "Yet she [the younger Peverell brother's fiancée] was sad and cold, separated from him as by a veil. Though she had returned to the mortal world, she did not truly belong there and suffered." (HP7, 21, 332). The textual weft has thus absorbed the physical link of the veil between the worlds and re-uses it in its similes. Linguistically speaking this creates layers of meaning as when in the seventh novel such phrases as "glimpsed from behind a veil" appear one cannot but be reminded of Sirius's death and the veil hanging from the arch.

The phrase "Beyond the veil" which is used as the title of chapter thirty-five in *Harry Potter and the Order of the Phoenix*, the chapter in which Sirius passes away, also has biblical connotations which give further depth to Rowling's use of words. In Mark 15:38 it is said that at the moment when Jesus died on the cross "the veil of the temple was rent in twain from the top to the bottom." The passage from life to death is thus epitomized by this image of veil, an image that we find also in the name of the last book of the Bible, the Apocalypse. The term apocalypse comes from the *apokalupsis*, which itself derives from *apokaluptein* meaning "uncover, reveal" (OED). The lifting of the veil is thus linguistically linked with a revelation, a revelation which the reader must make out for himself as Susanne Gruss explains: "in contrast to [Ann] Radcliffe's novel, however, the horror of the veil is not explained."[207] One must indeed wait for Luna's explanation at the end of the fifth novel to decipher this meaning:

> 'And anyway, it's not as though I'll never see Mum again, is it?'
> 'Er – isn't it?' said Harry uncertainly.
> She shook her head in disbelief. 'Oh, come on. You heard them, just behind the veil, didn't you?'
> 'You mean . . .'
> 'In that room with the archway. They were just lurking out of sight, that's all. You heard them.'
> They looked at each other. Luna was smiling slightly. Harry did not know what to say, or to think. Luna believed so many extraordinary things . . . yet he had been sure he had heard voices behind the veil too . . . (HP5, 38, 760-761)

Tying in with Dumbledore's vision of death ("You think the dead we loved ever truly leave us? You think that we don't recall them more clearly than ever in times of great trouble?

[207] Gruss, "The Diffusion of Gothic Conventions in Harry Potter and the Order of the Phoenix (2003/2007)," in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 44.

Your father is alive in you, Harry, and shows himself most plainly when you have need of him." – HP3, 22, 312) Luna's explanation for the veil uncovers one of the fundamental ideologies in *Harry Potter*: that love transcends death.

In this trope of the veil, revelation is combined with that of concealment as the veil both reveals truth and hides the dead. This image is also used to replace that of a blindfold at the beginning of *Harry Potter and the Order of the Phoenix*: "He turned his head this way and that, trying to see something, but the darkness pressed on his eyes like a weightless veil." (HP5, 1, 20). Here the veil is transmuted into a physical cloth covering Harry's eyes making it impossible for him to see. Moreover, this reification of the image of veil brings us to look at a similar textile in the novels: masks.

The use of masks in *Harry Potter* functions in a comparable way to that of veils as they also hide and reveal information about those who wear them. Masks are used most commonly by Voldemort's Death Eaters in order to hide their true identity as David and Catherine Deavel expose: "Voldemort and his Death Eaters don't want to acknowledge that they are human. The Death Eaters always cover up their faces when they appear to others. They apparently want to look like those other hooded deceivers, the Dementors."[208] This function of masks is particularly discernible at the Quidditch World Cup:

> A crowd of wizards, tightly packed and moving together with wands pointing straight upwards, was marching slowly across the field. Harry squinted at them … they didn't seem to have faces … then he realised that their heads were hooded and their faces masked. High above them, floating along in mid-air, four struggling figures were being contorted into grotesque shapes. It was as though the masked wizards on the ground were the puppeteers, and the people above them were marionettes operated by invisible strings that rose from the wands into the air. (HP4, 9, 108)

In this instance, the fact that the Death Eaters are hooded and masked means that they are able to set themselves apart from the crowd and create a feeling of fear and horror. The quote "they didn't seem to have faces" (HP4, 9, 108) marks them as inhuman and enables them to take on a new identity, that of a group which has total power over another group, like puppeteers, but also like Gods. This is exactly what Michel Foucault remarks on in his 1966

[208] David and Catherine Deavel, "A Skewed Reflection: The Nature of Evil," in David Baggett, Shawn E. Klein and William Irwin, eds. *Harry Potter and Philosophy*, 207.

essay:

> The body is an important utopian actor when it is masked, has make-up on, or is tattooed. Putting on a mask, make-up or getting a tattoo is not simply, as one could imagine at first, acquiring another body which is more beautiful, better adorned and easier to recognise; putting on a mask, make-up or getting a tattoo is most probably something else, it is a way to enable the body to communicate with secret powers and invisible forces. The mask, the tattooed symbol or make-up deposit a whole language upon the body: a mysterious language, one which is coded, secret, sacred, which calls upon this body the power of a god, the dull power of the sacred or the force of desire. The mask, the tattoo and make-up place the body in another space, they make it enter into a place which has no place in this world, they transform the body into a fragment of an invented space which will communicate with the universe of gods or with other universes.[209]

When they are masked, cloaked and hooded the Death Eaters take on a different identity, they inhabit a different, perhaps even heterotopic space, as they are protected by their own anonymity. When Harry, Ron and Hermione meet Draco Malfoy during the Quidditch World Cup debacle, Harry asks him: "'Where're *your* parents' said Harry, his temper rising. 'Out there wearing masks are they?'" (HP4, 9, 110) to which Draco answers "Well … if they were, I wouldn't be likely to tell you, would I Potter?" (HP4, 9, 110). The mask thus functions as a protection as no one can prove that Lucius Malfoy was indeed in the crowd. A similar process takes place at the outset of *Harry Potter and the Order of the Phoenix*:

> Harry felt winded, as though he had just walked into something heavy. He had last seen those cool gray eyes through slits in a Death Eater's hood, and last heard that man's voice jeering in a dark graveyard while Lord Voldemort tortured him. He could not believe that Lucius Malfoy dared look him in the face; he could not believe

[209] Foucault, *Le corps utopique*, 15. My translation. Original quote: "Le corps est un grand acteur utopique, quand il s'agit des masques, du maquillage et du tatouage. Se masquer, se maquiller, se tatouer, ce n'est pas exactement comme on pourrait se l'imaginer, acquérir un autre corps, simplement un peu plus beau, mieux décoré, plus facilement reconnaissable ; se tatouer, se maquiller, se masquer, c'est sans doute tout autre chose, c'est faire entrer le corps en communication avec des pouvoirs secrets et des forces invisibles. Le masque, le signe tatoué, le fard déposent sur le corps tout un langage : tout un langage énigmatique, tout un langage chiffré, secret, sacré, qui appelle sur ce même corps la violence du dieu, la puissance sourde du sacré ou la vivacité du désir. Le masque, le tatouage, le fard placent le corps dans un autre espace, ils le font entrer dans un lieu qui n'a pas de lieu directement dans le monde, ils font de ce corps un fragment d'espace imaginaire qui va communiquer avec l'univers des divinités ou avec l'univers d'autrui."

> that he was here, in the Ministry of Magic, or that Cornelius Fudge was talking to him, when Harry had told Fudge mere weeks ago that Malfoy was a Death Eater. (HP5, 9, 140-141)

When Lucius Malfoy is wearing his Death Eater mask he is thus "place[d] […] in another space" as Foucault analyses it as his public persona is completely detached from his Death Eater identity. One can further note that Death Eaters only function properly as Voldemort's henchmen when they are masked and the slipping off of the mask is always remarked upon: "and saw that the Death Eater had ripped off his mask and was pointing his wand directly at Harry, who recognised the long, pale, twisted face from the *Daily Prophet*: Antonin Dolohov, the wizard who had murdered the Prewetts." (HP5, 35, 699). When the mask slips they are no longer only Death Eaters, they become characters who have a back-story and their anonymity is lifted. It is also the only way to make the difference between a real Death Eater and Stan Shunpike for example who was most obviously put under the Imperius Curse: "the closest Death Eater swerved to avoid it and his hood slipped, and by the red light of his next stunning spell, Harry saw the strangely blank face of Stanley Shunpike – Stan –" (HP7, 4, 55). In *The Origins of Totalitarianism* Hannah Arendt came to the conclusion that "Militaristic propaganda was more popular in postwar[210] Germany than military training, and uniforms did not enhance the military value of paramilitary troops, though they were useful as a clear indication of the abolition of civilian standards and morals; somehow these uniforms eased considerably the consciences of the murderers and also made them even more receptive to unquestioning obedience and unquestioned authority."[211] The uniform of the mask plays an analogous role as it enables the Death Eaters to torture, maim and kill without being troubled by their consciences. The namelessness of the mask therefore propagates terror and horror, just like the military uniform in Nazi Germany.

Michel Foucault also observes that masks "deposit a whole language upon the body" meaning that the body itself becomes encrypted and coded. The Death Eaters cannot even decipher this code themselves because they cannot recognise one another as Igor Karkaroff testifies: "– we never knew the names of every one of our fellows – He alone knew exactly who we all were –" (HP4, 30, 511). The "Chief Death Eater" (HP7, 22, 359) possibly has the most extreme version of the mask, as he uses others to camouflage himself: "Quirrell himself

[210] Hannah Arendt is here speaking about post-WWI.

[211] Hannah Arendt, *The Origins of Totalitarianism* (New York: Harcourt, 1951) 358.

is revealed as a mask for Voldemort, who possesses him quite literally, with his face concealing Voldemort's […]."[212] When he cannot use another wizard he mutilates his soul which transforms his face into a constant mask. This plastic surgery is performed gradually: "It was as though his features had been burned and blurred; they were waxy and oddly distorted" (HP6, 20, 413) as he loses humanity: "they were not as snakelike, the eyes were not yet scarlet, the face not yet masklike, and yet he was no longer handsome Tom Riddle." (HP6, 20, 413). This clouded hermetic language of the mask also spills out from the physical object into the fibre of the text as Dumbledore's words substantiate: "He shed his name, as you know, within a few short years of that conversation and created the mask of "Lord Voldemort" behind which he has hidden for so long." (HP6, 13, 259). Tom Riddle thus creates two masks for himself – his name and his appearance, as Shira Wolosky apprises us: "Voldemort's name is a mask – not a revelation – a way to hide from himself and others and thus to intimate and gain power over them."[213] For Voldemort and his Death Eaters masks thus function as anti-revelations as they block understanding and knowledge as those wearing them inhabit a coded space which others are unable to enter. The second piece of code that the Death Eaters have applied is that of a tattoo, the Dark Mark.[214] This mark – that of a snake protruding from a skull – which is branded upon their left arm creates this "other" space Foucault mentions as it enables Voldemort to block off areas: "I'll bet you had to have a Dark Mark to get through that barrier" (HP6, 29, 579) and "The high hedge curved into them, running off into the distance beyond the pair of imposing wrought-iron gates barring the men's way. Neither of them broke step: in silence both raised their left arms in a kind of salute and passed straight through, as though the dark metal were smoke." (HP7, 1, 9).[215]

Rowling also uses the simile of the mask in her text when Lucius Malfoy's tricks are revealed by Dumbledore:

> 'A clever plan,' said Dumbledore in a level voice, still staring Mr. Malfoy straight in the eye. 'Because if Harry here' – Mr. Malfoy shot Harry a swift, sharp look – 'and his friend Ron hadn't discovered this book, why – Ginny Weasley might have taken all the blame. No one would ever have been able to prove she hadn't acted of her

[212] Wolosky, *The Riddles of Harry Potter*, 53.
[213] *Ibid*., 15.
[214] See: "Where specific practices are concerned, in both worlds evil [that is to say the 17th century and the Potterverse] wizards carry a mark on their bodies (known as the devil's mark and the dark mark, respectively)." Neumann, "Pop goes Religion," 92.
[215] See *infra* IV. C. 2. for more on the Nazi symbolism behind this salute.

own free will …'

Mr. Malfoy said nothing. His face was suddenly mask-like. (HP2, 18, 247)

This extract, taken from *Harry Potter and the Chamber of Secrets* thus prepares the reader to understand Lucius's relation with the mask as the word is textually inscribed before he is portrayed as a masked Death Eater.

A closer look at the language of *Harry Potter* thus enables us to see beyond the story of the boy wizard to fully comprehend and justly evaluate the text. Words are not just words in these magical books, they are codes, passwords, jokes, proverbs; they open vistas of heterotopias and metaphorical as well as metatextual analysis. This careful selection of apt vocabulary creates a three-dimensional game with the reader and he must delve through the different books to come to a comprehensive awareness of Rowling's prose. This linguistic complexity marks her work as pertaining to literature as she is continually stretching language to its limit in order to create an entertaining and bewitching text. The specific names, passwords and spells reveal Rowling's understanding of language and how it can be played with whereas her proverbs, humour, poetry and reification of language unveil the power of words in *Harry Potter*. This power is further captioned by Rowling's use of metatextuality, postmodernism and narratorial comments which enable the reader to question his own reading of the text. Finally, her use of words to create spaces, limits and crossings exposes her literary and cultural knowledge. The *Harry Potters* thus offer much more than what first meets the eye as the meticulous reader is rewarded with insider jokes, nuggets of meaning and glimpses into sacred spaces.

Furthermore, she brings words through the looking-glass to magic them into phrases through which our own world stares back at us. Her use of proverbs, for example, gives new life to our stock phrases and reveals what they say about our culture. By re-shaping and re-defining words and sentences the author enables us to view our own world with fresh eyes and leads us even to question it as she underscores our deficiencies and murky past.

IV/. Revealing Societal and Historical Issues: the Truth Behind the Magic

In our contemporary world the *Harry Potter* stories are synonymous with magic, laughter and multi-million dollar franchises. This glittering façade hides the darker sides of the novels as the Potterverse is filled with a tenebrous atmosphere where power, propaganda, and totalitarian regimes can take root. The latter stories break with the initial white magic to reveal the sinister underpinnings of the magical world, which happen to be founded on our real world. In *Le Degré zéro de l'écriture* Roland Barthes explained that writing "comes incontestably from a confrontation between the writer and society" and that there can be no writing outside of society.[1] This concept of the temporality of fiction is also underlined in John Stephens's and Peter Hunt's works on children's literature as they point to the fact that "[a]s with discourse in general, the discourses of children's fiction are pervaded by ideological presuppositions, sometimes obtrusively and sometimes invisibly"[2] and "[c]hildren's literature is, at least in part, about control, and the primary result of that is that it reflects first of all what society wishes itself to be seen as, and secondly, subconsciously and retrospectively, what it is actually like."[3] Stephens adds that "if you read a book and discover that it is utterly free of ideological presuppositions, what that really means is that you have just read a book which precisely reflects those societal presuppositions which you yourself have learned to subscribe to, and which are therefore invisible."[4] The *hic et nunc* of the world is thus never erased in literature, be it children's or otherwise. Nicholas Tucker's claim that "[a]s it is, contemporary social issues do not exist in Potter books. Harry's fellow-pupils live

[1] Roland Barthes, *Le Degré zéro de l'écriture*, 1953 (Paris: Seuil, 1972) 19. My translation. Original full quote: "Aussi l'écriture est-elle une réalité ambiguë: d'une part, elle naît incontestablement d'une confrontation de l'écrivain et de la société ; d'autre part, de cette finalité sociale, elle renvoie l'écrivain, par une sorte de transfert tragique, aux sources instrumentales de sa création. […] Il n'est pas donné à l'écrivain de choisir son écriture dans une sorte d'arsenal intemporel des formes littéraires."

[2] Stephens, *Language and Ideology in Children's Fiction*, 1-2.

[3] Hunt, *Children's Literature*, 8.

[4] Stephens, *Language and Ideology in Children's Fiction*, 50.

in a world where drugs, alcohol, divorce, or sexual activity of any kind is simply not a problem."[5] is repeatedly undermined as these *Potter* novels and play are filled with twentieth and twenty-first century problems, even though they are sometimes hidden under the disguise of magic. The publication date of Tucker's article (1999) explains this point of view as the *Harry Potter* books from the twenty-first century deal with all of the previously mentioned societal issues. Drugs are portrayed under two masks, Felix Felicis, "liquid luck": "Because if taken in excess, it causes giddiness, recklessness, and dangerous overconfidence", said Slughorn. "Too much of a good thing, you know … highly toxic in large quantities." (HP6, 9, 178) and Billywig stings: "Those who have been stung by a Billywig suffer giddiness followed by levitation. Generations of young Australian witches and wizards have attempted to catch Billywigs and provoke them into stinging in order to enjoy these side effects, though too many stings may cause the victim to hover uncontrollably for days on end […]." (*Beasts*, 4-5). In both cases "giddiness" represents the early stages of intoxication whereas their "toxic" and "uncontrollabl[e]" nature highlights the dangers of over-dosing. Divorce is another issue which may be present in the text as Seamus Finnigan reveals: 'Me dad's a Muggle. Mum didn't tell him she was a witch 'til after they were married. Bit of a nasty shock for him." (HP1, 7, 93). As this is the only mention of Seamus's father whereas his mother is often referred to,[6] one could deduce that his parents are divorced. In Severus Snape's case these domestic problems between a magical mother and a Muggle father are underscored: "a hook-nosed man was shouting at a cowering woman, while a small dark-haired boy cried in a corner" (HP5, 26, 521). Sexual activity is heavily hinted at from book five onwards as Harry and his friends date other Hogwarts students; and Dumbledore's homosexuality is revealed in *Harry Potter and the Deathly Hallows*. The predicaments of our modern society are thus portrayed in these novels as they refuse to overlook societal issues as Sarah K. Cantrell delineates: "[…] we might say that the Harry Potter books are literary boggarts, forcing us to recognize and laugh at our fears and the absurdities of our society."[7] The problems of our

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[5] Tucker, "The Rise and Rise of Harry Potter," 221.

[6] See: "Ah, why shouldn't we show our colours?" said Mrs. Finnigan." (HP4, 7, 76)

"'But – why?' said Harry, astonished. He knew that Seamus's mother was a witch and could not understand, therefore, why she should have come over so Dursley-ish." (HP5, 11, 196)

"Seamus Finnigan, on the other hand, refused point-blank to accompany his mother home" (HP6, 30, 590).

Moreover, at the Quidditch World Cup, Mrs. Finnigan is present in her tent with her son, Seamus and his best friend Dean, but his father is not mentioned.

[7] Cantrell, "I solemnly swear I am up to no good" Foucault's Heterotopias and Deleuze's Any-Spaces-Whatever

society are far from being the only ones tackled as Rowling also opens historical cans of worms as she puts the spotlight on the shady parts of our history, be it witch-hunts, slavery, dictatorships or even residual discriminations.

A. Questioning the Normative Language of Power

One of Rowling's means of focusing on history and society in her text is through language. Verily, language both reveals and hides in the Potterverse as it can be used both to weave an intricate web of allusions, puns and spells as well as to control and brain-wash as Noel Chevalier notifies: "*Order of the Phoenix*, in particular, develops the themes of power and its abuse, as seen in the control of information, the use of punishment, and the discrepancy between official truth and perceived reality."[8] The coercive power that language can have on people was actually hinted at from the very first novel as adults can shame their children through words:

> She [Rowling] has captured the familiar sense of childhood shame with the Howlers – loud, public scoldings sent by parents to humiliate and ultimately to control children. For example, Neville receives a letter in the audible form of his "grandmother's voice, magically magnified to a hundred times its usual volume, shrieking about how he had brought shame on the whole family" (Prisoner 272). Such exposure is handled with a kind of empathic humor, reminiscent of Woody Allen's adult projection of his mother's face in the sky, publicly denouncing him, a metaphor of adult shame and its roots in childhood.[9]

Dorian's musing about words in *The Picture of Dorian Grey* ("Words! Mere words! How terrible they were! How clear, and vivid, and cruel! One could not escape from them.

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in J. K. Rowling's Harry Potter Series," *Children's Literature* 39 (2011): 197.

[8] Chevalier, "The liberty tree and the whomping willow: Political justice, magical science, and Harry Potter," *The Lion and the Unicorn* 29 (September 2005): 400.

[9] Natov, "Harry Potter and the Extraordinariness of the Ordinary," *The Lion and the Unicorn* 25 (2001): 321.

And yet what a subtle magic there was in them!"[10]) here comes to mind as the sinister side of the double-edged sword of language surfaces. Language is of course a question of power, of who can speak and who is silenced but also a question of social norm and acceptability. We saw in our previous part that Rowling censored herself in her writing[11] and she also underlines the place of censorship in society as the official press and the Ministry continually suppress Harry's version of events. Normative language is also at work through advertising and through our author's continuous play with the linguistic processes of our own world as Isabelle Cani indicates: "Harry believes at first that Hogwarts will be a way to escape the Dursleys and their peers; instead the wizarding world is revealed progressively to be just as submitted to the power of money, of the press and of advertising as the Muggle one."[12]

1) Putting the spotlight on press censorship

The first and most obvious example of control through language can be seen in the wizarding press. The main wizarding newspaper is the *Daily Prophet*, a newspaper which is obviously mirrored on the *Daily Mail* or *Daily Telegraph* but with a twist. The noun 'prophet' has contrasting definitions linked to it as it can be both "A person regarded as an inspired teacher or proclaimer of the will of God." or "A person who predicts what will happen in the future." (OED). The fundamental religious aspect is thus yoked with the unreliable persona of the fortune-teller in this word. Through the prism of definitions we can thus interpret the *Daily Prophet* as being either quotidian dogma or daily nonsense; and the stories show that it is a bit of both. Valérie Charbonniaud-Dousssaud explains that:

> The world of journalism and publishing is also criticised by the author through a larger-than-life character [Rita Skeeter] as well as weekly newspapers and magazines which have a very dubious angle. […] the Harry Potter universe is a parody of our world even in its minute details. The names of the newspapers play with Muggle terminology (evening newspaper, weekly magazine) and add a semantic element

[10] Wilde, *The Picture of Dorian Gray*, 15.

[11] See *supra* III. B. 2.

[12] Cani, *Harry Potter ou l'anti-Peter Pan*, 113-114. My translation. Original quote: "Harry croit trouver à Poudlard un moyen d'échapper aux Dursley et à leurs semblables ; or, le monde des sorciers se révèle progressivement tout aussi soumis aux pouvoirs de l'argent, de la presse et de la publicité que celui des Moldus."

which suggests the irrational (prophet, witch).[13]

This blend of rational and irrational can be found not only in the *Daily Prophet* but also in two other important publications, *Witch Weekly* and *The Quibbler. Witch Weekly* seems to be the perfect caricature of women's magazines as they organise the "Most-Charming-Smile Award" (HP2, 6, 71), print recipes ("Harry saw that Pansy had a magazine in her hands – *Witch Weekly.* The moving picture on the front showed a curly-haired witch who was smiling toothily and pointing to a large sponge cake with her wand." – HP4, 27, 443) and issue the latest gossip on young celebrities:

> *A boy like no other, perhaps – yet a boy suffering all the usual pangs of adolescence, writes Rita Skeeter. Deprived of love ever since the tragic demise of his parents, fourteen-year-old Harry Potter thought he had found solace in his steady girlfriend at Hogwarts, Muggle-born Hermione Granger. Little did he know that he would shortly be suffering yet another emotional blow in a life already littered with personal loss.*
> *Miss Granger, a plain but ambitious girl, seems to have a taste for famous wizards that Harry alone cannot satisfy. Since the arrival at Hogwarts of Victor Krum, Bulgaria Seeker and hero of the last World Quidditch Cup, Miss Granger has been toying with both boys' affections.* (HP4, 27, 444)

The tone here is purposefully melodramatic and works a pastiche[14] of articles taken from women's magazines. Indeed, it playfully imitates pieces written on the love-life of famous actors or actresses, which put the emphasis on their potential emotions or feelings.

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[13] Charbonniaud-Doussaud, *Harry Potter, la magie d'une écriture*, 199-200. My translation. Original quote: "Le monde du journalisme et de l'édition est lui aussi épinglé par l'écrivain, à travers un protagoniste particulièrement caricatural, et plusieurs hebdomadaires et magazines au comportement douteux. […] l'univers de Harry Potter est une parodie de notre monde jusque dans les moindres détails. Les noms de journaux reprennent par exemple la terminologie moldue (journal du soir, hebdomadaire) en y associant un élément sémantique suggérant l'irrationnel (prophète, sorcier)." One can add another interpretation voiced by Beatrice Groves as she suggests that "the *Daily Prophet* may be more interested in sales ('profit') than truth." Groves, *Literary Allusions in Harry Potter*, 7.

[14] As defined by Gérard Genette in *Palimpsestes,* that is to say a non-satirical parody or a playful imitation. Genette also explains that in pastiche the author strives to re-create a certain style more than a specific urtext: "le pasticheur dispose le plus souvent d'un simple scénario, autrement dit d'un "sujet", inventé ou fourni, qu'il rédige directement dans le style de son modèle, l'étape du texte original étant idéalement facultative et empiriquement supprimée […]." See Genette, *Palimpsestes*, 39 and 106. In our extract Rowling is not imitating one article in particular that she may have in mind but the style of article which one can find in celebrity magazines.

Rita Skeeter here plays the love-lacking orphan and the jilted lover cards in order to create a story out of very little information and even dis-information as the whole pitch of the article relies on an erroneous piece of news, that of Harry and Hermione being boyfriend and girlfriend. In a typical Rita Skeeter move, the small item of real news (the fact that Victor Krum seems to be interested in a relationship with Hermione) is lost amidst a sea of falsehoods making the article laughable: "'If that's the best Rita can do, she's losing her touch,' said Hermione, still giggling, as she threw *Witch Weekly* onto the empty chair beside her. 'What a pile of old rubbish.'" (HP4, 27, 445). Likewise, Hermione uses this term to describe *The Quibbler* in *Harry Potter and the Order of the Phoenix*: "*The Quibbler*'s rubbish, everyone knows that." (HP5, 10, 175). This rubbish magazine whose name fits it like a glove (OED definition of "Quibble": "a slight objection or criticism; a play on words, pun; argue or raise objections about a trivial matter") has more to it than first meets the eye. The first copy of this magazine that we encounter has printed a piece on Sirius Black entitled: "Sirius – Black as he's painted?" (HP5, 10, 173) which is a perfect example of the articles published in the magazine:

> *Notorious Mass Murderer OR Innocent Singing Sensation?*
> *For fourteen years Sirius Black has been believed guilty of the mass murder of twelve innocent Muggles and one wizard. Black's audacious escape from Azkaban two years ago has led to the widest manhunt ever conducted by the Ministry of Magic. None of us have ever questioned that he deserves to be recaptured and handed back to the Dementors.*
> *BUT DOES HE?*
> *Startling new evidence has recently come to light that Sirius Black may not have committed the crimes for which he was sent to Azkaban. In fact, says Doris Purkiss, of 18 Acanthia Way, Little Norton, Black may not even have been present at the killings.*
> *'What people don't realize is that Sirius Black is a false name,' says Mrs. Purkiss 'The man people believe to be Sirius Black is actually Stubby Boardman, lead singer of the popular singing group the Hobgoblins, who retired from public life after being struck in the ear by a turnip at a concert in Little Norton Church Hall nearly fifteen years ago.* […] (HP5, 10, 173-174)

The all-caps used for both the rhetorical questions masking as sub-headings and the

opposition between the two personas (murderer or singer) as well as the alliteration in /m/ and /s/ "Mass Murderer" and "Singing Sensation" point to a particular journalist style, namely tabloids, as Shira Wolosky emphasised: "The *Quibbler* may parody real-life tabloids, but it is hard to distinguish it from the *Prophet*, the leading newspaper."[15] Wolosky here points out that as incredibly unlikely as the *Quibbler*'s stories may be, they are not a far cry from the *Daily Prophet*'s or *Witch Weekly*'s own take on events. The quality of the journalism is actually similar in all publications, but the *Quibbler's* ludicrous reputation comes more from the subjects it chooses to cover rather than its scientific method. If we look closer at the *Quibbler*'s article, one realises that underneath the tabloid varnish we have a story which is based, perhaps not quite on facts, but at least on an interview which sounds realistic as the witch's name and address are given, a feature which does not appear in Skeeter's articles for example. As Harry surmises: "In fact, compared to the rest of the articles in The Quibbler, the suggestion that Sirius might really be the lead singer of The Hobgoblins was quite sensible." (HP5, 10, 175).

This farcical re-writing of such articles as one could find in the Muggle *The Sun* turns political further on in the fifth novel and specifically in the seventh. From a small marginal newspaper *The Quibbler* becomes the primary source of information for those questioning Fudge's and then Voldemort's version of events. *The Quibbler*'s article "*HARRY POTTER SPEAKS OUT AT LAST: THE TRUTH ABOUT HE WHO MUST NOT BE NAMED AND THE NIGHT I SAW HIM RETURN*" marks the beginning of the newspaper's political stance as a Harry Potter supporter. Umbridge's reaction to this: "Any student found in possession of the magazine *The Quibbler* will be expelled." (HP5, 26, 512) demonstrates how this battle of wills has become a battle of words through the press. This article's success ("'Dad's reprinting!' she told Harry, her eyes popping excitedly. 'He can't believe it, he says people seem even more interested in this than the Crumple-Horned Snorkacks!'" – HP5, 26, 514) heralds a new era for the magazine as Ted Tonks reveals:

> 'It's not so lunatic these days,' said Ted. 'You want to give it a look, Xeno is printing all the stuff the *Prophet*'s ignoring, not a single mention of Crumple-Horned Snorkacks in the last issue. How long they'll let him get away with it, mind, I don't know. But Xeno says, front page of every issue, that any wizard who's against You-

[15] Wolosky, *The Riddles of Harry Potter*, 41.

Know-Who ought to make helping Harry Potter their number-one priority.' (HP7, 15, 246)

In the Potter novels journalism and politics are fused as the *primum mobile* behind articles progressively becomes a war for or against Voldemort. The underlying problem with such magazines and newspapers is not so much their mistakes and exaggerations but the effect they have on the general population. What may at first appear as playfulness on Rowling's part – Luna's beliefs and Mrs Weasley's fear that Hermione was double-dating Harry and Victor Krum – becomes sinister as the books progress. From Crumple-Horned Snorkacks and love-triangles we are led to political uses of the press to manipulate, scare and ultimately control the magical population. Instances such as Mrs Weasley's treatment of Hermione after Rita Skeeter's article in *Witch Weekly* is published may seem humorous at first but exhibit the underpinnings of journalistic manipulation: "'Your mum doesn't read *Witch Weekly*, by any chance, does she Ron?' she asked quietly. / 'Yeah,' said Ron, whose mouth was full of toffee. 'Gets it for the recipes.' Hermione looked sadly at her tiny egg." (HP4, 28, 476) and "'Mrs Weasley, you don't believe that rubbish Rita Skeeter wrote in *Witch Weekly*, did you? Because Hermione's not my girlfriend.' […] But she became considerably warmer towards Hermione after that." (HP4, 31, 537). This example where Mrs Weasley's view of Hermione (someone whom she knows relatively well) is modified by a fallacious article can at first seem like innocent fun on the part of Rowling as she includes bits of humour in short back-stories but what is disturbing is the power that these newspapers and magazines wield over the population. This is portrayed in a much darker light at the end of *Harry Potter and the Goblet of Fire* and in the subsequent novels. The Minister for Magic, Cornelius Fudge, falls in this very same trap as Harry points out: "'You are prepared to believe that Lord Voldermort has returned, on the word of a lunatic murderer, and a boy who … well …' […] 'You've been reading Rita Skeeter, Mr Fudge,' he [Harry] said quietly." (HP4, 36, 612). Percy's view is strikingly similar: "'Percy said the only evidence was your word and … I dunno … he didn't think it was good enough.' / 'Percy takes the *Daily Prophet* seriously,' said Hermione tartly, and the others all nodded." (HP5, 4, 70). In these two examples what is highlighted is the unreliability of Harry's word ("the word of a lunatic murderer, and a boy who … well …" and "the only evidence is your word") which not only paints Harry as disingenuous but leads us to focus on how the words of the press come to cover Harry's own words and his own voice. Seamus also has a falling-out with Harry as regards his mother's belief of the press as Harry

underlines: "'She believes the *Daily Prophet*?' said Harry. 'She thinks I'm a liar and Dumbledore's an old fool?'" (HP5, 11, 196). Family and friends are thus torn apart through this misuse of facts. Hermione explains how the *Daily Prophet* is creating a distorted image of Harry:

> 'Well, they're writing about you as though you're this deluded, attention-seeking person who thinks he's a great tragic hero or something,' said Hermione, very fast, as thought it would be less unpleasant for Harry to hear these facts quickly. 'They keep slipping in snide comments about you. If some far-fetched story appears, they say something like, "A tale worthy of Harry Potter", and if anyone has a funny accident or anything it's, "let's hope he hasn't got a scar on his forehead or we'll be asked to worship him next […] They want to turn you into someone nobody will believe. Fudge is behind it […] (HP5, 4, 71)

The modification of language through the creation of stock phrases such as "A tale worthy of Harry Potter" undermines all of Harry's past and future utterances as these will necessarily be categorised as far-fetched or erroneous. This "campaign of disinformation"[16] as Noel Chevalier terms it goes even further as at the end of *Harry Potter and the Order of the Phoenix* Fudge and Percy Weasley have an interesting conversation:

> 'Oho!' said Fudge, bouncing up and down on the balls of his feet again. 'Yes, do let's hear the latest cock-and-bull story designed to pull Potter out of trouble! Go on, then, Dumbledore, go on – Willy Widdershins was lying, was he? Or was it Potter's identical twin in the Hog's Head that day? Or is there the usual simple explanation involving a reversal of time, a dead man coming back to life, and a couple of invisible dementors?'
>
> Percy Weasley let out a hearty laugh.
>
> 'Oh, very good, Minister, very good!' (HP5, 27, 541-542)

Harry's words have thus lost all authority as they are openly mocked by two high-ranking Ministry members, including the Minister for Magic himself. What Fudge misses is

[16] Full quote: "Hermione rightly explains this as a campaign of disinformation sponsored by the Ministry of Magic, to discredit Harry's story of Voldemort's return. However, the fact that the wizard press is so easily controlled by the Ministry allows Rowling to blend Harry's personal story with a wider critique of systems of authority that define the wizarding world and to raise issues of political justice within a society defined by such rigid authoritarianism." Chevalier, "The liberty tree and the whomping willow," 400.

that it was on his orders that the *Daily Prophet* openly questioned Harry's version of events and that his vision is thus tainted by the *Prophet*'s words, words that he ordered. The political implications are thus underlined here as the *Daily Prophet*'s lies have become the Minister's reality as Veronica L. Schanoes noted: "Skeeter's writing has its own agenda and makes its own demands that have little or nothing to do with reality, but her writings *create* a reality of their own. Her article is the excuse Cornelius Fudge needs to avoid believing in Voldemort's rise."[17] This alternative reality is begot through language, or more specifically through the modification of language so that it no longer reflects reality. In *Harry Potter and the Deathly Hallows*: "When Elphias Doge classes her [Rita Skeeter] as an "interfering trout" (HP7, 8, 127), she writes that he is "gaga … telling me to watch out for trout" (HP7, 2, 27)."[18] Such linguistic modifications are rife and are perhaps best embodied by Rowling's invention of the Quick-Quotes Quill:

> 'Testing … my name is Rita Skeeter, *Daily Prophet* reporter.'
> Harry looked down quickly at the quill. The moment Rita Skeeter had spoken, the green quill had started to scribble, skidding across the parchment:
> *Attractive blonde Rita Skeeter, forty-three, whose savage quill has punctured many inflated reputations* –" (HP4, 18, 267)

The information that Rita feeds to her quill is therefore completely addled so that very few facts are retained in the final result and much journalistic filling is supplemented. This quill seems to serve as the perfect parody of journalistic writing, as it fills the page with unnecessary extra information – such as Rita Skeeter's age – and exaggerated adjectives: "attractive", "savage", and "inflated". Rowling's deliberate imitation of real-life articles thus begs the question of truth and how information is relayed to the population. One must keep in mind that behind these invented articles lie our own press which is artfully emulated here. Rita's writing also creates words out of nothing as this excerpt reveals:

> Now she leaned toward Harry and said, 'So, Harry . . . what made you decide to enter

[17] Schanoes, "Cruel Heroes and Treacherous Texts," 142.

[18] Wolosky, *The Riddles of Harry Potter*, 21. Full *Harry Potter* quote: "Darling Dodgy! [says Rita Skeeter] I remember interviewing him a few years back about merpeople rights, bless him. Completely gaga, seemed to think we were at the bottom of Lake Windermere, kept telling me to watch out for trout." (HP7, 2, 27). In this instance Skeeter has completely modified Elphias Dodge's rude remark about her ("interfering trout") in order to make him sound mad and occult the personal criticism.

> the Triwizard Tournament?'
> 'Er –' said Harry again, but he was distracted by the quill. Even though he wasn't speaking, it was dashing across the parchment, and in its wake he could make out a fresh sentence:
> *An ugly scar, souvenir of a tragic past, disfigures the otherwise charming face of Harry Potter, whose eyes* – (HP4, 18, 267)

Even though Harry is not speaking, the quill is still able to pen an article and even invent "long, sickly sentences" as Harry discovers when the piece is published: "Rita Skeeter had reported him saying an awful lot of things that he couldn't remember ever saying in his life, let alone in that broom cupboard. […] Rita Skeeter had gone even further than transforming his 'er's into long, sickly sentences: she had interviewed other people about him too." (HP4, 19, 276). This interviewing of other people behind Harry's back and collection of information can remind us of the way that Rowling was – and still is – continually harassed by journalists who try and glean information from herself and those who are close to her: "Rowling also told how she was unsuccessfully targeted by a journalist who claimed to be a Post Office employee in order to 'blag' personal details about her. A journalist purporting to be a tax worker later successfully blagged personal details from her husband, she claimed."[19]

Kate Behr also remarked on Skeeter's prose as she concluded that:

> Language can also make people into victims – another form of transformation. Rowling shows the transformative power of language and narrative in her depiction of the press, which first changes (transforms) the subject matter as it changes the discourse and then completes the narrative transformation by altering the reader's perception. Rita Skeeter, irritating muckraker and reporter for the *Daily Prophet*, is a perfect example.[20]

This transformation does not only happen to Harry as many other characters are

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[19] Josh Halliday and Lisa O'Carroll, "J. K. Rowling 'felt invaded' at note put by press in daughter's schoolbag," *The Guardian* 24 November 2011: https://www.theguardian.com/media/2011/nov/24/jk-rowling-invaded-press. Accessed 9 September 2017.

One can also underline the fact that Rita Skeeter's transformation into a beetle may mirror journalists hiding in hedges or trying to gain access to people's private property.

[20] Behr, "Philosopher's Stone to Resurrection Stone. Narrative Transformations and Intersecting Cultures across the Harry Potter Series," in Heilman, *Critical Perspectives on Harry Potter*, 258.

misrepresented by the press: "the names of the Beauxbatons and Durmstrang champions (misspelled) had been squashed into the last line of the article" (HP4, 19, 276) or "Arnold Weasley, of the Misuse of Muggle Artifacts Office." (HP4, 13, 179). Claudia Fenske analyses this second misprint: "The newspaper's research is not very profound: they call Arthur Weasley "Arnold Weasley." This shows how unimportant he is and how negligent the 'Prophet' is."[21] Draco Malfoy is also quick to pick up on this fact: "Imagine them not even getting his name right, Weasley. It's almost as though he's a complete nonentity, isn't it?" (HP4, 13, 180). Malfoy's comment is perfectly to the point: the press plays a key role in the text in regulating the importance of characters and the misspelling of names gives the readers of the *Daily Prophet* a bias on which they build their beliefs.

What is striking is that the two (and later three) main newspapers ostensibly sound the same. *Witch Weekly* and the *Daily Prophet* share a journalist, Rita Skeeter, but even when she is put aside, the tone of the newspapers remains in the same vein. As Hermione explains the *Daily Prophet* journalists are "just building on Rita's stuff" as Rita "laid the foundation for what they're trying to do now" (HP5, 4, 70). In *Sur la télévision* Pierre Bourdieu analysed how our various media are not that different as "the minute differences to which journalists are so attached hide important resemblances" and how this creates a "hall of mirrors" effect as each newspaper is simply the reflection of another.[22] The exact same phenomenon seems to have taken place in the Potterverse as journalists build on each other's stories until they are effectively "mentally confined" and are unable to escape their own prejudices. This confinement is so strong that when the tables turn they cannot even confess their own mistakes:

> 'Yes, they're very complimentary about you now, Harry,' said Hermione, now scanning down the article. "*A lone voice of truth . . . perceived as unbalanced, yet never wavered in his story . . . forced to bear ridicule and slander . . .*' Hmmm,' said Hermione, frowning, 'I notice they don't mention the fact that it was them doing all the ridiculing and slandering in the *Prophet* . . .' (HP5, 38, 746)

[21] Fenske, *Muggles, Monsters and Magicians*, 320 (footnote).

[22] Pierre Bourdieu, *Sur la télévision*, 2008 (Paris: Raisons d'Agir, 2012) 24-25. My translation. Original full quotes: "Mais ces petites différences auxquelles, subjectivement, les différents journalistes attachent tant d'importance, masquent d'énormes ressemblances. […] Cette sorte de jeu de miroirs se réfléchissant mutuellement produit un formidable effet de clôture, d'enfermement mental."

As the story progresses, the political side of journalistic language which is able to modify and shape reality increasingly comes to the forefront in the *Harry Potter* novels. Both Fudge and Voldemort use this means to control public opinion as we can glean through these quotes: "What's more, the Ministry's leaning heavily on the *Daily Prophet* not to report any of what they're calling Dumbledore's rumour-mongering, so most of the wizarding community are completely unaware anything's happened" (HP5, 5, 89) and "Harry was sure that the Ministry was leaning on the *Prophet* to suppress news about Voldemort." (HP7, 2, 25). In both moments the word "leaning" is used to show how the different administrations are using the *Daily Prophet* to their own advantage. Hermione's "So Death Eaters have taken over the *Daily Prophet* too?" (HP7, 11, 171) showcases the primordial role that this newspaper plays in the wizarding world. Moreover, Xenophilius Lovegood's publication *The Quibbler* comes under the same political flag as Harry, Hermione and Ron discover:

> The front of *The Quibbler* carried his own picture, emblazoned with the words *Undesirable Number One* and captioned with the reward money.
> 'The Quibbler's going for a new angle, then?' Harry asked coldly, his mind working very fast. 'Is that what you were doing when you went into the garden, Mr. Lovegood? Sending an owl to the Ministry?'
> Xenophilius licked his lips
> 'They took my Luna,' he whispered, 'Because of what I've been writing. They took my Luna and I don't know where she is, what they've done to her. But they might give her back to me if I – If I –'
> 'Hand over Harry?' Hermione finished for him. (HP7, 21, 340)

The political take-over is thus fraught with blackmail and kidnap of children as Xenophilius is forced out of his pro-Potter tendencies in order to cooperate with the regime as Shira Wolosky remarks: "In Harry Potter, the press is not free, either from commercial interests or the Ministry, which censors the news as it sees fit."[23]

Benjamin H. Barton and Jean-Claude Milner both agree that the press becomes a dangerous weapon in the hands of the government: "Humorously, Rowling denies the magical world a free press (or even a functional press). Both *The Half-Blood Prince* and *The Order of*

[23] Wolosky, *The Riddles of Harry Potter*, 41. There is of course a marked difference between the *Daily Prophet* which willingly allies with Voldemort and the *Quibbler* which must be blackmailed into changing its point of view.

the Phoenix are replete with instances of the Ministry leaning on the press to print what is essentially government propaganda"[24] and:

> In *The Order of the Phoenix* the situation changes: with the *Daily Prophet* we have a newspaper which is in the hands of the political power, unscrupulously spreading false rumours and playing it by ear, while staying under the protection of the strongest. We can guess that there is only one newspaper, even though there are attempts for an independent press. […] Here again one of the worst aspects of the twentieth century comes to the surface.[25]

The notion of propaganda and unique press can be found not only in the fact that the government's truth is the only one readily available to witches and wizards but also in the debunking of adverse sources. Earlier on we analysed how the press hinted at Harry's insanity, and this is a technique which we can see at work for other Potter and Dumbledore-leaning characters. In *Harry Potter and the Order of the Phoenix* Madam Machbanks's criticism receives this treatment in the *Daily Prophet*: "*'Hogwarts is a school, not an outpost of Cornelius Fudge's office', said Madam Marchbanks. 'This is a further disgusting attempt to discredit Albus Dumbledore.' (For a full account of Madam Marchbanks's alleged links to subversive goblin groups, turn to page 17).*" (HP5, 15, 276). Even though witches and wizards in the opposition are quoted while the Ministry of Magic has not yet fallen to Voldemort (there is no opposition in the dictatorship put into place by the Death Eaters) these short pieces are constantly conjoined to sentences debunking the source. In this instance Griselda Marchbanks – who is a respected member of the Wizengamot as well as on examination boards – is personally questioned as she is yoked with "subversive goblin groups" a faction which seems to mirror extremist groups in the Muggle world. The use of the word "alleged" means that the press is also able to print stories with no proof to back them, creating a rumour instead of facts. Furthermore, goblins are mistrusted by wizards (as we shall analyse in our part on discrimination) and associating with them thus places one in this

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[24] Benjamin H. Barton, "Harry-Potter and the Half-Crazed Bureaucracy," *Michigan Law Review* 104.6 (May 2006): 1534.

[25] Milner, *Harry Potter à l'école des sciences morales et politiques*, 100-101. My translation. Original quote: "Dans l'*Ordre du Phénix*, la situation change ; avec la *Gazette du Sorcier*, on a affaire à un journal soumis aux ordres du pouvoir, répandant sans scrupules des rumeurs infondées et navigant à vue, toujours du côté du plus fort. On devine qu'on est de fait au régime du journal unique, malgré les tentatives de presse indépendante […]. Là encore, le XXe siècle transparaît, sous l'un de ses pires aspects."

category.

Instead of being a medium one can trust, the press thus becomes a means of subverting truth and reality even though Dumbledore tempers this slightly in a witty comment: "'The *Prophet* is bound to report the truth occasionally,' said Dumbledore, 'if only accidentally.'" (HP6, 17, 334). The veracity of language is thus debased as words can be twisted, invented and bought as Rita Skeeter herself uncovers: "'So the *Daily prophet* exists to tell people what they want to hear, does it?' said Hermione scathingly. […] 'The *Prophet* exists to sell itself, you silly girl,' she said coldly." (HP5, 25, 50).[26] For once, Skeeter speaks the truth as Pierre Bourdieu remarked in his essay "L'emprise du journalisme": "the journalistic field is constantly submitted to market laws, either through the direct sanction of buyers, or the indirect one of television ratings"[27].

The word market is also open to another important aspect of language which mirrors our own society, that is to say, advertising.

2) The Language of Advertising and Parody

In creating her world beyond the looking-glass Rowling has left very little out from our own non-magical macrocosm, especially in the language category. Our society's reliance on advertising in order to promote sometimes dubious products or people is subtly developed in *Harry Potter* through the creation of wizard publicity.

The most obvious ads are aimed at broomsticks as Suman Gupta underlines.[28] Indeed, the initial linguistic fun that Rowling exhibits regarding the names of broomsticks is carried on to her merchandising abilities. "Cleansweep", "Comet", "Sooting Star", "Nimbus" and "Firebolt" are but some of the most famous brooms in the series. Whereas the latter names are obvious references to the empyrean world, the former plays on the double-meaning of a

[26] It is interesting to note that Rowling purposefully refused to "tell people what they want to hear" in order to sell more books as she remained faithful to her original storyline even though she received letters from concerned parents. See *supra* I. A. 3.This quote could thus be read as a metatextual comment on writing as Rowling underscores the dangers for an author of playing to the crowd.

[27] Bourdieu, 'L'emprise du journalisme' in *Sur la télévision*, 84-85. My translation. Original quote: "le champ journalistique est soumis en permanence à l'épreuve des verdicts du marché, à travers la sanction, directe de la clientèle ou, indirecte, de l'audimat".

[28] "Broomsticks provide the single advertisement-motif that is developed most systematically through the *Harry Potter* novels." Gupta, *Re-Reading Harry Potter*, 137.

broom being used as a cleaning tool (something we find in the novels too: "What d'you think Harry's going to do with it – sweep the floor?'" – HP3, 11, 167) and the second meaning of cleanweep, that is to say "win all of a group of similar or related sporting competitions, events or matches" (OED). The lexemic jocularity continues with Flint's words about his new Nimbus 2001 in *Harry Potter and the Chamber of Secrets*: "'As for the old Cleansweeps,' he smiled nastily at Fred and George, who were both clutching Cleansweep Fives, 'sweeps the board with them.'" (HP2, 7, 86). This mockery is not only aimed at being derisive towards Fred and George's brooms, it is also an apt play on words. Here Rowling plays on the two meanings of "board" to give us a juicy pun.

In the magical advertising world these racing brooms take on yet another substance as they are constantly being talked about in the same way as Muggle cars, something which John Pennington describes in great detail in his 2002 article: "Magic is defined by its relationship to the real. For example, the Nimbus Two Thousand and the Firebolt, conventional broomsticks from witch lore, are described in no more fantastical ways than a Sharper Image advertisement for its Razor scooters."[29] John Pennington portrays how the style which was chosen for the Firebolt window-ad closely models real-life Crazy Cart publicity (a motorized low cart on wheels for children) or car ads as the quality of the product shows – "superfine handle of ash" versus "real air-filled tires" – the reliance on numbers "an acceleration of 150 miles an hour in ten seconds" in the former and "Steering column adjusts from 23 to 38 inches high" for the latter. Moreover, the focus on reliability and safety ("unsurpassable balance" and "optimal stability") is key in the ads as these are both products which act as a means of transport and which can be used by children. The price (or lack of price) tacked on at the very end of the ad is also featured in both descriptions. By remaining extremely close to our world Rowling is not only able to bring to light how certain ads are created but also expose particular behaviours linked to the over-selling of products. Sephen Brown, for instance, demonstrates how similar broomsticks are to cars in his 2002 article and how this affects

[29] Quote continued: "The Firebolt. This state-of-the-art racing broom sports a streamlined, superfine handle of ash, treated with a diamond-hard polish and hand-numbered with its own registration number. Each individually selected birch twig in the broomtail has been honed to aerodynamic perfection, giving the Firebolt unsurpassable balance and pinpoint precision. The Firebolt has an acceleration of 150 miles an hour in ten seconds and incorporates an unbreakable braking charm. Price on request. (Prisoner of Azkaban 51)

Exclusive Rugged™ Razor with Big Tires Razor's Rugged™ model boasts real air-filled tires that roll smoothly over rough roads, cracks and curbs. Its sturdy, non-slip deck is 16 3/4 inches long and a wide 4 inches for optimal stability. Steering column adjusts from 23 to 38 inches high. Features a rear fender friction brake. Weighs just 7 lbs.; steering column folds to a compact 4 x 12 x 22. Attached clip secures the grips when folded… $89.95. (The Sharper Image 38)" Pennington, "From Elfland to Hogwarts," 80.

people, notably Harry, Madam Hooch, and Lee Jordan in *Harry Potter*.[30]

Just as in our own reality, those who admire the new product often become the advertiser's best advocates as the *Potter* characters demonstrate. Likewise, when Ron becomes the proud owner of a Cleansweep in *Harry Potter and the Order of the Phoenix* he starts to flaunt its attributes in a fashion which very much mirrors broomstick ads: "Ron was rhapsodizing about his new broom to anybody who would listen. '. . . naught to seventy in ten seconds, not bad, is it? When you think the Comet Two Ninety's only naught to sixty and that's with a decent tailwind according to *Which Broomstick*?'" (HP5, 9, 155). In these instances Rowling has captured the trickling-down effect of advertising language into everyday conversations, from fellow Gryffindor Lee Jordan's match commentary which turns into a Firebolt-endorsement ("According to *Which Broomstick*, the Firebolt's going to be the broom of choice for the national teams at this year's World Championship – […] just giving a bit of background information the Firebolt, incidentally, has a built-in auto-brake and" – HP3, 13, 192) to Ron's dinner-table chatter, the ad-language takes over when wizards discuss the new product.

This behavioural pattern goes even further as Stephen Brown also mentions:

> Broomsticks, in fact, provide Rowling with a wonderful vehicle for exploring buyer behavior. Every phase of the purchasing process is described in detail, all the way from the consumer's desperate desire to acquire new and improved models through the information-gathering phase, in which impartial consumer reports are consulted, to the heartbreak of a broomstick owner whose pride and joy is written off in an unforeseen accident.[31]

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[30] See "The Firebolt, for example, is not a bog-standard broomstick but the top of the top of the range. It is the BMW of broomsticks, the Ferrari of flying household effects, a veritable Porsche Carrera of aeronautically engineered cleaning appliances. Harry first spots it in the display window of an exclusive dealership, where he is literally stopped in his tracks by "the most magnificent broom he had ever seen." So enraptured is the apprentice wizard that he returns again and again to stare, agog, at the precious, perfect product. Consumed by commodity fetishism –"he had never wanted anything so much in his entire life" – Harry is completely bowled over by the beautiful object's auratic power, as are his fellow pupils ("Can I just hold it, Harry?"), as is the sports mistress (who waxes lyrical about great racing brooms of the past), as is the official announcer of the climactic Quidditch tournament (who spends more time describing the broomstick's attributes than commentating on the match, which prompts one disgruntled spectator to shout "Jordan! Are you being paid to advertise Firebolts? Get on with the commentary!")." Stephen Brown, "Harry Potter and the Marketing Mystery: A Review and Critical Assessment of the Harry Potter Books." *Journal of Marketing* 66.1 (January 2002): 127.

[31] *Ibid*., 127.

What is more, this deep seated consumerist drive is one which we can fully appreciate as it mimics our own language and reaction to such fashionable products. The pique at a consumer society is present behind the mirroring-effect as Rowling's hero is able to master his impulsive spending tendencies by reminding himself "that he had five years to go at Hogwarts, and how it would feel to ask the Dudleys for the money for spellbooks" (HP3, 4, 43). Mentioning this quote Philip Nel states that: "Another way in which Rowling has responded to the marketplace has been to include her own critique of conspicuous consumption within the Harry Potter books themselves."[32] Nel also recognises that:

> Capitalism is amoral, but what people do with their capital does not have to be. Rowling's depiction of the Dursleys, the Malfoys, and Harry exemplifies precisely this point: all three have sufficient money to live comfortably, but the Dursleys and Malfoys like to lord their socio-economic status over other people. […] In contrast, Harry uses his money to buy treats for his friends and gives his Triwizard Tournament winnings to Fred and George Weasley, making them promise that they will use some of the money to buy Ron new dress robes, and use the rest as an investment in their joke shop.[…] Similarly, what Rowling has done with her money shows her to be an ally of Harry, not of the Dursleys or the Malfoys.[33]

The words of advertising thus go further than simply re-creating the codes of publicity, they also point to our consumer society and our relationship with money.

Broomstick ads are perhaps the most salient advertisements in the Potterverse but they are by no means the only ones. This world is filled with products which are constantly advertised and as readers we encounter an important dose of these. During the Quidditch World Cup Harry's head spins as he tries to read the flashing ads:

> […] right opposite them, almost at Harry's eye level, was a gigantic blackboard. Gold writing kept dashing across it as though an invisible giant's hand were scrawling upon the blackboard and then wiping it off again; watching it, Harry saw that it was flashing advertisements across the field.
> *The Bluebottle: A Broom for All the Family – safe, reliable, and with Built-in Anti-*

[32] Nel, "Is there a Text in This Advertising Campaign?" 243.

[33] *Ibid*., 242.

Burglar Buzzer . . . Mrs. Skower's All-Purpose Magical Mess Remover: No Pain, No Stain! . . . Gladrags Wizardwear – London, Paris, Hogsmeade . . . (HP4, 8, 88)

In such instances Rowling uses all of the typical advertising techniques to make her world seem as genuine as our own. From alliterations ("*B*uilt-in Anti-*B*urglar *B*uzzer"[34]) to puns ("skower" is an obvious misspelling on "scour" which signifies "clean or brighten a surface of something by rubbing it hard, typically with an abrasive or detergent" (OED), an apt name for such a product) or even internal rhymes ("pain" and "stain"), all the advertiser's arsenal is put to use. Lecercle's observation on advertisements perfectly encapsulates this phenomenon: "People often wonder why punning ads, which used to be shunned by the profession, are so frequent nowadays. One answer is that advertisers have realized that you do not have to make a clever pun to get a good laugh. The other, of course, is that static advertising can resist the unfair competition of dynamic ads on television only by playing on the other medium, language."[35] Just like her real world counterparts, Rowling must play with language to aptly mimic the ads. Claudia Fenske mentioned that: "It is amazing how Rowling imitates and adapts everyday publicity to the needs of a society of wizards. Her fictive advertisements, slogans and campaigns are extremely well done and seem to be very professional."[36] This professionalism stems from the fact that she is able to follow the advertising zeitgeist of the end of the twentieth and beginning of the twenty-first century, that is to say, as Lecercle identified, "punning ads." Another instance of such puns can be found in *Harry Potter and the Half-Blood Prince* with: "*Why Are You Worrying About You-Know-Who? You SHOULD Be Worrying About U-NO-POO – the Constipation Sensation That's Gripping the Nation!*" (HP6, 6, 113). The scatological aspect of the pun would of course entertain the child-readers but the inner rhyme scheme in /ən/ adds a more refined aspect to the publicity stunt. In *Quidditch Through the Ages* yet another punning ad is portrayed: "Their famous mascot Barny the Fruitbat is also well known as the bat featured in the Butterbeer advertisements (*Barny says: I'm just batty about Butterbeer!*)." (*Quidditch*, 33). It is the play on the noun 'bat' and the verb 'to be batty' (that is to say 'crazy') that creates the joke here. The magical proliferation of linguistic puns is sustained throughout the novels and often takes a parodic turn when a particular ad is focused on. The Kwikspell course described in detail in

[34] My italics.

[35] Lecercle, *The Violence of Language*, 81.

[36] Fenske, *Muggles, Monsters and Magicians*, 304.

Harry Potter and the Chamber of Secrets would be such an example:

> Harry picked up the envelope and read: *Kwikspell A Correspondence Course in Beginners' Magic*. Intrigued, Harry flicked the envelope open and pulled out the sheaf of parchment inside. More curly silver writing on the front page said: *Feel out of step in the world of modern magic? Find yourself making excuses not to perform simple spells? Ever been taunted for your woeful wandwork? There is an answer! Kwikspell is an all-new, fail-safe, quick-result, easy-learn course. Hundreds of witches and wizards have benefited from the Kwikspell method! Madam Z. Nettles of Topsham writes: 'I had no memory for incantations and my potions were a family joke! Now, after a Kwikspell course, I am the centre of attention at parties and friends beg for the recipe of my Scintillation Solution!' Warlock D. J. Prod of Didsbury says: 'My wife used to sneer at my feeble charms, but one month into your fabulous Kwikspell course and I succeeded in turning her into a yak! Thank you, Kwikspell!'* (HP2, 8, 97-98)

This Kwikspell ad is an obvious parody of contemporary self-help courses which ask rhetorical questions to get the potential buyer interested, then make unattainable promises which are backed up by "authentic" letters from satisfied customers. The language of the ad is captured here with the "presenting [of] quality claims through conjoint words ('Kwikspell is an all-new, fail-safe, quick-result, easy-learn course')"[37] which enables Suman Gupta to conclude that it is a "strikingly familiar format for anyone who has seen an advertisement for a correspondence course in any newspaper or magazine."[38] The obvious exaggerations and humour at work in this passage enable it to accede to the realm of parody, that is to say: "An imitation of a specific work of literature (prose or verse) or style devised so as to ridicule its characteristic features. Exaggeration, or the application of a serious tone to an absurd subject, are typical methods."[39] The three question marks and six exclamation marks contained in this short extract underline the "exaggeration" which is key to parody and the references to "woeful wandwork", "Scintillation Solution" and "turning her into a yak" highlight the absurdity of the subject. In Genette's categorisation this type of imitation would fall under the heading "pastiche" as it is an imitation rather than a transformation and it imitates a style

[37] Gupta, *Re-Reading Harry Potter*, 138.

[38] *Ibid*.

[39] Martin Gray, *A Dictionary of Literary Terms*, 1984 (Singapore: Longman York Press, 1999) 210.

rather than a specific text.[40] The textual clues give this passage a distinctly droll flavour as the bizarre sounding names ("Nettles" and "D. J." which makes one think of a Disc Jockey) make the ad sound fake and the name of the town mentioned, "Topsham", can be interpreted as a authorial clue to this spurious course as it can be read as "a top sham", or a great hoax. As a final ironic twist this ad sells a product whose name itself is a pun on the noun and verb forms of the word "spell." Taken as a verb this draws attention to the miss-spelling of "quick" into a modern simplification: "kwik." Accordingly, it seems that this course will help neither with magic, nor with spelling.

One of the underpinnings of such a lengthy advertisement positioned at the beginning of the series could be to warn readers that ads can be misleading and what may have been touted as "fail-safe, quick-result, easy-learn" could well be mere pretence. Another reason for such a prolix passage could be to expound not only on the magical world's potential lies but also on those hidden in the real world. Indeed, as Linda Hutcheon explains, parody "brings to the reader's attention those formal elements of which, through over-familiarization, he has become unaware."[41] The use of parody in magical advertising thus facilitates the reader's mockery of his own world as he comes to realise that as ridiculous as the magical ads may be, those of the real world are even more so, because they are real.

Even in the seemingly innocuous world of wizard advertising Rowling reminds her reader of what lurks behind normative language and that, just as in the real world, words can be used to lie and to modify reality.

3) Bureaucracy and Education: a Question of Control

The magical world of *Harry Potter* comes fully furnished with a complete government which includes different Offices and Departments, a Prime Minister as well as a judiciary branch which are housed in the maze-like Ministry of Magic. The number one employer of the wizarding world may seem initially to be a mock re-creation of our own branches of government, political blunders and Civil Service inefficiencies, but in point of fact it is home to many a horror.

[40] Genette, *Palimpsestes*, 43.

[41] Hutcheon, *Narcissistic Narrative*, 24.

The Ministry of Magic (MoM) domiciles seven main departments[42] and quite a few of these can be seen as simple mirror-offices of existing British branches such as the "Magical Law Enforcement" for the Home Office, "International Magical Cooperation" for the Foreign Office, "Magical Transportation" for the Department for Transport, "Magical Games and Sports" for the Department for Culture, Media and Sport and "Mysteries" for the Secret Services. Yet, when we look further we come to realise that there is more behind these words than first meets the eye. The amusing addition of the word "magic" before each serious department may lead the reader to laugh at this re-writing but he soon comes to realise that the enchantment is only paper-thin. The Department of Mysteries, for example, harbours many a terrifying force such as what the Order of the Phoenix calls "a weapon" (HP5, 5, 91) – which turns out to be the prophecy – as well as a room which contains Time-Turners, one which hides Death and one filled with love as Dumbledore describes:

> 'There is a room in the Department of Mysteries,' interrupted Dumbledore, 'that is kept locked at all times. It contains a force that is at once more wonderful and more terrible than death, than human intelligence, than forces of nature. It is also, perhaps, the most mysterious of the many subjects for study that reside there. It is the power held within that room that you possess in such quantities and which Voldemort has none at all.' (HP5, 29, 743)

The basement of the Ministry of Magic is thus filled with different forces which are not only dangerous but deadly, which can become weapons and are strangely devoid of protection. At the end of *Harry Potter and the Order of the Phoenix*, Voldemort, twelve Death Eaters, six teenagers as well as members of the Order, are not only able to enter the Ministry but also gain access to the Department of Mysteries, remain there for some time, steal the prophecy and destroy many a room before they are finally seen. Such lax protection of incredibly dangerous forces makes us realise how vulnerable the Wizarding world really is. Benjamin H. Barton comments that:

> The first three books take a relatively light-hearted view of the wizard government.

[42] These are the Department of Magical Law Enforcement, the Department of Magical Accidents and Catastrophes, the Department for the Regulation and Control of Magical Creatures, the Department of International Magical Cooperation, the Department of Magical Transportation, the Department of Magical Games and Sports and the Department of Mysteries.

> Rowling gives us goofy and highly bureaucratic-sounding government offices like "the Misuse of Muggle Artifacts Office" or "the Department of Magical Catastrophes" and a portrait of the Minister of Magic, Cornelius Fudge, as a bumbling, but well-meaning, political hack. In *The Goblet of Fire*, we have the first real hints of Rowling's darker vision for the Ministry of Magic. The depiction of how the Ministry handles Voldemort's first rise to power features over-zealous prosecutions and the suspension of civil rights. Most notably, at the end of the book, the Ministry refuses to believe that Voldemort has returned to power, and actually works to discredit and suppress Harry's story.[43]

As Barton states, the "goofy" mockery lasts only a moment as the darker sides of government are quick to come to the surface. The Department of Magical Law Enforcement is another example of such sombre aspect of government. Sirius Black confides that under Crouch Senior "The Aurors were given new powers – powers to kill rather than capture, for instance." (HP5, 27, 457). This nugget of information is particularly spine-chilling when we understand that the elite police force – the Aurors – are given the right to inflict the death penalty when they feel the need. The wizarding government thus goes further than simply satirizing our world as Kate Behr states: "Wizard institutions are absurd, transformed versions[44] of our own. The Ministry of magic […] satirizes the workings of bureaucracy, especially the British Civil Service."[45] but comes to embody an authoritarian and nearly totalitarian government where wizard's safety is not guaranteed.[46] Brycchan Carey goes so far as to point out that: "In government, the Ministry of Magic itself is not immune from blunder and overreaction, particularly from the complacent Cornelius Fudge and the zealous Barty Crouch (who with his Hitlerian toothbrush moustache resembles a dictator more than Voldemort himself)."[47]

A second World War II reference comes from one of the seemingly "goofy" ministries, that of the "Office of Misinformation." The jocular tone of this coinage gives way to a much more serious undertone when one focuses on its descriptions within the text as this quote from

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[43] Barton, "Harry-Potter and the Half-Crazed Bureaucracy," 1528.

[44] These "transformed versions" recall Jurgis Baltrušaitis's anamorphoses which can only be properly seen through the prism of a mirror. Indeed, the whole of Rowling's world functions through this trope.

[45] Behr, "Philosopher's Stone to Resurrection Stone," in Heilman, *Critical Perspectives on Harry Potter*, 261.

[46] See *infra* IV. C. 2 for a deeper analysis of the dystopian aspects of *Harry Potter.*

[47] Carey, "Hermione and the House-Elves: The Literary and Historical Contexts of J. K. Rowling's antislavery Campaign," in Anatol, ed. *Reading Harry Potter*, 105.

Fantastic Beasts and Where to Find Them attests:

> The Office of Misinformation will become involved in only the very worst magical-Muggle collisions. Some magical catastrophes or accidents are simply too glaring obvious to be explained away by Muggles without the help of an outside authority. The Office of Misinformation will in such a case liaise directly with the Muggle prime minister to seek a plausible non-magical explanation for the event. The unstinting efforts of this office in persuading Muggles that all photographic evidence of the Loch Ness kelpie is a fake have gone some way to salvaging a situation that at one time looked exceedingly dangerous. (*Beasts*, xx)

Another quote from *Harry Potter and the Half-Blood Prince* gives even more weight to this office: "The Office of Misinformation has been working round the clock, we've had teams of Obliviators out trying to modify the memories of all the Muggles who saw what really happened." (HP6, 1, 18-19). This Office of Misinformation brings to mind two similar propaganda machines. The first one being the Ministry of Information, which was responsible for publicity and propaganda in the United Kingdom at the end of the First and throughout the Second World War and which issued a large number of posters in order to keep the population's attention focused on the war effort. The second is Orwell's creation, the Ministry of Truth. This Ministry of Truth aims to create misinformation and falsehoods as Goldstein's book explains: "The Ministry of Peace concerns itself with war, the Ministry of Truth with lies."[48] Lies are indeed at the centre of the Office of Misinformation as they seek "plausible non-magical explanation for the event", or, in other words, deception. In the Loch Ness instance this is a powerful move on Rowling's part as she re-appropriates a well-known myth to suit her storyline and in doing so anchors her tale within the real world.

The "teams of Obliviators" who magically modify people's memories can also make us think of Double-think in *Nineteen-Eighty Four* where the population has to auto-obliviate their memory in order for the society to be able to continue. Moreover, the spell *obliviate* does not remove the memory completely but covers it with another one as we learn in *Harry Potter*

[48] Orwell, *Nineteen Eighty-Four*, 225. Charles Elster also briefly points to the links between the Ministry of Magic and the Ministry of Truth in his article: "An important function of the Ministry of Magic, in which Ron Weasley's father works, is to hide the world of magic from the Muggles, just as, in George Orwell's dystopic novel *1984*, it is the function of the Ministry of Truth to alter official records in order to manipulate the "reality" of the populace." Elster, "The Seeker of Secrets," in Heilman, ed. *Critical Perspectives on Harry Potter*, 216-217.

and the Goblet of Fire when Voldemort tells Harry how he was able to retrieve memories from Bertha Jorkins after she had been submitted to a memory charm. Double-think works in exactly the same way with one memory being written-over by a new one, in a palimpsestic way.

The different ministries are not the only ones whose language is questioned, the characters of the *Potter* tale are also politically-tinted and offer a wonderful critique of government, bureaucracy and power. Jean-Claude Milner has honed in on a political aspect of the novels which is often over-looked, that is to say Aunt Marge's personification of Margaret Thatcher: "The way she dressed, the pearl necklace, the hair-colour, the imperious tone of voice, everything reminded me of Margaret Thatcher."[49] Milner goes even further in his analysis:

> Through Marge the whole Dursley family was targeted, and as the Dursleys are the only Muggles which are shown in the films one could consider that they represented the whole Muggle world. Everything about them represented the Thatcherite model as it is depicted and mocked in Great-Britain: the genteel neighbourhood in which they live, their house, their manners, their harshness towards the weak, their servility towards the rich, their wish to show off; all of the above was in keeping with the norm.[50]

If we look closely at the text we realise that Aunt Marge uses words which are reminiscent of Thatcher with her vitriolic "A no-account, good-for-nothing, lazy scrounger" (HP3, 2, 26-27) about Harry's unemployed father. The term "scrounger" was used by Keith Joseph, a politician who supported and promoted Margaret Thatcher and who was important in the creation of Thatcherism, in his September 1974 speech: "Then there is a whole spectrum of people who are not easy to place or keep at work. They range from the inadequate who need help, through the "difficult to place" – due to age or ill-health or other

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[49] Milner, *Harry Potter à l'école des sciences morales et politiques*, 40. My translation. Original quote: "Le vêtement, le collier de perles, la couleur de cheveux, le ton impérieux, tout me rappelait Margaret Thatcher."

[50] *Ibid*., 40-41. My translation. Original quote: "À travers Marge, l'ensemble de la famille Dursley était visée, et comme les Dursley sont les seuls [M]oldus que montrent les films, on pouvait considérer qu'à eux seuls, ils résumaient l'ensemble des [M]oldus possibles. Or, tout en eux rappelait l'idéal thatchérien, tel qu'il était dépeint et raillé en Grande-Bretagne : le lotissement propret qu'ils habitent, leur intérieur, leurs manières. Dureté à l'égard des plus faibles, servilité à l'égard des plus riches, volonté de paraître, tout cela était conforme à la norme."

factors – to the actual scrounger."[51] This quote is part of the section "Categories of the Unemployed" and clearly links the notion of "unemployed" to that of "scrounger." In a similar vein Thatcher undercut the notion of equality in a 1975 speech where she quoted the action programme of the Czechoslovakian Communist party and stated that: "The negative aspects of equality are that lazy people, passive individuals, and irresponsible employees profit at the expense of dedicated and diligent employees, that unskilled workers profit at the expense of skilled ones, that those who are backward from the viewpoint of technology profit at the expense of those with initiative and talent."[52] The term "lazy" is thus used both by Margaret Thatcher and Aunt Marge to describe those who are either out of work or who do not work enough and are opposed to the "hard-workers" such as Vernon Dursley.

It is thus not only Marge's appearance but also her language which marks her as a remodelling of Margaret Thatcher's philosophy. Furthermore, Marge's talks are redolent of eugenics as she equates Harry's ancestry with that of dogs:

> 'This one's got a mean, runty look about him. You get that with dogs. I had Colonel Fubster drown one last year. Ratty little thing it was – weak. Underbred. […] It all comes down to blood, as I was saying the other day. Bad blood will out. Now, I'm saying nothing against your family, Petunia' she patted Aunt Petunia's bony hand with her shovellike one 'but your sister was a bad egg. They turn up in the best families. Then she ran off with a wastrel and here's the result right in front of us.' (HP3, 2, 26)

The film version goes even further with Aunt Marge saying "if there's something wrong with the bitch, there's something wrong with the pup."[53] Rowling's views on such congenital traits and unemployment are clearly felt in the narrative as they are quickly followed by a clear chastising of Aunt Marge as she is blown up by Harry. Moreover, be it in the film or text version Aunt Marge is depicted as a detestable character who receives poetic justice. Jean-Claude Milner writes that "Not only has J. K. Rowling publicly given her

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[51] Sir Keith Joseph, "Inflation is Caused by Governments" speech given on the 5th of September 1974 at Preston: http://www.margaretthatcher.org/document/110607. Accessed 22 May 2017.

[52] Margaret Thatcher, "Let Our Children Grow Tall," speech given on the 15th of September 1975 at the Institute of SocioEconomic Studies: http://www.margaretthatcher.org/document/102769. Accessed 22 May 2017.

[53] *Harry Potter and the Prisoner of Azkaban,* dir. Alfonso Cuarón. Warner Bros Pictures, 2004. DVD (03:34-03:44).

support to the Labour Party, but she has also revealed that Marjory Dursley was modelled on Margaret Thatcher."[54] The *Potter* novels and films thus uphold a clear political message as Thatcherism and eugenic views are not only criticised but also yoked within the same character.[55]

Many members of the Ministry of Magic are also meant to represent political currents or figures that Rowling particularly dislikes such as Cornelius Fudge who not only "'fudges' all distinctions in the grey land of bureaucracy and administration, and the corridors of influence and prestige."[56] but is also inept and unjust as Marcus Schulzke has analysed.[57] Moreover, the first Minister for Magic is corrupt as Mr Malfoy bribes him with wizard gold: "'I don't think private matters between myself and the Minister are any concern of yours, Potter,' said Malfoy, smoothing the front of his robes. Harry distinctly heard the gentle clinking of what sounded like a pocket full of gold." (HP5, 9, 141). Such instances enables Shira Wolosky to profess that "corruption is embedded in Ministry procedures, through bribe-taking and influence-peddling, notably by Lucius Malfoy."[58] The second Minister for Magic, Rufus Scrimgeour, fares little better as he is revealed not to be gold-greedy but appearance-loving as he wishes Harry to be the poster boy for the Ministry as these quotes attest:

> 'Oh, of course, if it's a question of confidences, I wouldn't want you to divulge . . . no, no . . . and in any case, does it really matter whether you are 'the Chosen One' or not?'
>
> Harry had to mull that one over for a few seconds before responding.
>
> 'I don't really know what you mean, Minister.'
>
> 'Well, of course, to you it will matter enormously,' said Scrimgeour with a laugh.

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[54] Milner, *Harry Potter à l'école des sciences morales et politiques*, 40. My translation. Original quote: "Non seulement J. K. Rowling a publiquement exprimé son soutien au parti travailliste, mais elle a révélé qu'elle avait effectivement modelé Marjorie Dursley sur Margaret Thatcher."

[55] One can note that this notion of eugenics is brought to a paroxysm under Voldermort's reign as we shall analyse in IV. C.

[56] Wolosky, *The Riddles of Harry Potter*, 42.

[57] "Authority figures become increasingly suspect in *The Prisoner of Azkaban*. When readers expect Harry to be severely punished for using magic outside school, he is given very lenient treatment. This action makes Minister of Magic Cornelius Fudge appear benevolent, especially given his personal dedication to Harry's safety. However, over the course of the book, readers learn that this benevolence is only a cover for ineptitude and injustice. This book marks a turning point in the series' arc, as the idealistic view of the forces that control the wizarding world is upset. Harry learns that the prisoners at Azkaban are subjected to extremely cruel punishment that goes beyond any kind of torture that exists in the Muggle world." Marcus Schulzke, "Wizard Justice and Elf Liberation: Politics and Political Activism in *Harry Potter*," in Hallett, and Huey, *J. K. Rowling*, 114.

[58] Wolosky, *The Riddles of Harry Potter*, 39.

> 'But to the Wizarding community at large . . . it's all perception, isn't it? It's what people believe that's important.' (HP6, 16, 323)
> 'You don't care whether I live or die, but you do care that I help you convince everyone you're winning the war against Voldemort.' (HP6, 16, 325)

These two extracts taken from the Potter-Scrimgeour interview paint an unflattering picture of the new Minister for Magic as he sees politics not as a truth-seeking activity but one in which appearances trump reality. Isabelle Laskari relates that "Although Harry's ultimate battle is with Voldemort and his band of Death Eaters, Rowling makes it abundantly clear that the Ministry of Magic is not a trusted source of power or moral authority either."[59]

Ministry workers are not immune to Rowling's power-bashing. Apart from Arthur Weasley, few ministry wizards and witches are penned in a positive light, and those who are are often said to have "resigned in protest" (HP5, 15, 276) on the next line. A case in point would be that of Percy Weasley: "Perhaps *The Half-Blood Prince*'s most devastating criticism of the Ministry has little to do with Voldemort, however. It is what service in the Ministry of Magic has done to Percy Weasley. […] This offers the first object lesson in government service: Percy essentially loses his soul and all that should matter to him by following his blind ambition."[60] Percy is redeemed at the very last minute when he joins forces with his family against his employer and acknowledges: "I was an idiot, I was a pompous prat" (HP7, 30, 487).

On the other hand, Dolores Umbridge remains ensconced in her bureaucratic horror-show as the "allegorical figure of corruption and manipulation"[61] with her "sweet and simpering voice [which] makes her all the more chilling, a grating voice of hypocrisy"[62] and "takes the cake" as Benjamin H. Barton formulates:

> Of all the self-interested bureaucrats in the Ministry of Magic, however, Dolores Umbridge takes the cake. In *The Order of the Phoenix*, she is sent to Hogwarts as a new professor and the "High Inquisitor." By the end of the book she has taken over

[59] Isabelle Laskari, "A comparison of war and violence in *Harry Potter* and *The Hunger Games*," *The Looking Glass: new perspectives on children's literature* 17.2 (March / April 2014): https://www.lib.latrobe.edu.auojs/index.php/tlg/article/view/481/431. Accessed 17 November 2016.

[60] Barton, "Harry-Potter and the Half-Crazed Bureaucracy," 1529.

[61] Wolosky, *The Riddles of Harry Potter*, 42.

[62] *Ibid*., 43.

> as the headmaster, created an 'inquisitorial squad' of students to act as student informants and enforcers, and has generally turned Hogwarts into a mini-fascist state. We eventually learn that in her thirst for power she sent Dementors to attack Harry and his cousin Dudley in Little Whinging, attempted to use an "unforgivable curse" on Harry, and has generally broken any and all laws in an effort to discredit Harry and gain favor with Fudge.[63]

Barton also points out the fact that Umbridge is "the uber-bureaucrat, an unctuous climber who begins every discussion with a phony "Hem Hem" and ends each with multiple references to Ministry protocols."[64] Peter Ciaccio has also drawn attention to this bureaucratic witch in his 2009 article: "Dolores Umbridge is the character most resembling Adolf Eichmann according to Arendt's description [Arendt, Hannah. *Eichmann in Jerusalem; a report on the banality of evil*. New York: Viking Press, 1963]; she is no more than a normal bureaucrat following the orders of the Ministry of Magic regardless of who is in charge. The consequences of her carrying out superior orders are brutally evil."[65]

One could argue that Umbridge is much more than a simple bureaucrat, as she not only argues for harsher measures but also enjoys her job immensely. She is cruel, going as far as torturing Harry and trying to feed him Veritaserum, but she hides her cruelty under the guise of a zealous protector of the Ministry for Magic. Her happiness at others' misery is clearly stated in the trial scene where Harry muses that "The Patronus, he was sure, was Umbridge's, and it glowed brightly because she was so happy here, in her element, upholding the twisted laws she had helped to write." (HP7, 13, 214).

Rowling thus uses her mirror-writing technique to point out some of the most glaring problems facing politics today, be it corruption, a lust for power, or even to attack Thatcher's right-wing ideology. Barton states that:

> Her critique is also particularly effective because, despite how awful Rowling's Ministry of Magic looks and acts, it bears such a tremendous resemblance to current Anglo-American government. Rowling's negative picture of government is thus both subtle and extraordinarily piercing. Taken in the context of the *Harry Potter* novels

[63] Barton, "Harry-Potter and the Half-Crazed Bureaucracy," endnote 40.

[64] *Ibid*., 1531.

[65] Ciaccio, "Harry Potter and Christian Theology," in Heilman. ed. *Critical Perspectives on Harry Potter,* 43.

> and the personalities of the bureaucrats involved, each of the above acts of government misconduct seems perfectly natural and familiar to the reader. The critique works because the reader identifies her own government with Rowling's Ministry of Magic.[66]

Indeed, Rowling's exposition of these political flaws only works because we as readers can recognise them as pertaining to our world. The catoptric anamorphosis that Jurgis Baltrušaitis described in his oeuvre[67] is here at play as the reader must analyse the text in order to see the full picture as a mere glance only reveals a distorted image. The mirror is thus equated with not only a literary but also a political analysis of Rowling's text as the complete Potter tale is only visible through it.

The bureaucratic and overbearing regime is also one of constant surveillance and control in which people can readily spy on each other. Umbridge's peep-hole on her door in the Ministry of Magic is an extravagant affair: "Behind Mad-Eye's eye, a telescopic attachment enabled Umbridge to spy on the workers on the other side of the door." (HP7, 13, 207) but is only the tip of the iceberg. Wolosky indicates that "Moody's Magical Eye becomes for Umbridge an eye of surveillance, a Big Brother spy camera."[68] but this "BIG BROTHER IS WATCHING YOU"[69] syndrome is omnipresent. Roberta Seelinger Trites in her article entitled "The Harry Potter Novels as a Test Case for Adolescent Literature" claims that "[…] the students at Hogwarts – who are watched not only by their teachers, but also by prefects, by poltergeists, and even by portraits on the wall – live in an atmosphere of constant surveillance designed to remind them of their powerlessness."[70] Even though one could argue that the portraits on the walls have little or no power over the students, and that the Fat Lady does not raise the alarm when she sees students out of bed, there is a heavy atmosphere of supervision within the castle. Peeves's take on students out of bed may be variable but Filch and Mrs. Norris's role is not. Living up to his name, Argus Filch epitomises the eye that never sleeps as

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[66] Barton, "Harry-Potter and the Half-Crazed Bureaucracy," 1525.

[67] Baltrušaitis, *Anamorphoses*.

[68] Wolosky, *The Riddles of Harry Potter*, 35.

[69] Orwell, *Nineteen Eighty-Four*, 3.

[70] Roberta Seelinger Trites, "The *Harry Potter* Novels as a Test Case for Adolescent Literature," *Style, Conventions of Children's Literature: Then and Now* 35. 3 (2001): 475.

he is constantly prowling the corridors to catch miscreants. Argus Filch takes his first name from the mythical watchman with a hundred eyes who had the interesting epithet of "panoptes", in other words, all-seeing. This word, "panoptes", is the Greek root of the word "panopticon" coined by Jeremy Bentham and theorised by Foucault. His conduct can also remind us forcibly of the "supervisor" placed in the centre of Foucault's Panopticon[71] as he sees through Mrs Norris without necessarily being seen himself. The Marauder's Map offers a second panoptic clue as this magical device enables the user to actively spy on all the inhabitants of the castle without detection. The first description of this map seems quite entrancing:

> It was a map showing every detail of the Hogwarts castle and grounds. But the truly remarkable thing were the tiny ink dots moving around it, each labelled with a name in minuscule writing. Astounded, Harry bent over it. A labelled dot in the top left corner showed that Professor Dumbledore was pacing his study; the caretaker's cat, Mrs. Norris, was prowling the second floor; and Peeves the Poltergeist was currently bouncing around the trophy room. (HP3, 10, 144)

The magical aspects of the map occult at first its potential nefarious usage. Fred, George and Harry's innocent perusal of the location of Dumbledore, Mrs Norris and Peeves turns into something different when the map falls into the wrong hands, or is used for personal gain. Crouch Junior explains for instance how he was able to see his father on the map and thus murder him thanks to Harry's Marauder's Map:

> 'So I waited and watched. I used the map I had taken from Harry Potter. The map that had almost ruined everything.'
> 'Map?' said Dumbledore quickly. 'What map is this?'
> 'Potter's map of Hogwarts. Potter saw me on it. Potter saw me stealing more ingredients for the Polyjuice Potion from Snape's office one night.' (HP4, 35, 599)

Similarly, in *Harry Potter and the Prisoner of Azkaban* Lupin used the map to spy on Harry, Ron and Hermione: "'The map,' said Lupin. 'The Marauder's Map. I was in my office examining it […] I was watching it carefully this evening, because I had an idea that you, Ron

[71] Michel Foucault, *Discipline and Punish, The Birth of the Prison,* 1975. Trans. Alan Sheridan (St Ives: Penguin, 1991) 200.

and Hermione might try and sneak out of the castle to visit Hagrid before his Hippogriff was executed." (HP3, 17, 254). This espionage is brought to a summit in the last novel when Harry indulges in near-voyeurism when he constantly looks out for Ginny on the map: "However, Ron did not appear on the map and after a while Harry found himself taking it out simply to stare at Ginny's name in the girl's dormitory, wondering whether the intensity with which he gazed at it might break into her sleep, that she would somehow know he was thinking about her, hoping that she was all right." (HP7, 16, 256).

It is possible to hear Foucault's words resonate through these examples as he says: "The Panopticon functions as a kind of laboratory of power. Thanks to its mechanisms of observation, it gains in efficiency and in the ability to penetrate into men's behaviour; knowledge follows the advances of power, discovering new objects of knowledge over all the surfaces on which power is exercised."[72] Harry's intense gaze, Crouch's morbid surveillance and Lupin's watchful eye all come under the heading of "power" as Foucault terms it. Moreover, in a panoptic fashion Harry's scrutiny seeks to modify Ginny's behaviour by "break[ing] into her sleep", thus trying to wield psychological power over her. These three characters take on the role of the supervisor as they "see[…] everything without ever being seen."[73] Harry's darker side which rises to the surface through his surveillance of Ginny is underscored in the last instalment, *Harry Potter and the Cursed Child*. In this play the adult Harry tells his son Albus Potter that he will be under constant surveillance thanks to the Marauder's map: "Now we're going to use it [the map] to keep an eye – a permanent eye – on you." and finishes by menacing his son with a magical punishment: "I'll fix you with a spell – which will allow me eyes and ears into your every movement, your every conversation." (HP8, II, 8). This spine-chilling enchanted retribution vividly recalls the totalitarian aspects of Orwell's *Nineteen Eighty-Four* as the "permanent eye" recalls Big Brother's eyes which follow Winston everywhere and the second quote calls to mind the telescreen: "The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard."[74]

The fact that Harry undergoes a shift from oppressed to oppressor fits in with Maria

[72] *Ibid*., 204.

[73] *Ibid*., 202.

[74] Orwell, *Nineteen Eighty-Four*, 4.

Nikolajeva's claims on children's literature, that is to say that "[m]ore usually, the protagonist gradually accepts the adult normativity, and thus, leaving adolescence behind and entering adulthood, becomes ready to exercise the same oppression that he has been subjected to."[75]

Hogwarts School of Witchcraft and Wizardry is thus not the safe haven that one may have anticipated but is fraught with issues of control and none embodies this better than Dolores Umbridge, the "uber-bureaucrat."[76]

With the arrival of Umbridge at Hogwarts in *Harry Potter and the Order of the Phoenix*, the castle becomes not only "an outpost of Cornelius Fudge's office" (HP5, 15, 276), but also a scene of offensive surveillance. In her first posting under Fudge she uses the Inquisitorial Squad as a way to punish other pupils (in that they can remove points) and to keep watch on the students: "A select group of students who are supportive of the Ministry of Magic, handpicked by Professor Umbridge. Anyway, members of the Inquisitorial Squad *do* have the power to dock points." (HP5, 27, 551). This Squad becomes Umbridge's private police force as they actively take part in the surveillance of the castle against Harry's advanced study group, Dumbledore's Army. Sarah K. Cantrell has exposed how Dolores's rule can also be linked to Foucault's theories as she states that:

> Dolores Umbridge transforms Hogwarts from a heterotopia into a thinly disguised arm of the Ministry, stamping out students' civil liberties, prohibiting freedom of speech and assembly, and forcing resistant students like Harry to "do lines" in their own blood. […] Umbridge refuses to teach Defence against the Dark Arts, insisting instead that "theoretical knowledge will be more than sufficient to get you through your examination, which, after all, is what school is all about" (Order 243). Her equation of school with theory is consistent with Foucault's argument that schools are regulatory institutions, designed as "engineers of conduct, orthopaedists of individuality" whose chief goal is "to produce bodies that [are] docile and capable" (*Discipline and Punish* 1637). It is hardly surprising that Umbridge demands that students read silently and avoid asking questions. […] As she bans Quidditch and *The Quibbler*, Umbridge's hostile takeover confirms Foucault's assertion that "the power to punish is not essentially different from that of curing or educating"

[75] Maria Nikolajeva, *Power, Voice and Subjectivity in Literature for Young Readers*, 2010 (New York: Routledge, 2012) 7.

[76] Barton, "Harry-Potter and the Half-Crazed Bureaucracy," 1531.

(*Discipline and Punish* 1644)."[77]

Dolores Umbridge's title also goes in this same direction as she soon becomes the Hogwarts "High Inquisitor", from which the Inquisitorial Squad derives its name. Jean-Claude Milner was quick to argue that this appellation "did not come from the Church but from Venice: State Inquisitors there were in charge of looking into subversive conduct."[78] Any deviation from the Ministry-norm is indeed heavily punished under Umbridge's reign as she wages a war against staff and students alike. Through Umbridge's constant evaluation of her peers ("as High Inquisitor it is my unfortunate but necessary duty to inspect my fellow teachers." – HP5, 20, 87) we come to see both a vision of our own world as well as Rowling's political vision of teacher-evaluations. Sean Smith uncovered that when Rowling was a student teacher "[s]he was assessed twice by a tutor from Moray House, Michael Lynch, who on the first occasion, on 19 February, gave her a D-grade, the minimum acceptable level, for her management of the class and planning of lessons."[79]

Her dissatisfaction with the system comes out strongly in her "entertaining parody of the vagaries of the British education system since the 1980s which were due to the government's wishes for a constant increase of control."[80] Umbridge represents some of the worst elements of educational bureaucracy as her aim seems to be to control classes and to remove "substandard" (HP5, 17, 325) members of staff:

> Harry had thought that the breakout from Azkaban might have humbled Umbridge a little, that she might have been abashed at the catastrophe that had occurred right under her beloved Fudge's nose. It seemed, however, to have only intensified her furious desire to bring every aspect of life at Hogwarts under her personal control. She seemed determined at the very least to achieve a sacking before long, and the only question was whether it would be Professor Trelawney or Hagrid who went

[77] Cantrell, "I solemnly swear I am up to no good" Foucault's Heterotopias and Deleuze's Any-Spaces-Whatever in J. K. Rowling's Harry Potter Series," 203.

[78] Milner, *Harry Potter à l'école des sciences morales et politiques*, 90.

[79] Smith, *J. K. Rowling, A Biography*, 141.

[80] Pham Dinh, "De Tom Brown à Harry Potter: pérennité et avatars du roman scolaire britannique" http://cle.ens-lyon.fr/litterature-de-jeunesse/de-tom-brown-a-harry-potter-perennite-et-avatars-du-roman-scolaire-britannique-75306.kjsp My translation. Original full quote: "[…] Rowling brosse aussi à travers le personnage de Dolores Umbridge, envoyée à Hogwarts par le "*Ministry of Magic*", une parodie assez savoureuse des aléas subis par le système éducatif britannique depuis les années 80 à l'instigation de gouvernements désireux d'exercer un contrôle toujours plus grand."

first. (HP5, 25, 487)

This determination for sacking teachers as well as the psychological turmoil in which Professor Trelawney finds herself because of it[81] can make us wonder if Rowling was not mirroring Umbridge on Ofsted (the Office for Standards in Education).[82] Cases of teachers finding themselves in psychological distress after or before an Ofsted evaluation were rife in the 1990s[83] and as a member of the profession Rowling would have had ample access to such stories. Jean-Claude Milner denotes that this critique of the system could even apply to other countries as such infamous instances of teacher-evaluation occur in France as well:

> They [the readers and viewers] hate Dolores Umbridge. They may not realise how much she resembles their own administrators, especially those who are in charge of education. The French audience in particular should be able to recognise the archetype of certain technocrats in the Inquisitor. She even goes as far as to speak aloud the sentence which secretly inspires all those who create pedagogical doctrine, be they reactionary or progressive: "I hate children" […].[84]

Be it through the press, advertising, parody, bureaucracy or even education, Rowling is cognisant of the pitfalls of normative language and behaviour and strives to point out the faults in our system by recreating them in her magical world. Far from being a land of hocus-pocus, the Potterverse conflates some of our problematic aspects of society in order to

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[81] See quotes such as "'Well, carry on!' said Professor Trelawney loudly, her voice high pitched and somewhat hysterical." (HP5, 17, 325) or "'Wrong!' cried Professor Trelawney in a voice throbbing with emotion. 'Certainly not! I have been insulted, certainly… Insinuations have been made against me… Unfounded accusations levelled . . . but no, there is nothing wrong, certainly not…'" (HP5, 17, 325) or even her descent into alcoholism: "Harry thought that Professor Trelawney might soon crack under the strain; several times he passed her in the corridors (in itself a very unusual occurrence as she generally remained in her tower room), muttering wildly to herself, wringing her hands, and shooting terrified glances over her shoulder, all the time giving off a powerful smell of cooking sherry." (HP5, 25, 487).

[82] I am indebted to Lisa Hopkins for pointing this link out.

[83] See for example: http://www.independent.co.uk/news/ofsted-inspection-stress-led-to-teachers-suicide-1123209.html. Accessed 23 May 2017.

[84] Milner, *Harry Potter à l'école des sciences morales et politiques*, 167. My translation. Original quote: "Ils [les lecteurs et spectateurs] détestent Dolorès Ombrage. Ils ne songent pas à quel point elle ressemble à leur propres gestionnaires et, tout spécialement, à ceux qui ont en charge l'enseignement. Le public français, en particulier, devrait retrouver dans l'inquisitrice, l'archétype de certains technocrates. Elle va même jusqu'à prononcer tout haut la phrase qui inspire secrètement tous les doctrinaires de la pédagogie, qu'ils soient réactionnaires ou progressistes : « *I hate children* » […]."

denounce them publicly. The normative side of language is far from being the only problem that Rowling tackles, indeed she endeavours to go even deeper into the problems of the Muggle world to bring to light one of the key strains in our society: discrimination.

B. Attacking Discrimination

The use and abuse of language is pregnant in the insulting treatment that members of the wizarding and non-wizarding communities receive from their peers. Far from being a magically enhanced society, the wizard society which Rowling constructs is uncannily close to our own in the amount of discrimination which is present within it. Most wizards differentiate between magical and non-magical people and some go further by identifying different groups within the magical community which they insult, reject, bully, harm and sometimes even kill. Those of non-magical parenthood (Muggle-borns) are particularly affected as are those who have non-human ancestors, such as giants or Veelas. Within the magical beings there is also a social hierarchy which is put into place, from the lowly house-elves to the wizards, who place themselves at the top of the pyramid. This discrimination is inscribed within the text in different ways. Firstly, the characters' reactions and verbalisations give us clues as to the pervading prejudiced atmosphere, be they characters whom we love to hate (such as the Malfoys) or characters whom we hold in esteem (Ron for example vehicles many a bigoted idea). Secondly, the architecture of the magical world enables us to understand how things stand. From the Fountain of Magical Brethren in the Ministry of Magic to the fascist sculpture by which it is replaced in *Harry Potter and the Deathly Hallows* and to the spaces which are reserved for different parts of the population (the House-Elves can never be seen and remain in the kitchens, the giants have been banned from the country and the Centaurs live on reservations) we can fully understand the scope of the problem of discrimination. The prejudices in this society – just as in ours – go further than words and have been ensconced for generations as the forays into the past prove. There is no magical trick or fast-fix for this problem and Rowling does not insinuate that there may be but her tireless attacking of such practices within the books reveals where she stands on these points. The most obvious discrimination in the novels and the closest to our own society is that which

affects Harry, Hermione and Ron specifically, that is to say the discrimination against Muggles, Muggle-borns and Muggle lovers.

1) Muggles, Muggle-borns and Muggle lovers

Rowling's lampooning of discriminatory language and behaviour starts slowly as she gradually builds up the blinkers of bigotry. Indeed, the language used against parts of the population gradually becomes more problematic and leads towards discriminatory actions and even institutions. One of the first biases included in the text is Ron's response to Harry's innocent question:

> 'Are all your family wizards?' asked Harry, who found Ron just as interesting as Ron found him.
> 'Er – Yes, I think so,' said Ron. 'I think Mum's got a second cousin who's an accountant, but we never talk about him.' (HP1, 6, 75)

This brief exchange contains a glaring clue as to how Muggles are treated in the magical world, even by the most open-minded of families. As interested in Muggles as Ron's father may be it seems that this frame of mind does not extend to his wife who shuns her family member.

At best Muggles are ignored but this is by no means the full scope of discrimination against them. The *Potter* story gives us many an example of horrendous wizard behaviour towards Muggles. The Knight Bus conductor, Stan Shunpike, has quite harsh words against them:

> 'How come the Muggles don't hear the bus?' said Harry.
> 'Them!' said Stan contemptuously. 'Don' listen properly, do they? Don' look properly either. Never notice nuffink, they don'.' (HP3, 3, 32)

The discriminatory flavour is distinctive in this instance as Stan implies that Muggles are lacking certain physical qualities which would make them worthy of him. The adverb "contemptuously" further underscores the hierarchy which Stan places between his class and

the Muggle class. The ironic twist here is that Stan himself is unable to see beyond what he is told and cannot recognise Harry under his borrowed identity. In "Comedy, Quest and Community. Home and Family in *Harry Potter*" John Kornfeld and Laurie Prothro concentrate on the fact that "[t]he contrast between the Muggle and the magical worlds recalls Plato's allegory of the cave, in which the prisoners see only their pale shadows that the fire casts on the wall. […] Like the prisoners in Plato's cave, their Muggle heads are kept pointing away from the light."[85] This is a vision of Muggles which is not quite as accurate as it may seem at first. Even though Stan's perception of Muggle concurs with that of many wizards, Muggles are not as blind and deaf as the wizards may think. In the first chapter of the first novel Uncle Vernon, who is described as a "perfectly normal" Muggle (HP1, 1, 7), is able to see a cat reading a map and hear wizards talking about "Potter." All over the country Muggles happen to have spotted firework displays and owls flying in broad daylight, so much so that the Muggle news mentions these facts: "Viewers as far apart as Kent, Yorkshire and Dundee have been phoning in to tell me that instead of the rain I promised, they've had a downpour of shooting stars." (HP1, 1, 10). Moreover, in *Harry Potter and the Order of the Phoenix* aunt Petunia is revealed to have hoarded a piece of information about the wizarding world in her memory for at least thirty years – "'They guard the wizard prison, Azkaban,' said Aunt Petunia." (HP5, 2, 33). The text thus refutes Stan's words and leads the reader to comprehend that such utterances are part of the latent Muggle-discrimination at work in the society.

The depreciating statements against Muggles go much further than the Knight Bus conductor's words. The introduction of *Fantastic Beasts and Where to Find Them* reads: "We are all familiar with the extremists who campaign for the classification of Muggles as 'beasts' […]." (*Beasts*, xiii). The link made between Muggles and animals is obvious here but one of the more disturbing facts about this quote is the use of the present tense. Instead of having "campaign*ed*" we have the present simple form which denotes a permanent situation. Furthermore, such assimilations between Muggles and animals is one which dates back for generations as Sirius Black talks about "Araminta Meliflua … cousin of my mother's … tried to force through a ministry Bill to make Muggle-hunting legal …" (HP5, 6, 105). The term "Muggle-hunting" caries two meanings, firstly it intimates that certain wizards view Muggles as animals who can be hunted for fun and secondly it reverses the notion of witch-hunting

[85] Kornfeld and Prothro "Comedy, Quest and Community. Home and Family in *Harry Potter*," in Heilman, ed. *Critical Perspectives on Harry Potter*, 123.

which was so dear to the Middle Ages.[86]

These words transpire into actions in *Harry Potter* as the many examples of Muggle-baiting and even Muggle-killing expose. Mr Weasley has to intervene to fix regurgitating toilets and key shrinking curses which place their non-magical owners at a loss: "'Anti-Muggle pranksters,' said Mr Weasley … the poor things kept calling in those pumbles" (HP5, 7, 123) and "it's more the attitude behind the vandalism, Harry. Muggle-baiting might strike some wizards as funny, but it's an expression of something much deeper and nastier" (HP5, 9, 140). The "something much deeper and nastier" surfaces forcefully when Voldemort comes to power in the last *Harry Potter* novel, firstly through the new sculpture in the Ministry of Magic:

> Harry looked more closely and realised that what he had thought were decoratively carved thrones were actually mounds of carved humans: hundreds and hundreds of naked bodies, men, women, and children, all with rather stupid, ugly faces, twisted and pressed together to support the weight of the handsomely robed wizards.
> 'Muggles,' whispered Hermione, 'In their rightful place.' (HP7, 12, 199)

And secondly with the accounts of Muggle killings:

> Meanwhile, in Gaddley, a Muggle family of five has been found dead in their home. Muggle authorities are attributing their deaths to a gas leak, but members of the Order of the Phoenix inform me that it was the Killing Curse – more evidence, as if it were needed, of the fact that Muggle slaughter is becoming little more than a recreational sport under the new regime. (HP7, 22, 356)

The "mounds" of bodies depicted in the main hall of the Ministry of Magic are thus an apt illustration of the way Muggles are treated under the regime and foreshadows the murders related in the novel. The piles of bodies also vividly recall the ossuaries and mass graves of the Concentration Camps.[87] The notion of "recreational sport" also links back to the "Muggle-hunting" which had been unveiled previously. Anti-Muggle thoughts thus lead to anti-Muggle violence and finally to mass murders. Joanna Lipińska's statement on this treatment explains

[86] See *infra* IV. C.1.

[87] See *infra* IV. C. 2.

this situation: "It is not that all wizards intentionally treat Muggles as something inferior, but the way they look upon them resembles the nineteenth-century Eurocentric way of treating other cultures."[88] The way that some wizards treat non-wizards mirrors our own society and specifically discriminations linked with race, be it nineteenth, twentieth or even twenty-first century racism. The discriminatory comments which we have mentioned so far are simply taken from our own history as the animal versus human debate is one which was played out for Native Americans as well as Blacks. In 1854 Josiah C. Nott and George R. Gliddon published *Types of Mankind*, a 'scientific' study which includes such conclusions as: "[…] it is here that we find the lowest and most beastly specimen of mankind: viz. The *Hottentot* and the *Bushman*. The latter, in particular, are but little removed, both in moral and physical characters from the orang-outang."[89] The link between certain people and animals is therefore not new to *Harry Potter* and was an accepted theory in the nineteenth century. What is shocking and eye-opening is to find such words used in a twentieth and twenty-first century novel.

Discrimination in *Harry Potter* does not stop at Muggles but extends to those who defend Muggles and those with Muggle parents. The history of this movement is related in *The Tales of Beedle the Bard*:

> By the seventeenth century, any witch or wizard who chose to fraternise with Muggles became suspect, even an outcast in his or her own community. Among the many insults hurled at pro-Muggle witches and wizards (such fruity epithets as 'Mudwallower', 'Dunglicker' and 'Scumsucker' date from this period), was the charge of having weak or inferior magic. Influential wizards of the day, such as Brutus Malfoy, editor of *Warlock at War*, an anti-Muggle periodical, perpetuated the stereotype that a Muggle-lover was about as magical as a Squib. In 1675, Brutus wrote:
>
> *This we may state with certainty: any wizard who shows fondness for the society of Muggles is of low intelligence, with magic so feeble and pitiful that he can only feel himself superior if surrounded by Muggle pigmen.*
>
> *Nothing is a surer sign of weak magic than a weakness for non-magical company.*

[88] Lipińska, "The Xenophobic World of Wizards: Why Are They Afraid of the "Other"?" in Patterson, ed. *Harry Potter's World Wide Influence*, 119.

[89] Josiah C. Nott and George R. Gliddon, *Types of Mankind: or, Ethnological Researches* (Philadelphia: Lippincott, Grambo and Co, 1854) 182.

(*Beedle*, 15-16)

The word "pigmen" linked with that of "Muggle" displays the enmity between wizards such as Brutus Malfoy – incidentally one of Draco's ancestors – and Pro-Muggles as well as Muggles. The seventeenth century epithet "Scumsucker" is also found in the *Potter* stories when Narcissa Malfoy states: "'You're right Draco,' said Narcissa, with a contemptuous glance at Hermione, 'now I know the kind of scum that shops here … we'll do better at Twilfitt and Tatting's.'" (HP6, 6, 111-112). The term "scum" is one which was found in the early twentieth century discourse of the Ku Klux Klan to describe immigrants: "The group typically called foreigners "dirt", "scum", and "filth"."[90] The word "filth" is also in use in *Harry Potter* to describe Muggle-borns as both Draco Malfoy and Severus Snape use it: "No one asked your opinion, you filthy little Mudblood" (HP2, 7, 86) and "I don't need help from filthy little Mudbloods like her!" (HP5, 28, 571). The link between Death Eaters as well as Muggle-born-hate and the Ku Klux Klan is made all the more obvious in the fourth Harry Potter film. When we first meet a gathering of Death Eaters at the Quidditch World Cup they are all wearing long pointed black hats which look exactly like a darker version of the KKK's hoods.[91]

Draco's racial slur on body odour is also redolent of racism as his "If you're wondering what the smell is, Mother, a Mudblood just walked in" (HP6, 6, 110) can be traced back to Thomas Jefferson's own words about Blacks: "They secrete less by the kidnies, and more by the glands of the skin, which gives them a very strong and disagreeable odour."[92] The words used by the magical community to discriminate against certain of its members are thus deeply anchored in our own insults and past beliefs, which gives the reader the impression that he is simply stepping back into his own history books. In *Time and Narrative*, Paul Ricoeur posited that "only historians can, absolutely speaking, be said to refer to something "real," in the sense that that about which they speak was observable to witnesses in the past.

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[90] Neil A. Hamilton, *Rebels and Renegades: A Chronology of Social and Political Dissent in the United States* (New York: Routledge, 2002) 173.

[91] *Harry Potter and the Goblet of Fire*. Dir. Mike Newell. Warner Bros Pictures, 2005. DVD (10:20). See also Cani, *Harry Potter ou l'anti-Peter Pan*, 235: "D'où quelques allusions au Ku Klux Klan (les cagoules des Mangemorts, sur fond de nuit et de flammes, au début du tome IV) ou aux chasses à l'homme organisées contre les esclaves en fuite (les chasseurs de prime qui rapportent les « Sangs de Bourbe » aux autorités au cours du tome VII)."

[92] Thomas Jefferson, "Notes on the State of Virginia," 1787: http://avalon.law.yale.edu/18th_century/jeffvir.asp. Accessed 1 June 2017.

In comparison, the characters of the novelist are themselves quite simply "unreal"; "unreal," too, is the experience described by fiction."[93] In the case of *Harry Potter*, Rowling uses terms which were "observable to witnesses in the past" as we have historical traces of these words. These parts of the narrative read as "true" in the same way that history is true as it uses documents as proof: "If history is a true narrative, documents constitute its ultimate means of proof. They nourish its claim to be based on facts."[94] Even though Ricoeur attests that fictional stories are close to history because of their narrative voice ("A fictional story is nearly historical insofar as the unreal events which it narrates are facts for the narrative voice which is addressing the reader. It is thus that they resemble past events and that fiction resembles history."[95]) here the link with history is further underscored by the use of past events and terms in the fictional story. *Harry Potter* thus intermeshes history and fiction in order to create a multi-layered text.

Just as in past discriminations the notion of blood and place is central to the racial argument. An anonymous letter arrives for Hermione in *Harry Potter and the Goblet of Fire* with the text: "gO Back wherE you cAME from mUggle." (HP4, 28, 470), a racial taunt which is unfortunately still heard in the twenty-first century. Lucius Malfoy is also shown to have campaigned to keep the Muggle-borns apart in a Jeffersonian move: "*Any work of fiction or non-fiction that depicts interbreeding between wizards and Muggles should be banned from the bookshelves of Hogwarts. I do not wish my son to be influenced into sullying the purity of his bloodline by reading stories that promote wizard-Muggle marriage*." (*Beedle*, 40).[96] In his "Notes on the State of Virginia" Jefferson also wished to prevent inter-racial marriages as he declared: "The [Roman] slave, when made free, might mix with, without staining the blood of his master. But with us [with Black slaves] a second is necessary,

[93] Paul Ricoeur, *Time and Narrative*, Trans. Kathleen McLaughlin and David Pellauer (Chicago : University of Chicago Press, 1986) 157. Original quote: "Seul, en effet l'historien peut, absolument parlant, être dit se référer à quelque chose de « réel », en ce sens que ce dont il parle a pu être observé par les témoins du passé. Par comparaison, les personnages du romancier sont tout simplement « irréels » ; « irréelle » est aussi l'expérience que la fiction décrit." Paul Ricoeur, *Temps et récit. Tome III Le temps raconté*, 1985 (Paris : Seuil, 1991) 284.

[94] *Ibid*. 117. Original quote: "Si l'histoire est un récit vrai, les documents constituent son ultime moyen de preuve ; celle-ci nourrit la prétention de l'histoire à être basée sur des faits." Paul Ricoeur, *Temps et récit. Tome III Le temps raconté*, 1985 (Paris : Seuil, 1991) 214.

[95] My translation. Original quote: "Le récit de fiction est quasi historique dans la mesure où les événements irréels qu'il rapporte sont des faits passés pour la voix narrative qui s'adresse au lecteur ; c'est ainsi qu'ils ressemblent à des événements passés et que la fiction ressemble à l'histoire." Paul Ricoeur, *Temps et récit. Tome III Le temps raconté*, 1985 (Paris : Seuil, 1991) 345.

[96] In italics in the original text.

unknown to history. When freed, he is to be removed beyond the reach of mixture."[97] In "Is there a Text in this Advertising Campaign?" Philip Nel outlined this racial focus on blood and blood lines, concluding that: "The Harry Potter books are antiracist novels" as the main characters "fight racism and bigotry in their battle against Voldemort" and position themselves against the "racial slur" that is the term "Mudblood".[98] On this point Elaine Ostry added that: "Ron explains that Mudblood is a "really foul" term for a Muggle-born (as opposed to "pure-blood") wizard. It is, in short, the N-word for the wizarding world. Perhaps Rowling is aware that one of the worst insults levelled against African Americans is 'mud people.'"[99] The discrimination at work in *Harry Potter* goes much further than these "racial slur[s]" and sectarian ideologies as Voldemort's regime engages in an "ethnic-cleansing campaign"[100] which aims to persecute all Muggle-borns.

As many critics have pointed out, instead of eschewing the Second World War, Rowling takes a stance and plunges us back into the raw atrocities of a fascist[101] regime, especially in *Harry Potter and the Deathly Hallows*, *Harry Potter and the Cursed Child* and *Harry Potter and the Chamber of Secrets*. The constant attacks on Muggle-borns and the ministry measures put into place underscore the links with the treatment of Jews during WWII. "'*Muggle-born Register*',' she read aloud. '*The Ministry of Magic is undertaking a*

[97] Thomas Jefferson, "Notes on the State of Virginia," 1787: http://avalon.law.yale.edu/18th_century/jeffvir.asp. Accessed 1 June 2017.

[98] Full quote: "[…] a critique of racism is the central moral lesson of the Harry Potter novels. Voldemort and his followers believe in the superiority of "pureblood" wizards – that is, he and they think that wizards descended only from other witches and wizards are superior to those who have Muggles (nonmagical people) in their ancestry. Voldemort's is an argument for racial purity. In *Harry Potter and the Chamber of Secrets*, when Draco Malfoy calls Hermione a "filthy little Mudblood", all of the good characters react with shock and outrage (86). They can't believe he would say something like that because, in the Potter universe, calling someone a "Mudblood" is the equivalent of using a racial slur. As Westman says, Malfoy's "taunt has the cultural shock of the word 'nigger' in contemporary America" (314). In giving Muggle ancestry to Voldemort, the lead proponent of purebloods, Rowling deftly underscores the point that racism is an ideological condition. As Westman writes, "'Pure blood,' then, is a construction of identity based on the body, but upon a body that reveals the fissures such an ideology strives to occlude. To be 'pure blood' means not to be of pure blood, *per se*, but to subscribe to a particular set of ideological beliefs based on differences in social class and its concomitant power" (314-5). The good characters – Harry, Hermione, Ron, Dumbledore, for example – fight racism and bigotry in their battle against Voldemort and his followers. In showing her readers how racism works and how to fight it, Rowling provides some practical advice. Tucker's claim that "contemporary social issues do not exist in Potter books" is simply not true. The Harry Potter books are antiracist novels." Nel, "Is there a Text in This Advertising Campaign?" 248.

[99] Ostry, "Accepting Mudbloods: The Ambivalent Social Vision of J. K. Rowling's Fairy Tales," in Anatol, *Reading Harry Potter*, 92.

[100] Acocella, "Under the Spell: Harry Potter Explained," 77.

[101] This reference to fascism becomes textually obvious in *Harry Potter and the Cursed Child* in which the stage directions state: "*Flying down either side of the room are Augurey flags – with the bird emblazoned in a fascistic manner*" (HP8, III, 3).

survey of so-called 'Muggle-borns', the better to understand how they came to possess magical secrets" (HP7, 11, 172) and "Muggle-borns are being rounded up as we speak." (HP7, 11, 172) point to this. Along with these registers and raids, Muggle-borns are also asked to prove their ancestry if they wish to retain their rights to a magic wand: "No, no, I'm half-blood, I'm half-blood, I tell you! My father was a wizard, he *was*, look him up, Arkie Alderton, he's a well known broomstick designer, look him up, I tell you – get your hands off me, get your hands off –" (HP7, 13, 212). This obsession with family trees can only recall the genealogical frenzy of the Nazis as Hannah Arendt expounded:

> The Nazis placed the Jewish issue at the center of their propaganda in the sense that antisemitism was no longer a question of opinions about people different from the majority, or a concern of national politics, but the intimate concern of every individual in his personal existence, no one could be a member whose 'family tree' was not in order, and the higher the rank in the Nazi hierarchy, the farther back the family tree had to be traced.[102]

Within the categories of wizards discriminated against we can also find "the opposite of Muggle-born wizards", that is to say, Squibs: "A Squib is someone who was born into a wizarding family but hasn't got any magic powers. Kind of the opposite of Muggle-born wizards, but Squibs are quite unusual." (HP2, 9, 110-111). The term Squib has three meanings, two of which can shed light onto our reading of the text. Jessy Randall picks up that "A damp squib in English slang is a firework that fails to explode when lit, or a joke that fails to come off, or any enterprise that fails."[103] The OED adds two other definitions: "a short piece of satirical writing or (informal) a small, slight or weak person, especially a child." The failure that Randall underlines is one that Squibs seem to feel acutely. For instance the

[102]Arendt, *The Origins of Totalitarianism*, 346.

For the links between Jews and Muggle-borns see also Isabelle Cani: "Les « Sangs de Bourbe », en effet, ne sont pas chargés de représenter les populations immigrés vues par le racisme européen actuel, mais les juifs vus par l'imaginaire raciste d'avant-guerre. Ce qu'on leur reproche est d'être trop bien assimilés, trop semblables aux autres sorciers, alors que, dans une logique raciste, ils devraient être différents. […] on les accuse officiellement d'avoir volé leurs pouvoirs magiques […] Rowling condense par là le vieil imaginaire du complot juif illustré par le prétendu *Protocole des sages de Sion*, et des fantasmes sur la pseudo-race sémite, douée avant tout pour l'imitation, s'appropriant, volant pour ainsi dire la culture et les qualités des Aryens." Cani, *Harry Potter ou l'anti-Peter Pan*, 237-238.

[103] Randall, "Wizard Words: the Literary, Latin and Lexical Origins of Harry Potter's Vocabulary," 1.

Kwikspell course which we analysed[104] had been purchased by Argus Filch as he wished to overcome his failure at magic. The weakness of being unable to do magic is emphasised in *Harry Potter and the Order of the Phoenix* with Arabella Figg and Argus Filch: "I'm a Squib, as Mundungus knows full well, so how on earth was I supposed to help you fight off Dementors? He left you completely without cover when I *warned* him –" (HP5, 2, 24) and "'Right you are, Headmistress!' wheezed Filch, who was a Squib and could no more have Stunned the fireworks than swallowed them." (HP5, 28, 557). Mrs Figg and Mr Filch's infant status is thus underscored through their inability to perform magic, either to help Harry or themselves. Claudia Fenske added another interesting interpretation to Squibs in her 2008 work: "The way they [Squibs] have been treated in former times is reminiscent of the situation of handicapped people in the 60s and 70s: 'Squibs were usually shipped off to Muggle schools and encouraged to integrate into the Muggle community … much kinder than trying to find them a place in the wizarding world, where they must always be second class." (HP7, 8, 130)."[105] Maria Nikolajeva expounds that "Squibs, wizard-born without magical powers, are the lowest of the wizarding world. Translated into reality it may correspond to contempt toward mentally impaired people."[106]

Muggles, Muggle-borns and Squibs are thus discriminated against in similar ways as Blacks, immigrants, Jews, and handicapped people were treated in the last centuries. Through her re-writing of history Rowling sheds a new light on the horrors of the past in order to guard the present against these abominations. This didactic-writing process enables Rowling to get her message across to generations of readers, from children to adults but also harkens back to the beginning of children's literature when the genre was ensconced in the teaching of moral and religious values as Peter Hunt explains: "The first widely distributed texts for children were by puritan writers; in the mid-eighteenth century books began to be produced commercially, usually with and educational slant and / or based on folklore. By the end of the century, evangelical writers were producing hundreds of texts for children, and the nineteenth century saw a continued battle between entertainment and instruction."[107] Rowling's

[104] See *Supra* IV. A. 2. Advertising and Parody.

[105] Fenske, *Muggles, Monsters and Magicians*, 283.

[106] Nikolajeva, *Power, Voice and Subjectivity in Literature for Young Readers*, 14.

[107] Hunt, *Children's Literature*, 11.

Denise Escarpit also explains that "[l]a littérature didactique est, dans tous les pays, la première étape de la littérature d'enfance et de jeunesse." Denise Escarpit (Dir.), *La littérature de jeunesse, itinéraires d'hier à aujourd'hui* (Mercuès: Magnard, 2008) 12.

underlining of our society's faults thus creates a text which has a eighteenth or nineteenth century tang and which links back to the commencement of the genre. As Visser and Kaai have underlined, this focus on discrimination and "racial otherness" is one of the key points that have made Rowling's books bestsellers nowadays:

> Its engagement with the theme of racial otherness (the 'pure-blood' wizards as opposed to half-breeds or 'mudbloods') is mentioned as a significant element in various [book] reviews. […] Hall explains this by stating that such an issue may draw readers into the story due to the fact that its focus is not limited by characters' conflicts with themselves, but encompasses larger and more significant forces (2012: 222). This justifies the conclusion that the success of Rowling's *Potter* series resides not only in her inventiveness and originality in creating a fully imagined, new and enticing fictional universe, but also in her taking on the deep-seated and cross-cultural theme of racism.[108]

Visser and Kaai's study thus underlines the positive reader-response that such a theme generates but Muggles and Muggle-borns are far from the only discrimination and racism which Rowling underscores, as House-elves also play a central role in the storyline.

2) House-Elves and Slavery

House-elves are introduced in *Harry Potter* in the second volume with the arrival of Dobby at Harry's aunt and uncle's house. In the course of the novels, we come to meet four named house-elves, Dobby, Winky, Kreacher and Hokey, as well as a mass of Hogwarts' staff. They all supply the reader with different elements regarding their plight, and the wizards' reactions to them enable us to better understand the issues at work beneath the text. In "Hermione and the House-Elves: The Literary and Historical Contexts of J. K. Rowling's antislavery Campaign" Brycchan Carey argues that "the *Harry Potter* novels are among the most politically engaged novels to have been written for children in recent years."[109] Rowling's depiction of house-elves corroborates this statement as the author leads her reader

[108] Irene Visser and Laura Kaai, "The Books That Lived: J. K. Rowling and the Magic of Storytelling," *Brno Studies in English* 41.1 (2015): 203-204.

[109] Carey, "Hermione and the House-Elves: The Literary and Historical Contexts of J. K. Rowling's antislavery Campaign," in Anatol, ed. *Reading Harry Potter*, 105.

to comprehend not only magical enslavement but also everyday racism and underlying supremacist values.

Rowling's house-elves stem from two different origins, that of servitude and that of slavery. Even though the latter is heavily emphasised the former is also presented as a cultural root. British folklore teems with references to small magical creatures who help – or sometimes hinder – deserving housewives and artisans. In *The Renaissance of Wonder in Children's Literature* Marion Lockhead explains the heritage of "the brownies, those helpful folk who like housework and like to reward a good housewife by doing some of her chores by night […]. These homely fairies are not malicious, although they can take offence – as they do if insulted by having old clothes left out for them."[110] This tradition can also be found in the tale entitled "The Elves and the Shoe-Maker"[111] where small elves come to aid a worthy craftsman until he makes them clothes, at which point they leave him. In the Potterverse house-elves must also leave their master's house when they are presented with clothes, be it purposefully or inadvertently: "Dobby can only be freed if his masters present him with clothes, sir. The family is careful not to pass Dobby even a sock, sir, for then he would be free to leave their house forever." (HP2, 10, 133). These stories are carried on into the nineteenth and then twentieth centuries as Marion Lockhead notes: "The Victorians loved the idea of domestic magic. There was a dim folk memory of the homely spells of brownies and hobgoblins of the friendlier sort, those who visit and guard the hearth and who are descendants of the old gods who watched over pious families."[112] Historically, these tales are sublimed during the nineteenth century to create the notion of domestic magic, a magic which is both embodied by the "Angel in the House"[113] as well as her staff. There is something of this perfect servant ethos which trickles down into the Potter novels as many witches and wizards consider house-elves to be unpaid servants. Nearly Headless Nick's comment – "'Well, they hardly ever leave the kitchen by day, do they?' said Nearly Headless Nick. 'They come out at night to do a bit of cleaning … see to the fires and so on … I mean, you're not supposed to see them, are you? That's the mark of a good house-elf, isn't it, that you don't

[110] Marion Lockhead, *The Renaissance of Wonder in Children's Literature* (Edinburgh: Canongate, 1977) 43.

[111] Brüder Grimm, *Die Schönsten Märchen*, 1806 (Frankfurt Am Main: Fischer Taschenbuch Verlag, 2005). The German title for the tale, which was translated into English at the end of the nineteenth century, is "Die Wichtelmänner." A "Wichtel" in German is a gnome or a pixie.

[112] Lockhead, *The Renaissance of Wonder in Children's Literature*, 52.

[113] The title of Coventry Patmore's 1854 poem about his wife has become a set phrase describing the perfect Victorian wife and mother.

know it's there?'" (HP4, 12, 161) – displays the house-elves' tasks, that is to say cleaning, cooking and remaining unseen. The servants in large households in the nineteenth and early twentieth centuries had similar tasks to perform, as well as the need to remain unseen or discreet, with the notable difference that they received wages for their work. There is something benevolent and Father-Christmassy about their work too as they deliver presents to the children's beds for Christmas as well as their birthdays: "He threw the package across on to Ron's bed, where it joined a small pile of them that must, Harry assumed, have been delivered by house-elves during the night." (HP6, 18, 365). Most of the adults in the narrative accept this Victorian vision of servitude and are unable to comprehend that it could be wrong. For instance, Professor Slughorn, who incidentally has disputable views on Muggle-borns, sees no wrong in potentially poisoning a house-elf: "Had a house-elf taste every bottle after what happened to your poor friend Rupert.' Harry saw, in his mind's eye, the expression on Hermione's face if she ever heard about this abuse of house-elves, and decided never to mention it to her" (HP6, 22, 454). Slughorn therefore creates a hierarchy where he tacitly accepts that a house-elf, someone he considers as inferior, be poisoned or die instead of himself. But what is more striking in this excerpt is Harry's attitude. Indeed, he purposefully decides to look the other way, or, in this case hold his tongue, instead of reporting Slughorn's mistreatment of house-elves. He thus accepts Slughorn's vision of the world and colludes in potential murder. Ron fares little better when he exclaims: "'Well, the elves are happy, aren't they?' Ron said. 'You heard old Winky back at the match … "House-elves is not supposed to have fun" … that's what she likes, being bossed around …'" (HP4, 9, 112) and it seems that he may have gained these views in his family home: "'Yeah, Mum's always wishing we had a house-elf to do the ironing,' said George." (HP2, 3, 27). Both Ron and Mrs Weasley express medieval-sounding views underlining the elves' happiness and willingness to work. Hagrid himself has harsh words against Hermione's political society named S.P.E.W. (Society for the Promotion of Elfish Welfare): "'It'd be doin' 'em an unkindness, Hermione,' he said gravely, threading a massive bone needle with thick yellow yarn. 'It's in their nature ter look after humans, that's what they like, see? Yeh'd be makin' 'em unhappy ter take away their work, an' insultin' 'em if yeh tried to pay 'em.'" (HP4, 16, 233). In her 2010 article Jackie C. Horne concludes that:

> In fact, Rowling's later texts demonstrate the ways in which many of the adults in the

> wizarding world collude with the racism that is articulated on a more overt level by those whom they are purportedly fighting against. For example, Mrs. Weasley wishes that she had a house-elf to do her housework, while Sirius (as Mendlesohn notes), though he advocates kindly treatment of the enslaved, never questions the institution of slavery itself ("If you want to know what a man's like, take a good look at how he treats his inferiors, not his equals" [4.525]). Even Fred, George, and Hagrid all agree with Ron that the elves do not want to be freed.[114]

Hermione and Dumbledore seem to be the only ones who realise how damaging such ideas can be for the house-elves and who strive to better the community. Dobby reveals Dumbledore's magnanimity in *Harry Potter and the Goblet of Fire*: "Professor Dumbledore offered Dobby ten Galleons a week, and weekends off." (HP4, 21, 331). When we compare this amount of wizard money with the fact that the Weasley family only have one gold Galleon in their vault at Gringotts (HP2, 4, 47) we realise just how generous Dumbledore is being. Even though Hermione's society is gently mocked by Rowling – the name says it all – the values the society defends are driven home by the author. Sirius Black pays a heavy price for his mistreatment of his house-elf as his rejection leads him to betray his own master: "'Sirius did not hate Kreacher,' said Dumbledore. 'He regarded him as a servant unworthy of much interest or notice. Indifference and neglect often do much more damage than outright dislike … the fountain we destroyed tonight told a lie. We wizards have mistreated and abused our fellows for too long, and we are now reaping our reward.'" (HP5, 37, 735). Hermione echoes Dumbledore's words two novels later: "I've said all along that wizards would pay for how they treat house-elves. Well Voldemort did … and so did Sirius." (HP7, 10, 164).

In the same way as Muggle, Muggle-born and Squib discrimination spiral from verbal to physical discrimination, so does house-elf treatment go. Sirius, Ron, Molly and Hagrid's words are shown to have a direct influence on how the wizarding community treats its elves, especially in times when Voldemort is in power. Mr Diggory's way of addressing Winky shows us forcefully how the Ministry themselves function: "'Elf!' said Mr Diggory sternly. 'Do you know who I am? I'm a member of the Department for the Regulation and Control of Magical Creatures!'" (HP4, 9, 120). As a member of the "Department for the Regulation and Control of Magical Creatures" it seems incredible that he should hail Winky with the noun

[114] Jackie C. Horne, "Harry and the Other: Answering the Race Question in J. K. Rowling's *Harry Potter*," *The Lion and the Unicorn* 34.1 (January 2010): 87.

"Elf!" as though she were an animal and not a sentient being.[115] The term removes her identity as Mr Diggory identifies her as a species and not as a person.[116] It is interesting to note that onomastically the house-elves' names also veer towards dehumanisation and a species-centred vision. The origin of the word "Dobby" is stated by the OED as being: "perhaps an application of the given name Dobbie, from Dob (alteration of the given name Rob). The usage is probably an extension of the earlier sense 'benevolent elf' (who performed household tasks secretly)." Winky's name probably comes from Lyman Frank Baum's *The Wonderful Wizard of Oz* where the Wicked Witch's slaves are called the "Winkies",[117] but here again her name would merely be a generic term for an enslaved community. Noel Chevalier has noted that "'Kreacher' echoes the name of Frankenstein's unnamed Creature, who, like the house-elf, is ugly, malevolent, and reviled by humanity."[118] Kreacher is indeed seen by Sirius and others as a simple creature rather than as someone capable of feelings, as Harry's thought-process construe: "He knew that Kreacher could not be permitted to go and live with Bellatrix Lestrange, but the idea of owning him, of having responsibility for the *creature* that had betrayed Sirius, was repugnant." (HP6, 3, 54).[119] As for Hokey, her cognomen denotes falseness and over-sentimentalism – "Mawkishly sentimental" or "Noticeably contrived" according to the OED – two features which characterise her as well as her mistress:

> 'How do I look?' said Hepzibah, turning her head to admire the various angles of her face in the mirror.
>
> 'Lovely, madam,' squeaked Hokey.
>
> Harry could only assume that it was down in Hokey's contract that she must lie through her teeth when asked this question, because Hepzibah Smith looked a long way from lovely in his opinion. […]

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[115] Something Hermione is quick to pick up on: "'The way they were treating her!' said Hermione furiously. 'Mr. Diggory, calling her 'elf' all the time . . . and Mr. Crouch! He knows she didn't do it and he's still going to sack her! He didn't care how frightened she'd been, or how upset she was – it was like she wasn't even human!'" (HP4, 9, 125).

[116] Elaine Ostry appends Mr Diggory's term with those used for African Americans: "Hermione complains that the wizards are disrespectful to Winky by "calling her 'elf,'" an insult that reflects the terms "boy" and "gal" that whites have historically used to depersonalize and infantilize African Americans." Ostry, "Accepting Mudbloods: The Ambivalent Social Vision of J. K. Rowling's Fairy Tales," in Anatol, *Reading Harry Potter*, 96.

[117] "But they could find no way to get out of the castle, for it was constantly guarded by the yellow Winkies, who were the slaves of the Wicked Witch and too afraid of her not to do as she told them." Lyman Frank Baum, *The Wonderful Wizard of Oz*, 1900 (St Ives: Penguin Books, 1995) 92.

[118] Chevalier, "The liberty tree and the whomping willow," 410.

[119] My italics.

> Voldemort smiled mechanically and Hepzibah simpered.
> "Well, what's your excuse for visiting this time?" she asked, batting her lashes. (HP6, 20, 406-407)

Moreover, elves do not have surnames as Dobby specifies the first time he meets Harry: "'Dobby, sir. Just Dobby. Dobby the house-elf,' said the creature." (HP2, 2, 15). The repetition of the name underlines the absence of cognomen ("Just Dobby") and the description of his species comes to strive to fill this gap with "Dobby the house-elf". Dobby is thus given only one name, just like a pet or an animal. All of the names we are given for house-elves thus point to their servitude, inhumanity or character-traits rather than to a fully-formed being. It thus seems little surprising that a Ministry member call Winky "Elf" as this term is no more insulting than her own name.

Lucius Malfoy and Voldemort perhaps best epitomize the physical violence with which elves are treated as they have little or no consideration for the elves' well-being, treating them as objects which can be severely punished or simply used until they die. In the second novel Dobby explains to Harry the extent of his beatings: "Dobby is always having to punish himself for something, sir. They lets Dobby get on with it, sir. Sometimes they reminds me to do extra punishments …" (HP2, 2, 16) and "Dobby is used to death threats, sir. Dobby gets them five times a day at home." (HP2, 10, 133) as well as

> 'Ah, if Harry Potter only knew!' Dobby groaned, more tears dripping onto his ragged pillowcase. 'If he knew what he means to us, to the lowly, the enslaved, us dregs of the magical world! Dobby remembers how it was when He Who Must Not Be Named was at the height of his powers, sir! We house-elfs were treated like vermin, sir! Of course, Dobby is still treated like that, sir,' he admitted, drying his face on the pillowcase. (HP2, 10, 133)

When Harry finally sees the interactions between Lucius and his elf he understands that he must free Dobby at once: "He wrenched open the door and as the elf came hurrying up to him, he kicked him right through it. They could hear Dobby squealing with pain all the way along the corridor." (HP2, 18, 247-248). As cruel as this treatment may be, Voldemort's is far worse: "Kreacher drank, and as he drank he saw terrible things … Kreacher's insides burned … Kreacher cried for Master Regulus to save him, he cried for his Mistress Black, but

the Dark Lord only laughed […].” (HP7, 10, 160). Claudia Fenske explains that “Voldemort enjoys the sufferings of Kreacher, whom he uses to test the defences around his Horcrux.”[120] Not only does Voldemort laugh while Kreacher is being tortured by his poison but he intends for the elf to die as he lets him be caught by the Inferi. Harry’s thoughts while Kreacher recount his tale synopsise Voldemort’s view of house-elves: “This, then, was how Voldemort had tested the defences surrounding the Horcrux: by borrowing a disposable creature, a house elf …” (HP7, 10, 160). The notion of “disposable creature” is quite striking and ties in with Dobby’s account of the horrors house-elves lived through during Voldemort’s initial reign. Moreover, the link between the house-elf’s name (Kreacher) and the word “creature” is here emphasised, and so is his inferior, “disposable”, status. The power of life and death over the house-elves is something which is not solely present for Voldemort as other wizarding families, just like plantation owners, made use of this: “dear Aunt Elladora . . . she started the family tradition of beheading house-elves when they got too old to carry tea trays” (HP5, 6, 105). The murder of elderly servants resonates horribly with some of the worst practices in the antebellum south.[121] The poetic justice of the text shows Voldemort’s and the Black’s supremacist views to have terrible consequences for their own well-being: “Of course, Voldemort would have considered the ways of house-elves far beneath his notice, just like all the pure-bloods who treat them like animals … it would have never occurred to him that they might have magic that he didn’t.” (HP7, 10, 161). A justice which is aptly summed up by Hermione: “I’ve said all along that wizards would pay for how they treat house-elves. Well Voldemort did … and so did Sirius.” (HP7, 10, 164).[122] *Harry Potter* underlines this “price to pay” for discrimination and a racist society in order to show, in an *Uncle Tom’s Cabin* move, that the sin hurts the sinner more than he who is sinned against: “O, Mas’r! don’t bring this

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[120] Fenske, *Muggles, Monsters and Magicians*, 301.

[121] See for example: “The yellow woman I got took in on. I rayther think she’s sickly, but I shall put her through for what she’s worth; she may last a year or two. I don’t go for savin’ niggers. Use up, and buy more, ‘s my way; makes you less trouble, and I’m quite sure it comes cheaper in the end,’ and Simon sipped his glass. […] When one nigger’s dead, I buy another; and I find it comes cheaper and easier, every way.” Harriet Beecher Stowe, *Uncle Tom’s Cabin*, 1852 (New York: Bantam Books, 2003) 386-387.

Point also made in Howard, “‘Slaves No More’: The Harry Potter Series as a Postcolonial Slave Narrative” in Patterson, *Harry Potter’s World Wide Influence*, 46: “The display of self-determination by even a former slave [as Dobby does at the Malfoy Manor in HP7] is punishable by death, which connects the subsequent murder of Dobby to the same fate forced by countless African slaves.”

[122] Voldemort’s misuse of Kreacher turns Regulus Black against him, leading him to discover the first Horcrux; and Sirius’s mistreatment of Kreacher leads him to betray his master to Narcissa and Bellatrix. The two sisters are then able to convey the information Kreacher gave them to Voldemort which enables him to hatch a plan in which Sirius ultimately dies.

great sin on your soul! It will hurt you more than 't will me!"[123]

When we take all of these elements into account it is easy to see Rowling's second origin for her house-elves, that is to say slavery, and more specifically Black American slaves. Hermione makes this point numerous times when she states "'You know, house-elves get a *very* raw deal!' said Hermione indignantly. 'It's slavery, that's what it is!" (HP4, 9, 112) and "'Slave labour,' said Hermione, breathing hard through her nose. 'That's what made this dinner. *Slave labour.*'" (HP4, 12, 162). Her historical research into house-elf enslavement brings her to two conclusions. The first is that "Elf enslavement goes back centuries." (HP4, 14, 198) and the second is that history books tend not to mention it:

> 'It's all in *Hogwarts: A History*. Though, of course, that book's not *entirely* reliable. "A *Revised* History of Hogwarts" would be a more accurate title. Or "A Highly Biased and *Selective* History of Hogwarts, Which Glosses Over the Nastier Aspects of the School".' […]
> '*House-elves!*' said Hermione loudly and proving Harry right. 'Not once, in over a thousand pages, does *Hogwarts: A History* mention that we are all colluding in the oppression of a hundred slaves!' (HP4, 15, 209-210)

Both of these facts are taken from our own history as our world used slave labour for centuries and until the 1960s most history books skirted the "Nastier Aspects" of slavery.[124] Sarah K. Cantrell makes a similar comment in her 2011 article:

> Hermione's discussions of house-elf labor and her admission that "Wizarding history often skates over what wizards have done to other magical races [. . .]" (Deathly 506) are both easily recognizable commentaries on the similar erasures in Western constructions of history. Bill Weasley's explanation of wizard-goblin conflict ("There's been fault on both sides, I would never claim that wizards have been innocent" [Deathly 517]) suggests that the legacies of colonization, servitude, and

[123] Stowe, *Uncle Tom's Cabin*, 469-470. This is Tom's reaction to his master Simon Legree beating him to death when he refuses to disclose where Cassy and Emmeline, two runaway slaves, have gone.

[124] The beginning of African-American history coincides with the emergence of Black Power movements in the 1960s. Historiographically this shifted the focus of history from 'great' white men to the story of slavery and misuse that the Black populations went through. An example of such a shift can be found in the creation of Black History month in 1976.

slavery continue to haunt the wizarding world as much as they do our own.[125]

Secondary citizens in the wizarding world, bound to their families through the generations (Winky says: "I is looking after the Crouches all my life, and my mother is doing it before me, and my grandmother is doing it before her …" – HP4, 21, 332) and bound to keep their secrets ("We keeps their secrets and our silence, sir, we upholds the family's honour, and we never speaks ill of them" – HP4, 21, 331), the house-elves perform the most menial tasks in the households. Brycchan Carey goes further by stating that the name "house-elf" may connote other types of elves: "In addition to the dialect [they use] is the name, reflecting the division of labor on plantations: we do not know if there are 'field-elves' growing sugar and cotton, for example, but the implication is there."[126] Black slavery is thus tangible in the word itself as the plantations and the plantation masters are present behind the words. The elves' attitude also denotes the nefarious consequences of Black slavery as Steven W. Patterson acknowledges:

> Ron argues that house elves do, in fact, want to be slaves. But given that they are rational creatures, how could that be? There is a phenomenon that could explain the apparent desire of the elves for slavery consistently with their rationality. This phenomenon has been observed to happen in the case of groups that have suffered extended periods of prejudice. Over time, the self-image of these groups comes to resemble the image of them held by those that keep them in bondage, and the resulting lack of self-respect does more than any chain to maintain their state. This phenomenon has been noted among African Americans at least since W. E. B. Dubois's watershed 1903 work, *The Souls of Black Folk*.[127]

With the notable exception of Dobby, the elves lack "self-respect" and are only able to

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[125] Cantrell, "'I solemnly swear I am up to no good' Foucault's Heterotopias and Deleuze's Any-Spaces-Whatever in J. K. Rowling's Harry Potter Series," 199.

[126] Carey, "Hermione and the House-Elves: The Literary and Historical Contexts of J. K. Rowling's antislavery Campaign," in Anatol, ed. *Reading Harry Potter*, 104. See also Howard, "'Slaves No More': The Harry Potter Series as a Postcolonial Slave Narrative," in Patterson, *Harry Potter's World Wide Influence*, 36 and 40: "The house-elves *are* chattel slaves, the same as the Black African slaves who populated Great Britain and their colonies from the 1600s through much of the 19th century." and "the house-elves become the equivalent of the "house-niggers" of the plantocracy that entrapped black slaves in the West Indies and the U.S."

[127] Steven W. Patterson, "Kreacher's Lament: S.P.E.W. as a Parable on Discrimination, Indifference and Social Justice," in David Baggett, Shawn Klein and William Irwin, eds. *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, 111.

show respect towards their masters. When Winky loses her job she also loses her identity, washing her sorrows away through drink and refusing to work for Hogwarts:

> Winky was sitting on the same stool as last time, but she had allowed herself to become so filthy that she was not immediately distinguishable from the smoke-blackened brick behind her. Her clothes were ragged and unwashed. She was clutching a bottle of butterbeer and swaying slightly on her stool, staring into the fire. As they watched her, she gave an enormous hiccup. (HP4, 28, 466)

Winky's physical and mental deterioration through her reliance on alcohol may also be a reference to the problems of freed slaves at the end of the nineteenth century as many spiralled into poverty and social problems after having been cruelly mistreated all their lives as Susan Howard perceives: "Thus Douglas[128] recalled the propensity of slaves to slip into the despair of alcohol abuse, much as Winky does when she is no longer a slave, to the point where her devastation is drowned in endless Butterbeer that she consumes (HP4, 28, 466)."[129] Rowling thus underlines that the effects of slavery do not wear off with freedom but that they plague the individuals for many years as Patterson expounds: "the efforts of Black Americans to improve their lot is hampered by the task of overcoming the stereotypes not merely thrust on them by racists, but actually internalised over many decades of enslavement and second-class citizenship."[130] Amy M. Green also points out the links between Black American slaves and the elves in her 2009 article:

> […] the house-elves often espouse the belief that they serve their masters out of tradition, an uncomfortable parroting of rationale sometimes used to justify slavery in America. […] The house-elves continue to mimic the worst of stereotypes surrounding African American slaves and their plight. Upon being freed, Dobby appears ecstatic over his circumstances. He extols, "Dobby is *free*" (*Chamber* 338).[131]

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[128] Here Susan Howard mentions Frederick Douglas, an ex-slave who wrote about slavery in *Narrative of the Life of Frederick Douglas: An American Slave* (1845).

[129] Howard, "'Slaves No More': The Harry Potter Series as a Postcolonial Slave Narrative," in Patterson, *Harry Potter's World Wide Influence*, 45.

[130] *Ibid*.

[131] Amy M. Green, "Revealing Discrimination: Social Hierarchy and the Exclusion/Enslavement of the Other in the *Harry Potter* Novels," *The Looking Glass: new perspectives on children's literature*, 13.3

Some critics have also linked the elves' speech with their identity as Black American slaves[132] but when we look closely at the text it is hard to see the exact links between the two. Two critics have ventured that this non-standard English may be more reminiscent of the way that African Americans were portrayed at the beginning of the twentieth century rather than mirrored on any real speech pattern: "Their speech is odd, characterized by pronoun and word-order mistakes, and is reminiscent of the 1930s and 40s Hollywood misconceptions of African-American dialects: almost the only representation of African American commonly available to British audiences until surprisingly late in the twentieth century."[133] and "[…] Rowling's depiction of Dobby and his fellow elves contains uncomfortable echoes of many of the stereotypes held by whites of enslaved African Americans: simple, loyal, and childlike, happy to serve their betters, Rowling's house-elves speak in a patois closer to 1930s and 40s Hollywood misconceptions of "darky" dialect than to any actual African-American speech pattern."[134] In this case Rowling is thus not lifting up a mirror to our own culture but to our cultural representations, something which is even more insidious. Acute readers may thus be able to realise that not only is their history criticised, but so is its representation. Discrimination is thus both historical and cultural and must be combated on both fronts.

The specific language that Dobby, Winky and Kreacher use has been grammatically analysed by Carole Mulliez in her 2009 thesis[135] where she showed that not only are they all characterised by their "squeaking" voices but they also make over-use of words such as "Master", "Miss" and "Sir", tend to speak of themselves in the third person singular and have a strong tendency to add extra "s"s on the end of verbs.[136] However, one can add that there is a hierarchy within the mistakes which occur. Hokey's text is perfect (but there is very little of

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(September/October 2009) https://www.lib.latrobe.edu.au/ojs/index.php/tlg/article/view/162/161. Accessed 16 November 2016.

[132] Peter Dendle, "Monsters, Creatures, and Pets at Hogwarts. Animal Stewardship in the World of Harry Potter," in Anatol, ed. *Reading Harry Potter*, 165: "Dobby the house-elf, in his racially charged pidgin, laments that elves "are the lowly, the enslaved, us dregs of the magical world (HP2, 10, 133)." As well as Howard, "'Slaves No More': The Harry Potter Series as a Postcolonial Slave Narrative," in Patterson, *Harry Potter's World Wide Influence*, 40: "This parallel also occurs in the use of dialect, as some readers surely noticed: how, for instance, the informal diction of Winky, whose patois frequently sounds like an uneducated Black American slave of the antebellum south, as when Winky wails "Master Barty, Master Barty […] You isn't ought to tell them, we is getting into trouble …" (HP4, 35, 594)."

[133] Carey, "Hermione and the House-Elves: The Literary and Historical Contexts of J. K. Rowling's antislavery Campaign," in Anatol, ed. *Reading Harry Potter*, 103.

[134] Horne, "Harry and the Other: Answering the Race Question in J. K. Rowling's *Harry Potter*," 80-81.

[135] See Carole Mulliez, "Les langages de J. K. Rowling," diss., Paris 4, 2009, 197-199.

[136] *Ibid*., 197.

it) and Kreacher is mostly able to speak without making mistakes, especially when he is muttering to himself.[137] On the other hand, Winky's speech is peppered with grammatical blunders as she seems unable to conjugate in anything but the present continuous: "He is wanting paying for his work, sir" (HP4, 8, 89), "I is not liking heights" (HP4, 8, 90) and "Winky is wishing she is back in master's tent" (HP4, 8, 90) all point to this characteristic. Winky can thus neither formulate past nor future as though she were caught in an eternal present without being able to mentally construct the passing of time. Her only time is the present, and the satisfaction of her master's present orders, regardless of past or future. She is grammatically tethered to her family as, even when she is freed, she cannot imagine a future for herself.

Dobby's mistakes are of another genre. He tends to invert the theme and the rheme in his sentences, that is to say instead of starting with old information (the theme), he starts with new meaningful information, the rheme: "So long has Dobby wanted to meet you, sir" (HP2, 2, 15) and "this is a danger you must not face!" (HP2, 2, 19). As well as giving Dobby a Yoda-like[138] diction this linguistic quirk makes Dobby appear selfless. Indeed, he does not wish to start his sentences with references to himself ("Dobby") and puts Harry at the beginning ("Sir") and in the middle ("you") of his second sentence. This grammatical twist thus prefigures his ultimate sacrifice for our magical hero. In this fashion, Rowling institutes a link between a character's grammar and his or her personality, as the bending of grammatical rules reveals personal characteristics and foreshadows the end of the novels.

As Brycchan Carey stated the *Harry Potter* novels are indeed "politically engaged" as this political engagement may well date back to Rowling's own experience with discrimination and human rights violations during her time working for Amnesty International. In a 2000 interview Rowling revealed that the two years during which she worked for the organisation helped her to understand the plight of certain countries and

[137] One could wonder if when Kreacher is speaking with wizards he purposefully modifies his speech to correspond with their expectations or if the sentences he mutters to himself are simple enough for him not to make mistakes when speaking them.

[138] Yoda is Jedi master in the Star Wars Series and speaks mainly in inverted sentences such as: "This one a long time have I watched" *Star Wars Episode V: The Empire Strikes Back*. Dir. Irvin Kershner. Lucasfilm Ltd, 1980. DVD (54:15-54:17).

populations and thus create a realistic underclass.[139] Rowling's knowledge of "Human rights abuses in Francophone Africa" therefore transpires into her text in the form of house-elves and Hermione's political stance.

The discrimination against house-elves is constant throughout the novels and takes centre stage in Hermione's S.P.E.W. organisation. The historical and political aspect of this society is revealed when one realises that the acronym is a near-anagram[140] of the W.S.P.U. – Emmeline Pankhust's early twentieth-century structure to promote votes for women. This line of analysis is further underscored by Hermione's emphasis on "Direct Action" ("You know, I'm starting to think it's time for more direct action." – HP4, 19, 281), one of the key elements on the W.S.P.U.'s agenda and that which differentiated them from the previous women's movements. Shira Wolosky's comment that house-elves "surely […] also represent issues of gender, a reflection of the invisible house-work most women perform for people who take it for granted and do not wish to be reminded of it."[141] gives credence to this line of reasoning. On the story line front, Hermione and Ron's happy-ever-after kiss happens only when Ron is fully able to grasp House-Elf rights, which accentuates the importance of this point:

> [Ron:]'The house-elves, they'll all be down in the kitchen, won't they?'
> 'You mean we ought to get them fighting?' asked Harry.
> 'No,' said Ron seriously, 'I mean we should tell them to get out. We don't want anymore Dobbies, do we? We can't order them to die for us –'
> There was a clatter as the basilisk fangs cascaded out of Hermione's arms. Running at Ron, she flung them around his neck and kissed him full on the mouth. Ron threw away the fangs and broomstick he was holding and responded with such enthusiasm that he lifted Hermione off her feet. (HP7, 31, 502)

Although Ron is finally swayed to join Hermione and Dumbledore's point of view, very few witches and wizards in the Potterverse agree with such a vision. For the most part,

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[139] See J. K. Rowling interview: "Evan: You used to work for Amnesty International. Two years. / J. K. Rowling: I did, yeah. Research assistant. Human rights abuses in Francophone Africa. It made me very fascinating at dinner parties. I knew everything about the political situation in Togo and Burkina Faso. […] E: But here's where it shows up: Hermione and the rights of elves. Civil rights becomes a theme in Goblet of Fire. / JK: Oh yeah. Yeah." CBS Newsworld: Hot Type. J. K. Rowling Interview. July 13, 2000. http://www.accio-quote.org/articles/2000/0700-hottype-solomon.htm. Accessed 7 June 2015.

[140] Phonetically the "E" in S.P.E.W. is pronounced /ju:/ just like the "U" in W.S.P.U. which makes the anagram phonetically viable, if not visually so.

[141] Wolosky, *The Riddles of Harry Potter*, 171.

magical society has a discriminatory attitude towards house-elves across the board. This contrasts with the discrimination against Muggles, Muggle-borns and Squibs as (with the notable exception of Horace Slughorn) the evil characters discriminate against them whereas the good ones do not. Rowling presents her readers with two different stages of discrimination, one which is acknowledged by all and which is only present within some social groups and one which is unrecognised, invisible and rampant.

House-elves are far from being the only magical beings who suffer from discrimination and injustice in the novels as werewolves and many other part-humans are disparaged, racially segregated, or even exterminated.

3) Werewolves and magical creatures

The werewolves, goblins, trolls, giants, Veelas and gnomes presented as magical creatures in the novels may not be as magical as they seem at first. When we look closely at their fate we realise that there is nothing enchanting or mysterious about their place in the wizard society but that they have simply been given the role of the oppressed, the ill, the segregated or the colonised people in the wizarding world. Even though the physical descriptions of these beings may open the world of fantastical imagination, the way that they are treated by their fellow wizards clearly opens the mirror-passage to our own world.

The most prominent example of discrimination occurs with Remus Lupin who transforms every month into a werewolf. Ron's reaction to the discovery that one of his favourite teachers is a werewolf gives us a strong flavour of the type of discrimination which Lupin faces: "Lupin made towards him, looking concerned but Ron gasped, '*Get away from me, werewolf!*' Lupin stopped dead." (HP3, 17, 253) and "'Dumbledore hired you when he knew you were a werewolf?' Ron gasped. 'Is he mad?'" (HP3, 17, 254). Even with his progressive upbringing Ron is still unable to overcome his prejudices. Talking about the former quote Gizelle Liza Anatol states: "He uses 'werewolf' much like a racial slur, exhibiting the socially indoctrinated fear of difference."[142] Amy M. Green adds that "Rowling italicizes the text, indicating that Ron spits out the words with a good deal of venom."[143]

[142] Anatol, "The Fallen Empire: Exploring Ethnic Otherness in the World of Harry Potter," in Anatol, ed. *Reading Harry Potter*, 178.

[143] Green, "Revealing Discrimination: Social Hierarchy and the Exclusion/Enslavement of the Other in the

Ron's response is not a single occurrence as werewolf-hate permeates the whole of wizarding society. When Lupin's identity is revealed to all he resigns his teaching post immediately and justifies his move thus: "This time tomorrow, the owls will start arriving from parents – they will not want a werewolf teaching their children, Harry." (HP3, 22, 309). The notion that werewolves should not be teaching children has something rather disturbing about it. Indeed, there is nothing about Lupin that would entail such a supposition[144] but this idea seems taken from a distinctively evil werewolf, Greyback: "Greyback grinned, showing pointed teeth. Blood trickled down his chin and he licked his lips slowly, obscenely. "But you know how much I like kids, Dumbledore." (HP6, 27, 554). The image conveyed in this description is unnerving to say the least. There is something of the ogre or paedophile at work in Greyback as the close proximity of words such as "pointed", "blood", "lips", "obscenely", and "kids" suggests. Tison Pugh and David L .Wallace write that "After Voldemort himself, Greyback is perhaps the most frightening of Rowling's villains, and a large measure of his horror is due to his obscene delight in preying upon children."[145] Harry, Ron and Hermione's previous exchange about Greyback's activities leaves us in no doubt that he is meant to represent a dangerous predator:

> 'Well, their brother was attacked by a werewolf. The rumour is that their mother refused to help the Death Eaters. Anyway, the boy was only five and he died in St. Mungo's, they couldn't save him.'
> 'He died?' repeated Harry, shocked. 'But surely werewolves don't kill, they just turn you into one of them?'
> 'They sometimes kill,' said Ron, who looked unusually grave now. 'I've heard of it happening when the werewolf gets carried away.' (HP6, 22, 442)

The initial description that we are given of this character evinces yet another theme, that of transmitting disease, especially AIDS[146]:

Harry Potter Novels,"https://www.lib.latrobe.edu.au/ojs/index.php/tlg/article/view/162/161. Accessed 16 November 2016.

[144] With the notable exception of the night during which he forgets to drink his Wolfsbane potion. But this single occurrence is never repeated.

[145] Pugh and Wallace, "Heteronormative Heroism and Queering the School Story in J. K. Rowling's Harry Potter series," 268.

[146] *Ibid*.: "[…] lycanthropy in the Harry Potter series also bears the markers of AIDS, in that it is a "disease" transmitted through the exchange of bodily fluids."

> Fenrir Greyback is, perhaps, the most savage werewolf alive today. He regards it as his mission in life to bite and contaminate as many people as possible; he wants to create enough werewolves to overcome the wizards. Voldemort has promised him prey in return for his services. […] I [Lupin] cannot pretend that my particular brand of reasoned argument is making much headway against Greyback's insistence that we werewolves deserve blood, that we ought to revenge ourselves on normal people. (HP6, 16, 313-314)

The horror of such depictions is alleviated by Remus and Bill who both symbolise the hope that one can live through the lycanthropic condition without becoming a monster oneself and without contaminating others. The Wolfsbane Potion which Lupin mentions in *Harry Potter and the Prisoner of Azkaban* is a cure that prevents the spreading of this disease and one which Greyback obviously does not partake in:

> 'The potion that Professor Snape has been making for me is a very recent discovery. It makes me safe, you see. As long as I take it in the week, preceding the full moon, I keep my mind when I transform … I'm able to curl up in my office, a harmless wolf, and wait for the moon to wane again.
> 'Before the Wolfsbane Potion was discovered, however, I became a fully fledged monster once a month. It seemed impossible that I would be able to come to Hogwarts. Other parents weren't likely to want their children exposed to me.
> 'But then Dumbledore became Headmaster, and he was sympathetic. He said that as long as we took certain precautions, there was no reason I shouldn't come to school …' (HP3, 18, 258)

This excerpt reveals the sickness to be tameable as long as "precautions" are taken. The vocabulary used as well as the notion of "recent discovery" also point towards the possibility that lycanthropy could be a furry metaphor for AIDS as "precaution" is the only way to stop the spread of the disease. On the other hand, Philip Nel avers that the sickness

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See also Anatol, "The Fallen Empire: Exploring Ethnic Otherness in the World of Harry Potter," in Anatol, ed. *Reading Harry Potter*, 178: "During the course of writing this essay, I came to think of Lupin's identity less in terms of its racial significance and more in terms of the discourse of disease, and AIDS in particular. He was bitten as a child, when there was no cure; he recalls hiding his diagnosis upon entering school because other parents would not want their children "exposed" to him. Rowling, *Prisoner of Azkaban*, 353. Lupin's primary concern when he forgets to take his potion after capturing Pettigrew is to escape into the Forbidden Forest and then resign because he can't risk infecting others. The language is that of immunity, contagion, the threat of infection, and social ignorance about disease transmission."

described is another altogether, namely multiple sclerosis: "In 1980, when Rowling was fifteen, her mother was diagnosed with multiple sclerosis, an event that left a deep impression and, at least in part, contributes to her characterization of Professor Remus Lupin. One of the series' most appealing characters, Lupin also suffers from an incurable condition, though his was inflicted by a childhood werewolf bite."[147] but there is little textual justification for such an analysis. In all probability, lycanthropy is meant to be understood as a medley of possible sicknesses as Rowling herself attests in a 2000 interview: "His [Lupin] being a werewolf is really a metaphor for people's reaction to illness and disability."[148] Claudia Fenske and Joanna Lipińska both emphasise the social implications that such a disease create as they write: "His [Lupin's] condition resembles an infectious disease and makes him into a pariah."[149] and "[t]he werewolves belong to one of the groups discriminated against. […] They are removed beyond the boundaries of society."[150] A *tour d'horizon* of the werewolf-related quotes reveals that the wizard on the street is not the only one who has a xenophobic reaction towards werewolves, the Ministry of Magic and the magical laws are themselves deeply discriminatory. Quotes such as "she [Umbridge] drafted a bit of anti-werewolf legislation two years ago that makes it almost impossible for him [Lupin] to get a job." (HP5, 14, 271) and "The Ministry's being very anti-werewolf at the moment and we [Lupin and Tonks] thought our presence might not do you any favours." (HP7, 8, 116) underline the fact that the official political line is that of removing werewolves from jobs and society. In *Fantastic Beasts and Where to Find Them* we glean that werewolves are classified in between "beings and beasts" and there are "Werewolf Support Services" (*Beasts*, xiii) which sound like the type of organisations from our world which are set up to help people suffering from alcohol-dependency or AIDS. At the same time we are also told of a "Werewolf Registry" and "Werewolf Capture Unit" (*Beasts*, xiii) which lead us to understand that, just like Muggle-borns, their personal information is recorded[151] and they are even captured. The theme of Professor Snape's essay in *Harry Potter and the Prisoner of Azkaban* paints a grim picture of

[147] Philip Nel, *J. K. Rowling's Harry Potter Novels, A Reader's Guide* (New York: Continuum, 2001) 15.

[148] Fraser, *An Interview with J. K. Rowling*, 22.

[149] Fenske, *Muggles, Monsters and Magicians*, 282.

[150] Lipińska, "The Xenophobic World of Wizards: Why Are They Afraid of the "Other"?" in Patterson, ed. *Harry Potter's World Wide Influence*, 121.

[151] Green, "Revealing Discrimination: Social Hierarchy and the Exclusion/Enslavement of the Other in the *Harry Potter* Novels,"https://www.lib.latrobe.edu.au/ojs/index.php/tlg/article/view/162/161. Accessed 16 November 2016: "The Ministry, as a result, keeps records of all known werewolves, forcing sufferers of lycanthropy to register knowing full well it means they will be discriminated against at will."

what may happen upon capture: "you will each write an essay, to be handed in to me, on the ways you recognise and kill werewolves." (HP3, 9, 129).

Just as in the case of house-elves, this constant erosion of werewolf merits and rights filters through to the characters themselves as both Lupin and Bill (through his mother) consider that their condition is an obstacle to marital life and having children. The interview between Mrs Weasley and Fleur after Bill's attack showcases this: "'Well, yes, I'm sure,' said Mrs. Weasley, 'but I thought perhaps – given how – how he –' / 'You thought I would not weesh to marry him? Or per'aps, you hoped?" said Fleur, her nostrils flaring." (HP6, 29, 581). Remus also rebukes Tonks's advances at first claiming that he is "too old for you, too poor … too dangerous …" (HP6, 29, 582) but soon concedes after Professor McGonagall and Arthur Weasley have talked reason into him. Notwithstanding, in the last novel Lupin wishes to forsake his wife and his son-to-be in order to protect them from his shame: "My kind don't usually breed! It will be like me, I am convinced of it – how can I forgive myself, when I knowingly risked passing on my own condition to an innocent child? And if, by some miracle, it is not like me, then it will be better off, a hundred times so, without a father of whom it must always be ashamed!" (HP7, 11, 176). These quotes permit us to see how this climate of discrimination leads Lupin to see himself as a monster who is terrified by genetic contamination. Amy M. Green adds that: "He tells Harry, "My kind don't usually breed" (*Deathly Hallows* 213) and his words imply that he has learned to deny his own humanity."[152]

The correlation between magical being and monster is one which is also at work in the case of giants or half-giants. In the same way as for Lupin, there seems to be considerable concern on Hagrid's ability to safely teach children: "Half-giant … and there was me thinking he'd just swallowed a bottle of Skele-Gro when he was young … none of the mummies and daddies are going to like this at all … they'll be worried he'll eat their kids, ha,ha …" (HP4, 24, 382). As a mouthpiece for racism and bigotry Draco Malfoy's comments seem outrageous until we realise that the magical community at large shares many of these feelings as Hagrid receives hate mail after Rita Skeeter's revelation of his parentage (HP4, 24, 394).[153] Cornelius

[152] *Ibid*.

[153] See also Bridger, *A Charmed Life, The Spirituality of Potterworld*, 75: "Hagrid, he [Draco Malfoy] observes through the window of Madam Malkin's robe shop, is, 'a sort of savage – lives in a hut in the school grounds and every now and then he gets drunk, tries to do magic and ends up setting fire to his bed.' (HP1, 5, 89). We are reminded of the kind of comments made about Africans during the colonial era or about African Americans during slavery and Segregation, though we have to wait for *Goblet of Fire* to find out how widespread this kind of sentiment is throughout the wizard world."

Fudge, the Minister for magic, also displays such slanted views when Bartemius Crouch disappears close to the Beauxbatons carriage as this dialogue with Albus Dumbledore exhibits:

> 'Well, I'll reserve judgment until after I've seen the place where he was found, but you say it was just past the Beauxbatons carriage? Dumbledore, you know what that woman *is*?'
> 'I consider her to be a very able headmistress – and an excellent dancer,' said Dumbledore quietly.
> 'Dumbledore, come!' said Fudge angrily. 'Don't you think you might be prejudiced in her favour because of Hagrid? They don't all turn out harmless – if, indeed, you can call Hagrid harmless, with that monster fixation he's got –'
> 'I no more suspect Madame Maxime than Hagrid,' said Dumbledore, just as calmly. 'I think it possible that it is you who are prejudiced, Cornelius.' (HP4, 29, 503)

From the head of state downwards it seems that very few wizards[154] are ready to accept half-giants as their equals. Moreover, just as for werewolves, giants were hunted by wizards, both in historical "giant wars" (HP5, 12, 207) and in deliberate killings: "then loads got themselves killed by Aurors." (HP4, 23, 374). In the latter quote one can note use of a reflexive pronoun ("themselves") which angles the massacres of giant populations ("There aren't any left in Britain now" (HP4, 23, 374) corroborates this) in a way which shows them to be responsible for their own demise.[155] There were not only wars against the giants, but against goblins too as we learn through the Hogwarts classes: "Meanwhile, Professor Binns, the ghost who taught History of Magic, had them writing weekly essays on the Goblin Rebellions of the eighteenth century." (HP4, 15, 206). Jackie C. Horne's input on this subject reveals much about wizard history: "That Binns is still lecturing on goblin rebellions and riots at Christmastime of the same term suggests that goblin resistance was not merely a single event, but a way of life (4.392)."[156] Ron and Hermione's exchange also divulges that the

[154] Hermione is once again one of the few to see this discrimination for what it is: "But honestly, all this hysteria about giants. They can't all be horrible … It's the same sort of prejudice that people have toward werewolves … It's just bigotry, isn't it?" (HP4, 24, 377).

[155] Aunt Petunia uses a similar turn of phrase when she talks about her sister's murder: "she went and got herself blown up" (HP1, 4, 44). Here too she is trying to make it sound as though Lily was responsible for her own death.

[156] Horne, "Harry and the Other: Answering the Race Question in J. K. Rowling's *Harry Potter*," 90. Indeed, in

tensions between wizards and goblins are still salient: "'Goblins have got good reason to dislike wizards, Ron,' said Hermione. 'They've been treated brutally in the past.' / 'Goblins aren't exactly fluffy little bunnies, though, are they?' said Ron. 'They've killed plenty of us. They've fought dirty too.'" (HP7, 25, 409). Jackie C. Horne continues by equating this violent repression with historical facts:

> 'could make even bloody and vicious goblin riots sound as boring as Percy's cauldron-bottom report' suggests that the goblins fought with violence against the wizarding world (4.392). Such a violent response is a far cry from the obsequious self-abasement of the house-elves. In contrast, such a response calls to mind actual historical and current-day political movements against racial and social class oppression in Great Britain – the Scottish insurgencies of the eighteenth century, the Chartist riots of the nineteenth, and the uprisings of the Irish in the twentieth.[157]

These wars and rebellions on the goblins' part marks them as potentially dangerous even in twentieth-century Britain as we saw with "*Madam Marchbanks's alleged links to subversive goblin groups* (HP5, 15, 276)".[158] Moreover, in *Quidditch Through the Ages* we have access to a nineteenth-century *Daily Prophet* article which sets forth that "the ensuing riot was later blamed in goblin agitators" (*Quidditch*, 20); thus marking goblins as an extremist group which is likely to cause trouble as the words "subversive", "riot" and "agitators" point to. The goblins' continued discontent with the *status quo* can be explained by the cultural dilapidation of their riches after the wars as wizards were then able to lay hands on goblin treasure – through legal or illegal means – treasure which was never returned as Bill explains: "To a goblin, the rightful and true master of any object is the maker, not the purchaser. All goblin-made objects are, in goblin eyes, rightfully theirs." (HP7, 25, 418).[159] As

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September of that year "Professor Binns, the ghost who taught History of Magic, had them writing weekly essays on the goblin rebellions of the eighteenth century." (HP4, 15, 206) and in during the last lesson of the term (in December) they are still on that subject: "Nothing would ever deflect Professor Binns, for example, from ploughing on through his notes on goblin rebellions" (HP4, 22, 341). The subject of goblin rebellions is therefore abundant enough to cover four months of history class.

[157] *Ibid*.

[158] See *Supra* IV. A. 1.

[159] See also Green, "Revealing Discrimination: Social Hierarchy and the Exclusion/Enslavement of the Other in the *Harry Potter* Novels,"https://www.lib.latrobe.edu.au/ojs/index.php/tlg/article/view/162/161. Accessed 16 November 2016: "Indeed, the goblins believe that humans "steal" their goods, paid for or not. This belief becomes more reasonable through understanding Aimé Césaire's use of the term "thingification" to describe

wizards never honoured this cultural point of view, goblins consider that their treasures have been despoiled and thus the grudge between wizards and goblins can never be fully mended. For the British this is strongly redolent of colonial times when important cultural artefacts were removed from populations and sold off to museums and collectors. Even today the British Museum still possesses artefacts which native populations regard as theirs, such as the Elgin Marbles (sculptures removed from the Parthenon between 1801 and 1805 by Lord Elgin[160]) and the 6,000 Australian pieces which "some Indigenous Australians […] rightly regard as their property."[161] Jackie C. Horne associates this object theft to the Native American plight too in her article,[162] but the coupling between Native American issues and Potterverse magical groups is one which does not only include goblins but also giants. Hagrid's portrayal of their history rings many bells for readers familiar with Native American history and present-day reservations:

> [E]ighty left [giants], an' there was loads once, musta bin a hundred diff'rent tribes from all over the world. Bu' they've bin dyin' out fer ages. Wizards killed a few, o' course, bu' mostly they killed each other, an' now they're dyin' out faster than ever. They're not made ter live bunched up together like tha'. Dumbledore says it's our fault, it was the wizards who forced 'em to go an' made em live a long good way from us an' they had no choice bu' ter stick together fer their own protection. (HP5, 20, 377-378)

Hagrid's comment "Bu' they've bin dyin' out fer ages" vividly recalls the falling numbers of American Indians during the nineteenth century. Francis Paul Prucha for instance

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what colonizers do to native identity. As with all the other non-human races in the series, wizards and witches render the goblins nothing more than commodities who in turn create other commodities. They do not consider the cultural significance of a given design, the selection of one color or another, or even the cultural tradition of metalworking which forms the core of goblin identity."

[160] http://www.britishmuseum.org/about_us/news_and_press/statements/parthenon_sculptures.aspx. Accessed 10 September 2017.

[161] https://www.theguardian.com/artanddesign/2015/apr/09/indigenous-australians-enduring-civilisation-british-museum-repatriation. Accessed 15 June 2017.

[162] "[…] Rowling's depiction of the goblins and their quest to reclaim lost cultural artifacts such as Gryffindor's sword (or the goblin-made tiara offered by Mrs. Weasley to Fleur) uncomfortably echoes Native American struggles to reclaim artifacts taken by white anthropologists and collectors for study. British readers may be reminded of the claims of those who support the return of the Elgin Marbles and other antiquities "vandalized" by imperialist cultures to their nations of origin." Horne, "Harry and the Other: Answering the Race Question in J. K. Rowling's *Harry Potter*," 94.

explains that "The Indian population in 1850 was perhaps 350,000" and that "Indian population, according to the federal census, was only 237,196 in 1900."[163] Amy M. Green appends that "[giants and centaurs] prefer isolation to Wizarding company and live on allocated plots of land eerily reminiscent of the reservations onto which Native Americans were forced. However, Rowling reveals that both of these races ultimately exist at the whim of the Ministry of Magic rather than having been afforded the rights of sovereign nations to negotiate treaties and govern themselves."[164] Hagrid's comment that "They're not made ter live bunched up together like tha'" also recalls the American Indian cultural and economic downturn after having been "collected on small contiguous reservations"[165]: "Declining from a position of prosperity and of considerable political and economic power at the beginning of the national history of the United States, the Indian tribes by the early decades of the twentieth century had become politically subordinate to and almost completely dominated by the federal government […]."[166] Dolores Umbridge's view on centaur-land thoroughly represents the zeitgeist: "'*Your* forest?' said Umbridge, shaking now not only with fright, but also, it seemed, with indignation. 'I would remind you that you live here only because the Ministry of Magic permits you certain areas of land –'" (HP5, 33, 665). The notion of belonging is here central as the italicized "your" showcases. This "your" is an answer to a centaur's question "What are you doing in our forest?" (HP5, 33, 665) and points to the fact that even though the Ministry has allocated land for this population they are not considered the rightful owners of the said land and could be relocated if need be. Amy M. Green points out that "Umbridge's revelation also hints at a wizard land-grab occurring at some early point in time outside of the scope of the novels. This resulting landlessness becomes a recurring theme in the histories of many of the non-human races in the series."[167] Here the link with the constant relocation of Native American reservations becomes evident as the American government regularly renegotiated and broke treaties as they did not consider that the land belonged to the Native

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[163] Francis Paul Prucha, *The Indians in American Society: From the Revolutionary War to the Present*, 1985 (Berkley: University of California Press, 1988) 32 and 57.

[164] Green, "Revealing Discrimination: Social Hierarchy and the Exclusion/Enslavement of the Other in the *Harry Potter* Novels,"https://www.lib.latrobe.edu.au/ojs/index.php/tlg/article/view/162/161. Accessed 16 November 2016.

[165] Prucha, *The Indians in American Society*, 20.

[166] *Ibid*., 29.

[167] Green, "Revealing Discrimination: Social Hierarchy and the Exclusion/Enslavement of the Other in the *Harry Potter* Novels,"https://www.lib.latrobe.edu.au/ojs/index.php/tlg/article/view/162/161. Accessed 16 November 2016.

Americans but to the American settlers.

Rowling's text does lead towards a hopeful ending as the centaurs, one giant (Grawp), one goblin (Griphook), as well as Dobby, Kreacher and the Hogwarts house-elves aid and abet Harry through his tasks and, for the most part, participate in the Battle of Hogwarts, thus helping to secure a victory against Voldemort. *Harry Potter and the Cursed Child* paints a picture where at least some parts of the post-Voldemort world are concerned with acceptance rather than discrimination. Hermione Granger – now Hermione Weasley – thus becomes Minister for Magic, a fact which heralds a new age for Muggle-borns and Draco Malfoy loses his arrogant stance towards non-pure-blood wizards.

Even through Rowling paints a brighter tomorrow at the end of the seventh and in parts of the eighth instalments, the novels remain imbued with multi-faceted discrimination ranging from questions of race, to slavery, fear of disease or simply fear of the other. The invidious comments, the sidelining of individuals because of their ancestry, the racial discrimination and purges as well as the removing of certain magical beings all point to our own cultural and historical iniquities. The books cover a wide range of different types of discrimination, from racial injustice (Muggles and Muggle-borns) to socially accepted discrimination (house-elves) and even institutionalised discrimination with centaurs and giants; all of which are, or have been, present in our own world. Thus the underlying racial politics of *Harry Potter* do not paint a new picture for the reader but lead him back to his own history and specifically to the darker aspects of this history. Rowling's political agenda is clearly visible in her tackling of discrimination as she warns her readers of its insidious nature and explores its grisly consequences.

In his *magnus opus*, George Orwell, through Winston Smith, muses that "The best books, he perceived, are those that tell you what you know already."[168] This quote could readily be applied to this aspect of *Harry Potter* as Rowling's readers already know that discrimination has and does exist and that particular members of the population have been and are targeted by it. Perhaps one of the reasons why *Harry Potter* is so loved and has become one of the "best books" is that it is not new but that it combines a host of aspects from our own lives in order to refine our perception of them and lead us to a better knowledge of our own world.[169] Interestingly, Jean-Paul Sartre has a similar view of literature as he explains in

[168] Orwell, *Nineteen Eighty-Four*, 208.

[169] One can note that the *Harry Potter* play achieves a similar goal as James F. Wilson noted in his theatrical

Qu'est-ce que la littérature?: "But we can already conclude that the writer has chosen to reveal the world and more specifically mankind to the rest of mankind so that they can become fully responsible in the face of this object which has been laid bare for them."[170] Rowling's revelation of discrimination fits in perfectly with Sartre's definition of a writer's role as she reveals societal issues through the prism of magic.

C. Rewriting History

One of the surprising aspects of the Potterverse is its intensive reliance on history. Wizards not only share our own history but they are also concerned with a host of magical historical facts, facts which are shared in numerous books as well as by Professor Binns in his history of magic class. A compilation of these dates and events delineates an important historical background for the novels as the story encompasses not only the last decade of the twentieth century but is rooted in a history which is more than two thousand years old (one of the earliest dates is "382 BC" – HP1, 5, 63). Wizard history also seems to follow our Muggle past as many key moments of our own timeline find themselves re-written in the *Potter* text. Moreover, the sombre, totalitarian and fascist regimes are recalled in the novels through the figures of Grindelwald and Voldemort as well as the Death Eaters. Historical facts, torture, murders but also propagandist rhetoric are recreated and show how this collective past still haunts our society. Rewriting our history enables Rowling to remind her readers that the abominations of yesteryear are but a page away and that it takes courage everyday to keep them at bay. The anchoring of the Potter tale within a clear historical frame creates what we could term a "historical effect" to paraphrase Barthe's "reality effect" as disclosed in his essay:

> The truth of this illusion is this: eliminated from the realist speech-act as a signified

review: "And as did the most successful melodramas of the nineteenth century, *Harry Potter* offered both an escape from and a reflection of prevailing cultural issues and anxieties." Wilson, "*Harry Potter and the Cursed Child, Parts 1 And 2* by Jack Thorne (review)," 88.

[170] Sartre, *Qu'est-ce que la littérature?* 29. My translation. Original quote: "Mais dès à présent nous pouvons conclure que l'écrivain a choisi de dévoiler le monde et singulièrement l'homme aux autres hommes pour que ceux-ci prennent en face de l'objet ainsi mis à nu leur entière responsabilité."

> of denotation, the "real" returns to it as a signified of connotation; for just when these details are reputed to *denote* the real directly, all that they do – without saying so – is *signify* it; Flaubert's barometer, Michelet's little door finally say nothing but this: we are the real; it is the category of "the real" (and not its contingent contents) which is then signified; in other words, the very absence of the signified, to the advantage of the referent alone, becomes the very signifier of realism: the reality effect is produced, the basis of that unavowed verisimilitude which forms the aesthetic of all the standard works of modernity.[171]

Rowling's constant references to magical and real history could also be seen at first as mere padding for her novel or narrative details, but these veritably *signify* history and create a historical verisimilitude.

1) History, the Middle Ages and Witch Hunts

Harry's wizarding world is indeed incredibly rich in historical facts as is exemplified time and time again in the novels. As readers we are continuously showered with dates and facts such as the much-repeated "International Statute of Wizarding Secrecy in 1689" (*Beedle*, 13-14) which is mentioned in *Harry Potter and the Order of the Phoenix*: "Never mind the Statute of Secrecy now, there's going to be hell to pay anyway" (HP5, 2, 25) and which is also called "the International Confederation of Warlocks' Statute of Secrecy" (HP2, 2, 21) in *Harry Potter and the Chamber of Secrets*. Many key moments of wizarding history are mentioned, ranging from antiquity and the Early Middle Ages ("Records show that witches and wizards were using flying broomsticks as early as AD 962." – *Quidditch*, 1) all the way through modern and contemporary dates: "I needn't have learnt about the 1637 Werewolf Code of Conduct or the uprising of Elfric the Eager." (HP1, 16, 192), "Dragon breeding was outlawed by the Warlocks' Convention of 1709, everyone knows that." (HP1, 14, 169) or even

[171] Roland Barthes, *The Rustle of Language*, Trans. Richard Howard (Berkley: University of California Press, 1989) 148. Original quote: "La vérité de cette illusion est celle-ci : supprimé de renonciation réaliste à titre de signifié de dénotation, le « réel » y revient à titre de signifié de connotation ; car dans le moment même où ces détails sont réputés dénoter directement le réel, ils ne font rien d'autre, sans le dire, que le signifier : le baromètre de Flaubert, la petite porte de Michelet ne disent finalement rien d'autre que ceci : nous sommes le réel ; c'est la catégorie du « réel » (et non ses contenus contingents) qui est alors signifiée; autrement dit, la carence même du signifié au profit du seul réfèrent devient le signifiant même du réalisme : il se produit un effet de réel, fondement de ce vraisemblable inavoué qui forme l'esthétique de toutes les œuvres courantes de la modernité." Roland Barthes, *Le bruissement de la langue*, (Paris: Seuil, 1984) 174.

"it will always be remembered as the broom used in the first ever Atlantic broom crossing, by Jocunda Sykes in 1935." (*Quidditch*, 48). As a hoarder of all knowledge Hermione often refers to sundry dates in order to add information both for Harry and the reader's sake. She cites history books that she has read: "In *Sites of Historical Sorcery* it says the inn was the headquarters for the 1612 goblin rebellion" (HP3, 5, 61) but also goes looking for specific information that she needs in the library: "Here's something … there was a case in 1722 … but the Hippogriff was convicted" (HP3, 11, 164). In *Quidditch Through the Ages*, Rowling – writing as Kennilworthy Whisp – goes further and pens a history of Quidditch by creating fake primary sources which include drawings, diary entries, poetry, descriptions of paintings, etc. This wealth of information creates a complete other world which is just as rich in historical sources as ours is. We are given primary sources such as this poem:

> The game features in a tragic Gaelic poem of the eleventh century, the first verse of which says, in translation:
> *The players assembled, twelve fine, hearty men,*
> *They strapped on their cauldrons, stood poised to fly,*
> *At the sound of the horn they were swiftly airborne*
> *But ten of their number were fated to die*. (*Quidditch*, 5)

The humorous and slightly grisly rhymes of the literary piece does not completely obscure how far Rowling goes in the creation of her world as she not only writes a poem but also links it to a language and a century. As we saw previously, the use of documents by historians is what creates "proof" that events happened ("If history is a true narrative, documents constitute its ultimate means of proof. They nourish its claim to be based on facts."[172]); in this case Rowling composes fictional historical documents in order to create a historical effect for the reader. In the same book we learn that wizards also have historical institutions such as museums: "A medieval broomstick on display in the Museum of Quidditch in London gives us an insight into Lachrin's discomfort (see Fig. A)." (*Quidditch*, 2)[173] and that there are not only primary but also secondary historical sources and historians: "Agatha Chubb, expert in ancient wizarding artefacts, has identified no fewer than twelve lead

[172] Ricoeur, *Time and Narrative*, 157.

[173] As readers we had already had a clue to the fact that magical museums existed in *Harry Potter and the Chamber of Secrets*: "I expect a museum would bid for them" (HP2, 7, 86) when Draco taunts the Weasleys about the state of their brooms.

Bludgers dating from this period, discovered both in Irish peat bogs and English marshes. 'They are undoubtedly Bludgers rather than cannon balls,' she writes." (*Quidditch*, 22). When reading the novels one can note that wizard history boasts more gender equality, both in primary and secondary sources than our own. Not only is "Agatha Chubb" mentioned but a "most gifted magical historian" (HP7, 8, 132) is none other than Bathilda Bagshot. By placing women on an equal footing with men in history Rowling indirectly points towards her-story or feminist history in *Harry Potter.*[174] This bountiful historical background creates what Irène Fernandez terms "an antiquity in the world of magic": "A thousand allusions in *Harry Potter* could justify this type of suggestions; that there is an antiquity in the world of magic, which is perhaps not as strong as that of Middle Earth, but which is nonetheless considerable, as Hermione, who is so brilliant in history, knows."[175]

These continual references to historical facts and dates as well as Professor Binns's classes in which history is defined as "solid, believable, verifiable *fact*!" (HP2, 9, 115) are nevertheless questioned within the narrative in a postmodernist move. *Harry Potter* gives a strong voice to the questioning of history, and especially how history is written. As we saw previously[176] Hermione is led to re-evaluate one of her key books, *Hogwarts: A History*, as it failed to mention a major aspect of the castle as "Not once, in over a thousand pages, does *Hogwarts: A History* mention that we are all colluding in the oppression of a hundred slaves!" (HP4, 15, 210). In *Harry Potter and the Deathly Hallows* Hermione's view of history has grown to an understanding that "Wizarding history often skates over what the wizards have done to other magical races" (HP7, 25, 409). In *A Poetics of Postmodernism* Linda Hutcheon describes historiographic metafiction as having a "theoretical self-awareness of history and fiction as human constructs"[177] which is exactly what Hermione indicates. Additionally, the text itself shows that history is constantly written with a bias, and that this bias is that of the

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[174] One can also link this her-story with Rowling's feminist writing in her Potter world. Women are not mere ad-ons in the Potterverse but are characters in their own rights as Rowling herself mentions in a metatextual comment in *The Tales of Beedle the Bard*: "Beedle's witches are much more active in seeking their fortunes than our fairy-tale heroines. Asha, Altheda, Amata and Babbity Rabbitty are all witches who take their fate into their own hands, rather than taking a prolonged nap or waiting for someone to return a lost shoe." (*Beedle*, xii). To this list of strong-willed female characters one could add Hermione Granger, Ginny Weasley, Minerva McGonagall, Molly Weasley and Lavender Brown, to name but a few.

[175] Fernandez, *Défense et illustration de la féerie*, 65. My translation. Original quote: "Mille allusions dans *Harry Potter* pourraient justifier le même type de suggestion ; il y a une antiquité du monde de la magie, moindre certes que celle de la Terre du Milieu mais cependant considérable, comme le sait Hermione, qui est si forte en histoire."

[176] See *supra* III. C. 1.

[177] Hutcheon, *A Poetics of Postmodernism*, 5.

victor. In *Harry Potter and the Cursed Child* the spectator is confronted with history in the making as the story takes place nearly twenty years after the first part of the adventures. Harry's exploits have thus made it into history as there are now references to "the Fallen Fifty" (HP8, IV, 6), "the Battle of Hogwarts" (HP8, I, 12) and "the Battle of the Department of Mysteries" (HP8, I, 4). The capital letters and the reverence to these events prove that they have made their way into history books and are now being taught as important events of the wizarding world. These historical constructs are understood as constructs by the audience when history becomes re-written through Albus and Scorpius's time-jumping and time-modifying. In the alternate reality of Voldermort's reign Dolores Umbridge mentions for instance "those Dumbledore terrorists" as well as "that failed coup on the school" (HP8, II, 20). Depending on the point of view, Harry and his friends thus go from heroes winning battles to "terrorists."[178] The focus on the part of "human construct" in the writing of history is unmistakable here as Rowling underscores the importance of historical outlook to understand events. Moreover, in the eighth story our heroes, Albus and Scorpius, must use history books in order to make sense of their environment as their time-shifting rewrites history: "I found Rita Skeeter's book about them. And it's very different" (HP8, II, 16) and "SCORPIUS *enter the library and starts to desperately look through books. He finds a history book*." (HP8, III, 4). Their time-shifting also brings them into the gaps of history as Albus explicates: "The history books – correct me if I'm wrong, Scorpius – show nothing about when and how he [Voldemort] arrived in Godric's Hollow?" (HP8, IV, 10). The denouement of the story takes place precisely in this historical gap as Rowling points not only to what history says but also to what it does not reveal.[179]

What strikes the reader most is not perhaps the changing historical angle within the narrative but the rewriting of our own history within the story. Sundry well-known historical facts or figures are given new meaning in the tale. On Pottermore Rowling gives examples of famous Boggarts which include "the Bludgeoning Boggart of Old London Town (a Boggart that had taken on the form of a murderous thug that prowled the back streets of nineteenth-

[178] One can note that resistant fighters during WWII were also called "terrorists" by Nazi and Vichy propaganda: "Pour [Philippe] Henriot, il s'agit systématiquement, jour après jour, d'assimiler les maquisards à des terroristes." Hélène Eck, dir. *La guerre des ondes. Histoire des radios de langue française pendant la Deuxième Guerre mondiale* (Paris: Armand Colin, 1985) 122.

[179] Shira Wolosky equates Harry with a historian in her study: "But he is even more a historian. Throughout book 7 he is engaged in historical research, with Dumbledore his topic. His research materials and sources include newspaper accounts and obituaries, interviews, and above all, Rita Skeeter's biography." Wolosky, *The Riddles of Harry Potter*, 76.

century London, but which could be reduced to a hamster with one simple incantation)."[180] The infamous historical figure of Jack the Ripper is thus openly derided and the fear and grief that such violent nineteenth-century cases created is undermined by the reference to "a hamster." A similar pattern is found with the legend of the Loch Ness monster which is explained away in *Fantastic Beasts and Where to Find Them* where we are told that: "The world's largest kelpie is found in Loch Ness, Scotland. Its favourite form is that of a sea serpent […] International Confederation of Wizard observers realised that they were not dealing with a true serpent when they saw it turn into an otter on the approach of a team of Muggle investigators and then transform back into a serpent when the coast was clear." (*Beasts*, 24). Peter Dendle comments that:

> Rowling sends up the overactive imaginations of those who think they see a lake monster in Loch Ness by humoring them; the joke is a condescending sort of "yes – of course you saw something, sure you did." She is writing ostensibly about her fictional world, but in bringing in the fascination with the "kelpie" of Loch Ness so directly, the force of the entry is to deflate a popular story with a whimsical explanation.[181]

The multiple references to witch-burning are another such example of these mischievous historical inversions where our culture and historical construct is challenged. The beginning of the third book of the series starts with an essay question ("Witch Burning in the Fourteenth Century was Completely Pointless – Discuss") as well as an excerpt taken from Adalbert Waffling's[182] publication *A History of Magic*:

> *Non-magic people (more commonly known as Muggles) were particularly afraid of magic in medieval times, but not very good at recognizing it. On the rare occasion that they did catch a real witch or wizard, burning had no effect whatsoever. The witch or wizard would perform a basic Flame Freezing Charm and then pretend to*

[180] http://www.pottermore.com/en/book3/chapter7/moment1/boggart. Accessed 13 January 2013.

[181] Dendle, "Cryptozoology and the Paranormal in Harry Potter," 418.

[182] One can here point to Rowling's embedded humour as the author's name is related to the verb "waffle," that is to say to "speak or write at length in a vague or trivial manner" (OED), which is not a verb that most historians would appreciate when referring to their work. This name has been changed in later editions of the text to read "Bathilda Bagshot" as she is the author associated with this title in the rest of the Potter books. Nonetheless, Aldabert Waffling does retain a place within the story-line as Dumbledore is said to have corresponded with "Adalbert Waffling, the magical theoretician." (HP7, 2, 22).

> *shriek with pain while enjoying a gentle, tickling sensation. Indeed, Wendelin the Weird enjoyed being burned so much that she allowed herself to be caught no less than forty-seven times in various disguises*. (HP3, 1, 7)

Our common historical notion that so-called witches were burnt at the stake thus becomes obsolete as magical evidence comes to modify such impressions. The superimposing of historical facts thus creates a palimpsestic history for the reader as his own history is re-written to fit the *Harry Potter* plot. Yet, there are addenda to be appended to such a historical vision. Firstly, Nearly Headless Nick's story seems to put a damper on the notion that witches and wizards were always able to escape Muggle killings as he got "hit forty-five times in the neck with a blunt axe" (HP2, 8, 95) on the 31st of October 1492. On Pottermore Rowling reveals that "Sir Nicholas lounged around the court of Henry VII in life, until his foolish attempt to beautify a lady-in-waiting by magic caused the unfortunate woman to sprout tusks. Sir Nicholas was stripped of his wand and inexpertly executed, leaving his head hanging off by a single flap of skin and sinew."[183] Moreover, on Pottermore we learn that another Hogwarts ghost, the Fat Friar, was executed by the clergy because he cured people too well: "Hufflepuff house is haunted by the Fat Friar, who was executed because senior churchmen grew suspicious of his ability to cure the pox merely by poking peasants with a stick, and his ill-advised habit of pulling rabbits out of the communion cup. Though a genial character in general, the Fat Friar still resents the fact that he was never made a cardinal."[184] These two violent deaths thus undermine the initial vision of wizards escaping Muggle persecution without a scratch. Secondly, as Alexandra Petrina has documented, the dates which are given – "Witch Burning in the Fourteenth Century" and "1492" do not correspond to historical fact:

> Rowling, and this is greatly to her credit, does not strive for historical accuracy, and sometimes her handling of pointedly medieval material may appear lame, as when she has Harry writing an essay on witch-burning in the fourteenth-century: witch-hunting was an almost non-existent issue in the Middle Ages, but then, heretic-burning would have sounded much less interesting to the young reader (Prisoner of

[183] https://www.pottermore.com/writing-by-jk-rowling/hogwarts-ghosts. Accessed 18 June 2017.

[184] http://www.pottermore.com/en/book2/chapter9/moment1/hogwarts-ghosts. Accessed 15 October 2012.

Azkaban 7).[185]

Indeed, as *The Penguin Book of Witches* indicates, "The first witchcraft act in England was passed in 1542, and the last antiwitchcraft statute was not officially repealed until 1736."[186] Howbeit, Rowling still plays with a popular image, that of the medieval witch. Even though her period might be historically wrong, it is culturally apt, and many of her readers would be unlikely to detect a fault.

One can also note that another phenomenon occurs in the narrative as Rowling also borrows from Muggle history in order to give more weight to the narrative. Robert T. Tally Jr. and Claudia Fenske have paid close attention to the Muggle historical figures which appear nominally in the text and have found that "There are even parallel histories, as famous wizards include Paracelsus[187] and Cornelius Agrippa[188] who are also well known in Muggle lore […]."[189] and that the Peverells "hints at William Peverel (c. 1050-c. 1115), a Norman knight who fought in the Battle of Hastings and who was probably an illegitimate son of William I."[190] One could also add Nicolas Flamel, the six-hundred-year old possessor of the Philosopher's Stone in the first *Harry Potter*, who was a real-life scribe and author in the fourteenth century Paris. A street and a restaurant[191] – which is situated in one of his original houses – still bear his name in Paris nowadays. In *A Charmed Life, The Spirituality of the Potterworld*, Francis Bridger noted that Remus Lupin's remark "That suggests that what you fear most of all is – fear. Very wise, Harry." (HP3, 8, 117) seems to come directly from "The only thing we have to fear is fear itself", one of President's Franklin D. Roosevelt's famous quotes from his 1933 inaugural speech.[192]

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[185] Petrina, "Forbidden Forest, Enchanted Castle: Arthurian Spaces in the Harry Potter Novels," 98.

[186] Katherine Howe, ed. *The Penguin Book of Witches* (New York: Penguin Books, 2014) 6. The second date mentioned by Howe is noteworthy as it corresponds, more or less, to one of Rowling's historical creations: "wizards drew further and further apart from their non-magical brethen, culminating with the institution of the International Statute of Wizarding Secrecy in 1689, when wizardkind voluntarily went underground." (*Beedle*, 13-14).

[187] A sixteenth-century Swiss physician who also dabbled in non-scientific research such as alchemy and astrology.

[188] A sixteenth-century German physician, who, like Paracelsus, also researched more occult branches of science.

[189] Tally Jr., "The Way of the Wizarding World: Harry Potter and the Magical *Bildungsroman*," in Hallett, and Huey, *J. K. Rowling*, 43.

[190] Fenske, *Muggles, Monsters and Magicians*, 174.

[191] L'Auberge Nicolas Flamel is the oldest house left in Paris.

[192] Bridger, *A Charmed Life, The Spirituality of Potterworld*, 14-15.

There is thus a clear double-movement in Rowling's prose as she both superimposes magical explanations upon Muggle history and dips into Muggle history in order to pepper her text with real names and allusions. The history of the Potterverse is thus a hybrid mixture of fact and fiction which both reminds the readers of their own history and constantly calls it into question by offering alternative timelines and interpretations. Potter history thus reads as a veneer of fiction on which one might skate until the ice breaks to reveal our own history and culture underneath. The text reads as realistic magic as the macrocosm created follows logical rules and historical facts. For the reader this creates an interesting phenomenon: at first he might think that he is simply in a parallel universe (just as in science fiction) with different dates and historical figures but if he digs deeper he comes to realise that this universe is not parallel to his own but superimposed upon it. Indeed, the construction of a "fictional autonomy"[193] regarding time is eroded as the reader is forcefully reminded that "Fictional worlds are very often anchored in real times and places."[194] and that "historical events"[195] can be part of fictional time. There is thus a fictional historical paradox in *Harry Potter* as the reader is both inside a fictional historical time (with magical dates) and guided towards a historical reading of the text.

Though Rowling may be far from truth when she creates her notion of the Middle Ages, there is one aspect in which she realistically blends History and culture with her own magical realm, and that is through her depiction of Voldemort's totalitarian regime of terror and repression.

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[193] Ruth Ronen, *Possible Worlds in Literary Theory* (Cambridge: Cambridge University Press, 1994) 198.

[194] *Ibid*., 197.

[195] *Ibid*., 198.

2) A Regime of Terror

Before Rowling's novels took centre stage it was unusual for children's literature to be concerned with dystopian issues such as totalitarian states, extreme violence against populations, misuse of justice and mass-exterminations. In the post-Potter world dystopian children's and teenage novels abound, from *The Hunger Games* to the *Uglies* series and *Divergent*.[196] One of the reasons why Rowling has left such a mark on young audience dystopias is the quality of her re-writing of our culture and history in *Harry Potter*. Nothing is left up to chance in her depiction of the horrors of the last century, be it through a recreation of real historical events or through the rewriting of key chapters of dystopian literature.

One of the cornerstones of most dystopian regimes is the distortion of justice and Rowling makes good use of this in *Harry Potter*. In her novels, trials are taken care of by the Department of Magical Law Enforcement, which seems to take a leaf or two out of Orwell's Ministry of Love books.[197]

The first set of trials takes place during *Harry Potter and the Goblet of Fire* but is actually set thirteen years previously – in 1981 – just after Voldemort's attack on Harry. At this place in time Barty Crouch Senior was Head of the Department of Magical Law Enforcement and wished to become Minister for Magic (HP4, 27, 456). In this book we are shown three different trials, that of Igor Karkaroff, one for Ludovic Bagman and a collective trial for four Death Eaters: Barty Crouch Junior, Bellatrix Lestrange, her husband Rodolphus Lestrange and his brother Rabastan Lestrange.

In the first trial the depiction of Karkaroff is eerily reminiscent of O'Brien's description in *Nineteen-Eighty Four* of trials held in twentieth century Europe by the Russian Communists:

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[196] See article on teenage dystopias: Éléonore Cartellier-Veuillen. 04/2016. "From traditional dystopias to teenage dystopias: Harry Potter as a bridge between two cultures". *La Clé des Langues* (Lyon: ENS LYON/DGESCO). ISSN 2107-7029. Updated on the 4th of May 2016. http://cle.ens-lyon.fr/british-irish-lit-/from-traditional-dystopias-to-teenage-dystopias-harry-potter-as-a-bridge-between-two-cultures-307134.kjsp. Accessed : 06 June 2016.

[197] Orwell, *Nineteen Eighty-Four*, 6.

See also: "le lecteur y retrouve [dans les procès de la Pensine] toutes sortes d'échos des procès de l'épuration, des officiers ou hauts-fonctionnaires clamant qu'ils n'avaient fait « qu'obéir aux ordres » (ce qui devient, dans le monde des sorciers, avoir été soumis au sortilège de l'*Imperium* [...]." Cani, *Harry Potter ou l'anti-Peter Pan*, 239.

> Before they exposed their victims to public trial, they deliberately set themselves to destroy their dignity. They wore them down by torture and solitude until they were despicable, cringing wretches, confessing whatever was put into their mouths, covering themselves with abuse, accusing and sheltering behind one another, whimpering for mercy.[198]

Karkaroff was interned in Azkaban before he agreed to turn others in instead of him. As we know the "torture and solitude" in that prison is intense because of the Dementors; as George Weasley puts it in *Harry Potter and the Prisoner of Azkaban*: "They suck the happiness out of a place, Dementors. Most of the prisoners go mad in there." (HP3, 6, 76). When we see that the Dementors have taken hold of Karkaroff's arms – "The Dementors, tall, hooded creatures whose faces were concealed, were gliding slowly towards the chair in the centre of the room, each grasping one of the man's arms with their dead and rotten-looking hands. The man between them looked as though he was about to faint […]." (HP4, 30, 50) – we come to understand that the situation the prisoner is in is physically unbearable, in the same way as if he were being tortured.

The next part of the Orwellian quote, the "despicable, cringing wretches" also comes out in Karkaroff's portrayal: "He [Karkaroff] was not dressed in sleek furs, but in thin and ragged robes. He was shaking. Even as Harry watched, the chains on the arms of the chair glowed suddenly gold, and snaked their way up his arms, binding him there." (HP4, 30, 510). He indeed confesses to whatever was put in his mouth as he repeats such assertions as "I regret now, very deeply" and "I give this information as a sign that I fully and totally renounce him, and am filled with a remorse so deep" (HP4, 30, 511). Earlier on in the novel we had learnt from Draco Malfoy that Karkaroff teaches his students the dark arts in his Durmstrang school, (HP4, 11, 147) which shows that in his confession he was only using empty words. Karkaroff also accuses others of crimes that he helped to commit. In all he cites six other names and explains what these people did. He finishes by "whimpering for mercy": "'Not yet!' cried Karkaroff, looking quite desperate. 'Wait, I have more!' Harry could see him sweating in the torchlight […]." (HP4, 30, 513) and lays the blame on Severus Snape in his last attempt to save himself. Aaron Schwabach adds that "[t]o adult readers the McCarthyesque aspect of these proceedings, especially Karkaroff's (Karkaroff is pressured to

[198] *Ibid*., 266.

incriminate others, and granted clemency when he does so) provides a protracted political pun: witches and wizards conducting a witch-hunt."[199] This incrimination of others also links to Orwell's dystopia in which Julia explains that "'If you mean confessing,' she said, 'we shall do that, right enough. Everybody always confesses. You can't help it. They torture you.'"[200] and O'Brien confirms that "you have betrayed everybody and everything."[201]

The next two trials that Harry witnesses also bear marks of a dystopian regime. In Bagman's trial there is no deliberation but the jury must raise their hands in public, in front of the accused and all the other members of court: "The jury will please raise their hands […]." (HP4, 30, 515). This may be an effective narrative ploy to shorten the length of the trial – it would have been rather long to describe weeks of trials and lengthy deliberations – but it does create a rather strange atmosphere where Death Eaters, or potential Death Eaters, are judged in under five minutes. What is more, as Aaron Schwabach underlined, Buckbeak seems to receive a longer and fairer trial than most potential Azkaban-nominees: "The trial of Buckbeak forms a subplot running through the third novel; Buckbeak, an animal, seems to receive far more in the way of due process than the humans we see sent to Azkaban."[202] Buckbeak receives both a trial and an appeal, something that none of the prisoners sent to Azkaban for life ever receive.

Moreover, the crowds who attends the trials display their emotions in an ostentatious way. We have people clapping at Bagman's and the Death Eater's judgements "Many of the witches and wizards around the walls began to clap." (HP4, 30, 515) and "The crowd around the walls began to clap as it had for Bagman, their faces full of savage triumph." and are raucous: "The crowd were jeering, some of them on their feet […]." (HP4, 30, 517). This strong reaction on the part of the crowd brings about the idea of an elated or furious mob, thus

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[199] Aaron Schwabach, "Harry Potter and the Unforgivable Curses: Norm-formation, Inconsistency, and the Rule of Law in the Wizarding World," *Roger Williams Law Review* 11 (October 2005): https://papers.ssrn.com/sol3/papers.cfm?abstract_id=818185. Accessed 21 June 2017.

See also Milner, *Harry Potter à l'école des sciences morales et politiques*, 101: "On assiste à un interrogatoire mené par Dolorès Ombrage ; une femme est soupçonnée de s'être fait passer frauduleusement pour une sorcière. Aucune de ses réponses n'est prise en compte ; aucune preuve n'est examinée ; l'accusée est condamnée d'avance. La séquence fait allusion aux procès truqués qui jalonnent l'histoire du XXe siècle. Par une cruelle ironie, les procédés maccarthystes de la chasse aux sorcières sont retournés et réutilisés dans une chasse aux faux sorciers, aussi arbitraire que son modèle."

[200] Orwell, *Nineteen Eighty-Four*, 173.

[201] *Ibid*., 286.

[202] Schwabach, "Harry Potter and the Unforgivable Curses: Norm-formation, Inconsistency, and the Rule of Law in the Wizarding World," https://papers.ssrn.com/sol3/papers.cfm?abstract_id=818185. Accessed 21 June 2017.

creating the notion that the justice which is dealt here is closer to mob-justice than to a cool-headed and impartial justice. Indeed, in Bagman's case the "main factor in his acquittal, […] is not the evidence but his popularity as an athlete: "'We'd just like to congratulate Mr Bagman on his splendid performance for England in the Quidditch match against Turkey last Saturday,' the witch said breathlessly." (HP4, 30, 515)."[203]

The last trial described in *Harry Potter and the Goblet of Fire* is perhaps one of the worst in the novel as it so strongly resembles the Inquisition that one wonders if Rowling was not punning on the notion of "Witch trials" which was so dear to the late sixteenth and seventeenth centuries. As Sirius Black puts it earlier on in the book: "Crouch's fatherly affection stretched just far enough to give his son a trial, and by all accounts, it wasn't much more than an excuse for Crouch to show how much he hated the boy … then he sent him straight to Azkaban." (HP4, 27, 458). The hate and frenzy with which the jury and the members of the court are filled recalls these Witch trials vividly. As we saw words such as "savage triumph" or "jeering" are used to describe the crowd and Crouch Senior's portrait is particularly graphic: "'Take them away!' Crouch roared at the Dementors, spit flying from his mouth. 'Take them away, and may they rot there!'" (HP4, 30, 518). When we take into account that this is a man talking about his son the sheer violence of his words is underscored. Shira Wolosky adjoins that "[i]t becomes hard to tell Barty Crouch Sr. apart from the Death Eaters he obsessively pursues, as he suspends trials and permits torturing and killing in the name of security."[204] Noel Chevalier also has harsh words concerning the justice system in the Potter world:

> When Harry witnesses the show trials of the Death Eaters as part of Dumbledore's memories (Goblet of Fire 508-18), and when he later watches Fudge (407) "refus[e] . . . to accept the prospect of disruption in his comfortable and ordered world" (613) after Voldemort's return, he realizes that the law has little commitment to impartiality or to true justice. The travesty of his own disciplinary hearing (Order of the Phoenix 126-38) only reinforces this realization.[205]

Indeed, the tables turn in *Harry Potter and the Order of the Phoenix* as Harry goes

[203] *Ibid*.
[204] Wolosky, *The Riddles of Harry Potter*, 40.
[205] Chevalier, "The liberty tree and the whomping willow," 406-407.

from being an innocent (and invisible) witness to being accused and tried because of magic that he only did in self-defence. What is conspicuous in this report are the links between Harry's trial and one of the most famous trials in the dystopian literary world, K.'s, in Kafka's book which bears the fitting name of *The Trial*.

First of all, both Harry and K. arrive late through no fault of their own and this is the first thing that is said to them on their arrival. In *Harry Potter* we have: "A cold male voice rang across the courtroom. 'You're late.' 'Sorry,' said Harry nervously. 'I – I didn't know the time had been changed.'" (HP5, 8, 126) and in Kafka's novel: "Then he drew out his watch and with a quick glance at K., "You should have been here an hour and five minutes ago," he said."[206] As we saw in the previous trials the crowd was quite rowdy and this is the case both in K.'s trial and Harry's. In K.'s case we have occurrences such as "Immediately the muttering grew stronger"[207] and "A burst of applause followed, once more from the right side of the hall."[208] The first quote about the muttering is mirrored in Harry's case with "The members of the Wizengamot were muttering" (HP5, 8, 127) and we saw "loud applause" in both Bagman's and the Death Eaters' trials when the crowd clapped at the end. The accoutrement of the members of the court is also analogous, with: "badges of various sizes and colours gleamed on their coat-collars. They all wore these badges, as far as he could see."[209] in *The Trial* and in *Harry Potter*: "There were about fifty of them all, as far as he could see, wearing plum-coloured robes with an elaborately worked silver 'W' on the left-side of the chest […]." (HP5, 8, 126). The repetition of the expression "as far as he could see" is somewhat striking too in these two depictions because it focuses on the characters' limited perceptions during their trials. Moreover, nothing of what Harry or K. utter seems to carry any real weight with the court and it is only through outside interference that the case can continue.[210]

By referring back to Kafka's work, Rowling weaves the weft of her narrative into the warp of her literary predecessor, thus creating a text which subconsciously plunges the reader back into the dystopian and labyrinthine world of *The Trial*. This stratagem creates a multi-layered text which mingles Rowling's inventions with those of a dystopian novel.

As spine-chilling as these trials are, they are nothing compared to Sirius Black's fate,

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[206] Franz Kafka, *The Trial*, 1925, Trans. Willa and Edwin Muir (London: Everyman's Library, 1992) 42.
[207] *Ibid*.
[208] *Ibid*.
[209] *Ibid*., 51.
[210] In *The Trial* the washerwoman disturbs the proceedings twice, in a way that she claims to be an advantage for K.'s trial. In *Harry Potter* it is Dumbledore's intervention which saves the day.

which was to be sent directly to Azkaban without trial by Barty Crouch Senior: "'Oh, I know Crouch all right,' he said quietly. 'He was the one who gave the order for me to be sent to Azkaban – without a trial.'" (HP4, 27, 456). This is of course typical of a totalitarian regime and is something which comes back again in many dystopias, such as *Nineteen-Eighty Four* in which Winston Smith tells the reader that: "In the vast majority of cases there was no trial."[211]

The next step up (or down) in totalitarian regimes, after throwing people into prison without trial, is the cold-blooded execution of prisoners as happened under Crouch Senior and as happens again in *Harry Potter and the Deathly Hallows*.

Sirius Black discusses the Crouch Senior days when he tries to explain to Harry, Ron and Hermione what life was like before they were born:

> Crouch's principles might've been good in the beginning – I wouldn't know. He rose quickly through the Ministry, and he started ordering very harsh measures against Voldemort's supporters. The Aurors were given new powers – powers to kill rather than capture, for instance. And I wasn't the only one who was handed straight to the Dementors without trial. Crouch fought violence with violence, and authorized the use of the Unforgivable Curses against suspects. I would say he became as ruthless and cruel as many on the Dark Side. (HP4, 27, 457)

Giving the right to the Aurors (a sort of elite police force specialised in fighting the Dark Arts) to use the Unforgivable Curses, that is to say the right to control, to torture and to kill people, means removing the justice system altogether as the Aurors can enforce their idea of justice themselves. Eschewing trials and giving the law enforcement the power to kill is quintessential dystopia. Crouch senior is not the only one to put such measures into place as Voldemort gives his cronies a licence to kill Muggle-borns and Muggles as they please as we learn in *Harry Potter and the Deathly Hallows*: "It is with great regret that we inform our listeners of the murders of Ted Tonks and Dirk Cresswell [two Muggle-borns]" and "Muggle slaughter is becoming little more than a recreational sport under the new regime." (HP7, 22, 356). Voldemort's horrific way of dealing with his opponents bears important resemblances with pre-nineteenth century justice, that is to say he strives to publicly execute his adversaries. In *Discipline and Punish* Foucault's historical *tour d'horizon* of capital punishment reveals

[211] Orwell, *Nineteen Eighty-Four*, 21.

that "[a]t the beginning of the nineteenth century, then, the great spectacle of physical punishment disappeared; the tortured body was avoided; the theatrical representation of pain was excluded from punishment."[212] In *Harry Potter* public torture and executions are carried out by Voldemort and his Death Eaters. Indeed, Voldemort had planned to torture and then kill Harry in front of his accomplices in *Harry Potter and the Goblet of Fire* and in *Harry Potter and the Deathly Hallows* Voldemort puts Neville on fire in front of all of his Death Eaters as well as those who fought against him. This could be equated to witch trials in the fact that Voldemort is nearly burning Neville at the stake in a theatrical mode: "He pointed his wand at Neville, who grew rigid and still, then forced the hat onto Neville's head, so that it slipped down below his eyes. […] with a flick of his wand, he caused the Sorting Hat to burst into flames. Screams split the dawn, and Neville was a flame, rooted to the spot, unable to move […]." (HP7, 36, 586-587). He does not only torture Neville but he tortures him with the Sorting Hat as a symbol for his future vision of the school: there will be no more sorting as only the Slytherin house will be allowed to remain. Under Voldemort's reign there are no trials as tortures and murders are done on the spot. Snape's explanation that "The Dark Lord's word is law" (HP6, 2, 37) underscores the complete removal of a justice system as laws are now solely oral and directly dependent on Voldemort's whims. Moreover, Harry's public torture in *Harry Potter and the Goblet of Fire* has literary resonances with Orwell's dystopia, *Nineteen-Eighty Four* as the descriptions of pain correspond. When Harry suffers the *Crucio* spell at Voldemort's hand we are told that "It was pain beyond anything Harry had ever experienced; his very bones were on fire; his head was surely splitting along his scar; his eyes were rolling madly in his head; he wanted it to end . . . to black out . . . to die . . . and then it was gone." (HP4, 33, 570). In *Nineteen-Eighty Four* we read:

> Without any warning except a slight movement of O'Brien's hand, a wave of pain flooded his body. It was a frightening pain, because he could not see what was happening, and he had the feeling that some mortal injury was being done to him. He did not know whether the thing was really happening, or whether the effect was electrically produced; but his body was being slowly torn apart. […] O'Brien drew back the lever on the dial. The wave of pain receded almost as quickly as it had come.[213]

[212] Foucault, *Discipline and Punish,* 14.

[213] Orwell, *Nineteen Eighty-Four*, 257.

The sudden flow of pain, the impression of bodily destruction – "his head was surely splitting along his scar" and "his body was being slowly torn apart" – as well as the abrupt end of the torture yoke these two passages together. The scenes of torture which are composed in *Harry Potter* are thus taken out of our historic and cultural background which gives them more weight in an adult reader's mind. Such a crossover technique enables the reader to link what he is reading to his literary and historical knowledge which places the novel within his cultural timeline. For a child or young teenage reader the effect might be reversed with *Harry Potter* acting as a primary text when they encounter Orwell's œuvre.

The omnipresence of death in the last two volumes (*Harry Potter and the Deathly Hallows* as well as *Harry Potter and the Cursed Child*) reveals the fact that we are dealing with a war, a war between Harry and Voldemort which culminates in the Battle of Hogwarts. This war has numerous parallels with the most important war in the twentieth century, the Second World War. Peter Hunt has explained that although "the Second World War only appeared in 'mainstream' texts twenty years after the event."[214] it is still present nowadays (2009): "After fifty years, the Second World War is still with us in fiction for children."[215]

One of our first WWII clues lies with Gellert Grindelwald, Albus Dumbledore's erstwhile neighbour and friend. In the very first *Potter* volume we gather that "*Dumbledore is particularly famous for his defeat of the dark wizard Grindelwald in 1945*" (HP1, 6, 77) and in the seventh novel we glean that "there can be no doubt that Dumbledore delayed, for some five years of turmoil, fatalities, and disappearances, his attack upon Gellert Grindelwald." (HP7, 18, 293). Taking this timeline into consideration it seems that Gellert Grindelwald[216] – who was most active in Germany and Eastern Europe – committed his atrocities between 1940 and 1945.[217] Rowling has avowed in an interview that these dates were not fortuitous:

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[214] Hunt, *Children's Literature*, 12.

[215] Hunt, *An Introduction to Children's Literature*, 133.

[216] Grindelwald's name points to his German descent and would translate roughly as "barrier of the forest." See "The old German-Celtic word 'grindel' describes a piece of wood that serves as a barrier." http://www.grindelwald.com/local-fr.php?frameset=7&page=438. Accessed 1 July 2017. Grindelwald is also the name of a German-speaking Swiss municipality. Moreover, he was "Educated at Durmstrang" (HP7, 18, 290) which places him clearly in Eastern Europe.

See also: "Grindelwald, the Dark wizard, recalls Grindell, the monster defeated in the Old English epic *Beowulf*, as well as the battle of Grunwald that pitted Poland against the Teutonic knights, one of the earliest German invaders of Polish territory." Wolosky, *The Riddles of Harry Potter*, 12.

[217] See also Hopkins, "Harry and his Peers: Rowling's Web of Allusions," in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 56-57: "[…] the ultimate villain is Hitler, who also clearly lies behind J.K. Rowling's Grindelwald: both are defeated in 1945, and both focus much of their energy on 'purging' members of a group

"He said, "Is it coincidence that he died in 1945?" and I said no. It amuses me to make allusions to things that were happening in the Muggle world, so my feeling would be that while there's a global Muggle war going on, there's also a global wizarding war going on."[218] The Second World War is thus perceptible through these dates but also through the historic weight of the Dumbledore-Grindelwald battle:

> They say, still, that no wizarding duel ever matched that between Dumbledore and Grindelwald in 1945. Those who witnessed it have written of the terror and the awe they felt as they watched these two extra-ordinary wizards do battle. Dumbledore's triumph, and its consequences for the wizarding world, are considered a turning point in magical history to match the introduction of the International Statute of Secrecy or the downfall of He Who Must Not Be Named. (HP7, 2, 24)

The "turning point in magical history" also matches a "turning point" in Muggle history as the war came to an end in 1945. Another key date in the story is that of 1942. In *Harry Potter and the Chamber of Secrets* we hear that "The Chamber of Secrets was opened fifty years ago" (HP2, 13, 174) and as the action of this volume takes place in 1992 this situates the opening of the Salazar Slytherin's[219] chamber in 1942. In the Muggle world gas chambers were experienced in 1941 and were used more systematically from 1942 onwards.[220] The word "chamber" as well as the dates give us linguistic and historic clues as to what Rowling is aiming at here, but her prose is also explicit. Undoubtedly, the atmosphere at

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which they label as undesirable, with the requirement for Muggle-borns to provide evidence of wizarding ancestry obviously reminiscent of the demand for citizens of the Third Reich to provide evidence of Aryan descent."

[218] Leaky Cauldron Interview 16 July 2005 Source: http://www.the-leaky-cauldron.org/extras/aa-jointerview3.html. Accessed 9 October 2012.

[219] For analyses of Salazar Slytherin's name see "the name of Salazar Slytherin is presumably taken from that of the Portuguese dictator Salazar" Hopkins, "Harry and his Peers: Rowling's Web of Allusions," in Berndt and Steveker, eds. *Heroism in the Harry Potter Series*, 61 and "Un autre fondateur de Hogwarts, Salazar Slytherin, fait écho au nom de l'homme d'État portugais Antonio de Oliveira Salazar. Nommé Président du Conseil en 1933, il devient la figure de proue de l'Estado Novo, un régime politique nationaliste plutôt proche de l'idéologie fasciste de Benito Mussolini." Charbonniaud-Doussaud, *Harry Potter, la magie d'une écriture*, 85.

Claudia Fenske goes further: "The name of his [Voldemort's] legendary ancestor, Salazar Slytherin, alludes not only to the Portuguese dictator Antonio de Oliveira Salazar, who ruled Portugal from 1932 to 1968, but it abreviates "SS" – just like the paramilitary "Schutzstaffel" of the German Nazis." Fenske, *Muggles, Monsters and Magicians*, 181.

[220] On the 20th of January 1942 the Wannsee conference was held during which the 'final solution' was decided which put into place the systematic genocide of part of the population. 1942 also marks the building of gas chambers at Birkenau: http://news.bbc.co.uk/2/hi/uk_news/politics/4175925.stm. Accessed 21 June 2017.

Hogwarts near the end of the second volume is redolent of the war. Fearful, whispering students move quickly in packs for fear of being attacked by the monster, students are petrified and Ginny even disappears into the Chamber of Secrets. This chamber is at first only a "legend" (HP2, 9, 113) but soon comes to life as Harry discovers its entrance. The secret identity and location of the chamber recalls the original doubt which existed at the end of the 1930s and the beginning of the 1940s as to the veracity and then exact aim of concentration camps. Moreover, when Harry opens the chamber and finds Ginny his description is telling: "Her face was white as marble, and as cold, yet her eyes were closed" (HP2, 17, 226). She seems to be on the verge of death, just like the prisoners who were freed after the Second World War, and indeed Voldemort himself points out that she is very weak and is about to die: "There isn't much life left in her" (HP2, 17, 231). A second description, in *Harry Potter and the Deathly Hallows*, is likewise evocative of camp survivors: "He [Mr Ollivander] was emaciated, the bones on his face sticking out sharply against the yellowish skin. His great, silver eyes seemed vast in their sunken sockets. The hands that lay upon the blanket could have belonged to a skeleton" (HP7, 24, 397-398)."[221] These extremely grim literary evocations of the camps remind readers that these historical atrocities are only a few generations back and that the eugenic theories behind the camps are still rampant. The original aim of the Chamber of Secrets was to "purge the school of all who were unworthy to study magic" (HP2, 9, 114), or, in other words, kill Muggle-borns. In 1942, a Muggle-born, Myrtle, dies because of the Basilisk and in 1992 Justin Finch-Fetchley, Colin Creevey and Hermione Granger are all targeted and petrified because of their Muggle ancestry. Writing in 2010 Maria Nikolajeva underlines this as she pens: "In the Harry Potter universe, full-blood wizards are superior to Muggle-born, and the persecution of those in the final volume [*Harry Potter and the Deathly Hallows*] is reminiscent of the worst genocides in human history."[222] The very last *Harry Potter* story makes the articulation between Hitler and Voldemort's regimes even more pronounced as Scorpius talks about "The 'Mudblood' death camps, the torture, the burning alive of those that oppose him." (HP8, III, 3). When placed together, all of

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[221] Point also made by Shira Wolosky: "In Book 7, Ollivander looks like a concentration camp victim" in Wolosky, *The Riddles of Harry Potter*, 35.

Mr Ollivander is kept in the cellar of Malfoy Manor for nearly a year during which he is tortured and starved. The use of cellars for prisons and torture-chambers is not invented by Rowling but comes from WWII. In Lyon, for instance, prisoners (including Jean Moulin) were kept and tortured in the basement of the Nazi headquarters.

[222] Nikolajeva, *Power, Voice and Subjectivity in Literature for Young Readers*, 14.

these elements strongly suggest that Rowling's world is not one which functions on magic but rather on history and society. By mirroring our own social codes, values and historical events Rowling is able to remind us how racist words and remarks may lead to violence and even mass murder. As Peter Hollindale remarks in *Ideology and the Children's Book*, "All novels embody a set of values, whether intentionally or not." and "writers for children (like writers for adults) cannot hide what their values are. Even if beliefs are passive and unexamined, and no part of any conscious proselytising, the texture of language and story will reveal them and communicate them."[223] In Rowling's case the author's values and beliefs are underscored by her language which reveals much about her own vision of history and the world.

If we examine "the texture of language" we come to realise that the rhetoric used by Voldemort and his Death Eaters to qualify Muggles is evocative of anti-Jewish propaganda: "Alecto, Amycus's sister, teaches Muggle Studies, which is compulsory for everyone. We've all got to listen to her explain how Muggles are like animals, stupid and dirty, and how they drove wizards into hiding by being vicious towards them, and how the natural order is being re-established." (HP7, 29, 462). The fact that Voldemort himself was a half-blood corresponds exactly to Hitler's relationship with the Aryan goal as Rowling herself has italicised:

> Yeah, Voldemort. In the second book, Chamber of Secrets, in fact he's exactly what I've said before. He takes what he perceives to be a defect in himself, in other words the non-purity of his blood, and he projects it onto others. It's like Hitler and the Aryan ideal, to which he did not conform at all, himself. And so Voldemort is doing this also. He takes his own inferiority, and turns it back on other people and attempts to exterminate in them what he hates in himself.[224]

Hannah Arendt's description of Hitler's first rise to power also corresponds to Voldemort's creation of his own support group, the Death Eaters. Arendt's depiction of the early days of the Nazi movement are indeed strongly reminiscent of Voldemort's rise: "It was

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[223] Peter Hollindale, *Ideology and the Children's Book,* Mail.scu.edu.tw/~jmklassen/ scu101/gchlit/Holindale-Ideology.doc. Accessed 13 December 2017.

[224] CBS Newsworld: Hot Type. J. K. Rowling Interview. July 13, 2000. http://www.accio-quote.org/articles/2000/0700-hottype-solomon.htm. Accessed 7 June 2015.

Taija Piippo analyses that "He [Voldemort] is attacking his own people as he admits he is half-blood, but he has identified with the pure-blood identity so strongly that it loses importance." Taija Piippo, "Is Desire beneficial or Harmful in the Harry Potter Series? In Heilman, ed. *Critical Perspectives on Harry Potter*, 2009, 71.

a characteristic of the rise of the Nazi movement in Germany and of the Communist movements in Europe after 1930 that they recruited their members from this mass of apparently indifferent people whom all other parties had given up as too apathetic or too stupid for their attention." and "Hitler's early party, [was] almost exclusively composed of misfits, failures and adventurers […]."[225] Dumbledore explains to Harry that:

> As he moved up the school, he gathered about him a group of dedicated friends; I call them that, for want of a better term, although as I have already indicated, Riddle undoubtedly felt no affection for any of them. This group had a kind of dark glamour within the castle. They were a motley collection; a mixture of the weak seeking protection, the ambitious seeking some shared glory, and the thuggish gravitating toward a leader who could show them more refined forms of cruelty. In other words, they were the forerunners of the Death Eaters, and indeed some of them became the first Death Eaters after leaving Hogwarts. (HP6, 17, 338-339)

This "motley collection" of followers which encompass the "weak", the "ambitious", and the "thuggish" seems to be the exact replica of Hitler's "misfits, failures and adventurers" which characterised his early party. Moreover, a modified Nazi salute is also present in the text when Snape and Yaxley enter Malfoy Manor gates: "Neither of them broke step: in silence both raised their left arms in a kind of salute and passed straight through, as though the dark metal were smoke." (HP7, 1, 9).[226] The raising of the Death Eater's left arm in the air in order for them to gain access to Voldemort's lair is highly reminiscent of the Nazi salute which was the appropriate way to greet and depart from another Nazi official during the Third Reich. The twist of course is that the Nazis used their right arm to perform the salute whereas here it is the left arm – on which the Dark Mark is branded – which is used. For the reader, a purposeful rewriting of Hitler's regime as well as the Second World War within the *Harry Potter* story comes out from such constant analogies between the two periods. The "historical effect"[227] is here at work as all of these details are here to signify reality and not to create a magical other world.

Indeed, war, and the terror which accompanies totalitarian ideology, are omnipresent

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[225] Arendt, *The Origins of Totalitarianism*, 305 and 311.

[226] See *supra* III. C. 3. for further analysis of this quote.

[227] See *supra* IV. C.

in the series, and particularly so in the last two volumes. Sira Wolosky explains that "The Second World War forms a persistent backdrop to the Potter world. The concluding chapter of Book 5 is even entitled "The Second War Begins"."[228] The references to "Battles" (HP8, I, 12 and HP8, I, 4) and "Wars" (HP5, 27, 532 and HP5, 38) set the scene for the reader to equate Harry's plight with that of WWI and WWII soldiers but other details also point in that direction. The intermeshing of quotes such as "Did you think you'd be back to Mummy by Christmas?" (HP7, 15, 252) evince a strong World War I feeling.[229] The atmosphere of terror also harkens back to darker war-days as unexplained disappearances and horrific murders increase in number: "and someone called Octavius Pepper has vanished … oh, and how horrible, a nine-year-old boy has been arrested for trying to kill his grandparents, they think he was under the Imperius Curse …" (HP6, 21, 428), "Three Dementor attacks in a week" (HP6, 25, 500) and "terrified that they will be next to disappear, their children the next to be attacked! There are nasty rumours going round; I, for one, don't believe the Muggle Studies professor at Hogwarts resigned." (HP7, 6, 80). The ambiance for the reader is one of constant uncertainty and terror as many secondary (as well as main) characters disappear, are tortured, and even killed. In a 2005 interview Rowling admitted that her novel tied in with the post-twin-tower and London underground terrorist attacks even though this had not been initially planned:

> I've never thought, "It's time for a post-9/11 Harry Potter book," no. But what Voldemort does, in many senses, is terrorism, and that was quite clear in my mind before 9/11 happened. I was going to read last night [ie, do the midnight reading at the castle] from chapter one [of book six]. That was the reading until the 7th of July [bombings in London]. It then became quite clear to me that it was going to be grossly inappropriate for me to read a passage in which the Muggle prime minister is discussing a mass Muggle killing.[230]

What is striking here is that even though Rowling was trying to recreate twentieth century horrors, her text could be understood through the twenty-first century prism of

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[228] Wolosky, *The Riddles of Harry Potter*, 37-38.

[229] Indeed, the soldiers who went off to war in August 1914 thought that they would be back home for Christmas. Instead they fought a four-year war.

[230] Leaky Cauldron Interview 16 July 2005 Source: http://www.the-leaky-cauldron.org/extras/aa-jointerview3.html. Accessed 9 October 2012.

terrorism instead of the two World Wars. In 2018 these litanies of horrors strike the reader even more forcefully as the rate of terrorist attacks has lately increased dramatically in Europe. This plasticity of the text which lends itself to re-interpretations is one of the ways in which it can "transcend its time and place of creation"[231] and thus become a literary classic for generations to come as J. M. Coetzee stated: "the classic is that which is not time bound, which retains meaning for succeeding ages, which 'lives.'"[232]

The 2016 *Harry Potter* play brings the story up to date as James F. Wilson explains: "*Harry Potter* [the play] proved to be remarkably timely. […] Incidents of racism and xenophobia in the UK were at their peak during the lead up to the Brexit vote in the summer of 2016 (while across the Atlantic Donald Trump was stoking similar sentiments), and one easily could watch the play as a cautionary tale."[233] The "dystopian alternate world marked by autocracy, fear, and intolerance"[234] that Rowling paints in the eight story may feel "timely" to a 2016 audience but one must remember that there are few details in the play that were not already present in the novels on the dystopian front. Instead of being "timely" one could venture that Rowling's tale is "timeless" as each generation can harvest the message that is appropriate for the time.

One of the essential ties between Rowling's text and history is that of resistance to the regimes in power. This can be found both in the institutionalised resistance, The Order of the Phoenix, a secret society founded by Dumbledore, and Potterwatch, a radio programme.

Potterwatch bears striking resemblances to Radio Londres as the importance of codes reveals. In order to find the correct frequency one must use codes such as "Albus." (HP7, 22, 355). These codes are not easy to find as Ron embodies: "While he tapped, Ron continued to try to hit on the correct password, muttering strings of random words under his breath. "They're normally something to do with the Order", he told them. "Bill had a real knack for guessing them. I'm bound to get one in the end …" (HP7, 22, 355). During the Second World War the French resistance also used words, mis-quotes, as well as seemingly nonsense sentences to pass on coded messages such as "Les sanglots longs des violons de l'automne /

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[231] Hutcheon and O'Flynn, *A Theory of Adaptation*, 154.

[232] John Maxwell Coetzee, *Strange Shores, Literary Essays 1986-1999*, 2001 (New York: Viking, 2002) 10. Quoted in the introduction.

[233] Wilson, "*Harry Potter and the Cursed Child, Parts 1 And 2* by Jack Thorne (review)," 87.

[234] *Ibid*.

bercent mon cœur" or "Les carottes sont cuites."[235] *Harry Potter and the Deathly Hallows* also reveals that the members of the resistance all bear code names: "'"River", that's Lee,' Ron explained. 'They've all got code names, but you can usually tell …'" (HP7, 22, 356). Aliases were common among the French resistance; for instance Jean Moulin was nicknamed "Rex"[236] and René Char was "capitaine Alexandre."[237] The long list of the dead and missing[238] (HP7, 22, 356) is also a recreation of Radio Londres programmes during which they would take time to remember the dead.

Harry Potter recreates an atmosphere which is strongly reminiscent of the two world wars but which can also be re-interpreted to correspond to our contemporary issues. It is a series of books which is therefore both steeped in history and historically flexible. One of the topics which transcends particular eras is perhaps the matter of propaganda. The dictatorships painted in the *Potter* material have at their core the notion of language and the distortion of truth through a complex web of propaganda.

3) The Dictatorship of Language

The artistic weave of language which Rowling displays and which we analysed in the previous part[239] is counterbalanced in *Harry Potter* by the darker side of words which wish to sway and control the population. This use of language is akin to propaganda, a term which is astutely defined in Anthony Pratkanis and Elliot Aronson's *Age of Propaganda*:

> The term *propaganda* did not see widespread use until the beginning of the twentieth century, when it was used to describe the persuasion tactics employed during World

[235] Eck, dir. *La guerre des ondes*, 127. The former sentence is a mis-quote from Verlaine's famous "Chanson d'automne." The use of the word "bercent" instead of "blessent" was used to refer to the imminent Normandy landing. One must note that the use of this mis-quote is debated among historians as two contradictory sources exist on this matter, one where one hears "blessent mon cœur" and another "bercent mon cœur." See the Concours National de la Résistance et de la Déportation for more details: https://www.reseau-canope.fr/cnrd/ephemeride/852. Accessed 1 August 2017.

[236] See http://www.chrd.lyon.fr/chrd/sections/fr/pages_fantomes/biographies/jean_moulin/. Accessed 22 June 2017. This is the website for the "Centre d'histoire de la résistance et de la déportation" in Lyon.

[237] René Char, *Fureur et mystère*, 1967 (Paris: Gallimard, 2016) 8 in the preface by Yves Berger.

[238] See also *Harry Potter and the Deathly Hallows Part 1*. Dir. David Yates. Warner Bros Pictures, 2010. DVD (1:13:10-1:13:59).

[239] See *supra* III.

> War I and those later used by totalitarian regimes. *Propaganda* was originally defined as the dissemination of biased ideas and opinions, often through the use of lies and deception. However, as scholars began to study the topic in more detail, many came to realize that propaganda was not the sole property of "evil" and totalitarian regimes and that it often consists of more than just clever deceptions. The word *propaganda* has since evolved to mean mass "suggestion" or "influence" through the manipulation of symbols and the psychology of the individual. Propaganda involves the dextrous use of images, slogans, and symbols that play on our prejudices and emotions; it is the communication of a point of view with the ultimate goal of having the recipient of the appeal come to "voluntarily" accept this position as if it were his or her own.[240]

In *Harry Potter,* propaganda takes place through words and images which are force-fed to a population in order to propagate the regime's philosophy. Harry himself is targeted by Voldemort's regime – and before him Fudge's regime – as the press insidiously turns the tide against him in waves of innuendos and reality-reversals. As we saw earlier[241] the press in the Potterworld is none too reliable and from *Harry Potter and the Goblet of Fire* onwards they print distorted stories, or even downright "lies and deception" on Harry and his friends. In *Harry Potter and the Deathly Hallows* however this goes one step further as the whole media and Ministry artillery is turned against them. A case in point would be the spreading of a particular jargon used against Harry and the Order of the Phoenix. The term "undesirable" for example – which Shira Wolosky analyses as a reuse of anti-Jewish propaganda[242] – is transmitted from the top down. First heard in the Minister for Magic's mouth ("Has he been caught having contact with an Undesirable?" – HP7, 13, 204) the term is then seen in the headquarters of the propaganda making machine ("he saw a poster of himself on the wall, with the words UNDESIRABLE NO. 1 emblazoned across his chest" – HP7, 13, 208) and finally this word is leaked to the general population through the press: "The front of the Quibbler carried his own picture, emblazoned with the words 'Undesirable Number One' and captioned with the reward money." (HP7, 21, 340).

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[240] Anthony Pratkanis and Elliot Aronson, *Age of Propaanda. The Everyday Use and Abuse of Persuasion*, 1992 (New York: Henry Holt and Company, 2001) 11.

[241] See *supra* IV. A. 1.

[242] "Harry himself is listed as "Undesirable Number One" (HP7, 13, 207) in Umbridge's office at the Ministry of Magic, a term that the Nazis also used, referring to those to be eliminated – that is, a code name for Jews." Wolosky, *The Riddles of Harry Potter*, 35.

Umbridge's pamphlets are another example of the use of propaganda, this time through images rather than words:

> Its pink cover was emblazoned with a golden title: *Mudbloods and the Dangers They Pose to a Peaceful Pure-Blood Society.* Beneath the title was a picture of a red rose with a simpering face in the middle of its petals, being strangled by a green weed with fangs and a scowl. There was no author's name upon the pamphlet, but again, the scars on the back of his right hand seemed to tingle as he examined it. (HP7, 13, 205)

Here we have a striking example of the "mass 'suggestion' or 'influence' through the manipulation of symbols" which was mentioned by Pratkanis and Aronson. Indeed, the image conveyed by this pamphlet is quite clear: Mudbloods are equated to weeds which must be pruned back if the magical society wishes to live freely. Shira Wolosky takes this one step further when she remarks that "The Ministry pamphlets of racial propaganda are pointedly modelled on the Nuremberg Laws excluding Jews from German society […]."[243] Claudia Fenske also reminds us that such pamphlets are a rewriting of historical material distributed to the population under Nazi rule: "German children were trained in the new racial paradigm as early as 1934 through the use of various pamphlets and the catechism such as the following: "Which race must the National Socialist race fight against? The Jewish race." (May 1934)."[244] In the film version the link between totalitarian regimes and the Potterverse is even more explicit as Jean-Claude Milner expounds: "the offices [in the Ministry of Magic] are preparing a campaign against Harry Potter: the pamphlets and posters reproduce the same fonts, the same style of pictures and the same colours as those used in totalitarian countries."[245] Indeed, the red, black and white colours as well as the capital letters and the bold fonts used have a definite 1940s feel about them.[246]

As regards the motifs of propaganda it is interesting to note that most of it has to do

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[243] Wolosky, *The Riddles of Harry Potter*, 35.

[244] Fenske, *Muggles, Monsters and Magicians*, 219.

[245] Milner, *Harry Potter à l'école des sciences morales et politiques*, 101-102. My translation. Original quote: "[…] les bureaux préparent une campagne contre Harry Potter ; les brochures et les affiches reproduisent les caractères imprimés, le style de photographie et les couleurs utilisées dans les pays totalitaires."

[246] *Harry Potter and the Deathly Hallows Part 1*. Dir. David Yates. Warner Bros Pictures, 2010. DVD (00:55:53).

with removing members of society, especially through the metaphor of "pruning." In the pamphlet the notion is clear – as the weeds[247] suggest – but both Umbridge and Voldemort also use this trope in their speeches. In her beginning of the year speech in *Harry Potter and the Order of the Phoenix* Umbridge states: "Let us move forward, then, into a new area of openness, effectiveness and accountability, intent on preserving what ought to be preserved, perfecting what needs to be perfected, and pruning wherever we find practices that ought to be prohibited.'" (HP5, 11, 193). The rhetoric of speech-making is all there with positive words such as "move forward", "new" and "openness" as well as a striking alliteration in /p/ with "preserved", "perfecting", "pruning", "practices" and "prohibited." When we read this speech compared to Voldemort's and the pamphlet we realise that the alarming ideology which Umbridge portrays comes from Voldemort's doctrine: "'Many of our oldest family trees become a little diseased over time,' he said as Bellatrix gazed at him, breathless and imploring, 'You must prune yours, must you not, to keep it healthy? Cut away those parts that threaten the health of the rest.'" (HP7, 1, 16-17). Indeed, the verb "to prune" is repeated in both speeches but also in the pamphlet and the plant metaphor is visible in the pamphlet and Voldemort's words.[248]

Rowling therefore creates a subtle and sophisticated web of propaganda in her novels, thus showing her readers how propaganda is created in society, through words and images that repeat each other until the message has been sown and has taken root in the population's minds. This repetition technique is one which was dear to totalitarian regimes – and which is still dear to advertisers – as Hannah Arendt theorised in *The Origins of Totalitarianism*: "What convinces masses are not facts, and not even invented facts, but only the consistency of the system of which they are presumably part. Repetition, somewhat overrated in importance because of the common belief in the masses' inferior capacity to grasp and remember, is important only because it convinces them of consistency in time."[249] The repetition of the pruning metaphor or the notion of "undesirable" thus creates a coherent pattern for the magical population which becomes enmeshed in its weave to the point of allying with the

[247] This weeding metaphor had actually been prepared in the Ministry of Magic's education propaganda earlier on in the series. In *Harry Potter and the Order of the Phoenix* Dolores Umbridge asserts that "The Ministry is determined to weed out unsatisfactory teachers". (HP5, 20, 388).

[248] Claudia Fenske also comments on Voldemort's use of the word "prune" by stating that: "The ruthless pruning analogy used by Voldemort echoes Nazi legal practice curtailing the social rights of Jews in Germany." Fenske, *Muggles, Monsters and Magicians*, 224.

[249] Arendt, *The Origins of Totalitarianism*, 341-342.

enemy (in the case of Percy Weasley) or denouncing Harry Potter as happens in the case of Marietta Edgecombe in *Harry Potter and the Order of the Phoenix* or Pansy Parkinson in *Harry Potter and the Deathly Hallows*: "he recognized Pansy Parkinson as she raised a shaking arm and screamed, 'But he's there! Potter's *there*! Someone grab him!' (HP7, 31, 490).

Yet this form of brainwashing is nothing compared to the ultimate propaganda and control techniques, that of the Imperius Curse and even the Dementor's Kiss. The Imperius Curse gives the wizard complete control over another being as Moody clarifies: "Total control", said Moody quietly as the spider balled itself up and began to roll over and over. "I could make it jump out of the window, drown itself, throw itself down one of your throats …" (HP4, 14, 188). When Harry is subjected to the curse we learn that "It was the most wonderful feeling. Harry felt a floating sensation as every thought and worry in his head was wiped gently away, leaving nothing but a vague, untraceable happiness." (HP4, 15, 204). The removing of all thoughts and the replacement by a "vague, untraceable happiness" vividly recalls the absolute brainwashing which Winston Smith undergoes in *Nineteen-Eighty Four*. At the end of the novel we are told that "Winston, sitting in a blissful dream […] everything was all right. He had won the victory over himself. He loved Big Brother."[250] In a classroom setting Harry is able to throw off the Imperius Curse but the novels remind us that Winston's plight is also shared by members of the Potter cast. Stan Shunpike for example fights on Voldemort's side without realising it as he is oblivious while under the spell: "The closest Death Eater swerved to avoid it and his hood slipped, and by the red light of his next Stunning Spell, Harry saw the strangely blank face of Stanley Shunpike" (HP7, 4, 55). The "blank face" echoes the "every thought and worry in his head was wiped gently away" which Harry experienced. The words "blank" and "wipe" also link this phenomenon to the word "washing" which constitutes the second part of "brainwashing." Fiction, be it Orwell's or Rowling's, thus enables this word to take on a life of its own as it becomes reified within the narrative in a way that real-life dictators could only dream of.

As horrific as the Imperius Curse may be, Rowling has authored something even worse under the name of the "Dementor's Kiss." The name[251] itself is heinous as instead of

[250] Orwell, *Nineteen Eighty-Four*, 311.

[251] One can note that the name "Dementor" is constructed on the word "dementia" which the OED defines as: "a chronic or persistent disorder of the mental processes caused by brain disease or injury and marked by memory disorders, personality changes, and impaired reasoning. From Latin *demens*, out of one's mind." The Dementor's

bestowing love, as a normal kiss would, this kiss is "what dementors do to those they wish to destroy utterly. I suppose there must be some kind of mouth under there, because they clamp their jaws upon the mouth of the victim and – and suck out his soul." (HP3, 12, 183). This soul-removal creates lobotomised wizards as Lupin explains: "You can exist without your soul, you know, as long as your brain and heart are still working. But you'll have no sense of self anymore, no memory, no … anything. There's no chance at all of recovery. You'll just exist. As an empty shell." (HP3, 12, 183). Such a horrific idea comes straight out of the twentieth century treatment for mental patients, that is to say lobotomy. By removing parts of patient's brains surgeons were able to create what Sylvia Plath calls "dummies" in her autobiography and what her mother describes as "awful dead people."[252] The removing of a person's self is both a historical practice but also something which had already trickled down into popular culture by the time Rowling used in it *Harry Potter*. In the first opus of Philip Pullman's *His Dark Materials* trilogy Lyra encounters "intercision", that it to say the removing of a person's daemon[253] through a surgical procedure. When meeting Tony Makarios, a "severed child"[254] her revulsion is strong: "Her first impulse was to turn and run, or to be sick. A human being with no daemon was like someone without a face, or with their ribs laid open and their heart torn out: something unnatural and uncanny that belonged to the world of night-ghasts, not the waking world of sense."[255] When Lyra herself very nearly undergoes the same procedure the surgeons state that "She won't remember who she is, what she saw, what she heard …"[256] At this point in the story Lyra's thoughts turn to her daemon, Pantalaimon, who she qualifies as "her own dear soul."[257] The splitting of soul and body in

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kiss creates people who are not 'out of their mind' but 'out of their soul.'

[252] Sylvia Plath, *The Bell Jar*, 1963 (London: Faber and Faber, 1988) 136 and 140. One can also mention Janet Frame's deeply moving description of the leucotomy patients, especially that of her friend Nola: "They were silent, docile; their eyes were large and dark and their faces pale, with dark skin. […] Nola died a few years ago in her sleep. The legacy of her dehumanising change remains no doubt with all those who knew her; I have it with me always." Janet Frame, *Janet Frame: The Complete Autobiography*, 1982-1985 (London: The Women's Press, 1998) 223.

[253] In Pullman's world Daemons are animals which accompany all humans and which change shape until the person reaches puberty. At this point they take on one shape for the rest of their lives. The human and his daemon cannot leave each other's company.

[254] Pullman, *Northern Lights*, 214.

[255] *Ibid*., 215.

[256] *Ibid*., 277.

[257] *Ibid*., 279

order to create "hideously mutilated creature[s]"[258] is thus both a historical and cultural phenomenon which Rowling rewrites in her ultimate form of political control.

The *Harry Potter* novels therefore use our own culture and history to both entertain the reader and warn him. Our society and history are thus used in a utilitarian way, but as Sartre reminds us that is one of the quintessential aspects of prose writers: "Prose is utilitarian by essence; I would like to define the prose writer as a person who *uses* words. […] The writer is a *talker*: he designates, demonstrates, orders, refuses, hails, begs, insults, persuades, and insinuates. Even if he does all of this without having a message, that does not make him a poet: he is just a prose writer who talks for the sake of talking."[259] In Rowling's case, she does all this but also has a clear "message". Through the Potter press, advertising and bureaucracy, she uses our normative and controlling language to reveal how apparently innocuous and politically correct words can hide a politically manipulative stance. Our own past and present discriminations are also highlighted in the Potterverse as the author reminds her readers that such issues are not filled and forgotten but still permeate our society. The violence of war and propaganda are likewise brought to light in order to re-examine our past and to warn against any re-enactment of it. Furthermore, Rowling also questions our own historiography as she underlines the fact that history is a cultural construct and that points of view and truth can vary from one generation to the next. By doing so she opens the door to criticism of her own work as her re-writing is itself imbued with particular political values and vision.

The mosaic of influences at work in her tale create an immensely rich story in which each reader can discover his own national and international history and culture, from the Middle Ages to the twenty-first century. Even though few readers are able to pick up on each and every references there are so many and these are so diverse that *Harry Potter* offers something for everyone. From children to historians, linguists and literary critics, the books offer a wealth of references and clues to all perusers. The historical and cultural anchorage of the Potterverse makes for a fertile ground for analysis and creates a tale which is able to resonate in all readers' minds. Zohar Shavit's description of a classic, which was quoted in the introduction, says it all: "[h]istorically, it is not its position as a totally new and previously

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[258] *Ibid*., 217.

[259] Sartre, *Qu'est-ce que la littérature?* 29. My translation. Original quote: "La prose est utilitaire par essence ; je définirais volontiers le prosateur comme un homme qui *se sert* des mots. […] L'écrivain est un *parleur* : il désigne, démontre, ordonne, refuse, interpelle, supplie, insulte, persuade, insinue. S'il le fait à vide, il ne devient pas poète pour autant : c'est un prosateur qui parle pour ne rien dire."

unknown model that makes the text a "masterpiece" or warrants its consideration as a "turning point", but rather it is the manipulation of models already existing in the system that earns status for the text."[260] Rowling's "manipulation" of history and society, as well as its possible re-interpretation, marks her text as pertaining to the "classic" category. *Harry Potter* does not simply correspond to the theoretical definition of a classic, it is also lauded as a classic by a whole generation of readers.

[260] Zohar Shavit, *Poetics of Children's Literature* (London: The University of Georgia Press, 1986) 80.

Conclusion

June 26th 2017 marked the twentieth anniversary of *Harry Potter and the Philosopher's Stone*, an event which took the internet and the press by storm. From *The New York Times*[1] to the *Independent*[2] and *The Guardian*[3] all the major newspapers of the anglophone world came out with their Harry Potter article(s). Social media followed suit with the hashtag #HarryPotter20 flourishing on Twitter (accompanied by a new emoji featuring a pair of glasses under a red lightning bolt) and Facebook creating a special animation when the words "Harry Potter" were typed on the website.[4] Pottermore also created special content to mark the day[5] and the British Library in London opened a new exhibition entitled "A History of Magic" in October 2017 to mark the anniversary.[6] A few years back, during the opening ceremony for the London Olympics in 2012, Rowling read a passage from *Peter Pan* while her evil creation, Lord Voldemort, invaded the stage, marking her and her work as part of the British cultural heritage.[7] In the twenty or so years since its first release, *Harry Potter* has

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[1] David Busis, "Why Grown Up Muggles Should Read 'Harry Potter,'" *The New York Times* 26 June 2017: https://www.nytimes.com/2017/06/26/opinion/harry-potter-20th-anniversary.html. Accessed 1 July 2017.

Katherine Schulten, "Teaching and Learning about 'Harry Potter' with the New York Times," *The New York Times* 26 June 2017: https://www.nytimes.com/2017/06/26/learning/lesson-plans/teaching-and-learning-about-harry-potter-with-the-new-york-times.html. Accessed 2 July 2017.

[2] Laura Harding, "Harry Potter at 20: Fans celebrate two decades of Hogwards, witchcraft and wizardry," *Independent* 26 June 2017: http://www.independent.co.uk/arts-entertainment/books/harry-potter-20th-anniversary-philosophers-stone-published-jk-rowling-bloomsbury-a7808031.html. Accessed 2 July 2017.

[3] Erica Buist, "'I got Gryffindor Pyjamas for my 27th Birthday': Fans on 20 years of Harry Potter," *The Guardian* 26 June 2017:https://www.theguardian.com/books/2017/jun/24/20-years-harry-potter-jk-rowling-gryffindor-pyjamas-birthday. Accessed 2 July 2017.

[4] See http://www.telegraph.co.uk/technology/2017/06/26/activate-facebooks-hidden-harry-potter-spells/. Accessed 2 July 2017 for more on these technological updates.

[5] https://www.pottermore.com/news/fans-flock-to-kings-cross-to-celebrate-20-years-of-harry-potter-and-the-philosophers-stone. Accessed 2 July 2017.

[6] https://www.bl.uk/harry-potter/articles/harry-potter-exhibition-at-the-british-library-announcement. Accessed 2 July 2017.

[7] For more on the 2012 opening ceremony see Steveker, 'Alternative Worlds: Popular Fiction (Not Only) for Children,' in Berbetich, *The Bloomsbury Introduction to Popular Fiction*, 148-149.

therefore not been forgotten and the media and cultural hype that it masters today reveals that it is still widely read and enjoyed. In April 2018, "BBC Culture polled experts around the world to nominate up to five fictional stories they felt had shaped mindsets or influenced history. We received answers from 108 authors, academics, journalists, critics and translators in 35 countries – their choices took in novels, poems, folk tales and dramas in 33 different languages, including Sumerian, K'iche and Ge'ez."[8] In this list the *Harry Potter*s series ranked fifteenth out of one hundred (with the first being Homer's *Odyssey*), showing that the Potter influence is still at work two decades onwards. At the beginning of the *Potter* studies the novels' bestselling status often meant that these were belittled by critics who saw them as mere popular literature with little or no literary qualities. Visser and Kaai have pointed out that "[w]idespread popularity is frequently considered a marker of inferior literary quality" and "[i]t would need no argument that the mere fact that *Harry Potter* is a bestselling series does not suffice to brand it as inferior reading."[9] Our study of the novels concur with such a reading as we have shown that *Harry Potter*'s bestselling status does not equate it with "inferior literary quality".

In this thesis we have seen that part of the *Harry Potter* success can be explained through its use of our literary culture, be it children's or adult literature, as well as its reliance on linguistic games and on its dependence on our culture and history. Most of the pivotal children's classics are prepensely re-written in the tale as *Harry Potter* conflates them into a text which is remarkably rich in allusions. Two centuries of popular children's culture find themselves included in Rowling's text, be it through references to Carroll's, Hughes's, Kingsley's, Barrie's or Nesbit's texts for the first Golden Age of children's literature or to Tolkien, Norton, Goudge, Blyton or Lewis for the second. More contemporary texts also resonate within the pages of *Harry Potter* as the author re-writes full extracts from Dahl's or Horowitz's work too. Through this overview of children's literature Rowling is able to impose her own vision of children's literature, that is to say one where the child reader is not talked down to and is challenged in his reading by arcane vocabulary and complex literary allusions. Far from making the text incomprehensible this linguistic and literary panorama creates a fertile set of books in which our world stares back at the reader through the mirror of the text.

[8] http://www.bbc.com/culture/story/20180521-the-100-stories-that-shaped-the-world. Accessed 22 May 2018.

[9] Visser and Kaai, "The Books That Lived: J. K. Rowling and the Magic of Storytelling," 199.

Critical analysis helps us to make sense of these distorted images[10] of our culture and renders them whole again.

This intertextual drive is by no means restricted to children's literature as many of the dearest world classics are echoed in the text. From traditional myths to the *Bible*, Milton, Shakespeare, Cervantes, Jane Austen and all the way to Stevenson, Wilde, Conan Doyle and even Kafka, Rowling has borrowed characters, plots, descriptions, vocabulary and inspiration from the very best in literary history. Her use of Gothic tales and Gothic tropes, such as the castle or the mirror, anchors her tale in a strong literary background and enables the reader to weave mental patterns and create an intricate web of allusions. Conscious, or subconscious, knowledge of these denotations creates a full-bodied tale where Rowling's descriptions tap into a multitude of pre-seen texts thus creating a world which is much more three-dimensional than one may believe at first sight. Furthermore, by following the classics Rowling has made her novels into classics as they both concentrate two millennia of literature and considerably influence twenty-first century writers. Moreover, the notion that *Harry Potter* is a literary classic is one which is starting to make its way in recent academic publications on the topic, such as in Visser and Kaai's 2015 article in which they state: "This is not to say that many years must pass for a book to become a classic. It seems already quite safe to apply the term to Rowling's *Harry Potter* series, as well as, for example, to Philip Pullman's *His Dark Materials* fantasy trilogy."[11]

The looking-glass world which is created in the Potterverse does not only reflect our literature but it also explores our language. The words she uses are never chosen randomly as they invariably link back to our own world and a close analysis of them reveals hidden meaning for the reader. Her names, spells and passwords all carry linguistic weight as they refer to our own language and culture. Unearthing linguistic twists, games and humour is one of Rowling's *tours de force* as she comments and delves into the power of words showing us that she is able to entwine her magical world with our own on more than one level. The books' words lead us to "look carefully" (HP1, 16, 203) at the text in order to fully appreciate the shifts in narrative as well as the poetic metaphors which the author spins. Language also becomes symbolic in the Potterverse as Rowling creates heterotopias and sacred spaces in the

[10] This point, developed in the introduction, in II. C. 3. and in IV. A. 3., is akin to catoptric anamorphosis developed by Baltrušaitis in *Anamorphoses ou Thaumaturgus opticus.*

[11] Visser and Kaai, "The Books That Lived: J. K. Rowling and the Magic of Storytelling," 198.

story. She plays with emblems such as mirrors, veils, water and masks showing how these can be analysed on different allegorical levels. Moreover, these novels also question our own reading process, indeed these words become metatextual and postmodern as they create textual spaces which question the narrative itself. Rowling has indeed left a number of textual clues in her narrative to guide the reader towards a complete reading of her novels. She warns us not to look at the text at face value but to dig deeper and see what is at stake behind her words in *The Tales of Beedle the Bard* and *Harry Potter and the Deathly Hallows*. A caution such as "A simple and heart-warming fable, one might think – in which case, one would reveal oneself to be an innocent nincompoop." (*Beedle*, 12) presents the reader with the pitfalls of looking at *Harry Potter* simply on the level of the story and "Of house-elves and children's tales, of love, loyalty, and innocence, Voldemort knows and understands nothing. *Nothing*. That they all have a power beyond his own, a power beyond the reach of any magic, is a truth he has never grasped." (HP7, 35, 568) induces the reader to search not for magic power but for the power of words in her "children's tale".

Notwithstanding, Rowling never enables us to forget that language is a double-edged sword and her linguistic levity is counteracted by her steadfast underscoring of the pitfalls of language, especially when it is used to control, manipulate and ultimately kill parts of the population. The language of power is specifically exposed in *Harry Potter* as the press, advertisers and the language of the Ministry are all lampooned by the author. Discrimination is also attacked in the novels, be it overt, covert, or institutional discrimination, as these forms are revealed for what they are, that is to say an attack on individuals and their rights. Rowling plays with re-writing our history, be it to question historiographic stances or to bring to our attention specific fascist eras so that the fear or forgetting and repeating may never surface. She also warns her readers that propaganda and manipulation are still in use and that one must be weary of them as they can modify our perception of our own world. The political message of the novels is strong and this message is not restricted to the text. Indeed, Rowling's personal stand reifies the ideas developed in *Harry Potter*. On her well-furnished Twitter account she actively campaigns for the Labour Party in the United Kingdom and is not afraid to voice political opinions about world news. With eleven million followers these political ideas achieve an important resonance in the contemporary world. In addition, Rowling has created charities in order to help those who are most in need, such as "Lumos" (ex-"Children's High Level Group") a charity she founded in 2005 which helps to protect

children who are placed in institutions.[12] Rowling also campaigns actively and helps in the research for Multiple Sclerosis, the illness her mother died of.[13] The proceeds for *Fantastic Beasts and Where to Find Them* as well as *Quidditch Through the Ages* went to another charity, Comic Relief, which was able to raise 17 million pounds through the sales of these books.[14] The political side of the *Harry Potter* novels is thus not idle prattle but is backed by concrete action and Hermione's own principles and her S.P.E.W. society have been mirrored by Rowling in her own life.

Not only has *Harry Potter* reclaimed much of our culture, be it literary or historical, but it has also become part of our culture as the hype surrounding the novels has not abated these last years. The sales of the books corroborate this as in 2014 "Sales of the boy wizard's adventures grew by 29% […] following a reissue of all seven novels with new covers by Flintshire-based artist Jonny Duddle."[15] and in 2016 "*Harry Potter and the Cursed Child*, sold more than 680,000 print copies in the UK in just three days – making it the fastest-selling book since the last Harry Potter title."[16] For the twentieth anniversary Bloomsbury has released another new edition of the novels which may boost sales once again.

As a set of books which both manipulate "models already existing in the system",[17] rewrite literary and cultural models, "retain[...] meaning for succeeding ages",[18] and maintain their pull for new readers, they can be analysed as good examples of masterpieces or classics. It therefore comes as no surprise that a thorough analysis of the novels yields rewarding results for critics, be they literary-minded, linguistic-focused, historians or other. Rowling thus creates a true looking-glass world in which readers can both recognise and question their own world through the prism of magic as Visser and Kaai conclude: "Rowling's unique achievement in the *Potter* series, […] is to create an amazing hybrid world of the mundane

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[12] https://wearelumos.org/. Accessed 5 July 2017. Interestingly, Voldemort, Rowling's arch-villain is the product of a grim British institution. In Rowling's case the bridge between fiction and reality is readily crossed.

[13] https://secure.nationalmssociety.org/site/SPageServer/?NONCE_TOKEN=355900B8BB4887E2DCE543FD7C987019&pagename=HOM_LIVE_jk_rowling. Accessed 5 July 2017.

[14] https://www.comicrelief.com/news/harry-potter-book-profits-go-comic-relief. Accessed 5 July 2017.

[15] Jennifer Rankin, "Harry Potter illustrated editions spell rising sales for Bloomsbury," *The Guardian* 19 May 2015: http://www.theguardian.com/books/2015/may/19/new-harry-potter-illustrated-editions-spell-rising-sales-for-bloomsbury. Accessed 20 June 2015.

[16] Alison Flood, "Harry Potter and the Cursed Child Script Breaks Sales Records," *The Guardian* 3 August 2016: https://www.theguardian.com/books/2016/aug/03/harry-potter-and-the-cursed-child-script-breaks-sales-records. Accessed 3 July 2017.

[17] Shavit, *Poetics of Children's Literature*, 80.

[18] Coetzee, *Strange Shores,* 10. See introduction for the full quotes.

and the marvellous, of realism and fantasy intertwined, which offers readers the pleasant thrill of the new as well as the equally pleasant recognition of the familiar."[19]

Harry Potter has not only become part of our culture but also part of our literary heritage as it has left its mark on a generation of readers and is well positioned to influence a new generation as more Potter texts and films are released. With the 2016 play, Pottermore, and the new *Fantastic Beasts* films, research on *Harry Potter* has a bright future ahead as the primary sources continue to expand. The Potter field of research is thus far from extinct as future publications will analyse these new texts and images in the years to come. *Harry Potter* has also profoundly altered the amount of Young Adult literature published each year and thus broadened the research on this topic. Indeed, children's and Young Adult studies are thriving as thousands of novels are released each year in these sections.[20] We hope that this work will aid such future research and participate in the development of these studies, both in the anglophone and francophone world, and help to share the wonder, delight and enchantment that children's literature can produce in child and adult readers alike.

[19] Visser and Kaai, "The Books That Lived: J. K. Rowling and the Magic of Storytelling," 201.

[20] See Ray, "Dystopian Children's Literature," in Sparks, dir. and ed. *Encyclopædia Britannica* 278: "In 1997, the year that J. K. Rowling's first Harry Potter novels appeared on the shelves, there were some 3,000 books released for the young adult audience. By 2009, that number had increased to 30,000."

Bibliography

Reference Books:

• Rowling, J. K. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury, 1997.

• —— . *Harry Potter and the Chamber of Secrets*. London: Bloomsbury, 1998.

• —— . *Harry Potter and the Prisoner of Azkaban*. London: Bloomsbury, 1999.

• —— . *Harry Potter and the Goblet of Fire*. London: Bloomsbury, 2000.

• —— . *Harry Potter and the Order of the Phoenix*. London: Bloomsbury, 2003.

• —— . *Harry Potter and the Half-Blood Prince*. London: Bloomsbury, 2005.

• —— . *Harry Potter and the Deathly Hallows*. London: Bloomsbury, 2007.

• —— . *Fantastic Beasts and Where to Find them*. London: Bloomsbury, 2001.

• —— . *Quidditch Through the Ages*. London: Bloomsbury, 2001.

• —— . *Tales of Beedle the Bard*. London: Bloomsbury, 2008.

• Rowling, J. K., Thorne, Jack and Tiffany, John. *Harry Potter and the Cursed Child*. London: Little Brown and Company, 2016.

Theoretical Readings:

Critical theory:

• Abrams, Meyer Howard. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. 1953. Oxford: Oxford University Press, 1971.

Abrams's famous work looks at two literary traditions: in the first one (from Plato to the eighteenth century) the mind is said to mirror nature, whereas in the second (from the romantics onwards) the mind is a lamp which projects light onto the world. Abrams also puts into place the triangle of Art Criticism (where the work of art is placed in the centre of a triangle whose three points are the universe, the audience and the artist), which he states must be used by all literary criticism.

• Austin, John Langshaw. *How to do Things with Words*. Harvard: Harvard University Press, 1975.

Austin's best-known book is a collection of his lectures given in 1955 in Harvard. In these lectures he coins the now famous "performative" utterances, that is to say words which create an action when uttered.

• Berberich, Christine (ed.). *The Bloomsbury Introduction to Popular Fiction*. Chennai: Bloomsbury, 2015.

This collection of essays on works commonly considered under the heading 'popular fiction' spans the nineteenth to the twenty-first century and features chapters on science fiction, crime writing, romance, adventure stories, horror, graphic novels and children's literature. Of particular interest for the Potter studies is chapter eight, 'Alternative Worlds: Popular Fiction (Not Only) for Children' by Lena Steveker, which looks at *The Hobbit* and *Harry Potter.*

• Bourdieu, Pierre. *Sur la télévision*. 2008. Paris: Raisons d'Agir, 2012.

Pierre Bourdieu explicates the different mechanisms behind journalism and, more specifically television journalism. He looks at censure and how this is subconsciously put into place through pre-digested speech, very short time-slots for important news versus hours dedicated to sports, or even the impossibility to be different from the rest of the media.

• Coetzee, John Maxwell. *Strange Shores, Literary Essays 1986-1999.* 2001. New York: Viking, 2002.

Coetzee's collection of twenty-six essays discuss specific books (for example Daniel Defoe's *Robinson Crusoe*), authors (Doris Lessing, Kafka), and literature in general. The essay which was most interesting for our study was the first one entitled "What Is a Classic?"

• Deleuze, Gilles. *Critique et clinique*. 1993. Paris: les Editions de Minuit, 2010.

Critique et Clinique, Gilles Deleuze's last publication, brings together short philosophical and Literary Essays ranging from "La littérature et la vie" where he deals with the figure of the author, to an essay about Lewis Carroll's work as well as essays which look at philosophers such as Heidegger, Nietzche, Plato or Spinoza.

• Fontanier, Pierre. *Les Figures du discours*. 1821-1830. Introduction Gérard Genette. Paris: Flammarion, 1977.

Pierre Fontanier's nineteenth century seminal work studies French rhetoric and looks at the different figures and tropes present in language.

• Foucault, Michel. *Le corps utopique, les hétérotopies*. 1966. Clamecy: Nouvelles Editions Lignes, 2010.

Foucault's collection of two essays deals firstly with the notion of the body: it is both what one cannot escape from (it follows us everywhere) and one which we surpass in dreams through the mirror and death. His second essay focuses on the notion of Heterotopia which he coins to describe those places which are else-where in our society: such as the graveyard, the asylum, the prison, the retirement home, as well as holiday homes.

• —— . *Discipline and Punish, The Birth of the Prison*. 1975. Trans. Alan Sheridan. St Ives: Penguin, 1991.

In this work Foucault looks at the history of torture, punishment and confinement showing the main shifts between the 18th and 19th century practices, which went from a public display of torture and killings to a more subtle and private dealing of punishment. In his book Foucault studies the concept of the Panopticon which enables jailers to control and keep watch on a population.

• Freud, Sigmund. *The Uncanny.* 1899-1919. Trans. David McLintock. London: Penguin, 2003.

This book is comprised of five of Freud's essays published between 1899 and 1919: "Screen Memories", "The Creative Writer and Daydreaming", "Family Romances", "Leonardo da Vinci and a Memory of his Childhood" and "The Uncanny." In the last essay, the one studied here, Freud examines how what is known (the familiar) can become uncanny, that is to say unknown or frightening. In the first part of his essay he studies all the definitions of the uncanny – *unheimlich* and the canny – *heimlich* that he can find in order to look at the different etymologies and usages of this word; in the second part he looks over situations where the uncanny comes into play (especially in E. T. A. Hoffmann's 'The Sandman') and in his final part he considers this notion in light of these examples.

• Frye, Northrop. *Anatomy of Criticism – Four Essays*. 1957. Princeton: Princeton

University Press, 1973.

Frye's ground-breaking work focuses on four areas: historical, ethical, archetypal and rhetorical criticism.

• Graham, Allen. *Intertextuality.* 2000. New York: Routledge, 2011.

Graham Allen's study retraces the key moments in the creation of the notion of 'intertextuality.' From Saussure, Bakhtin, Kristeva, Barthes, all the way to Genette and Riffaterre, this is a comprehensive work on the history of the term. The last chapters go beyond this traditional research and sound the depths of intertextuality in painting, music, and even the Internet.

• Hopkins, Lisa. *Screening the Gothic*. Austin: University of Texas Press, 2005.

In her 2005 publication Lisa Hopkins examines the film adaptation of Gothic texts, from Shakespeare's *Hamlet* all the way to *Harry Potter* and *The Lord of the Rings*. This study analyses the Gothicizing of certain books through the film medium, and, on the other hand, the removing of the Gothic in recent adaptations of typical Gothic texts such as *Frankenstein*. The chapter on *Harry Potter* covers the Gothic elements which were added in the film version of *Harry Potter and the Philosopher's Stone*.

• Hutcheon, Linda and O'Flynn Siobhan. *A Theory of Adaptation*. 2006. New York and London: Routledge, 2013.

In the second edition of *A Theory of Adaptation* Hutcheon – now joined by O'Flynn – looks at how works of art have moved from one medium to another, be it from books to film or film to video-game or internet site etc. Harry Potter films, video-games and the website Pottermore are frequently referred to.

• Hutcheon, Linda. *Narcissistic Narrative. The Metafictional Paradox*. 1980. London: Methuen, 1984.

Hutcheon's seminal work examines texts which reflect on themselves, that is to say which are self-reflexive. She starts by introducing the typology of such texts, and then moves on to the implications of such narcissistic texts as well as the narrative artifices which they often use (such as parody, allegory and *mise en abyme*). Hutcheon's work also includes analyses of specific novels or genres as *The French Lieutenant's Woman*, detective novels and fantasy.

• —— . *A Poetics of Postmodernism. History, Theory, Fiction*. 1988. London and New York: Routledge, 1999.

In this publication Hutcheon continues on the road established in *Narcissistic Narrative* and concentrates more specifically on history and art.

• —— . *The Politics of Postmodernism*. 1989. London and New York: Routledge, 1995.

Hutcheon's work focuses on the representation of the postmodern, be it through photography or fiction, and how postmodernism has challenged such assumptions as History or narrative.

• Jourde, Pierre et Tortonese, Paolo. *Visages du double, un thème littéraire*. 1996. Domont: Armand Collin, 2005.

Jourde and Tortonese's study analyses the different doubles in literature: from myths to *Dopplegängers* and Gothic literature all the way to twentieth century mirror-characters, the authors show how these double-characters function narratively and theoretically in these texts.

• Kristeva, Julia. *Desire in Language: a semiotic approach to literature and art.* Thomas Gora, Alice Jardine and Leon S. Roudiez (trans.), Leon S. Roudiez (ed.). New York: Columbia University Press, 1980.

In this series of ten essays on art and literature Kristeva looks at the links and cross-overs between the arts and semiotics. The essay under study here is the fourth one in the volume which focuses on the notion of intertextuality.

• Lecercle, Jean-Jacques. (Dir.) *Alice*. Paris: Editions Autrement, 1988.

Jean-Jacques Lecercle's collection of articles examines diverse aspect of *Alice in Wonderland* and *Through the Looking-Glass*. Starting with an article by Lecercle himself (entitled "Un amour d'enfant") which discusses the place of the novel in history as well as some of its key themes the collection continues with articles by Sophie Marret ("Impossible Alice"), André Topia ("Figures de l'inhumain"), Frédéric Ogée ("Images et conversations, ou comment Alice s'illustra") and Michael Wetzel ("De nouvelles madones à inventer : Alice dans la chambre claire").

• —— . *The Violence of Language*. London: Routledge, 1990.

Jean-Jacques Lecercle's book looks at the remainder of language, that is to say the irrelevant parts, those which are nonsensical or poetic and which make up the dark side of language. From this theory of the remainder he concentrates on the different games that one can play with language and analyses metaphors, corruption, and the underlying violence in language.

• Lecercle, Jean-Jacques et Shusterman, Ronald. *L'Emprise des signes. Débat sur l'expérience littéraire*. Paris: Seuil, 2002.

This book consists of a debate between Jean-Jacques Lecercle and Ronald Shusterman on literature, examining why it is read, what type of experience it is, and what constitutes a classic.

• Mabille, Pierre. *Le miroir du merveilleux*. 1940. Paris: Les Éditions de Minuit, 1962.

Pierre Mabille's work can be defined as both literary and scholarly as he goes through folk-tales, fairy-tales and literature to try to decipher the underlying themes in works that deal with magic. Starting with *Alice in Wonderland* Mabille makes his way through Ovid, Gilgamesh, Blake, Kafka, Shakespeare as well and numerous tales from around the world.

• Pratkanis, Anthony and Aronson, Elliot. *Age of Propaganda. The Everyday Use and Abuse of Persuasion*. 1992. New York: Henry Holt and Company, 2001.

Professors of psychology at the University of California, Santa Cruz, Anthony Pratkanis and Ellio Aronson comment on the advent of propaganda in our culture, be it through advertising, the media, politics or religion.

• Rank, Otto. *Don Juan et le double*. 1932. Saint-Amand-Montrond: Petite Bibliothèque Payot, 1992.

Rank's work consists of two essays, "Don Juan" and "Le double." In our study we focused more on the latter as Rank develops the themes of the double, immortality and twins.

• Sartre, Jean-Paul. *Qu'est-ce que la littérature?* 1948. Malesherbes: Gallimard, 2016.

In his set of four essays about literature (entitled *What is it to write ?*, *Why write?*, *Who do we write for?* and *The situation of the writer in 1947*) Sartre strives to answer the age-old question of what is literature and how it has been defined in different periods of history.

• Todorov, Tzvetan. *Introduction à la littérature fantastique*. Poitiers: Seuil, 1970.

In his seminal work Todorov provides a comprehensive insight into the world of the fantastic.

• Tolkien, John Ronald Reuel. *Tree and Leaf*. 1947. London: G. Allen and Unwin, 1971.

This short book by Tolkien is composed of an essay entitled "On Fairy-Stories" in which the author defends and explains this genre, and a short story called "Leaf by Niggle" about a painter called Niggle who embarks on a strange adventure.

• Waugh, Patricia. *Metafiction. The Theory and Practice of Self-Conscious Fiction*. London: Methuen, 1984.

Patricia Waugh analyses how contemporary fiction has become self-reflexive as it breaks the glass wall and shows the reader that it is itself an artefact.

History and historical texts:

• Arendt, Hannah. *The Origins of Totalitarianism*. New York: Harcourt, 1951.

In her seminal work Hannah Arendt looks at three aspects of the rise of totalitarianism: antisemitism (part one), imperialism (part two) and totalitarianism (part three). Our study brought us to study part three which deals with the notion of a classless society, propaganda and the secret police which all concur to bring about total domination.

• Eck, Hélène, dir. *La guerre des ondes. Histoire des radios de langue française pendant la Deuxième Guerre mondiale*. Paris: Armand Colin, 1985.

This study analyses the role of radio stations in France, Belgium, Switzerland and Quebec during the Second World War. It looks at radio programmes broadcast by both sides during the conflict and investigates the effect these had on the war effort.

• Hamilton, Neil A. *Rebels and Renegades: A Chronology of Social and Political Dissent in the United States*. New York: Routledge, 2002.

This publication covers nearly four centuries of extremism in the United States. Chapter six which deals with the First World War and the Roaring Twenties covers the Ku Klux Klan.

• Howe, Katherine. *The Penguin Book of Witches*. New York: Penguin Books, 2014.

Katherine Howe studies the transcripts taken from witch trials dating from 1582 to the 18th century both in Britain and in the United States. She also includes letters and poems written about witches to show how the notion of witches and witchcraft took root in popular culture and folkore during these centuries.

• Jefferson, Thomas. "Notes on the State of Virginia." 1787. http://avalon.law.yale.edu/18th_century/jeffvir.asp. Accessed 1 June 2017.

After listing the plants, animals and geographical features of Virginia in the late eighteenth century, Thomas Jefferson gives his thoughts on the Black population in "Query XIV" entitled "Laws."

• Matoré Georges. *Le Vocabulaire et la société médiévale*. Paris: PUF, 1985.

Georges Matoré's work, aimed at students, studies medieval vocabulary in order to present the phenomena linked to life and society during the Middle-ages. The volume includes the impact of Gaul, Latin, Germanic and Roman languages on Old and Middle French.

• Nott, Josiah C. and Gliddon, George R. *Types of Mankind: or, Ethnological Researches.* Philadelphia: Lippincott, Grambo and Co, 1854.

In their mid-nineteenth century study Nott and Gliddon draw an ethnological map of the different types of men found on the planet. The study is very dated as most of its claims are racist and have been debunked by further research.

• Ricoeur, Paul. *Temps et récit. Tome III Le temps raconté.* 1985. Paris : Seuil, 1991.

In his third volume on time and narrative, Ricoeur focuses on the concept of time through the analyses of philosophers such as Saint Augustin, Aristotle, Husserl, Kant, Heidegger and Hegel. Our study looks more precisely at his findings on the differences and similitude between historical time and fictional time.

• Ricoeur, Paul. *Time and Narrative volume 3.* Trans. Kathleen McLaughlin and David

Pellauer. Chicago: University of Chicago Press, 1986.

• Ronen, Ruth. *Possible Worlds in Literary Theory*. Cambridge: Cambridge University Press, 1994.

Ruth Ronen's study uses the philosophical concept of possible worlds and applies it to fiction. Our study focused mostly on her last chapter, "fictional time", which theorises the differences between time of fiction and time of actuality.

• Prucha, Francis Paul. *The Indians in American Society: From the Revolutionary War to the Present*. 1985. Berkley: University of California Press, 1988.

This book brings together four essays on Indian history: Paternalism, Dependency, Indian Rights and Self-Determination.

Narratology:

• Bacchilega, Cristina. *Postmodern Fairy-Tales. Gender and Narrative Strategies*. Philadelphia: University of Pennsylvania Press, 1997.

Cristina Bacchilega looks at postmodern re-writings of fairy-tales, from Atwood's "Bluebeard's Egg" to the TV-series *Beauty and the Beast* in order to analyse the place of women, transformation, culture and narrative within these tales.

• Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. 1981. Trans. Caryl Emerson and Michael Holquist. Austin: University of Texas Press, 1983.

This work by Bakhtin is constituted of four essays: "Epic and Novel: Towards a Methodology for the Study of the Novel", "From the Prehistory of Novelistic Discourse", "Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics" and "Discourse in the Novel" all of which shed light on the creation and definition of a novel and narration.

• Barthes, Roland. *Le Degré zéro de l'écriture*. 1953. Paris: Seuil, 1972.

In his first book Barthes explains his distinction between 'writing', 'style' and 'language.' The author's 'language' is the collective and archaic language of a given era whereas his 'style' is personal.

• —— . *S/Z*. Paris: Seuil, 1970.

Barthes's seminal work focuses on one of Balzac's short stories *Sarrazine* (which is included in the book). The work is a textual analysis which deciphers this short story in order to bring to light some of the key elements of texts in general, that is to say the five codes (hermeneutic, proairetic, semantic, symbolic and cultural).

• —— . *Le Plaisir du texte*. Paris: Seuil, 1973.

Barthes's short aphorisms on the pleasure and bliss ('jouissance') of reading bring the reader to a better understanding of how a text is read and appreciated.

• —— . *Le bruissement de la langue*. Paris: Seuil, 1984.

This work is a collection of more than fifty essays from Barthes. For this work we focused on the essay entitled "The reality effect" ("L'effet de réel") in which Barthes explains how small fictional details (such as Flaubert's mention of a barometer) create a reality effect for the reader.

• —— . *The Rustle of Language*. Trans. Richard Howard. Berkley: University of California Press, 1989.

• Compagnon, Antoine. *La Seconde main ou le travail de la citation*. Paris: Seuil, 1979.

In his published PhD thesis Antoine Compagnon walks us through the theory and the history of quotations.

• Eco, Umberto. *The Role of the Reader: Explorations in the Semiotics of Texts*. 1979. Bloomington: Indiana University Press, 1984.

Eco's collection of nine essays analyses the notions of model reader as well as 'open' and 'closed' texts. Eco does not limit himself to texts but also studies musical compositions and aesthetic theory.

• Genette, Gérard. *Figure III*. Paris: Seuil, 1972.

In his seminal work Genette establishes a classification for order, time, frequency, mode and voice in literature. This organisation of these categories is now considered as the groundwork for all literary analysis.

• —— . *Palimpsestes: La littérature au second degré*. Paris: Editions du Seuil, 1982.

In his work Genette expounds the notion of 'transtextuality', that is to say the relations between one text and another. Through detailed analyses of texts he defines different relations such as parody, pastiche, forgery, transposition etc.

• —— . *Seuils*. Paris: Editions du Seuil, 1987.

In this work Genette analyses in depth the text which surrounds the novel per say. From the title of the book to chapter headings all the way down to epigraphs, prefaces, notes etc. which create thresholds that the reader must pass through and which direct him through his reading of the book.

• Iser, Wolfgang. *The Implied Reader. Patterns of Communication in Prose Fiction from Bunyan to Beckett*. Baltimore and London: John Hopkins University Press, 1974.

This seminal work stems from Iser's first collection of essays entitled *Der implizite Leser* which he published in German in 1972. Iser's aim in this book is to apply the theory that he has been developing (that

of an implied reader in texts) to real texts: *Pilgrim's Progress*, *Tom Jones*, *Waverley*, *Vanity Fair*, *Ulysses* and *Endgame* to name but a few.

• Propp, Vladimir. *Morphology of the Folktale*. 1928. Translation Laurence Scott. Austin: University of Texas Press, 1968.

Vladimir Propp takes his readers through the features of Russian fairy-tales in order to unveil the basic components of these, that is to say the different dramatis personae and their functions.

• Wall, Barbara. *The Narrator's Voice. The Dilemma of Children's Fiction*. Hong Kong: Macmillan, 1991.

Through a comprehensive study of novels written for children Barbara Wall deciphers the different narrators and narratees in children's literature, creating a triple address: single address, double address and dual address.

Symbols:

• Bachelard, Gaston. *L'Eau et les Rêves. Essai sur l'imagination de la matière.* 1942. Gava: Librairie Générale Française, 2009.

In his seminal work Bachelard gives a philosophical and psychoanalytical overview of all the themes associated with "water." This work analyses all the themes from fresh spring water to death, motherhood, womanhood, violence and finally language.

• Baltrušaitis, Jurgis. *Anamorphoses ou Thaumaturgus opticus. Les perspectives dépravées – II*. 1984. Paris: Flammarion, 1996.

Jurgis Baltrušaitis gives a historical overview of the phenomenon of anamorphoses, that is to say the distortion of an image which can only be seen properly if viewed from a certain angle or through a certain prism, from its beginnings to the 20th century. The text is complemented by a large number of representations, both in black-and-white and colour.

• Biedermann, Hans. *Dictionary of Symbolism. Cultural Icons and the Meaning behind them.* 1989. Trans. James Hulbert. New York: Meridan, 1994.

Biedermann's dictionary goes through the recurrent symbols in literature, giving their origin, uses as well as in-depth explanations for them. The dictionary goes from "Above" to "Book of Zohar", encompassing all of the main symbols from around the world. This volume also boasts an index as well as a pictorial index.

• Harrison, Robert Pogue. *Forests, The Shadow of Civilization*. 1992. Chicago: University of Chicago Press, 1993.

Harrison's work retraces the history of forests through literary and historical texts, from Gilgamesh to Walden, through Shakespeare and the Grimm brothers. His analysis of the texts enable us to understand how forests have been percieved in the last five centuries.

Children's Literature:

• Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. 1975. St Ives: Penguin, 1991.

In his seminal work Bruno Bettelheim explores folk fairy-tales with a psychoanalytical perspective in order to understand what happens to children when they read or re-read these classic texts.

• Briggs, Julia, Butts, Dennis, and Grenby, Matthew O. eds. *Popular Children's Literature in Britain.* Aldershot: Ashgate, 2008.

This work presents a study of children's books which were popular, that is to say read a lot, from the 18th to the 21st century. The last two chapters focus more specifically on *Harry Potter.*

• Cartellier-Veuillen, Éléonore. "From traditional dystopias to teenage dystopias: Harry Potter as a bridge between two cultures". *La Clé des Langues* (Lyon: ENS LYON/DGESCO). ISSN 2107-7029. Updated on the 4th of May 2016. http://cle.ens-lyon.fr/british-irish-lit-/from-traditional-dystopias-to-teenage-dystopias-harry-potter-as-a-bridge-between-two-cultures-307134.kjsp. Accessed 6 June 2016.

This article purposes to demonstrate the role that the *Harry Potter* series has played in the emerging genre of teenage dystopias.

• Cazanave, Caroline et Houssais, Yvon (textes réunis par). *Médiévalités enfantines. Du passé défini au présent indéfini*. Besançon: Presses Universitaires de Franche-Comté, 2011.

This work looks at how the medieval spark is being reignited in contemporary children's literature. One of the articles deals specifically with the medieval aspects in *Harry Potter*: "Harry Potter ou les enfances d'un héros épique" by Isabelle Weill.

• Chambers, Nancy. Ed. *The Signal Approach to Children's books*. Harmondsworth: Penguin, 1980.

A compendium of articles on children's literature by writers and critics interwoven with interviews with writers of children's books.

• Douglas, Virginie. "Les récits britanniques pour la jeunesse dans l'entre-deux-guerres : entre nostalgie et modernité, littérarité et production de masse," Strenae [En ligne], December 2013, URL : http://strenae.revues.org/1061. Accessed 6 July 2017.

In her 2013 article Virginie Douglas explores the novels written for children between the first and the second world war, a period which corresponds to a relative lull between the two Golden Ages of children's

literature. Douglas notes the shifts to domestic fantasy (with *Mary Poppins*) as well as a family-focused prose with *Milly-Molly Mandy* or *Winnie-the-Pooh*.

• Escarpit, Denise (Dir.). *La littérature de jeunesse, itinéraires d'hier à aujourd'hui*. Mercuès: Magnard, 2008.

Denise Escarpit writes a history of children's literature in France, Europe and North America. The analyses are complemented by extracts taken from key novels, be they French or translated texts.

• Grenby, M. O. and Immel, Andrea. Eds. *The Cambridge Companion to Children's Literature*. 2009. Cambridge: Cambridge University Press, 2012.

Starting with an extremely useful and complete chronology of classic children books, this Cambridge Companion gives a comprehensive history of the genre and of its highlights.

• Hahn, Daniel. *The Oxford Companion to Children's Literature*. 1984. Oxford: Oxford University Press, 2015.

This updated (2015) comprehensive reference guide has entries for all the authors, novels and genres of children's literature.

• Hollindale, Peter. *Ideology and the Children's Book*. Mail.scu.edu.tw/~jmklassen/scu101/gchlit/Holindale-Ideology.doc. Accessed 13 December 2017.

Peter Hollindale's article expounds on the theory that children's literature is innately infused with ideology and that the set of values embodied therein will be communicated to the reader.

• Hunt, Peter. *An Introduction to Children's Literature*. 1994. Oxford: Oxford University Press, 2009.

Peter Hunt, Professor Emeritus in Children's Literature at Cardiff University, draws a picture of children's literature (focusing on British children's literature) from its very beginnings to the present. He also introduces the different approaches to children's literature in his first chapter.

• —— . *Children's Literature*. Malden (Massachusetts): Blackwell Publishers, 2001.

In this seminal work Peter Hunt exposes all the genres and titles which have deeply marked the history of children's literature.

• —— ed. *Understanding Children's Literature.* 1999. Oxon: Routledge, 2009.

This is a collection of essays on key aspects of children's literature: from linguistics to reader-response criticism, psychoanalytical criticism, feminism and intertextuality.

• Jackson, Anna, Coates, Karen and McGillis, Roderick. eds. *The Gothic in Children's*

Literature. Haunting the Borders. New York and London: Routledge, 2008.

A collection of essays on the history of the Gothic in children's literature and on specific books for children which have Gothic elements, including an article on *Harry Potter.*

• Lerer, Seth. *Children's Literature. A Reader's History from Aesop to Harry Potter.* Chicago: The University of Chicago Press, 2008.

Lerer's work gives a comprehensive and historical overview of Western children's literature. Lerer analyses all of the classical works in order to highlight why they resonate so well with child-readers.

• Lesnik-Oberstein, Karín. ed. *Children's Literature. New Approaches*. Basingstoke: Palgrave Macmillan, 2004.

This compendium of articles on children's literature was written with the aim of affirming the rightful place of children's literature criticism and explaining the historiographical evolutions behind this branch of research. Chapter 8 deals more particularly with *Harry Potter* and intertextuality (Daniela Caselli).

• Lewis, C. S. *On Three Ways of Writing for Children*. 1952. Online edition. http://mail.scu.edu.tw/~jmklassen/scu99b/chlitgrad/3ways.pdf. Accessed 25 May 2015.

Lewis's essay deals with the three ways that a writer can write for children: 1. writing for a particular child in mind, 2. writing under compulsion (which are both considered as "good" ways) and 3. writing down to child, which he considers as "bad." Lewis goes on to explain these notions more in depth.

• Lockhead, Marion. *The Renaissance of Wonder in Children's Literature*. Edinburgh: Canongate, 1977.

Marion Lockhead gives a historical overview of the writers who have dealt with wonder in their novels published for children. She analyses the works of George MacDonald, Hans Christian Andersen, Edith Nesbit, Kipling, C. S. Lewis and Tolkien.

• Nières-Chevrel, Isabelle and Perrot, Jean (ed.). *Dictionnaire du livre jeunesse. La littérature d'enfance et de jeunesse en* France. Augsburg: Éditions du Cercle de la Librairie, 2013.

In their very complete dictionary Isabelle Nières-Chevrel and Jean Perrot bring together entries on authors, novels, editions and currents which have marked children's literature in France and abroad. J. K. Rowling's entry, written by Anne Besson, gives interesting insights on the *Harry Potters*.

• Nikolajeva, Maria. *Power, Voice and Subjectivity in Literature for Young Readers*. 2010. New York: Routledge, 2012.

Through an overview of some of the most famous novels written for children, Maria Nikolajeva strives to

create a theoretical ground for children's literature. Chapter one entitled "Harry Potter and the Secrets of Children's Literature" deals specifically with the seven *Harry Potter*s.

• O'Keefe, Deborah. *Readers in Wonderland: The Liberating Worlds of Fantasy Fiction. From Dorothy to Harry Potter.* New York and London: Continuum, 2003.

Deborah O'Keefe writes out a 20th century history of fantasy fiction for children, explaining why *Harry Potter* reached the success that it has today.

• Ray, Michael. "Dystopian Children's Literature: A Darker Spin on an Established Genre" in Karen Jacob Sparks (Dir. and Ed.), *Encyclopaedia Britannica. 2013 Book of the Year.* Chicago: Encyclopaedia Britannica, Inc., 2013.

Michael Ray covers the rise of children's and young adult literature, especially focusing on the darker books which were published in the late 2000s, such as *The Hunger Games* and *Harry Potter.*

• Rose, Jacqueline. *The Case of Peter Pan or the Impossibility of Children's Fiction.* 1984. Hong Kong: Macmillan Press, 1994.

The 1994 edition of Rose's seminal work adds an introductory chapter, "The Return of Peter Pan", to her work on the definition of children's literature. Rose argues for the impossibility of children's literature as the adult holds too dear a role in the writing, publishing, giving and reading of such material.

• Shavit, Zohar. *Poetics of Children's Literature.* London: The University of Georgia Press, 1986.

Shavit evaluates the place of children's literature within the realm of classical literature and examines how children's literature has gone from an overlooked genre to one which is important in literary studies.

• Stephens, John. *Language and Ideology in Children's Fiction*. New York: Longman, 1992.

John Stephens analyses language in children's literature as a vector for the author's and / or society's ideology through the prism of narrative theory – especially reader-response theory – critical linguistics, intertextuality, society and historical fiction.

• Townsend, John Rowe. *Written for Children, An Outline of English Children's Literature*. London: Garnet Miller, 1965.

One of the first complete histories of children's literature to be published in Great-Britain. It covers children's publications from the 17th century to 1965.

• Watson,Victor. *The Cambridge Guide to Children's Books in English*. Cambridge: Cambridge University Press, 2001.

Watson's guide to children's books is organised in dictionary entries which tackle authors, genres, books, nursery rhymes, themes, publishing houses and characters linked to children's literature.

• Zipes, Jack. *Sticks and Stones. The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter.* 2001. New York. Routledge, 2002.

Through a negative view of children's literature as a whole, Jack Zipes develops some interesting arguments and his work presents a chapter focused solely on *Harry Potter.*

Critical Works on *Harry Potter*:

Biographies of J. K. Rowling:

• Kirk, Connie Ann. *J. K. Rowling: A Biography*. Westport, CT: Greenwood Press, 2003.

This book borrows many references from Sean Smith's work but adds a considerable number of facts about the historical and literary background in which J. K. Rowling grew up.

• Shapiro, Marc. *J. K. Rowling: The Wizard behind Harry Potter*. New York: St Martin's Griffin, 2004.

Even though this is a very laid back biography, written by a free-lance journalist, it does give some interesting insights into Rowling's life.

• Smith, Sean. *J. K. Rowling, A Biography: The Genius behind Harry Potter*. London: Michael O'Mara Books, 2001.

A complete biography of the author's life with many insightful literary analyses of her work.

Books on the novels:

• Anatol, Giselle Liza. ed. *Reading Harry Potter. Critical Essays*. Westport, CT and London: Praeger, 2003.

Giselle Liza Anatol's collection of well-furnished articles focuses on the theories of child development, literary influences and history, as well as morality, social values and power.

• Baggett, David and Shawn E. Klein, eds. *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*. Chicago: Open Court, 2004.

Organised around the four Hogwarts houses the articles published in this work deal with varied philosophical notions such as courage, psychology, feminism, religion, science, discrimination, evil, metaphysics and fate.

• Berndt, Katrin and Steveker, Lena, eds. *Heroism in the Harry Potter Series*. Surrey: Ashgate, 2011.

In their 2011 collection of scholarly articles Berndt and Steveker look at the creation of heroism, at the formation of the hero, and at the hero's friends and foes.

• Bouix, Christopher (textes réunis et présentés par). *Hocus Pocus. À l'école des sorciers en Grèce et à Rome*. Paris: Les Belles Lettres, 2012.

In his work Christopher Bouix focuses on magical practices in ancient Greece and in the Roman Empire. This study reveals how many of Rowling's usages of magic are not invented but are recycled from older magical beliefs.

• Bridger, Francis. *A Charmed Life: The Spirituality of Potterworld*. New York: Image Books/ Doubleday, 2002.

A theological take on the novels with many religious references. Some interesting comments on the cultural and literary aspects of the novels too.

• Burgain, Marie-France. "Jeux d'écriture(s) et de réécriture(s) du cycle des Harry Potter de J. K. Rowling" diss., Paris 10, 2015.

In her 2015 PhD dissertation Marie-France Burgain concentrates on reading and writing in the *Harry Potter* texts (be it through letters, books, press articles, ministry decrees etc.) as well as the reader's reading process to show how Rowling plays with her text and her readership.

• Cani, Isabelle. *Harry Potter ou l'anti-Peter Pan. Pour en finir avec la magie de l'enfance*. Paris: Fayard, 2007.

In her thorough study on the novels Isabelle Cani identifies many of the key critical elements of the series, from the links to our world to intertextual references such as *Peter Pan* and the study of the female roles and names as well as the links to our historical past.

• Charbonniaud-Doussaud, Valérie. *Harry Potter, la magie d'une écriture*. Paris: Michel Houdiard Editeur, 2012.

In her PhD study covering the first five novels Valérie Charbonniaud-Doussaud looks at some of Rowling's specific uses of language: be it through the trope of the quest with a detective work which must be taken on by the reader, or the role of humour and poetry in the novels.

• Colbert, David. *The Magical Worlds of Harry Potter. A Treasury of Myths, Legends and Fascinating Facts*. London: Penguin, 2001.

Even though David Colbert's work is non-academic he offers one of the first studies of the novels, revealing the wealth of Rowling's allusions, especially her mythical allusions.

• Collins, Fiona M. and Ridgman, Jeremy, eds. *Turning the Page: Children's Literature in Performance and the Media*. Bern: peter Lang, 2006.

This book features articles on diverse children's books which have been adapted for films, animated videos and video games. Andrew Burn's article "Multi-text Magic: Harry Potter in book, film and videogame" on *Harry Potter*'s transcription into films and video games is of particular interest here.

• Donelli O'Connell, Shevaun. "Harry Potter and the Order of the Metatext: a Study of Nonfiction Fan Compositions and Disciplinary Writing." Diss. Indiana University of Pennsylvania, 2015.

Shevaun Donelli O'Connell analyses more than 2,000 non-fictional fan compositions in her PhD dissertation to show how academic discourse aimed at non-academic audiences have evolved towards a hybrid genre wedged in between academia and fandom.

• Eccleshare, Julia. *A Guide to the Harry Potter Novels*. Contemporary Classics of Children's Literature. London and New York: Continuum, 2002.

Written after *Harry Potter and the Goblet of Fire* was published, Julia Eccleshare's work focuses on the creation of a literary phenomenon, the shifts from book one to four, the intertextual links with Tolkien's *The Lord of the Rings* as well as on society, education, escape and family.

• Fenske, Claudia. *Muggles, Monsters and Magicians: A Literary Analysis of the Harry Potter Series*. Frankfurt am Main: Peter Lang, 2008.

Claudia Fenske's re-writing of her thesis aptly lists the origins of the characters' names, locations and monsters. The last part on the ideology in *Harry Potter* touches on the totalitarian regime that is put into place in the novels.

• Fernandez, Irène. *Défense et illustration de la féerie, Du Seigneur des anneaux à Harry Potter: une littérature en quête de sens*. Paris: Editions Philippe Rey, 2012.

Irène Fernandez defends fantasy literature (which she calls "faery") by showing how *The Lord of the Rings*, *The Chronicles of Narnia*, *Harry Potter* and *Twilight* are not simply written as secondary or childish literature but are able to stand their own ground.

• Granger, John. *How Harry Cast his Spell: the true meaning behind the mania for J. K. Rowling's bestselling books*. Carol Spring, IL: Tyndale House, 2008.

This is the revised version of a book John Granger published in 2002 under the title *The Hidden Key to Harry Potter: Understanding the Meaning, Genius, and Popularity of Joanne Rowling's* Harry Potter *Novels* and re-published in 2006 under a new title: *Looking For God in Harry Potter.* This third publication builds on what Granger had already published and gives a fuller understanding of the links between *Harry Potter* and Christianity. One must point out that even though Granger is a Professor, he is a Professor of theology and that these books do not follow a literary academic position but have a religious stance.

• Groves, Beatrice. *Literary Allusions in Harry Potter.* Oxon: Routledge, 2017.

Beatrice Groves looks through the literary sources which make up the canvas of the *Potter* books focusing specifically on Greek myths, Chaucer, Milton, Shakespeare and Austen.

• Grunelius, Susan. *Harry Potter: the Story of a Global Business Phenomenon.* Basingstoke: Palgrave Macmillan, 2008.

Susan Grunelius describes the *Harry Potter* books through the prism of business: she starts by describing its business success (numbers of copies sold throughout the years and amount of money made) and then goes on to theorise how the books have become a successful product and brand.

• Gupta, Suman. *Re-Reading Harry Potter.* 2003. Basingstoke and New York: Palgrave Macmillan, 2009.

In his second edition of his work, Suman Gupta adds a final chapter (Reading Re-reading *Harry Potter*) to his previous tome which already spanned a text-to-world approach, a study of allusions within *Harry Potter* and a description of the servant / slave identity of the house-elves, to name but a few.

• Hallett, Cynthia Whitney ed. *Scholarly Studies in Harry Potter: Applying Academic Methods to a Popular Text*. Lewiston, NY: Edwin Mellen, 2005.

This collection of essays focuses on why the *Harry Potter* books are worthy of academia and deals with language, literature, fantasy, classical myths and legends as well as ideological, cultural and social concepts. After having established the books as part of the canon it goes on to explain how they can be taught at university level.

• Hallett, Cynthia Whitney and Huey, Peggy J. *J. K. Rowling: Harry Potter.* Basingstoke: Palgrave Macmillan (New Casebooks), 2012.

Hallett and Huey's New Casebooks work offers a variety of scholarly articles on *Harry Potter* ranging from the analysis of food in the novels to Fairy-Tales, Bildungsroman, love, medicine and even politics.

• Heilman, Elizabeth E. ed. *Critical Perspectives on Harry Potter.* London and New York: Routledge, 2003.

This first edition of Elizabeth Heilman's books brings together articles from the first *Harry Potter* scholars in order to discuss the books from the perspective of cultural studies, reader response theory, and literary perspectives.

• ——. ed. *Critical Perspectives on Harry Potter.* London and New York: Routledge, 2009.

This is the second edition of Elizabeth Heilman's book which only reprints three of the original articles. All the other articles are new, and a fourth section was added on the media perspective compared to the first edition.

• Killinger, John. *The Life, Death, and Resurrection of Harry Potter.* Macon, Georgia: Mercer University Press, 2009.

Even though John Killinger's book is not academic per se (Killinger is a preacher but he does have a doctorate in literature and theology) it gives some useful and interesting insights on the links between *Harry Potter* and *The Bible*.

• de Mijolla-Mellor, Sophie. *L'enfant lecteur. De la Comtesse de Ségur à Harry Potter, les raisons du succès*. Paris: Bayard, 2006.

Sophie de Mijolla-Mellor devotes the third part of her study to *Harry Potter* and focuses on Harry's origins, his friendships and the battle between good and evil.

• Milner, Jean-Claude. *Harry Potter à l'école des sciences morales et politiques*. Paris: Presses Universitaires de France, 2014.

A French university teacher, Jean-Claude Milner, deciphers the *Harry Potter* films through the spectrum of philosophy.

• Moore, Sharon. *We Love Harry Potter! We'll Tell You Why*. New York: St. Martin's Press, 1999.

A compendium of feedback given by children about the *Harry Potter* books. The introduction is the only academic part of the book.

• Morris, Robert Michael John. "The Function and Etymology of Proper Nouns in the work of J. K. Rowling". Master's Essay. April 2001. www.fallen-angel.co.uk. Accessed 28 April 2014.

Morris's master's essay gives interesting insights into Rowling's use of proper nouns in the *Harry Potter* tale.

• Mulliez, Carole. "Les langages de J. K. Rowling." Diss. Université Paris IV – Sorbonne, 2009.

Carole Mulliez's doctoral thesis looks at the translations of Rowling's *Harry Potter* books into French and Dutch in order to analyse how these translations add depth and culture to the text.

• Neal, Connie. *What's a Christian to do with Harry Potter*? Colorado Springs: Waterbrook Press, 2001.

In her first book about the series Connie Neal remarks on the negative comments that *Harry Potter* received from the religious right in the United States by explaining how these books are essentially religious and can be used to teach religious values. Connie Neal's books are not written in the tradition of literary academia but from a religious perspective.

• ——. *The Gospel According to Harry Potter.* Westminster: John Knox Press, 2002.

Connie Neal uses *Harry Potter* in order to point out resemblances between the book and the *Bible* often recurring to far-fetched analogies. This reading often over-simplifies the text to fit Christian doctrine. Interesting to mention is the discussion about what has been published about *Harry Potter* in the introduction.

• Nel, Philip. *J. K. Rowling's Harry Potter Novels: A Reader's Guide*. London: The Continuum International publishing Group Ltd., 2001.

Starting with Rowling's biography and continuing with an analysis of the text as well as the performance of the novels Philip Nel offers an interesting study of the author and her work.

• Patterson, Diana. ed. *Harry Potter's World Wide Influence*. Cambridge: Cambridge Scholars, 2009.

Diana Patterson's collection of essays spans many aspects of the Potter universe: from grammar to psychology, history, ethics, reader-response and religion.

• Pleindoux-Legrand, Daphné. "Harry Potter : récit d'apprentissage et quête initiatique," diss., Université Paris 4 – Sorbonne, 2007.

Daphné Pleindoux-Legrand's thesis looks at how *Harry Potter* can be considered as a tale of initiation, both for the character and the reader. The first part deals with the problems of placing *Harry Potter* within a literary genre, the second looks at the novels as an existential and initiation quest and the third and last part deals with reader-response theory (be the reader an adult or a child) as well as spirituality in the novels.

• Smadja, Isabelle. *Harry Potter: Les raisons d'un succès*. 2001. Paris: Presses Universitaires de France, 2002.

Smadja's very complete study focuses on myths and legends in a first chapter, then on the aesthetic function of the novels through the palimpsest in a second chapter. For her third and fourth chapters a psychoanalytic analysis is put forward (with the figure of Oedipus) as well as an investigation of the pedagogical values of the battle between good and evil.

• Smadja, Isabelle and Bruno, Pierre. *Harry Potter, ange ou démon ?* Paris: Presses Universitaires de France, 2007.

Isabelle Smadja and Pierre Bruno offer the reader a collection of essays on *Harry Potter* which analyse the creation of a contemporary myth, the social and political stances in the novels, psychoanalysis, text and language.

• Whited, Lana A. ed. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Columbia MO: University of Missouri Press, 2002.

Even though this is an early study of the *Potter* novels, the range of subjects covered and the quality of the

analyses in this collection of scholarly articles make Whited's book one of the cornerstones of Potter studies. The articles cover heroism, myth, education, intertextuality (with one article focusing particularly on *Tom Brown*), sociology, authority, morality, gender issues, technology and history.

• Wolosky, Shira. *The Riddles of Harry Potter. Secret Passages and Interpretive Quests.* New York: Palgrave Macmillan, 2010.

Looking at the literary value of Rowling's text, Shira Wolosky offers a very complete analysis of the *Potter* words which she deciphers throughout her work.

Articles on the novels:

• Allen, Brooke. "A World of Wizards." *The New Leader* 82 (1-15 November 1999): 13-14.

Allen's book review points to many intertextual references, especially in the realm of children's literature.

• Arden, Heather and Lorenz, Kathryn "The Harry Potter stories and French Arthurian romance." *Arthuriana* 13 (2003): 54-68.

This article points to the links between *Harry Potter* and the medieval romance, focusing specifically on the tales of Arthur, Merlin, as well as the Percival myth.

• Barton, Benjamin, H. "Harry-Potter and the Half-Crazed Bureaucracy." *Michigan Law Review* 104.6 (May 2006): 1523 – 1538.

Benjamin Barton looks at the *Harry Potter* books through the eyes of the law, depicting how terrifyingly the Ministry of Magic and law enforcement work in the series and underlines the parallels between the bureaucracy depicted in the novels and the bureaucratic systems in the USA and Great-Britain.

• Berman, Lauren. "Dragons and Serpents in J. K. Rowling's *Harry Potter* series: are they evil?" *Mythlore* 27:1/2 Fall/Winter 2008: 45-65.

Berman's article focuses on the representation of serpents and dragons in *Harry Potter.* The article gives an in-depth study of the mythological history of these creatures from Greek myths to Tolkien and analyses how Rowling has applied this past to her story.

• Billone, Amy Christine. "The Boy Who Lived: From Carroll's Alice and Barrie's Peter Pan to Rowling's Harry Potter." *Children's Literature* 32 (2004): 178-202.

Billone's article offers a close reading between *Peter Pan*, *Alice* and *Harry Potter* and finishes with a

feminist reading of these novels.

• Black, Sharon. "The magic of Harry Potter: Symbols and heroes of fantasy." *Children's Literature in Education* 34.3 (2003): 237-247.

Sharon Black bases her reading of *Harry Potter* on Bruno Bettelheim's *The Uses of Enchantment* and Joseph Campbell's *The Hero with a Thousand Faces*.

• Bloom, Harold. "Can 35 Million Book Buyers Be Wrong? Yes." *Wall Street Journal* (11 July 2000): https://www.wsj.com/articles/SB963270836801555352. Accessed 1 December 2017.

Bloom's 2000 article (which only studies the first novel) heralded the brief age of *Harry Potter* negative criticism. Many of Bloom's main points in his article are not relevant to the six later volumes and have been refuted by literary scholars.

• Brown, Stephen. "Harry Potter and the Marketing Mystery: A Review and Critical Assessment of the Harry Potter Books." *Journal of Marketing* 66.1 (January 2002): 126-130.

Stephen Brown looks into the magic behind the *Harry Potter* sales as well as the marketing and publicity at work within the novels.

• Byatt, A. S. "Harry Potter and the Childish Adult." *The New York Times* (7 July 2003): http://www.nytimes.com/2003/07/07/opinion/harry-potter-and-the-childish-adult.html. Accessed 12 November 2017.

In her 2003 article A. S. Byatt explains the success of the Potter novels through mere nostalgia and criticises both Rowling's magical world as bad recycling of classics, and cultural studies in general for trying to analyse works such as *Harry Potter*. The elements brought forth in this article have since been undermined by literary critics.

• Cantrell, Sarah K. "'I solemnly swear I am up to no good' Foucault's Heterotopias and Deleuze's Any-Spaces-Whatever in J. K. Rowling's Harry Potter Series." *Children's Literature* 39 (2011): 195-212.

Cantrell's article offers a philosophical insight into the spaces of *Harry Potter*. Thanks to Foucault and Deleuze's critical apparatus Cantrell analyses the places (Hogwarts, 12 Grimmauld Place, the tent, the Room of Requirements) as liminal spaces which can be seen as heterotopias or *espace quelconque* (any-space-whatever).

• Chevalier, Noel. "The liberty tree and the whomping willow: Political justice, magical science, and Harry Potter." *The Lion and the Unicorn* 29 (September 2005): 397-415.

Noel Chevalier's article focuses on the links between *Harry Potter*, culture and politics. The second part of the study also looks at the books through Godwin's theories of political justice.

• Deavel, Catherine Jack and Deavel, David Paul. "Characters, Choice and Harry Potter." *Logos* 5.4 (2002): 49-64.

Deavel and Deavel analyse the characters' relationship to choice through the notions of fate and destiny.

• Dempster, Steve, Oliver, Alice, Sunderland, Jane and Thistlethwaite, Joanne. "What has *Harry Potter* Done for Me? Children's Reflections on their '*Potter* Experience'." *Children's Literature in Education* 47 (January 2016): 267-282.

This article looks at literary acquisition and focuses on children who have read at least one *Harry Potter* book. The research concludes that these particular novels helped them develop reading and writing skills.

• Dendle, Peter. "Cryptozoology and the Paranormal in Harry Potter: Truth and Belief at the Borders of Consensus." *Children's Literature* 36.4 (2011): 410-425.

This singular article focuses on cryptozoology, that is to say the study of unconfirmed creatures (such as unicorns or Bigfoot) as well as instances of the paranormal in the *Harry Potter* novels.

• Doniger, Wendy. "Can You Spot the Source?" *London Review of Books* (17th February 2000). http://www.lrb.co.uk/v22/n04/wendy-doniger/can-you-spot-the-source. Accessed 1 January 2017.

Wendy Doniger discusses the importance of the Harry Potter story within the framework of myths and literary references from around the world in her review of *Harry Potter and the Prisoner of Azkaban*.

• Fife, Ernelle. "Wise Warriors in Tolkien, Lewis and Rowling." *Mythlore* 25.1-2 (Fall/ Winter 2006): 147-162.

Ernelle Fife studies the figure of the female wise warrior and gender roles in Rowling's *Harry Potter*, Tolkien's *The Lord of the Rings* and Lewis's *Till We Have Faces*. She concludes by pointing out that the female warriors are often forgotten by readers and critics but that a close study reveals that they are often the wisest warriors, be they weapon-carriers or not.

• Green, Amy M. "Interior/Exterior in the Harry Potter Series: Duality Expressed in Sirius Black and Remus Lupin." *Papers on Language and Literature* 44.1 (2008): 87-108.

Amy Green looks at how Black's and Lupin's transformations (into a dog and a werewolf) bring to the forefront their hidden character traits and how this can be used to better interpret their characters.

• —. "Revealing Discrimination: Social Hierarchy and the Exclusion/Enslavement of the Other in the *Harry Potter* Novels." *The Looking Glass: new perspectives on children's*

literature, 13.3 (September/October 2009). https://www.lib.latrobe.edu.au/ojs/index.php/tlg/article/view/162/161. Accessed 16 November 2016.

This article focuses on the magical beings in *Harry Potter* who are either non-wizards or part-wizards and looks at how they are treated within the narrative. Green points to many parallels which can be made between how they are treated in Rowling's work and how our society has treated and treats Native Americans, slaves, colonized people, children and people who suffer from particular diseases such as AIDS.

• Horne, Jackie C. "Harry and the Other: Answering the Race Question in J. K. Rowling's *Harry Potter*." *The Lion and the Unicorn* 34.1 (January 2010): 76-104.

Horne's very complete article looks at both racism and anti-racism as regards House-elves and goblins.

• Hutcheon, Linda. "Harry Potter and the Novice's Confession." *The Lion and the Unicorn* 32.2 (April 2008): 169-179.

Hutcheon here writes a *mea culpa* about the lateness of her discovery of children's literature and focuses on the literary value of this genre that she had ignored for the first part of her literary life.

• Laskari, Isabelle. "A comparison of war and violence in *Harry Potter* and *The Hunger* Games." *The Looking Glass: new perspectives on children's literature* 17. 2 (March / April 2014). https://www.lib.latrobe.edu.au/ojs/index.php/tlg/article/view/481/431 Accessed 17 November 2016.

Isabelle Laskari presents how Rowling and Collins depict violence and war in their novels. She shows how Rowling portrays war as having no lasting influence upon her characters as Harry, Ron and Hermione remain unscathed and relatively innocent as they never kill another character, whereas Katniss lives through the real horror of war: that is to say killing, something which traumatises both her and her surviving peers.

• Lathey, Gillian. "The Travels of Harry: International Marketing and the Translation of J. K. Rowling's Harry Potter Books." *The Lion and the Unicorn* 29 (2005): 141-151.

Gillian Lathey presents the conclusions of the 2003 CLISS seminar during their summer-school as regards the translations of the *Harry Potter* books. This article also offers interesting insights on Rowling's use of language.

• Lecercle, Jean-Jacques. "Faut-il canoniser Harry Potter ?" *La critique, le critique* Rennes: Presses universitaires de Rennes, 2005: http://books.openedition.org/pur/28675>. ISBN: 9782753546288. DOI: 10.4000/books.pur.28675. Date accessed 6 February 2017.

Jean-Jacques Lecercle's article focuses on the differences between canonical literature and the *Harry Potter* stories, and looks at how the novels fared in 2005 compared to other titles of the genre (be it fantasy or school stories).

• Mills, Alice. "Harry Potter and the Terrors of the Toilet." *Children's Literature in Education* 37.1 (March 2006): 1-13.

Mills's article focuses looks at the *Harry Potter* episodes situated in the toilet in light of Kristeva's notion of the abject. She also uses Kristeva's theories to comment on the role of the Mirror of Erised in the series.

• Natov, Roni. "Harry Potter and the Extraordinariness of the Ordinary." *The Lion and the Unicorn* 25 (2001): 310-327.

Roni Natov explores Harry's "Everychild" aspect as he links the novels to different literary genres and tropes.

• Nel, Philip. "Is there a Text in this Advertising Campaign? Literature, Marketing and Harry Potter." *The Lion and the Unicorn* 29.2 (April 2005): 236-267.

After peeling back the marketing layers (for example the use of trademarks and copyrights in the *Harry Potter* merchandise) and proving that the text was highly popular even before the media and advertisers got their hands on it, Philip Nel takes us through some of Rowling's literary *tours-de-force* in the *Harry Potter* books. Nel focuses on Rowling's literary references from children's writers such as Dahl, Nesbit and Goudge as well as adult literature with Austen and Tolkien.

• Neumann, Iver B. "Pop goes Religion: Harry Potter meets Clifford Geetz." *European Journal of Cultural Studies* 9 (January 26 2006): 81-100.

Neumann's article looks at magic through the prism of religion as well as the historical works on witchcraft.

• Noel-Smith, Kelly. "Harry Potter's Oedipal Issues." *Psychoanalytic Studies* 3. 2 (2001): 199-207.

Kelly Noel-Smith looks at the Freudian aspects of Rowling's tale, specifically phantasies, the Family Romance, and idealisation.

• Pennington, John. "From Elfland to Hogwarts, or the aesthetic trouble with Harry Potter", *The Lion and the Unicorn* 26 (January 2002): 78-97.

John Pennington's article builds on Jack Zipe's work, by concentrating on the aspects he dislikes in the novels. He states for example that the *Harry Potters* fail at being fantasy as they are too grounded in our every day world. The article quotes from *The Lord of the Rings* and *The Earthsea Quartet* in order to belittle the *Harry Potters* compared to their literary predecessors. The article concludes by stating that Rowling's main aim was to "make a buck."

• Petrina, Alessandra. "Forbidden Forest, Enchanted Castle: Arthurian Spaces in the Harry Potter Novels." *Mythlore* 93/94 (Winter/Spring 2006): 95-110.

In her 2006 article Petrina deciphers the Arthurian references in the *Harry Potter* saga focusing on the liminal space of the forest, on the re-creation of the figure of the knight and on the depiction of Hogwarts castle as a re-writing of Arthurian castles.

• Pham Dinh, Rose-May. 2009. "De Tom Brown à Harry Potter: pérennité et avatars du roman scolaire britannique". *La Clé des Langues* (Lyon: ENS LYON/DGESCO). ISSN 2107-7029. Mis à jour le 12 octobre 2009. Accessed 28 August 2016. Url: http://cle.ens-lyon.fr/litterature-de-jeunesse/de-tom-brown-a-harry-potter-perennite-et-avatars-du-roman-scolaire-britannique-75306.kjsp.

Rose-May Pham Dinh's article explores the school-story tradition in British literature for children showing its evolutions through time from Tom Brown's famous tale published in 1857 to Harry's.

• Pugh, Tison and Wallace, David L. "Heteronormative Heroism and Queering the School Story in J. K. Rowling's Harry Potter series." *Children's Literature Association Quarterly* 31.3 (2006): 260-281.

Pugh and Wallace's article belongs to the area of gender studies and looks at how this branch of research can be applied to *Harry Potter*. They focus specifically on heteronormative heroism and representations of masculinity in the text.

• Randall, Jessy. "Wizard Words: The Literary, Latin and Lexical Origins of Harry Potter's Vocabulary." *Verbatim, The Language Quarterly* 26. 2 (2001): 1-7.

Jessy Randall discusses the origin of Rowling's names and words in her article, pinpointing their literary ancestry or historical origins within our culture.

• Robertson, Judith P. "What Happens to our Wishes: Magical Thinking in Harry Potter." *Children's Literature Association Quarterly* 26 (2002): 198-211.

Judith Robertson uses Freudian analysis to look at aspects of the *Harry Potter* novels such as childhood (especially through the Family Romance) as well as the Gothic with notions of the canny and uncanny.

• Schwabach, Aaron. "Harry Potter and the Unforgivable Curses: Norm-formation, Inconsistency, and the Rule of Law in the Wizarding World." *Roger Williams Law Review* 11 (October 2005): https://papers.ssrn.com/sol3/papers.cfm?abstract_id=818185. Accessed 21 June 2017.

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• Trites, Roberta Seelinger. "The Harry Potter Novels as Test Case for Adolescent Literature." *Style* 35.3 (2001): 472-485.

Roberta Seelinger Trites looks at how *Harry Potter* is closer to adolescent literature than children's literature. Her article also focuses on surveillance and photography in the Potterverse.

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• Tucker, Nicholas. "The Rise and Rise of Harry Potter." *Children's Literature in Education* 30.4 (December 1999): 221-234.

Nicholas Tucker looks at the *Harry Potter* series success and identifies some of the key themes that have made the books into a literary phenomenon. He specifically focuses on Rowling's place within children's literature.

• Visser, Irene and Kaai, Laura. "The Books That Lived: J. K. Rowling and the Magic of Storytelling." *Brno Studies in English* 41.1 (2015): 195-212.

Visser and Kaai's article focuses on the notion of bestseller as regards Rowling's *Potter* novels as well as her adult books, *The Casual Vacancy* and *The Cuckoo's Calling*. This study looks at newspaper reviews for all books and compares them in order to try to identify what makes a bestseller.

• Washick, James. "Oliver Twisted: the origins of Lord Voldemort in the Dickensian orphan." *The Looking Glass: new perspectives on children's literature* 13.3 (September / October 2009).

James Washick looks into the links between the *Harry Potter* story and *Oliver Twist*, focusing specifically on the similarities between Voldemort's and Oliver's stories.

• Westman, Karin E. "Perspective, Memory, and Moral Authority: The Legacy of Jane Austen in J. K. Rowling's Harry Potter." *Children's Literature* 35 (2007): 145-165.

Westman's comprehensive article on the links between Rowling and Austen leads us through the textual clues and reader-narrator relationships which make these novels great.

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• Wilson, James F. "*Harry Potter and the Cursed Child, Parts 1 And 2* by Jack Thorne (review)." *Theater Journal* 69.1 (March 2017): 86-88.

Wilson's review of the *Harry Potter* play sheds interesting light on the theatre production, commenting on staging, acting and audience reaction.

• Zimmerman, Virginia. "Harry Potter and the Gift of Time." *Children's Literature* 37 (2009): 194-215.

Zimmerman's article looks at traces of the past, time-travel and the construction of identity in the *Harry Potter* novels.

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Thesis summary / Résumé de thèse

« À travers le monde-miroir de *Harry Potter* : littérature, langage et Histoire » (« Through the Looking-glass World of *Harry Potter*: Literature, Language and History ») est une thèse qui propose d'analyser *Harry Potter* non pas comme un ouvrage à succès mais en tant que littérature à part entière. Les films, la marchandisation, le parc à thème et autres annexes aux œuvres sont donc mis de côté pour se concentrer sur le texte qui recèle un nombre important de joyaux littéraires. Notre but sera de démontrer que *Harry Potter* fait partie du canon littéraire et qu'il permet au lecteur de re-découvrir son propre monde.

Quatre grands thèmes dans l'œuvre de J. K. Rowling sont mis en avant – le lien avec la littérature de jeunesse, l'intertextualité, le langage et l'Histoire – pour mieux étudier la qualité littéraire de *Harry Potter*. Notre problématique se centre sur la question du passage entre notre monde et le monde magique à travers la notion du miroir. *Harry* Potter est une œuvre construite comme un miroir déformant de notre monde qui réutilise notre culture, notre littérature, nos mythes et notre Histoire. En poursuivant sa lecture le lecteur est capable de passer à travers le miroir et de découvrir un univers à la fois merveilleux et terrible qui reflète et déforme le nôtre.

Cette thèse se propose d'analyser la littérarité du texte tout en pointant les liens avec notre propre culture, que ce soit avec la réécriture des classiques anglophones pour adultes et enfants dans *Harry Potter*, ou la réécriture de notre Histoire. Ce travail a pour but de démontrer que *Harry Potter* est digne du canon de la littérature et qu'un examen poussé de l'œuvre permet d'apprécier et de découvrir cette saga à un niveau universitaire.

"Through the Looking-glass World of *Harry Potter*: Literature, Language and History" is a thesis whose aim is to analyse J. K. Rowling's set of magical novels through the lens of literature. We will focus on the text in order to uncover the literary gems which are hidden within the weft of the text. The aim of this thesis is to explain why *Harry Potter* can be considered as part of the literary canon and how the text creates a mirror-universe which enables the reader to rediscover his own world.

In order to better analyse the literary qualities of the text four main themes are put forward in this thesis: the links with children's literature, intertextuality, language and history. Our thesis question centres on the question of passage between our world and the magical one through the notion of the mirror. Indeed, the novels are constructed as a distorting mirror which reveals our culture, our literature, our myths and our history. This transposition enables the reader to rediscover his own world thanks to a clever hall of mirrors effect. Through his reading process the reader is thus able to go through the looking-glass and to discover a wonderful and terrifying world where the best and the worst of our society and history are represented.

This thesis reveals how in-depth analyses of intertextuality, language and history display the literary qualities of *Harry Potter* and enable an academic reading of the text.