

Harry Potter and the Honors Thesis:  
A Look at Pastiche and Free Indirect Discourse in J.K. Rowling's Texts

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## ABSTRACT:

The focus of this paper is to legitimize J.K. Rowling's *Harry Potter* series by way of asserting the aesthetics and literary merit of the books, as well as their impact on a generation of readers. This is done by defining the Harry Potter series as texts that utilize the writing technique of pastiche, as opposed to pastiche as a means of postmodern criticism, and by defining this technique through such things as Rowling's recycling of western mythoi, her subtle focus on social issues, and the application of the nineteenth century narration style of Free Indirect Discourse. All of these elements appear within each of the seven novels and by highlighting them as elements that add complexity and innovation to the texts, I align the popular novels with writers such as Austen and Dickens; thereby placing the series and fantasy fiction genre in a higher realm of literature. By interrogating each of these areas of the texts, as well as drawing on the literary theories of Fredric Jameson, Richard Dyer, and others, I demonstrate the relevance of the Harry Potter series in the postmodern world as well as justify their popularity amongst the masses of western readers. The Harry Potter novels are both socially and textually significant, and I establish this through the typical channels of literary criticism as well as use them to redefining those channels. In essence, I not only suggest the literary and social weight of the Harry Potter series for this generation, but use them to reassert fantasy fiction as a genre of significance.

## Table of Contents

Introduction.....	4
Background.....	7
Pastiche.....	16
Free Indirect Discourse.....	34
Conclusion.....	48
Appendix A.....	51
Explanatory Notes.....	52
Works Cited.....	59

## INTRODUCTION:

J.K. Rowling's *Harry Potter* series began with the publishing of the first book in 1997 in the United Kingdom and in 1998 in the United States (Anelli 56-57). The last novel of the series was published and released only in 2007 (Rowling *Harry Potter and the Deathly Hallows*).<sup>1</sup> These books have sold over 400 million copies worldwide and have been translated into 69 different languages.<sup>2</sup> Thanks to the movie franchise that will come to an end in July of 2011,<sup>3</sup> this cultural and literary phenomenon will have spanned the course of fifteen years. The fact that this series has held in popularity for this long and has not only inspired the generation that grew up with it, but the latest generation of readers as well shows just how much of an impact this series has had. More importantly however, this very impressive run also hints at this series' possible staying power in many mediums, even if only amongst children. It is the goal of this paper to claim that the Harry Potter book series is the prime modern example of fantasy fiction for the "'Y' Generation" (Howe and Strauss 6)<sup>4</sup> because of both its literary value and social significance. This value is achieved through the series' use of pastiche on both contextual and textual levels, which thereby make the series enjoyable and instructive across a wide spectrum of readers, as well as impactful on society by way of imagination and introspection.

This paper has two interrelated foci. First, I will explore the significance of the series in terms of the aesthetics and poetics of the text itself. Despite the prevailing critical notion that this series is simply one of superficial mass popularity, and that the writing reflects a kind of appeal to a lowest common literary denominator, I will argue that the Harry Potter texts contain some highly sophisticated literary devices uniquely deployed for the literary education and entertainment of a mass audience. I will support this claim by approaching the series as an

example of postmodern pastiche, and by suggesting the writing style of the books to be that of Free Direct Discourse. It is important to first break down these books this way, because although they have been dissected in terms of their symbolism, social impact, and moral messages by other academic sources, little criticism can be found that focuses only on the significance of the writing style and structures of the books. By examining what is so unique about the telling of these stories as well as how the text changes as the books continue, this paper will argue that these texts are not only socially relevant, but also an example of how fiction writing for children and young adults is shifting. This shift is towards a more socially aware, darker, and more complicated story for children and teens; however, the way in which these issues are explored through narration, Free Indirect Discourse, and familiar story elements is more fantastical and entertaining, therefore making said issues more approachable. I will be examining how the books become not only darker as the series goes on, but how the stories become less grounded in constant action and adventures, instead adding depth by making more use of complex dialogue, conversation, and character reflection. Essentially, the writing and tone of the series matures in a rather similar way to how its main characters mature physically and emotionally. This series is in every way similar to the classic Bildungsroman<sup>5</sup> novel; however, the way in which it is written makes the stories more accessible and relatable to a wider range of readers than many “coming-of-age” stories that have been published around the same time. Rowling’s use of Free Indirect Discourse makes reading them more conversational, and the pastiche elements on several different levels allow them to focus on “real” (Blake 7) issues without getting too heavy or consumed by presenting a world devoid of unrealistic fantasy.<sup>6</sup> In support of this, I will also briefly touch on the political correctness that often plagues contemporary children’s literature.

As previously stated, the most prominent way that I will tackle these topics is by looking at the use of pastiche writing techniques working at various levels throughout the Harry Potter series. The first of these is the series' use of elements from different cultures, myths and lore, as well as how it builds on those elements and structures. By creating a pastiche of many different kinds of genres and ways of storytelling while giving them a modern voice, these books not only revitalize certain aspects of supernatural literature and myth, but also give fantasy literature as a whole a fresher, more insightful and relevant face. These more obvious examples of pastiche will then also be supported by looking at the subtle pastiche of Free Indirect Discourse used in the novels, as well as the attitudes surrounding pastiche.

The elements of prose style and origin in the first focus will then lend to the secondary focus of my argument, which will be on the broader social significance of the series. In this regard, I will specifically look at the series' effect on making reading for enjoyment popular again for the masses of western society, and how this has affected reading education. To expand on this, I will explore some of western readers' perspectives and interpretations of literacy amongst children and adults, and break down the many social messages the books send, or do not send, in regards to class, good and evil, death, race, discrimination, and fighting for a cause. In order to do this, I will tie in the way in which the style of the novels – the use of pastiche, free indirect discourse, and so on – are also relevant to the discussion of social impact by indicating how Rowling uses them within her entertaining story as a means to provide a safe space for people to grapple with complex moral and societal issues. This will support my overarching claim that Rowling's writing style and use of pastiche in the series is what creates depth and entertainment, and, in addition to adding artistry to the writing, separates her series from both

past and modern works in the fantasy genre. This multi-purposeful use of writing and pastiche has not only created the generational craze that western media has dubbed ‘pottermania,’ but has also opened the door for the rewriting and re-picturing of fantastical themes and supernatural beings in many medias and cultures. This reshaping of fantasy and intricate use of literary techniques, legitimizes the genre of children’s and young-adult fantasy fiction for a modern audience as a way to interrogate the dynamics of western society and humanity.

As a whole, this paper will demonstrate the relevance of this series for the “Y” generation by framing these novels as pieces with literary and critical merit due to their use of pastiche and Free Indirect Discourse. This argument and evidence will then in turn cement this series as a cultural staple by indicating how these elements have changed the face of fantasy fiction and reasserted said genre as one that can be used by writers to teach, inspire, and challenge the masses.

## BACKGROUND:

J. K. Rowling encountered considerable difficulty in finding a publisher for her initial Harry Potter novel. In an interview done by A&E,<sup>7</sup> Rowling’s literary agent Christopher Little described the first book as being “a very difficult book to sell...too long, and dealing with [the out of date and politically incorrect concept of] going away to school” (A&E Biography: J.K Rowling). Several publishers turned Rowling’s manuscript for the book down before it was picked up (with the help of Little), by Bloomsbury Publishing<sup>8</sup> through whom it was finally published in 1997. Despite it being only given an initial print run of “500 copies” (Blake 3), followed by the only slightly better 2,550 paperback and 450 hardback print run (Anelli 56), it

was quickly marketed as children's fiction, and gained popularity by word of mouth in the British schoolyards and libraries (Duriez 34). Upon hearing of its success overseas, the United States publisher Scholastic Books won the U.S. rights to the series at auction and began printing the series in 1998 (Anelli 58). While the story remained the same, aspects of the book such as the title, illustrations, and British spelling, punctuation, grammar, and vocabulary were changed to cater to American readers (Mattern 60). Soon American and English sales of the novel began to rival one another, and publishers had to align premiere sale dates in an effort to avoid fans placing book orders with the rival publishers and markets online (Anelli 64). Rowling continued to add books to the series, building the series' popularity and fan base, and extending the craze from one year to the next. The mass popularity led Warner Brothers to buy the movie rights to the series, and soon plans were underway for putting the books into film, the first of which premiered in November of 2001 (Mattern 79).

Even before the movie saga began, however, the Harry Potter books were becoming very popular, so much so that reading interest amongst children, especially boys, did increase (Yankelovich and Scholastic 48; Blake 31-38). Although statistical evidence, gleaned from federal tests administered by the National Assessment of Educational Progress, indicate that overall literacy rates in the United States have not changed significantly during the time the Harry Potter books have been in print, statistics and anecdotal evidence from parents, teachers, and students themselves do indicate that the books have helped many kids find a love for reading, and have thusly improved literacy in many individual cases (Rich 1). While for some kids, reading Harry Potter may just be a kind of literary status symbol, these books have still had a positive educational affect on those that have read them (Hallett, V 1). A seven-year study was



done by University of Nevada-Reno Professor Diane Barone that spanned the publication of the Harry Potter books, and partially attests to this fact. Her study tracked the reading habits of sixteen low-income students from kindergarten to sixth grade and indicated that these students “gained stronger reading skills than [Barone] originally thought they would. 14 [students in the group] achieved or surpassed the benchmarks for reading at grade level [and] although hardworking teachers receive most of the credit, [Barone] gives Harry Potter his due. Barone noted a sense of accomplishment in the children once they had read the Potter books and watched them take on more challenging titles”(Hallett, V 1). It is most certainly the case that some children picked up the books because of the movies, the marketing, and the desire to be a part of the “I-have-read-Harry Potter” club; however, as most people, especially children, will not continue recreationally doing or reading something that they dislike, there has to be more to Rowling’s series than just those superficial elements. To argue that children continue to read the consecutive novels of the series, which grow progressively thicker and heavier in dialogue, simply because of the desire to be the part of pottermania, does not, in my opinion, give enough credit to children. The readers that willingly continued the series must have found something within the text that they could relate to and enjoy. The point is that whether children were aware of it or not, they were increasing their vocabulary, grappling with complex story twists, and embracing reading as something fun to be done outside of school. Every teacher knows that standardized tests are not always the best indicator of personal growth (Strickland), and it is for that reason that I assert that despite the general statistics that say these books have not improved literacy, Harry Potter has encouraged many readers and inspired a love, or at least a respect, for where a book can take you.

Although this literary craze began mostly with children, the books were soon read by the average adult as well (Blake 3). Parents picked them up to see what their sons and daughters were so interested in, or to determine whether or not the books are suitable and entertaining material for children; teachers and librarians began reading them to find something they could use to persuade their students to read, as well as in an effort to relate to students. Soon adults were recommending the novels to other adults as creative and amusing books to read with or without children (Anelli; Blake 1; Gupta 9; Hallet C.W.1-4). More “grown-up” editions of the novels, with plain covers and lacking elaborate illustrations and titles, were even printed targeting these adult audiences in an effort to limit their embarrassment at reading children’s literature in their free time and on subway commutes (Gupta 4). An example of one such cover can be seen in Appendix A, as well as the typical children’s cover marketed in the United States. This increase in popularity among adults led critics such as William Safire to say that the Harry Potter books are a kind of “infantilization of adult culture” (Safire 1). For such a well known and respected critic to demean and reject any adult or older child who finds something of merit in these texts, indicates the high-brow prejudice against creativity and fantasy fiction that is present in western literary culture even today. Literary scholar Seth Lerer, points out that the sad truth is that in this postmodern age “realism, history, critique, and psychological depth have long been accepted as the common currency of literature [,]...anything that departs from such forms and indulges in the allegorical, fantastical, or the ostentatiously symbolic” is deemed childish or without true substance (14). This attitude towards fantasy fiction has often severely limited the judgments of literary critics’ as to the merit of modern fantasy works, and in my opinion, could be part of why reading for enjoyment is waning as people age. When critics like Safire (and

articles like the one written by Robert Winder of BBC News) belittle older readers for enjoying and looking for meaning in modern fictional texts, they send a message to growing children that fantasy and fiction have no place in the real world of adults. As these children become adults, or even just seek to act older, they move away from the “infantile” literature reminiscent of childhood in order to avoid ridicule, are underwhelmed by fantasy texts in most high school and college English classes,<sup>9</sup> and gradually become disenchanted or too busy to read. The lack of modern fantasy works in academic settings, along with critics encouraging less recreational reading of fantasy works, models for children and young adults that fantasy as a genre, specifically modern fantasy, does not have a central place in any discourse besides that of popular culture and children’s literature. This in turn generalizes fantasy writing as more fluff than substance so that even when fantasy texts do incorporate an argument, complex or innovative writing, or the elements listed above by Lerer (as is the case with the Harry Potter novels), they are often discredited due to their belonging to the fantasy genre (Hallett C.W.1-4).

This underestimation of popular genres, which often incorporate fantasy due to its entertainment value and flexibility, is not a new occurrence however. Average readers have never really wanted to fight their way through the highbrow texts critics believe they should be reading, but instead want something that they can connect to and that will give them a voice they are less able of achieving on their own (Case and Shaw 3-5). It is in this way that authors such as Dickens and Austen became so popular; they were essentially the stylistically entertaining, yet intellectually stimulating and representative books of their eras. Both authors are now canonized; however, at the time when they were writing and being published they were considered to merely be popular writers. It was not until later in their lives and after their deaths that literary scholars

went back to their works to try and understand why they were so popular. In the process of this, they discovered further stylistic and social complexities that have canonized Dickens' and Austen's works today (Case and Shaw 1). Like Rowling's works, Dickens and Austen used the style in which they wrote – free indirect discourse and dramatic narration- as a means to not only entertain their readers, but commentate to them about the issues in British society at that time (Case and Shaw 6-10). Also like Rowling, they were appreciated more by their fans than by the critics of the age (Case and Shaw 1-5). This parallel between Rowling and greats like Dickens and Austen, suggests that just because some of the critics of today view modern fantasy and the Potter books to be infantile and formulaic does not mean that they actually are. Building off of this assertion, we can begin to ask why it is that if so many sources out there have been conditioning adults for so long to leave fantasy fiction to young children, that adults keep reading the Harry Potter books, even if they must do it in hiding. I believe that it is because despite these books being predominantly marketed as children's stories, they offer enough substance in the form of layered writing and character complexity to be enjoyed and respected by adults. This is not an unrealistic claim, because Rowling once said she had never really considered her books to be for children only since she had started writing about Harry for herself (Anelli xi). For this reason, it makes sense that a simple cover change is the only difference between the books being novels for children versus novels that are acceptable for adults to enjoy. The fact that these different covers are available for purchase indicates that there is a solid market of older readers, much like Rowling herself, for publishers to sell to. Adults are embracing Harry Potter not only for the sake of their children, but as a fun, yet still thought-provoking, vacation from all the seriousness that weighs down their everyday lives.<sup>1011</sup> It is my assertion that this continued

popularity (or even just support in some cases) amongst adults for these books indicates that there is something more compelling than just the shout out to one's inner child that is taking place. When older readers pick up these books, despite the need for some to hide the fact they are reading them, they are finding a pastiche of genres, positive moral and social messages, creativity and cleverness, and quintessentially human characters that keep them reading and endorsing the series to their friends and children.

The Harry Potter books were not met only with acclaim however. Although a vast majority of the attention given to the books and their rapid success was positive, there were still countless groups, organizations, and critics<sup>12</sup> that did not like the series or did not find it to be literarily relevant. Many religious groups have made claims that the books are demonic and promote witchcraft to children (Anelli 177-201). Some groups even tried to ban them from schools and hold public book burnings in an effort to get their points across (Anelli 177-201). Other parent groups claimed that the books grew too dark and mature for the children audiences that they had become so popular with, and thus articles such as "Parents: Do your 'Harry' duty and read with kids" encouraged, parental guidance for young readers (Brown). Besides the battle over the books' morality, there were, and still are, some literary intellectuals that also claim that the series is poorly written, recycled, or lacking any true intellectual worth.<sup>13</sup> Adding fuel to the fire of the Harry Potter haters, Rowling has also been sued on two separate occasions at the height of Harry Potter book releases for plagiarism; the one lawsuit was dismissed in September of 2002 due to fraudulent evidence (CNN), and the other was dismissed more recently due to the plaintiff's inability to identify text in the book that was similar enough to the Harry Potter books to support a claim of plagiarism (BBC News).<sup>14</sup> While even just one of these attacks could have

dampened the popularity of the series, it instead brought the books even more attention, and possibly more readers.<sup>15</sup> Essentially, these books have been attacked on the grounds of their substance, the style in which they are written, and even their modest similarity to other works, yet their fans and representatives continued to stand by them.<sup>16</sup> The fact that these books have been attacked in so many ways and have been successful despite it asserts that they are more than a mere fad; it is my experience, that passing fads rarely retain loyal fans in the face of complications. This continued loyalty suggests that these books are not mindless fairytales, but are in actuality complexly written books and, as a result, are entertainment that people are willing to stand by because they push people to think about, and in many ways challenge, the subjects they deal with. It is my argument that the style that fearful critics perceive as an increasingly dark occultness in the texts, or as empty mimicry on the other end of the spectrum, is a sign not of their depravity, but of a kind of stylistic depth, complexity, and integrity unusual for children's books and hitherto overlooked by Harry Potter critics. Non-supporters of the novels are right to say that parents should be aware of the books' shifts in tone, at times darker and aggressive imagery, and use of magic, but they should also try to look at how these aspects of the texts are being used to send bigger-more-positive messages as well.

The whirlwind success story that is the Harry Potter series is unique even if aspects of the novels are not. The idea for the character Harry Potter, and his magical world, came to Joanne Rowling as she sat on a delayed train from Manchester to London (Anelli 19). His story is one of an eleven-year-old orphan boy who escapes his boring and depressing life in suburban Britain after discovering his genetic prowess and significance as a messiah amongst a hidden wizarding community. The story creates a magical pastoral world, incorporating creatures such as giants,<sup>17</sup>

werewolves,<sup>18</sup> and basilisks,<sup>19</sup> and referencing mythical elements such as stones that create elixirs of immortality.<sup>20</sup> All of these elements are by no means new to the world of fantasy literature and in some ways mirror character aspects and themes similar to those found in the Arthurian tales of old or, even, more recent fantasy pieces such as Tolkien's *Lord of the Rings* series and C.S Lewis's *Chronicles of Narnia* series. What is significant, however, is that although Rowling recycles these familiar themes, she does so with a new and refreshing twist on how modern fantasy stories are written. This twist supports her purpose of using pastiche and free indirect discourse to tell an entertaining story that still grapples with subjects such as good and evil, death, love, and choice that many children, and some adults, do not get to experience until presented with relevant life experiences. Anecdotal evidence of the appeal of these books indicates that by doing this, Rowling not only teaches a new generation about older literary traditions and connects them to those traditions, but also pulls in older readers by reminding them of the stories from their youth that made them initially fall in love with reading.<sup>21</sup>

By looking at the background of this series, the trials it has faced, and taking into consideration the epic stories that inspired it, one can begin to see just how significant these books have been to the western readers of the late twentieth and early twenty first centuries. Using this information, this series can be labeled successful not just as a result of a consumer-driven phenomenon and vast media attention, but as a set of novels with actual merit, growth and something to teach. They become less like a literary fad, and more like an impactful piece of literature that those who love reading will in turn pass along to the new readers in their lives. These books, read by both adults and children not only in the years that each new book has been published, or when each new movie comes out, but on any rainy afternoon, can be put in the

hands of a new generation of readers or simply reread by older readers who just want to experience the imaginative world again (Anelli 12-15). These books have managed to stay popular for fifteen years and could very well continue to do so, due to the fact that the writing itself is rich and layered, and is not dated by the language used or by references made from the time it was written. The major elements of Harry's adventure could be taking place at any point in time, and therefore, most readers can relate to it.<sup>22</sup> This is a series with social pull and literary depth that keeps readers coming back for more despite their age, social class, nationality, or what is currently in vogue.

#### PASTICHE:

Thus far in my paper, I have made reference to this writing concept called "pastiche" as a means to legitimize fantasy fiction and the success of Rowling's Harry Potter series. I will now move into the history and explanations of how this term can be used, as well as give evidence of how it pertains to the Potter books.

Many critics and journalists<sup>23</sup> argue that part of what has made J.K. Rowling's Harry Potter novels popular is how saturated they are with familiar fantasy elements. From dragons to hinkypunks, Rowling pulls on several different elements of traditional fantasy fiction and western folklore to root Harry's magical world and tale in similar mysteries and heroic quests on which generations of western readers have been raised (Kronzek and Kronzek xiii-xv; Heilman 6-7, 197-272). There is no denying that Rowling does use many recycled themes throughout her books, but it is how she couples these themes with new, creative characters and linguistic turns of phrase that have made the series an overwhelming success. Aside from the classic mythological monsters, potions, and situations that riddle the book, Rowling infuses elements of



her own creation into the stories, such as “Muggles, Hufflepuffs, and Quidditch,”<sup>24</sup> that make them unique. This wide-reaching success has led many critics and theorists across many genres and disciplines, to wonder what kind of merit to afford Rowling and her books.<sup>25</sup> While some sources may take the Northrop Frye<sup>26</sup> approach and suggest that the Harry Potter books are simply the newest edition in a long line of formulaic fantasy books, I argue that Rowling’s use of such well worn elements is not a lack of creativity, but is instead a way to assert the Harry Potter series as a more mature and complex modern fantasy adventure for a more mature and complex generation of readers, while still staying true to the originals the fantasy genre was born out of. The Potter books are not just cookie cutter stories that follow one classic formula, rather they incorporate a number of formulas in idiosyncratic ways that reflect artistry and pastiche. Some of the formulaic themes Rowling uses are: hero’s quest, romantic quest, detective story, and comedy (Frye 159-239), to give Harry and his fans a common history on which to build a new story as well as create a world that parallels the reader’s own enough to make it something they can relate to. This use of old fantasy then encourages emotional maturity that is evident through the way themes such as death, sacrifice, love, and social awareness are approached throughout the books. These themes are indicative of a shift towards more complex and sometimes harder topics in children’s and young adult fiction, as well as suggest a change in what writers, publishers, and some parents believe their children need to be introduced to and can handle. The “Y” generation of western culture, which is the predominant audience of these books and movies, is a product of an increasingly globalized society that is accustomed to variety, fast and constant entertainment, and a cause (Howe and Strauss 3-19, 73-120). We are a generation in search of an identity different from our Baby-Boomer and Generation X parents, and are used to

the instant gratification and multitasking afforded to us by the technology and information boom within our lifetime (Howe and Strauss 121-130, 167-180). At the same time however, we are the generation of helicopter parents and delayed adulthood (Howe and Strauss 121-130). The Harry Potter novels use a conversational writing style and intertextual plot that speaks to the individualist in each of us, but explores what it means to find one's own identity through a cause or fight that requires teamwork in times of crisis. They also frame the complex issues of our day in a way that preserves imagination and creativity while still using sophisticated writing. These combinations of genres, lessons in awareness and maturity, and Rowling's mixing of narrative voice and story elements (which will again be discussed further on in this paper) make the Harry Potter novels classifiable as a pastiche of fantasy fiction as well as the ideal story to get our generation to read and embrace fiction. These books shed light on and legitimize the technique of pastiche writing, first and foremost for our generation, but also redefine it from how it has previously been approached in a postmodern world. This is due to the fact that despite the books' similarities to older works, they have a social awareness, instant and shifting entertainment value, and hidden complexity that gives credit to the multiple ways in which pastiche can be used outside of the common, limited perception of what most theorists say that it is.<sup>27</sup>

To further understand these books as an example of pastiche and make the argument of the significance of the technique, however, one must first understand the complicated and multifaceted technique and theory that it is. Although we tend to understand pastiche as a complex contemporary phenomenon, it is most simply defined as "a literary, artistic, or musical work that closely and usually deliberately imitates the style of a previous work" (qtd. in Hoesterey ix).<sup>28</sup> Pastiche forms have been around for centuries, beginning with pastiches of art

and of music in the wake of the European Renaissance, extending into literature, and then much later into advertising and film in the postmodern world (Hoesterey 1-15). As the theory of pastiche has evolved, passing through generations of societies and cultures, several different perspectives on how pastiche should be used have become relevant in critical discourse.

We tend to think of pastiche as a contemporary phenomenon largely because of the work of the very influential critical theorist Fredric Jameson. While pastiche has gone through phases in different cultures, sometimes seen as a negative form and other times seen as a legitimate one, Jameson ties pastiche to the idea of apolitical “blank parody” such as mockumentaries.<sup>29</sup> Despite this more widely accepted definition of Jameson’s, however, pastiche actually comes in a variety of forms. These forms often fall under and overlap between general descriptions such as a tricky pasticcio,<sup>30</sup> an empty mockery meant to interrogate a current phenomena within a well-known piece, a means to respectfully copy the work of another, or as a parody that is meant to take previously used elements and highlight or take a politically based bite out of issues in society.<sup>31</sup> While pastiche today seems to be a very cut and dry form of criticism, it is in actuality a much wider and more complex lens than people and critics give it credit for. Pastiche can be broken down into many different kinds of pastiche, and then applied for a variety of different purposes. For this paper however, the focus will be on the two major definitions of pastiche, as outlined in Ingeborg Hoesterey’s book *Pastiche*,<sup>32</sup> as well as a few articles that advocate pastiche as a means for broader critiques than Jameson’s.<sup>33</sup> By using these definitions that frame pastiche as a technique for writing rather than just a limited political critique of writing, I will interrogate the assertion that the Harry Potter novels are meritless by scholarly standards but also indicate how Fredric Jameson’s claim that pastiche is a “neutral practice” (Jameson 17) of empty mimicry

rather than a credible and intellectual source for education, entertainment, and satire, is not always an accurate way to define postmodern pastiche, especially in regards to fantasy fiction.

According to Hoesterey, the first form a pastiche can take is homage. This form of pastiche typically focuses on paying “homage to and coming to grips with an admired writer, Proust’s “*pastiche volontaire*”” (82).<sup>34</sup> Hoesterey continues to summarize homage by quoting the literary scholar Leif Ludwig Albertsen who indicates that homage pastiche in the purest form is rooted in the traditional French-derived notion of literary pastiche. Albertsen suggests that the new writing “is not to be mixed up with parody and travesty, because in these genres the author polemically rewrites a model to triumph over it” (qtd.in Hoesterey 95). He goes on to say that authors of these writings respectfully take a form and re-write it, thusly “[annulling the writer] in order to be reborn on a higher level” (qtd.in Hoesterey 95). As homage pastiches came to evolve, however, there was more often the inclusion of parody, in turn making the homage pastiche more of a quasi-homage pastiche (Hoesterey 86). This shift from the homage to the quasi-homage is subtle, and it is for that reason that many critics tend to refer to homage pastiches and quasi-homage pastiches as one and the same. Essentially, a homage or quasi-homage pastiche, as it is defined by Hoesterey, uses previous writings to ground the new, often lesser known, writer’s work with the addition of something like parody elements to push that work into a higher realm of literary merit. While this predominant form of homage pastiche has been used positively with parody to compliment the style or plot of the original work it is rewritten from or inspired by, this form is more often used to take previous works and simply rework them, adding elements of parody to exaggerate aspects of the original, and recast the force in power from that original in a more negative light (Hoesterey 86). The modern Homage pastiche, or what is in actuality a

quasi-homage pastiche, is described by Hoesterey as a means to pay “homage to a great literary figure or figures through imitation, dialogical engagement, critical distance, and parody” (95) and does so by directly copying or slightly copying an original through the style it is written in, the characters it uses, or the themes it references. It can be used to pay positive homage or negative homage, and it can be more parodist or more reverential. Regardless of the many elements that can create this type of pastiche, however, this category typically centers within one text, reworking that text and adding to it with more current philosophies, criticisms, and jokes (Hoesterey 94). What makes homage pastiche distinct from the other forms of pastiche is that it is created from additions being placed onto a text rather than using that text along with a patchwork of other texts to create a new story. When patch working is what creates the pastiche, it is more of a “stylistic medley,” and although it overlaps with elements of homage/quasi-homage pastiche, it is what Hoesterey describes as a cento pastiche (3).

Cento pastiche is the second major category that characterizes this genre. Literary scholar Richard Dyer writes that this form was originally “writing constructed from quotations from other writings” and based in parody and poetry (13); however, according to Hoesterey, in the postmodern era it has been “resurrected in a different key...; [shedding] parodist intent in order to retrieve allegory for the postmodern novel” (95). This is not to say that parody is completely cut out of this form. Parody and humor are still used to infuse meaning into the writing; the focus, however, is more on the meaning of the elements being collaged together rather than on making a specific political point. This form of pastiche is not as obvious, and can be read at a “story” level or on the level of “discourse” (Hoesterey 95). The modern emphasis in this form of pastiche is how narrative voice is used, alongside parody and homage discourse, within multiple

texts, as well as how parts of those texts can then be used to create a new text. It is under this category that genre pastiche would be found, which is essentially the melding of genres to create a new story that could then fit within multiple genres (Dyer 35, 130-132).

Homage pastiche and cento pastiche are each terms that can be dated back to the early studies and cultural theories that modern pastiche is born from; however, by looking at homage pastiche and the cento pastiche as they are defined within modernism and postmodernism, it is clear that pastiche is an evolving form literary technique that can be as distinct or as similar as the sources it is building upon, and as the author using them needs them to be (Dyer 128). Hoesterey remarks that these two basic structures of pastiche “co-exist in most texts” and as a result “make contemporary pastiche novels more accessible” (83). This area of overlap is where the pastiche that is the Harry Potter series falls, and is also the element of pastiche that critics such as Fredric Jameson can be criticized for overlooking. Essentially, the Harry Potter books are an excellent example of the combination of homage and cento pastiche. They pay homage to the cultural lore and fictional works that came before them, reflect a writing style that is reminiscent of earlier works but is mixed with a modern awareness and attitude, and roots the story around social messages and humor that subtly infuse meaning and merit into and otherwise classical plot. These books are a modern mix that fits the modern western attention span and a majority of western readers.

It is in this subtle way that Rowling’s Harry Potter novels are a pastiche, and represent this new indirect means of using pastiche in a number of ways. The most apparent way is by mixing snapshots of modern-day London and western culture with elements of older fiction and fantasy fiction, i.e. Arthurian tales, Tolkien, Lewis and Dickens, and with characters and references from

the old Celtic, Egyptian, British, Irish, Scottish, and even some American, history and lore. By rooting her characters in these nostalgic and somewhat pastoral literary pasts, Rowling creates a world that makes the stories and characters feel more familiar and, thusly, more approachable, while still giving the readers an adventure they have not yet embarked on in other books (Hallett C.W. 65). Pasticheing the old with the new emphasizes the agelessness of these characters despite their being new to the literary world, as well as showcases the universality of some of the larger social messages and qualities her stories touch on. Fredric Jameson would most likely argue that this mimicry of old world stories, that are often most related to western white culture, does not truly interrogate issues of race and class through parody or otherwise, and instead neutralizes these issues. To understand his claim, as well as refute it, we must introduce Jameson in more detail.

Fredric Jameson is considered to be one of “America’s leading Marxist critic” (qtd. in Jameson), and his writings have been foundational in not only literary discourse, but in other disciplines of study such as sociology, education, and psychology.<sup>35</sup> Jameson’s conception of pastiche in modern western society is rooted in these cultural and political realms, and can be summarized by the following excerpt from his writings:<sup>36</sup>

...the post literacy of the late capitalist world reflects not only the absence of any great collective project but also the unavailability of the older national language itself. In this situation parody finds itself without a vocation; it has lived, and that strange new thing pastiche slowly comes to take its place. Pastiche is, like parody, the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language. But it is a neutral practice of such

mimicry, without any of parody's ulterior motives, amputated of the satiric impulse, devoid of laughter and of any conviction that alongside the abnormal tongue you have momentarily borrowed, some healthy linguistic normality still exists. Pastiche is thus blank parody, a statue with blind eyeballs: it is to parody what that other interesting and historically original modern thing, the practice of a kind of blank irony, is to what Wayne Booth calls the "stable ironies" of the eighteenth century.... This situation evidently determines what the architecture historians call "historicism," namely, the random cannibalization of all the styles of the past, the play of random stylistic allusion, and in general what Henri Lefebvre has called the increasing primacy of the "neo." This omnipresence of pastiche is not incompatible with a certain humor, however, nor is it innocent of all passion: it is at the least compatible with addiction-with a whole historically original consumers' appetite for a world transformed into sheer images of itself and for pseudoevents and "spectacles" (the term of the situationists). It is for such objects that we may reserve Plato's conception of the "simulacrum," the identical copy for which no original has ever existed. Appropriately enough, the culture of the simulacrum comes to life in a society where exchange value has been Generalized to the point at which the very memory of use value is effaced, a society of which Guy Debord has observed, in an extraordinary phrase, that in it "the image has become the final form of commodity reification (17-18).

For Jameson, pastiche in the postmodern era is a negative "cannibalization" of the literature and art of the past. It takes attention and recognition away from true literature and true



parody, and teaches society to think that a mere comedic awareness of other works in vogue, or “blank parody,” is relevant to intellectual discourse. While Jameson agrees that pastiche is a patchwork of styles and homage, he condemns it because it is done in a way that he sees as being devoid of any real intellectual or social awareness. He believes that modern pastiche has negatively redefined what society understands parody to be, and that it is now based in a capitalistic drive to define and create art. Art is no longer created or parodied for the sake of art or for intellectual and social interrogation and growth, but as a means to perpetuate an ideal, ethnocentric version of western society and culture. It is in this way that Jameson outlines pastiche as being only legitimate if it fits within his strict definition. A pastiche is only relevant to human discourse if it uses obvious intellectual or political parody to interrogate the unrealistic status quo; to piece together old works otherwise is empty and distracting. Jameson intricately connects modern and postmodern pastiche to history and nostalgia, suggesting that the pastiche of our age, that of blank parody, is simply a means for western culture to perpetuate idealized times in capitalist culture, and ignore what is presently at hand. This then enforces Jameson’s tendency, as literary scholar Andrew Michael Roberts puts it, to attempt a “one-to-one deterministic mapping of genres onto cultural movements or epochs (modernist parody gives way to postmodernist pastiche)” and thusly limits how pastiche can be used (2). While this assertion may be true for some works in modern society, and is kinder towards using pastiche as a critique more so than those critics paraphrased by Roberts that see pastiche as “an under-analyzed term of disapproval, implying lack of originality and authenticity” (1), it is arguably too general and ignores the fact that a pastiche can offer more insight into a genre, style, or change in society than obvious parody might.

The main way in which Jameson's argument can be challenged is to show that his definition of what pastiche has become, and what it should be, leaves no room for this overlap form of pastiche. According to him, pastiche is not a true mix unless it incorporates parody, and parody is not parody without obvious political critique and transparency (Jameson 17-18). As many pieces prove, such as Geoffrey Hill's poetry (Roberts 1-14) and now J.K. Rowling's Harry Potter series, pastiche is not always obvious, and therefore, parody will not always be either. Pastiche, as it is being discussed in this paper, instead brings readers parody in a clever way; subtly and within a larger plot theme so as not to insult readers' intelligence by brow beating them with it. Essentially, what Jameson seems to ignore is that nostalgia, history, entertainment, and some layering or complexity through writing technique can all be found in what appears to be "neutral practice" writing (Jameson 17; Roberts). In some cases, it is a way of casting parody's ulterior motives in more subtle roles to not take away from the entertaining story they are in, but still get across the same message they would if they were to be obvious.

Understanding where Jameson is coming from, we can argue right back that although a kind of neutralization is taking place, it is not the case that it is blatantly ignoring or underscoring things such as race, class, gender, or good and evil. In actuality, it is presenting all of those topics but framing them with imaginary qualities and fantasy spaces that make them less political and therefore easier for younger audiences to understand (Martus 2).

Rowling's examinations of social issues, means of diversifying her texts, and strategies for educating her readers on the darkest sides of humankind, are all done subtly and through a pastiche of literature of the past and of underused writing techniques for engaging an audience; therefore, these works would not be acknowledged by Jameson. While the notion that critique,

parody, and satire must always be overt is untrue, I can however map aspects of the Harry Potter books onto some of Jameson's criteria as well. By doing this, I will indicate that although Jameson's theories on pastiche are not expansive enough to accurately depict all that fantasy fiction, and especially the Harry Potter book series, have to offer western readers, they are still useful for arguing the literary and social significance of the Harry Potter books even within the commonly accepted definitions of what pastiche and good literature should be. I will now do this by examining the more obvious parody and moral messages as a result of pastiche in the novels. Many of these more obvious elements are interjected throughout the books in terms of clever turns of phrase, relationships with creatures and monsters once so feared, and social issues touched on through character studies; all of these areas not only meet Jameson's theories, but open them up for further analysis.

The books as a series mainly rewrite a genre that has until recently, been stifled by the politically correct social norms that wished to present children with literature with only "real life" issues and themes (Anelli 20-21; Blake 5-8). Ironically, these fantasy books hit on several "real life" themes more poetically and with more impact than many books published around the same time. Market research shows that prior to the Harry Potter series, publishers tried the politically-correct-highly-realistic-books-for-younger-readers approach (Anelli 20-21; Blake 5-8). Most fiction out there for preteens, teens, and young adults had obvious social lessons, were grounded in everyday life and everyday issues and avoided anything too distinct of any one culture or society (Anelli 19-20). As a result, the only children's fiction selling well and promoting literacy at that time was the Goosebumps series (Anelli 22-23). This series, although entertaining, pales in comparison to the rich and intertextually complex Harry Potter books that

followed it (Anelli 22).<sup>37</sup> Other books with obvious social interrogation and messages, parody elements that were often lost on young readers, and hypersensitive themes, would have met many of Jameson's requirements, but did little for his cause that believes literature and art need to inspire the masses to think, question, and assert themselves. What the Harry Potter books do instead is to approach many of these same issues through fictional situations. For example, topics such as class and race are looked at through the "mud blood" and "pure blood" stigmas<sup>38</sup> and wars within Rowling's wizarding world (Rowling bk; 2-7) equality and inalienable rights to freedom are showcased by Dobby the house elf's desire for freedom and Hermione's club S.P.E.W (Society for the Promotion of Elfish Welfare) (Rowling bk;4-7);<sup>39</sup> there are also more minor focuses like Hagrid's and Lupin's, who are unjustly discriminated against for being half giant and living with the incurable disease of being a werewolf;<sup>40</sup> or the Centaurs in the Forbidden Forest<sup>41</sup> being limited and persecuted (Rowling bk; 2-7). In essence, the Harry Potter novels do focus on issues such as hate, prejudice, and discrimination that society grapples with and is working on changing. The books do it in a way, however, that utilizes parody and familiar fiction subtly to get messages of equality, love, and acceptance across. It is a kind of teach-by-example method of social change, and as the writer Italo Calvino is summarized as saying in Lucia Re's article, it "comes back to a sort of educational value of literature, a kind of education that can be effective only "if it is difficult and indirect" (qtd. in 7). In effect, Rowling's use of fictional elements gets the right kind of messages out to younger audiences, and reminds older audiences of those same messages, but does it all in a way that requires an investment in the story on the part of the reader. Rowling does not preach, which would distance readers of different levels, but instead uses the elements of fantasy literature to, as Calvino says,

"[construct] a mental order solid and complex enough to contain the disorder of the world within itself; . . . a method subtle and flexible enough to be the same thing as an absence of any method" (qtd. in Re 7-8). Basically, the Harry Potter books create a parallel world in which readers can practice grappling with the issues of our world and then take those lessons in tolerance and justice and apply them in their own lives. It is in this way more than any other, that these books show the cracks in Jameson's argument, because the Harry Potter books can both meet and fall outside of his criteria, while still accomplishing a lot of what he thinks pastiche literature should accomplish.

This being said, however, there are still those who argue that the Harry Potter books are racist because they inadvertently perpetuate racist ideas by not boasting an overwhelmingly diverse character list. Yes there are Black, Asian, and Indian characters throughout the books, but they are all supporting characters. These critics would be correct, and it is perhaps where these books are the weakest; but before we completely condemn these books for not being a blatant proponent of different races, let's look a little closer at the diverse characters that are included, as well as a few theories that may explain why Rowling did not focus on obvious race issues in her stories, but instead used the subject of class discrimination to encompass multiple issues including race. The most prominent minority characters in the books are Kingsley Shacklebolt, Cho Chang, Angelina Johnson, Dean Thomas, Parvati and Padma Patil, and Dumbledore, just to name a few. Each of these characters are significantly linked to Harry Potter and are each given a distinct identity within the plot of the books. Kingsley Shacklebolt, a Black character, is a very powerful and active member of the Order to the Phoenix that fights against Lord Voldemort in books five through seven. At the end of the series, when the second war has

ended, Voldemort has been defeated, and the Ministry of Magic is in ruins, Kingsley is unanimously voted prime minister and masterfully reconstructs the wizarding government. Cho Chang, a character of East Asian descent and Harry Potter's first love, is one of the first characters in the series to experience the murder of a loved one after Voldemort<sup>42</sup> returns, and is mentioned not just for her beauty but for her abilities as a Quidditch player. Angelina Johnson, a Black character, is a friend of Harry's, captain of the Gryffindor Quidditch team for a time, and also active in the fight against Voldemort. Dean Thomas, a Black character, is friends with Harry and Ron throughout all of the books. He is one of their dorm mates, plays Quidditch with Harry, dates Ginny Weasley, and he is portrayed as very artistic. In the final book, Dean is also found fighting alongside Harry against Snatchers,<sup>43</sup> and in the final battle of the series without a wand.<sup>44</sup> Finally, in terms of race, we have the Patil twins. Although these girls are never directly specified as so, they are portrayed in the movies and have been referred to by Rowling as being of Indian descent. Both girls are active members in Dumbledore's Army, go as Harry and Ron's dates to the Yule Ball, and are often relied upon in the books for additional information on characters' actions and details helpful to the fluency of the plot. While it is true that none of these characters can be described as main characters, especially when compared to Harry, Hermione, and Ron, they do all play key roles and indicate an effort on the part of Rowling to mirror the diversity of modern British society in her books. Yes, we still have a ways to go in terms of diversifying the main character casts of modern fiction novels, but if one compares the Harry Potter novels to those written by Lord Dunsany and William Morris in which every character is white, blue-eyed, and blond, the Harry Potter books are really quite progressive.

Alongside race, there is also the topic of homosexuality which was added to the books by a remark made by Rowling in an interview for the seventh book of the series. In this interview, Rowling responded to a fan question in regards to Dumbledore, that he is in fact gay (Anelli 326). While this fact was never indicated blatantly in the books or movies, this background information provides another lens for readers to view the stories through, and presents yet another kind of identity and struggle in the wizarding world that aligns with our own. The use of minority characters in these novels are fairly supportive rather than dynamic, however, that is because race and sexuality are not the obvious focus of the story. Instead of using skin color or sexual orientation to interrogate these issues in our society, Rowling uses heritage, mythical races, and class as categories. By using class issues like mud blood vs. pure blood instead of minority vs. majority, Rowling creates a kind of umbrella of focus. This approach acknowledges that hate or discrimination based on class, race, health, background, and so on is wrong, but does so in a way that avoids the trappings and double-edged swords that come with interrogating those same issues using Black, White, Asian, Indian, Gay, Straight, etc. definitions of people in reality. Using class as a catch all also taps into how British society, the British Empire, and other western societies have predominately dealt with differences amongst its subjects. Class has been the foundation for how people are accepted in society and since minority races, cultures, and open sexualities have often been attributed to the lower classes, even if erroneously, it would make sense that you could approach all of these issues using a metaphor of class ("Culture of England"). Even today, British society is conscious of and perpetuates class distinctions, while issues such as race, gender, and sexuality have begun to dissipate more. For instance, an article titled "Prince William to Wed Commoner Kate Middleton" was only recently published in an

international source, indicating that class is a major focus for English society but understood by global western society as well (Reeve 1). Essentially, because it is such an engrained part of many cultures, but especially the culture from which Harry Potter was born, it is an approachable and fairly neutral place from which to discuss and question other elements of society.

You could argue that this method is cowardly and avoids grappling with reality, but I would argue that it is instead one of the best parts of fiction and fantasy writing. In her article "Calvino and the Value of Literature," Lucia Re states that "literature has the ability--which is often neither direct nor intentional--to impose models of language, of vision, of imagination, of thinking, in other words "the creation . . . of a model of values that is at the same time esthetic and ethical, essential to any plan of action, especially in political life" (Uses of literature 99)" (qtd.in Re 7). It is in this way that Rowling uses literature; that is, she does not write with the intention of teaching people about race and discrimination, but instead gives readers the ability to question the evils of humanity in a way that alienates no one and makes us see our own flaws. These flaws are often ignored or missed by us because obvious attacks on them make us defensive rather than receptive to change. The Harry Potter books outline not all, but many of the flaws of our societies, and do not allow us to get distracted by the politics of reality.

Despite the assertions that Rowling's books are racist, with which I agree to a point, it is important to remember that, in Calvino's words:

Today it is impossible for anyone to feel innocent. In anything we do we can find a hidden agenda, for example that of the European man, or of the male, or of the beneficiary of a certain income and class status, or the victim of a certain situation, of a certain economic system, or of a particular neurosis. This should



not lead to a universal feeling of guilt or to a universal accusatory attitude. When we begin to see our sickness, our secret motives, we have already started calling them into question. What matters is the way in which we grasp our motivations and experience their crisis. This is the only chance we have to become other than what we are, "the only way of starting to invent a new way of being (qtd.in Re 8).

This quote by Calvino attests to the argument I have been trying to make in regards to the Harry Potter series. Are these works flawed in regards to representing the viewpoint of the minority? Yes, because everything humanity produces can be analyzed as having a hidden agenda, or lacking enough support for one cause or another. What this series does do, however, is recognize these overarching flaws within our society, and tries to portray them in a safe environment for readers, especially children, to wrestle with. Rowling diversifies and layers her text with social issues, positive messages, and characters in the best ways she knows how, but the fact that it is done through story and fantasy requires readers to dig a little deeper than they might ordinarily have to in order to keep that sense of parallelism.

The Harry Potter books by all accounts seem to fall somewhere in between homage pastiche and Cento pastiches. They respectfully invoke the nostalgic stories of western cultures, but do so in a way that is both comedic and insightful. While these stories may not live up to the all of Jameson's criteria, they do create a more modern picture of pastiche that combines both "blank parody" (Jameson 17) and clever literary discourse. They are a pastiche of fantasy fiction in the sense that they combine elements of fantasy and fiction that have been shown as tried and true. These books take the old Celtic, Egyptian, British, Irish, Scottish, and even some American lore to respectfully create a modern fantasy adventure. While there are some elements of parody

interjected throughout the books in terms of clever turns of phrase, relationships with the creatures and monsters once so feared, and social issues touched on through character studies. The books as a whole, mainly rewrite a genre that has until recently, been stifled by the politically correct social norms that wish to only present children with literature containing “real life” issues and themes. Ironically, these fantasy books hit on several “real life” themes more poetically and with more impact than many books published around the same time. The Harry Potter books by all accounts seem to fall somewhere in between homage pastiches and Cento pastiches. They respectfully invoke the nostalgic stories of western cultures, but do so in a way that is both comedic and insightful. While these stories may not live up to the all of Jameson’s criteria, they do create a more modern picture of pastiche that combines both “blank parody” (Jameson 17) and clever literary discourse.

#### FREE INDIRECT DISCOURSE:

The next major way in which pastiche is used in this series is through writing style. While the mixing of genres, social issues, and elements of fundamental fiction and lore are the prime examples, and evidence, of Rowling’s use of pastiche, the pastiche she creates out of narrative voice and character discourse is as equally important but more complex. Rowling’s writing is a blend of Free Indirect Discourse, classic third person fairytale narration, an emotional awareness of her audience similar to that of Dickens (Case and Shaw 118), and a conversational wit that is distinctly her own. This is a pastiche of writing styles, and aligns Rowling’s prose style with the complex writings of such canonized authors as Austen, Joyce, and Dickens, but with modernized distinctions in order to relate to today’s readers.

Free Indirect Discourse is essentially a mixing, or pastiche, of narrative, character, and reader voice (Case and Shaw 199). This is perhaps the way in which Rowling revitalizes the fantasy fiction genre most. While many fictional stories are told in a way that sets the reader, characters, and the narrator and/or author as separate and distinct entities to tell a story, Rowling uses a more conversational prose to not only tell her readers a story, but allow her characters to tell it as well. This character agency then in turn makes the reader feel more like a participant in the story rather than like they are just having it presented to them; thus, the reader is given a sense of agency and investment in the story and its elements (Case and Shaw 9-10). Rowling uses simple language, plenty of similes and details, but most importantly, a form of narration that is easy to understand and relate to. By doing this, the stories do not have a perspective or tone that alienates adult from child. They still, however, allow her to give sufficient character detail to endear every character to the reader without over-developing them to a point of transparency. The narration classifications of these books, and the use of free indirect discourse, or FID, are interdependent. This interdependence often makes FID difficult to notice, however, so to build an argument for the presence of FID in these texts, we must first look at the general narrative perspective in each book.

Each of the seven Harry Potter books is written with a third person narrative voice; although that third person perspective becomes less obvious as the characters become more familiar to the reader. The general narration in the books can be outlined as follows:<sup>45</sup> the first book is predominantly told in third person; the focus being more on creating the character of Harry, and his magical world, for an audience. There is a lot of character development and new information being introduced to the reader in this book that requires a touch more guidance on

the part of the narrator. The second and the third books are told in an intimate third person perspective. This means that while it is still telling a story that has a clear third person narrative voice, the insights and connections that are made between narrator, Harry, and the reader are more personal and less based on introductory information. The reader now has some insight into the characters and can therefore be left to recognize and identify with their perspectives more. Essentially, the stories are becoming less about telling and showing the reading audience about the events in Harry's life, and more about getting the audience to process and hypothesize with Harry and his friends as characters. The fourth book is told in third person subjective, and is the transitional book between the earlier books of the series and the more complex final books of the series. This book is told in the third person subjective because while it still reflects the need for a clear third person narrator, it begins to delve more deeply into the thoughts, feelings, and perspectives of Harry. As this is the book when Harry begins to be abandoned by much of the wizarding world and become more immersed in the plot twists of the series, it makes sense contextually that this would be the time when the writing draws the reader in even more than before. Rowling is pushing the reader to identify with Harry, so that his biases, confusions, and logic begin to become the reader's as well. This creates more mystery and involvement for the reader. This book is the first in the series that becomes less about plot events and character development, and makes way instead for the more emotionally and allegorically complex final books. Finally, the fifth, sixth, and seventh books are a combination of straight subjective, as in personal narration with less clear third person narrative interruption, and two to three chapters in the third person objective. These objective third person chapters are used a handful of times by Rowling as a means to convey information to the reader that runs parallel to the knowledge that

the main characters know. While some of this information will ultimately be pieced together by the main characters, some of it is simply to help the audience make sense of the story in the end. It also helps to subtly remind readers that although they are made to feel like they are Harry or with Harry, they are in fact still the audience.

In effect, although it is an outside narrator throughout all of the books that tells the reader the story of Harry Potter, and the events that happen around him and his friends, a great deal of the narration in terms of mood, tone, and plot is expressed more through Harry's perspective, thoughts, feelings, observations, and conversations. This is particularly true as the books progress in the series. While the narration of the texts seems very straightforward, when reading the narration, character discourse and author asides are difficult to notice. It is this more complicated aspect of the writing that we will now dissect.

The general narration of the stories and the way in which they shift are important to recognize due to the fact that they provide a foundation for understanding the intricate way that discourse is used within the writing. Within the narrative portions of the texts, and at times the conversations of the characters, there are subtle shifts between the narrator's perspective and humor, Harry's idiolect, and finally the voice given to the readers, the audience of muggles. All of these shifts happen, sometimes even within one sentence, and are a stylistic pattern that elevates the writing of the novels. A more formal definition of what literary scholar Daniel Gunn describes as "subtle modulations among narrative registers, as the prose moves in and out of a complex array of voices, including that of the narrator herself"(1), is free indirect discourse or *erlebte rede* (Garland and Garland).

Free Indirect Discourse is a narrative style used to blur the distinction between the voice and thoughts of the narrator, and the voice and thoughts of the main character(s). This style is a more complex and interesting way to convey the thoughts, feelings, and emotions of central characters to the reading audience, without eliminating or over using authorial voice. As this is an intricate way of writing a story, there are many theories within the literary world that explore why authors use it. In his article, Gunn explains that theorists tend to analyze it in predominantly two ways. The first, “[tends] to stress the autonomy of FID representations of speech and thought and to contrast them with authoritative narrative commentary” (1). Essentially, this means that FID is used as a means for the narrator to “supposedly withdraw or disappear in favor of impersonal figural representation” (Gunn 1). The second and the analysis that is more critical of FID, “has been characterized as a technique that allows other voices to compete with and so undermine the monologic authority of the narrator or the implied author” (Gunn 1). These two views on FID have been the most active in literary circles; however, Gunn’s more recent study of FID describes it “not as a representation of autonomous figural discourse but as a kind of narratorial mimicry, analogous to the flexible imitations of others’ discourse we all practice in informal speech and expository prose” (1-2). This third perspective on FID is also similar to that of Roy Pascal’s who said that “the simplest description of free indirect discourse would be that the narrator, though preserving the authorial mode throughout and evading the “dramatic” form of speech or dialogue [i.e. “direct discourse”], places himself, when reporting the words or thoughts of a character, directly into the experiential field of the character, and adopts the latter’s perspective in regard to both time and place” (qtd. in Case and Shaw 202). It is these final

outlooks on FID that will be what this paper asserts as being the most similar to Rowling's intentions.

The use of FID in writing is not quite stream of consciousness, yet it allows authors like Rowling to weave together the third, first, and indirect form of storytelling with the direct feelings, thoughts, and observations of the main character. It creates stronger character voice and allows the reader more investment in the telling of the story without eliminating the role of the outside narrator (Case and Shaw). This is important, because at the times when an outside narrator is needed to report aspects of the story that are outside the control and realm of the characters, the clear third person narration is available and does not clash with writing previously experienced in the story. On the other hand, when the story calls for less obvious narration, but writing that is not strictly based in character conversations, it provides the opportunity for the narrator to chime in and essentially give further voice to the characters' expressions and emotions that one could normally only see through facial expressions, dialogue, or being the character themselves.

As mentioned before, the Harry Potter books are an excellent example of this FID writing because of the way it pastiches several voices and forms of discourse within one place. Much of the time, there are several voices that can be heard at once. The first is often that of the narrator, who is explaining the happenings of the story or who is jumping in with some kind of side bar comment; the second is really the voice of Harry, which can be detected through the more boyish narrative voice that is indicative of the style Harry uses when he speaks in sections of dialogue. This idiolect of Harry's within the narrative sections can also be recognized by looking at word

choice or phrasing that would be more likely spoken by a young man rather than the more formal, observational or analytical voice that a narrator often uses.

What is so unique about FID is that the significant amount of blending of these idiolects lets the narrator constantly flit between outside storyteller and what is essentially Harry's narration. This constant and subtle shifting entertains readers and makes them less aware of the more complex writing perspective as they begin to easily align themselves with Harry. The voice of the narrator becomes synonymous with the voice of the reader, and then gradually, becomes linked to the voice of Harry Potter and his interpretations of his friends. A specific example of this can be seen in the following passage taken from the sixth book of the series, *Harry Potter and the Half-Blood Prince*:

But Harry did not get a lot of time to consider the problem, what with Quidditch practice, homework, and the fact that he was now being dogged wherever he went by Cormac McLaggen and Lavender Brown.

He could not decide which of them was more annoying. McLaggen kept up a constant stream of hints that he would make a better permanent Keeper for the team than Ron, and that now that Harry was seeing him play regularly he would surely come around to this way of thinking too; he was also keen to criticize the other players and provide Harry with detailed training schemes, so that more than once Harry was forced to remind him who was Captain.

Meanwhile, Lavender kept sidling up to Harry to discuss Ron, which Harry found almost more wearing than McLaggen's Quidditch lectures. At first, Lavender had been very annoyed that nobody had thought to tell her that Ron was in the



hospital wing—"I mean, I am his girlfriend!"—but unfortunately she had now decided to forgive Harry this lapse of memory and was keen to have lots of in-depth chats with him about Ron's feelings, a most uncomfortable experience that Harry would have happily forgone (409-410).

In this passage, the writing supports a clear third person narration in order to convey what Harry is doing and feeling in line with the plot. This is evident by the lack of direct conversational dialogue, save for the short quote from Lavender. While this quote would seem to support direct discourse in this passage, it is in actuality the most direct form of FID present in the passage, and is a good place to start when trying to identify FID. Marking a portion of FID with quotation marks is not "normal practice for authors after the nineteenth century" (Case and Shaw 203); however, it is an acceptable stylistic approach when authors wish to emphasize elements of idiolect layering more obviously (Case and Shaw 203). The direct quote from Lavender is a perfect example of this because it gives insight into Lavender's personality rather than just the dialogue of the conversation it is surrounded by. It also further establishes the idiolects of Harry and Lavender in order, as Case and Shaw explain, to "[create] a place for the voice and judgment of the narrator" (Case and Shaw 199) or the reader. It is an obvious way for the writer to point out Lavender's haughty affection for Ron, without coming out directly and saying that she is clingy and more concerned with being recognized as Ron's girlfriend than with his actual well being. This quotation not only provides this commentary, but gives the reader further insight into what exactly bugs Harry about Lavender. Harry is essentially mimicking the exact phrase and tone used by Lavender by including the quote ("I mean, I am his girlfriend!") to show his irritation to the reader. This cannot be said aloud because this is an annoyance that Harry is

feeling internally, thus, the reader and the narrator are the only people who experience this mimicry. While it could be introduced indirectly with something like “Harry then mimicked...” followed by the quote, this would alienate the reader from the direct feeling of irritation that Rowling wants use to experience alongside Harry. This attitude of internalized annoyance is further insinuated by the line “...but unfortunately she had now decided to forgive Harry this lapse of memory and was keen to have lots of in-depth chats with him about Ron’s feelings...” While this phrase is somewhat indicative of the narrator’s feelings about Lavender, it is more pertinent when viewed as a rendering of Harry’s thoughts. It shows continued, direct insight into Harry’s outlook on things by once again exploring the interaction using a slightly irritated and sarcastic tone fitting of Harry’s situation. The reader can tell that it is Harry who is annoyed with Lavender, not just the narrator or the narrator’s perception of Harry because he is the one thinking about his these experiences and conversations.

From just those few examples of narrator-Lavender-Harry crisscrosses, it becomes clear that this passage is an excellent example of how FID allows for a kind of layering of voices. Although the narrator is the one outlining the happenings of this passage, there are choices in words and phrasing that emphasize Harry as the thinker.

Besides the mimicking of Lavender, there is also evidence of Harry mimicking McLaggen. This can be seen in the line “McLaggen kept up a constant stream of hints that he would make a better permanent Keeper for the team than Ron, and that now that Harry was seeing him play regularly he would surely come around to this way of thinking too...” In this line, the narrator is again the one reporting what McLaggen’s actions are; however, the tone of mimicry and sarcasm is interjected in the voice of Harry. Similar to the Lavender quote, the

narrator is showing little restraint in casting McLaggen as obnoxious; it is wording like "...and that not Harry was seeing him play regularly he would surely come around...", however, that indicates Harry is directly referencing something McLaggen said. The phrase "surely come around" is phrasing not formal enough for a narrator, and is fairly young and familiar, which is more indicative of a statement that would pass between the two boys who know one another. This simple phrase bring McLaggen's voice to life by directly indicating the over confident phrasing and pushy tone he uses, but is expressed through the thoughts of Harry to support that he, Harry, is the one being annoyed. Harry is the one initiating the mimicry and is therefore the idiolect that is driving these lines.

This melding of voice and narration pulls readers in and connects them with the perspectives of the author and her characters in a much more fluid and natural way. This is the most prevalent way in which Rowling makes these books so accessible and relatable. No matter the gender, age, or level of the reader, this style allows them the opportunity to become invested in the story in a large way. Previously, a textual example was used to show this layering of voice and idiolects, the following example, also taken from the sixth book in the series, will support this notion of layers in terms of grammatical evidence:

Harry stuffed a bent card into the box at random and hurried out of the door before Snape could change his mind, racing back up the stone steps, straining his ears to hear a sound from the pitch, but all was quiet...It was over, then...

He hesitated outside the crowded Great Hall, then ran up the marble staircase; whether Gryffindor had won or lost, the team usually celebrated or commiserated in their own common room...Harry looked around; there was Ginny running

toward him; she had a hard, blazing look in her face as she threw her arms around him. And without thinking, without planning it, without worrying about the fact that fifty people were watching, Harry kissed her. After several long moments—or it might have been half an hour—or possibly several sunlit days—they broke apart. The room had gone very quiet. Then several people wolf-whistled and there was an outbreak of nervous giggling. Harry looked over the top of Ginny's head to see Dean Thomas holding a shattered glass in his hand, and Romilda Vane looking as though she might throw something. Hermione was beaming, but Harry's eyes sought Ron. At last he found him, still clutching the Cup and wearing an expression appropriate to having been clubbed over the head. For a fraction of a second they looked at each other, then Ron gave a tiny jerk of the head that Harry understood to mean, Well—if you must. The creature in his chest roaring in triumph, he grinned down at Ginny and gestured wordlessly out of the portrait hole. A long walk in the grounds seemed indicated, during which—if they had time—they might discuss the match. (Rowling, *Harry Potter and the Half Blood Prince* 533-534)

Like the previous passage from *Half Blood Prince*, this passage again contains a layering of voices. The way punctuation is used to support this layering however, is a little clearer. Starting at the beginning of the passage, the reader is met with rapid description on the part of the narrator, which then shifts into the specific thought from Harry: “It was over, then”. This shift from narrative voice, to Harry's voice, and back again, comes smoothly with the help of ellipses. The pause that this form of punctuation creates, not only emphasizes the anticipatory state of

mind Harry is in, but also the shift from the more indirect description that is explaining Harry's actions and thoughts, to the more direct description of what Harry thought specifically. The "...It was over, then..." phrase, cannot be considered direct discourse because it is not a direct quote; it does not use a "he said..." or a "he thought" etc. (Case and Shaw 203-204). It is instead, free indirect discourse because it blends the direct thought and voice of Harry with the stream of consciousness and action writing that the narrator had already established (Case and Shaw 202). After the second ellipsis, the narrator then jumps back in more forcefully and Harry's thoughts are being described more indirectly again.

As the passage continues, another key feature of FID is also in use. In the parts of the passage such as: "there was Ginny running toward him; she had a hard, blazing look in her face as she threw her arms around him. And without thinking, without planning it, without worrying about the fact that fifty people were watching, Harry kissed her. After several long moments—or it might have been half an hour—or possibly several sunlit days—they broke apart. The room had gone very quiet. Then several people wolf-whistled and there was an outbreak of nervous giggling." The perspective is clearly Harry's, but the pronoun and verb use seem to indicate otherwise. These shifts are called "back shifting" and pronoun shifting (Case and Shaw 203-204). Back-shifting is when the tense of the verbs in a passage shifts, and present becomes past, past becomes past-perfect, and past-perfect stays past-perfect (Case and Shaw 203). In the passage, the kiss Harry gives Ginny is described using these tense shifts. The narrator begins by outlining the kiss as being a long one, but when the voice then shifts to Harry's perspective of the kiss, indicated by the "it might have been half an hour—or possibly several sunlit days" which is a concept of time only he could confuse, the past tense "might have been" and "sunlit"

support that this very active moment in the story is being acknowledged as the past by the one experiencing it.

Continuing from there, pronoun shifts are when third person pronouns are used rather than first person pronouns, which are often used to indicate a direct thought or quote, in order to cut out what would be heavy direct dialogue (Case and Shaw 204). When the narrator writes, “The creature in his chest roaring in triumph, he grinned down at Ginny and gestured wordlessly out of the portrait hole. A long walk in the grounds seemed indicated, during which—if they had time—they might discuss the match”, it is Harry’s direct perspective that is being described. By plugging in first person pronouns, so that the excerpt looks like this, “The creature in *my* chest roaring in triumph, *I* grinned down at Ginny and gestured wordlessly out of the portrait hole. A long walk in the grounds seemed indicated, during which—if *we* had time—*we* might discuss the match,” it is more evident that this passage is meant to be seen as being spoken by Harry. There are no changes in the structure of the sentences so the assertion that a pronoun shift is the key difference between the sentences as they are, and the sentences as they would be in direct discourse, is a reasonable. Back shifting and pronoun shifting can make the passage seem more like indirect discourse rather than FID, as they are something the two forms have in common, but when paired with contextual evidence and idiolects that differ, the FID classification is more apparent (Case and Shaw 202, 204). The one thing these shifts do indicate when looked at without contextual and idiolect information though, is that the language is not direct discourse (Case and Shaw 202).

Although indirect discourse and FID are very similar, it becomes clearer that indirect discourse is not being used, by looking for the last major grammatical sign of FID: “comment

clauses” (Case and Shaw 204). Case and Shaw explain that a comment clause is basically the exact thoughts and voice of the character, or in some cases the side bar of the narrator, “that, even though it reports thoughts or speech, it does not preface that report by a verb of saying or thinking followed by the word “that”” (204). This final aspect of FID is what significantly separates it from indirect discourse. It creates the context of the plot events in a narrative way, but brings in specific character perspective and details that elaborate more on what is happening, and what Harry is feeling, than if he were to just talk. The phrase “A long walk in the grounds seemed indicated, during which – if they had time—they might discuss the match” from the passage previously referenced, is an example of this.

While both of the specific passages used to prove the existence of FID in the Harry Potter books come from *Harry Potter and the Half-Blood Prince*, patterns of FID grammar and idiolect layering can be broken down and traced in the other books of the series as well. Looking at FID elements in Rowling’s works can help readers and critics to better understand, and appreciate, the current uniqueness of her writing style, but also align these books with other FID writings. The theory of FID in English literature has been used to explain the writings of many 19<sup>th</sup> century authors. One in particular, who also greatly influenced Rowling’s works, is Jane Austen. According to Daniel P. Gunn in his article that explores Austen’s use of free indirect discourse, “Jane Austen is generally acknowledged to be the first English novelist to make sustained use of free indirect discourse in the representation of figural speech and thought”(1).

This may not seem all that significant, but as Rowling once mentioned her great love of the writings of Austen (Mattern 11, 16), it attests to her own prose skill and literary merit that she could successfully incorporate the stylistic approaches of this writer that influenced her into her

own writing style. The fact that such classic and so distinctly un-fantastical writings such as Austen's could be linked to what is essentially classified as children's fiction, is very telling of the level at which the writing of these novels fall. As touched on earlier in this paper, another author that Rowling pastiches her writing style from is Charles Dickens. Like Dickens, Rowling focuses greatly on the emotions of her characters and trying to invoke certain emotions from her readers. She is also currently deemed to be a writer for the masses similar to Dickens.

That being said, the presence of pastiche in Rowling's writings surfaces repeatedly in different forms. While she is not referencing a particular story or lore element in this case, she is creating a pastiche, perhaps unknowingly, of postmodern voice and storytelling, with a 19<sup>th</sup> century writing voice and movement thereby asserting literary relevance.

#### CONCLUSION:

From the analysis of the writing of the Harry Potter series and its fantasy genre, it becomes clear that J.K. Rowling's seven novels are first and foremost an example of what every writer wants to achieve. It is not that (at least it is not just that) the books have inspired movies, merchandise, amusement parks, and been printed and sold across the globe; it is that they have also impacted an entire generation of readers, with writing techniques that are aesthetically innovative for the genre of fantasy fiction. In fact, the commercial success tends to distract from the texts' artistry, writing style, and complexity. This distraction is evident in the multiple critics and journalists I have cited that do not see the Harry Potter texts as credible but simply as mass produced and media glorified candy texts. The prime examples of such critics are William Safire and Harold Bloom. In contrast to these critics, I wished to recognize in a complex manner, both the strengths and weaknesses of the Harry Potter series, while more importantly asserting that the



Harry Potter series, and really contemporary fantasy fiction in general, is more than just ideologically empty entertainment. I called upon the writing technique of pastiche to demonstrate the use of Free Indirect Discourse, the presence and impact of traditional western fantasy, mythology, and folklore, and the subtle emotional and social awareness that gives these texts depth. By looking at the Rowling's texts as pastiche, I also attempted to demonstrate how even the writing, especially through its use of FID, signifies the complexity and power of these books due to the many similarities to great writers of the nineteenth-century and earlier. In order to assert that Rowling is in actuality using this technique, however, I had to closely look at how pastiche is defined post modernly, and both support and refute the inclusiveness of pastiche as a critical theory. I did this by framing my study of pastiche contra Fredric Jameson's definition, and instead using aspects of writings on pastiche by of Ingeborg Hoesterey, Richard Dyer, and Andrew Michael Roberts. In essence, I strove to redefine pastiche as a technique rather than a political tool in postmodern criticism, by critiquing Jameson's ideological critique and instead drawing on Hoesterey and Dyer's views on pastiche as an aesthetic technique. By using pastiche as a writing style similar to the way Hoesterey and Dyer define it, rather than a negative term to critique postmodern literature and society's use of parody, this form of writing becomes more about how the text is used for subtle expression and interrogation. The technique of pastiche is especially accurate for describing fantasy fiction due to both its and the fantasy genre's history, and also lends some formality to such a popular form. Based on this definition of pastiche as patchwork and aesthetic exploration, I have asserted J.K. Rowling's profoundly creative writing and Harry Potter series as the prime modern example of fantasy fiction for the "Y" generation because of both its literary value and social significance. As the most significant example of

contemporary fantasy fiction, the Potter series points a way for preserving and furthering writing techniques that, like free indirect discourse, are lost to audiences for contemporary popular fiction or that, like pastiche, might be inaccessibly “artsy” for the same audience. Further and astonishingly, these “artsy” techniques are part of the draw of the Potter novels for this contemporary audience rather than simply a burden. For whatever reason, these techniques render the Potter novels more approachable and thusly more entertaining and popular, as well support a kind of intertextuality and social awareness missing from other modern works.

## Appendix A: Novel Covers

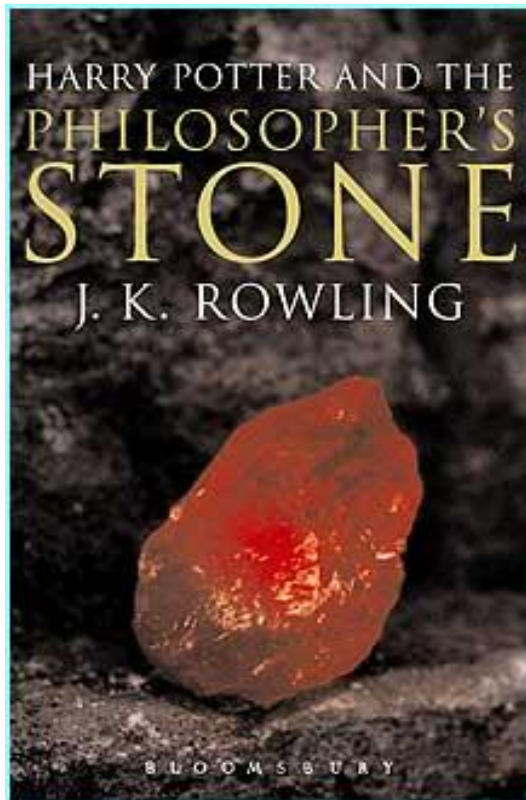


Figure 1: Adult cover of *Harry Potter and the Philosopher's Stone* by J.K. Rowling published by Bloomsbury Publishing.

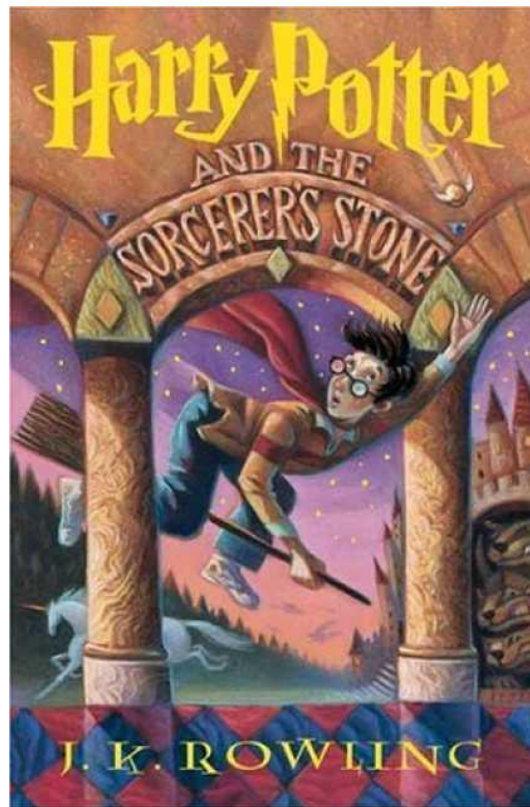


Figure 2: Children's cover of *Harry Potter and the Sorcerer's Stone* by J.K. Rowling (US.A) version, published by Scholastic Books.

## Notes

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<sup>1</sup> These dates and further information on the publishing history of this series can be found in *The Irresistible Rise of Harry Potter* by Andrew Blake, *Harry, A History* by Melissa Anelli, and *Re-Reading Harry Potter* by Suman Gupta. These dates are also referenced in the A&E Biography on the Rowling and the books, as well as countless unofficial sources found online.

<sup>2</sup> Publishing history and key facts found through Bloomsbury Publishing at <http://harrypotter.bloomsbury.com/author>

A list of most of the languages can be found at [http://en.wikipedia.org/wiki/Harry\\_Potter\\_in\\_translation](http://en.wikipedia.org/wiki/Harry_Potter_in_translation).

<sup>3</sup> Exact movie release dates are always subject to change; however, July is the decided upon month for the movie to premiere. The web page titled "Harry Potter and the Deathly Hallows: Part 2." found at <http://www.imdb.com/title/tt1201607/releaseinfo> is just one of many movie news sites to say so.

<sup>4</sup> The term "Generation Y" is interchangeable with several different generational names for people born between 1982 and 2001. I chose Generation Y over the other terms, for instance Millennials, as I found it to be the most general and widely used in other sources.

<sup>5</sup> "noun: a novel about the moral and psychological growth of the main character." The definition of this term can be found at <http://www.merriam-webster.com/dictionary/bildungsroman>. This is a more formal name for a "coming of age" story. This fact is indicated through the context surrounding the word in this paper, but an endnote is included for clarification.

<sup>6</sup> This topic of realistic children's books is explored in *Irresistible Rise of Harry Potter* by Andrew Blake, as well as Anelli's book. Both writings are generally summarizing children and teen literature patterns in the 1990s and the politics behind them. It is my own assertion that Rowling's use of FID and pastiche are what is separating the Harry Potter novels from other writing of the 1990s as well as Rowling's lack of obvious political affiliation in the books.

<sup>7</sup> The actual A&E documentary is not posted on the A&E website. The special can be found through youtube at <http://www.youtube.com/watch?v=ycrLE46w6tY>.

<sup>8</sup> This fact can be found in a variety of sources. Some are: *The Irresistible Rise of Harry Potter* by Andrew Blake, and the A&E Biography: J.K. Rowling.

<sup>9</sup> This statement is based on personal experience and the general list of books read in American high schools found at <http://ask.metafilter.com/152445/List-of-high-school-books-read-for-English-class>. While some fantasy works are on the list, they are very often used because of just one teacher's decision to teach them, or because they are older foundational works. Very few of the works are recently published, and are taught with less focus on the fantasy elements.

<sup>10</sup> Melissa Anelli, writer of *Harry, A History*, talks about the adult contributors to the phenomena frequently, and lists these as major reasons why they ever picked up a Harry Potter book. Similar examples can be found in *Re-Reading Harry Potter* by Suman Gupta, *Irresistible Rise of Harry Potter* by Andrew Blake, and through conversations with teachers, parents, and adults who have read the books. Many of these anecdotal responses were also gathered by myself from adults in my life.

<sup>12</sup> Harold Bloom and the previously mentioned William Safire are two of the major literary critics of the series.

<sup>13</sup> *Re-Reading Harry Potter* by Suman Gupta pg18. Footnotes in this text also outline key quotes from Harold Bloom and Christine Schoefer. One such quote, said by Harold Bloom when asked about the Harry Potter books on a 'Charlie Rose' interview on PBS, is: "I think that's not reading because there's nothing there to read. They're just an endless string of clichés... it's just really slop."

Scholarly Studies in Harry Potter: Applying Academic Methods To A Popular Text Edited by Cynthia Whitney Hallett: Many of the essays in this book make reference to critics such as Safire and Bloom.

<sup>14</sup> Although this information comes from a variety of sources, it is cited under the Wikipedia page that paraphrases it. All of the additional sources I used verified these facts, and can be found through the links provide through Wikipedia.

<sup>15</sup> This claim is supported by statistics and evidence taken from Anelli's book as well as several other articles such as Hoover's, and Martus' that illustrate the record sales of the books that increased with every additional publication. For example, 8.3 million copies of *Deathly Hallows* were sold in the first 24 hours in 2007 (qtd. in Heilman 13)

<sup>16</sup> Despite a lawsuit by the estate of the late Adrian Jacobs, and American author Nancy Stouffer for claims that Rowling stole plot events, character details, and words from their previously written works, no textual evidence or similarities were proven. In the case of Nancy Stouffer, many of her claims were shown to be fraudulent and the Jacobs estate claims shown to be exaggerated and vague. In all cases, Rowling's publishers and the Warner Brothers Company helped field the suits and protect Rowling and their copyrights to the Harry Potter series and its parts. The continued fan support is evident through the continued record number sales of the rest of the series' books and the movies as well. Details of the lawsuits can be found at: <http://www.cbsnews.com/stories/2010/02/18/entertainment/main6219192.shtml>  
[http://en.wikipedia.org/wiki/Legal\\_disputes\\_over\\_the\\_Harry\\_Potter\\_series](http://en.wikipedia.org/wiki/Legal_disputes_over_the_Harry_Potter_series)  
[http://discuss.washingtonpost.com/wp-srv/zforum/01/author\\_stouffer032801.htm](http://discuss.washingtonpost.com/wp-srv/zforum/01/author_stouffer032801.htm)

Besides the lawsuits, significant claims against the books were made by some religious groups and parent organizations due to the witchcraft that takes place in the novels. An excellent example of one such group leader is interviewed in *Harry, A History* by Melissa Anelli. Anelli's book also made reference to a film called *Harry Potter: Witchcraft Repackaged; Making Evil Look Innocent* by Caryl Matrisciana.

<sup>17</sup> Harry Potter and the Order of the Phoenix by J.K. Rowling

<sup>18</sup> Harry Potter and the Prisoner of Azkaban by J.K. Rowling

<sup>19</sup> Harry Potter and the Chamber of Secrets by J.K. Rowling

<sup>20</sup> Harry Potter and the Sorcerer's Stone or Philosophers Stone by J.K. Rowling

<sup>21</sup> Harry, A History by Melissa Anelli

Re-Reading Harry Potter by Suman Gupta Chapter 2 (8-13)

Conversational evidence amongst my peers and other adults, gathered by myself.

<sup>22</sup> Anecdotal evidence collected from peers and adults, by myself.

<sup>23</sup> An article from USAToday can be found at:

[http://www.theforbiddenknowledge.com/hardtruth/lore\\_of\\_harry\\_potter.htm](http://www.theforbiddenknowledge.com/hardtruth/lore_of_harry_potter.htm)

There are also countless books such as *The Sorcerer's Companion: A Guide to the Magical World of Harry Potter* by Allan Zola Kronzek & Elizabeth Kronzek. Accounts from teachers and

parents about what in the books seem to appeal to boys and girls can be found in a number of sources, such as Bob Hoover's article as well as Theresa Martus' review of Julia Eccleshare's *A Guide to the Harry Potter Novels*.

<sup>24</sup> All of these terms can be found throughout all seven Potter books.

Quidditch is a made-up wizard sport similar to soccer but with flying broomsticks. It is described in book one of the series as a sport with "seven players on each [team]. Three of them are Chasers. The Chasers throw the Quaffle, [a bright red ball about the size of a soccer ball] to each other and try and get it through one of the hoops. [Each team has a Keeper that] flies around [their set] of hoops and stop the other team from scoring. There are two Beaters on each team [that hit around balls called Bludgers, two identical jet black balls that are slightly smaller than the red Quaffle,] that rocket around trying to knock players off their brooms. The Beaters are the team members that protect their side from the Bludgers and try to knock them toward the other team. The last member of the team is the Seeker. [This player has] to catch the Golden Snitch ball, a tiny, bright gold ball about the size of a large walnut, with little fluttering silver wings. The Seeker weaves in and out of the other players and balls to get the Snitch before the other team's Seeker, because whichever Seeker catches the Snitch wins his team an extra hundred and fifty points, so they nearly always win. A game of Quidditch can only end when the Snitch is caught."

Hufflepuff is one of the dormitory houses at Hogwarts, the school Harry Potter attends, and it is also the last name of one of the school's founders. There are four houses. The other three are Ravenclaw, Slytherin, and Gryffindor.

Muggle is the term used by wizards to describe non-magical people.

<sup>25</sup> This article entitled Potter's Popularity, Overshadows issues of Literary Merit is just one of many articles that quotes prominent critics and sources in the modern world of publishing. It can be found at: <http://www.courierpress.com/news/2007/jul/20/potters-popularity-overshadows-issue-of-literary/> and discusses the wide range of opinions on the merit, and reasons for that merit, of Rowling's books. Another source that discusses a wide range of opinions of critics, for example William Safire, is *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomena*. Yet another source that cites a number of scholarly writers is *Scholarly Studies in Harry Potter: Applying Academic Methods to a Popular Text*, also talks about the merit of these novels on an intellectual level.

<sup>26</sup> Foundational literary theorist that suggests that predictable formulas are used for genres of writing; specifically, writings that fall into the category of fantasy and fairytale.

<sup>27</sup> This is once again a reference to Bloom and Safire.



<sup>28</sup> Webster's Third New International Dictionary, Unabridged also referenced in Pastiche by Ingeborg Hoesterey (ix, 9)

<sup>29</sup> This term is a term created by pop-culture and is therefore hard to find an accurate definition for in formal sources. For this reason, I have included the Wikipedia site definition because it is closest to what I am arguing mockumentary to be. Wikipedia contributors. "Mockumentary." *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 7 Mar. 2011. Web. 18 Mar. 2011. Essentially, a mockumentary is a false and comedic documentary that is improvised to make fun of an aspect of society. It is most often done without real political motive and references social habits more than anything. While some have been politically insightful, they are still frequently defined negatively.

<sup>30</sup> A medley of various ingredients; a hotchpotch; farrago; jumble Oxford English Dictionary (qtd. in Hoesterey ix) According to writing by Dyer and Hoesterey, a pasticcio became known as a way to mix elements of something to make something new but with fraudulent intentions. Operas, music, and painting all fell under this term.

<sup>31</sup> These are paraphrased references from the following sources: Pastiche by Ingeborg Hoesterey (5-7) (80-83) and *Reading the Nineteenth-Century Novel: Austen to Eliot* by Alison Case and Harry E. Shaw (199-205). Some references and definitions are also taken from Steven Cohan's article Pastiche printed in the Oxford Journal in 2007 in which he discusses his interpretations alongside those of Richard Dyer's on Pastiche.

<sup>32</sup> Pastiche: Cultural Memory in Art, Film, and Literature by Ingeborg Hoesterey. This book looks at pastiche through the ages, asserting it as more of a technique rather than just a form of critique. This reference includes a breakdown of pastiche through history, as well as how it has been specifically used in the major disciplines of art, film, and literature.

<sup>33</sup> The sources will be used in the sections on Free Indirect Discourse more heavily, but are the following: *Reading Spaces*: Geoffrey Hill and Pastiche: "An apology for the Revival of Christian Architecture in England" and *The Mystery of the Charity of Charles Peguy* by Andrew Michael Roberts, published in the Yale Journal of Criticism in 2000 and quotes gathered from Richard Dyer.

<sup>34</sup> Pastiche by Ingeborg Hoesterey (82): This quote indicates not only what homage pastiche is, but also verifies its roots in early French literary traditions and analysis. Theorists Marcel Proust defined pastiche in this way as early as 1919 in his work *Pastiches et mélanges*. (Proust, Marcel. 1919 (1970). *Pastiches et mélanges*. Paris: Gallimard.



<sup>35</sup> This information was put together by myself from reading through the introduction and parts of the Jameson text, and looking at the forums and areas of anthropology and literature that his writings have been used in. Additional information can be found about him at <http://www.uta.edu/huma/illuminations/kell19.htm>.

<sup>36</sup> Postmodernism Or, The Cultural Logic Of Capitalism by Fredric Jameson (17-18)

<sup>37</sup> This statement can also be supported by looking at the text of the novels side by side. The Harry Potter books are all much longer than the Goosebumps books which average only 100-200 pages, use intricate plot twists, and original words as previously mentioned.

<sup>38</sup> Throughout the books, but specifically beginning in Harry Potter and the Chamber of Secrets, wizards often describe themselves based on blood status. Pure bloods are wizarding families that are all magical/magically trained and have never married or had children with muggles (non-magical people). Mud bloods are wizards that are the children of all muggle families or have one muggle parent. Mud blood is considered to be a derogatory term and is really only ever used by the wealthy/ignorant/evil characters in the novels. A squib is a witch or wizard that comes from an all magic family but does not possess magic and therefore lives as a muggle. Magic is kind of like a genetic mutation in the sense that it can pop up in non-magical families, be passed down in magical families, or can be cancelled out in magical families.

<sup>39</sup> Hermione is one of the major characters of the Harry Potter series. She is one of Harry Potter's two best friends, and one of the predominant female characters. Dobby is a house elf that becomes friends with Harry in the second book. In the series, a house elf is the equivalent of a slave or indentured servant that works in a household and can only be freed if his or her master presents them with clothes. Dobby is terribly treated by the Malfoy family (one Harry's enemies) and so Harry tricks them into freeing Dobby. In Harry Potter and the Goblet of Fire, Hermione starts the organization S.P.E.W. in an effort to bring attention to how horribly house elves are treated.

<sup>40</sup> Hagrid is a half giant that becomes one of Harry's good adult friends. We meet Hagrid along with Harry in the first book and learn that he is a large man but very small giant that works as grounds keeper at Hogwarts. Hagrid is a kind and brave soul, but is somewhat uneducated due to his having been kicked out of Hogwarts when he was younger. Hagrid is frequently mocked and underestimated by some students, some faculty, and many "pure blood" aware wizards throughout the series.

Lupin is another good adult friend of Harry's. Lupin was one of Harry's father's friends when they were at school together, and teaches Defense against the Dark Arts in Harry Potter and the Prisoner of Azkaban. Lupin is a werewolf who was bitten as a child by a werewolf for hire

because his parents upset the wrong people. Lupin is frequently described as tired and slightly rough around the edges due to the fact it is very hard for him to find work. Through Lupine we learn that werewolves are looked down upon in wizarding society and often end up going off to live in backstreet colonies of sort with their “own kind.” Lupin is an exception as he tries to live in mainstream society but is often used by the good guys in the novel to spy on other less admirable werewolves. Lupin also marries another character in the later books and is terrified that the child they have together will be “cursed” like him.

<sup>41</sup> The Centaurs are half man-half horse creatures that live in the large wild forest, The Forbidden Forest, on the Hogwarts grounds. They are astrologically inclined creatures and are often mentioned as being persecuted and put in concentrated areas in the later and darker books.

<sup>42</sup> Lord Voldemort, also known as Tom Riddle, is the supreme enemy of Harry Potter. Voldemort is a dark wizard that killed Harry’s parents and gave Harry his lightning bolt scar.

<sup>43</sup> Snatchers are only found in the last book, Harry Potter and the Deathly Hallows. Snatchers comb the streets and country sides of England during the chaotic rule of Lord Voldemort and capture muggle borns, mud bloods, and people standing against Voldemort and turn them over to the Voldemort’s supporters, the Death Eaters, for reward money.

<sup>44</sup> Dean’s lack of wand in the final battle is significant because in the wizarding world your wand is the only way you can use your magic in a controlled way. Entering into a wizarding battle wandless is like entering a knife fight without a knife.

<sup>45</sup> These classifications of narration were first defined by myself using definitions of writing perspectives. I then defined them further by looking at the classifications that are often told to readers from sources such as Sparknotes, found at <http://www.sparknotes.com/lit/harrypotter/facts.html>.

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