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Declaration of Authenticity

I confirm to have conceived and written this paper in English all by myself. Quotation from sources are all clearly marked and acknowledged in the bibliographical references either in the footnotes or within the text. Any ideas borrowed and/or passages paraphrased from the works of other authors are truthfully acknowledged and identified in the footnotes.

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1. Introduction

We readers, we love, hate, or are, in endless ways enthralled by fictional characters. Characters pervade narrative. We might have hazy vision of Brontë's moorlands or the shadowy Thornfield Hall, but Jane Eyre and Rochester are 'real' figures who remain with us forever. Oliver Twist, Elizabeth Bennett, Scrooge, are all figures in our collective consciousness, each representing a person, an idea, a discourse of which Scrooge is a classic representative. His lesson has become so chiselled into English-speaking culture that we can refer to someone as 'a Scrooge' with little fear that the reference will be lost. What does this demonstrate? Characters often not only represent people, but are central tools in authorial discourse. The trials and joys a character experiences often carry some deeper message to the reader.

Perhaps this not true in every genre or work of fiction, but it is a particular feature of the school boy genre as a whole and as represented through the two texts analysed below: *The Greyfriars Series* and *Harry Potter and the Philosopher's Stone*. My initial interest in these two narratives began with the simple fact that in this very small literary genre, and despite being written almost a hundred years apart, the two protagonists have the same first name, and there are striking similarities between the two characters: they both come from a good family background, have lost their parents, live with relations who are disappointed in them, and are 'diamond in the rough' characters. Both characters go to boarding school and overcome major obstacles to become leaders and role models within their respective schools.

I noticed however, that the paths of their ascension are completely different. What is of particular interest for this study is the divergent impressions the Harrys create. For example, in the introduction of Harry Potter, I feel a strong sense of sympathy for the injustice at his mistreatment, whereas when introduced to Harry Wharton, there is a lingering sense of disgust over his behaviour and his character in general; the only sympathetic sentiments I felt on his behalf are from his being forced to attend public school. After a closer look at both passages, I realized that one could retain each narrative's plot elements but rewrite the openings so the reader's sympathies for the Harrys would switch to a despised Harry Potter and a beloved Harry Wharton. Therefore, I became intrigued about the mechanisms that create these two impressions, asking how the authors evoke these different reactions towards their characters and how they develop the transitions of their characters into 'heroes', for boarding school stories almost always create a hero.

This study, therefore, examines the development of the two characters and attempts to isolate how language is used to create these impressions; however, before discussing the exact procedure of the analysis, I would like to compare my impressions in light of the typical discourse of the boarding school genre as a whole and also look at how far literary theorists support my impressions.

1.1. Boarding School Literature

I would like to begin by making a terminological distinction, as there are two different principle ways to refer to the boarding school literature genre. Watson (1992), Musgrave (1985) and Quigly (1982) refer to the genre as the *English School Story* or *Schoolboy Story* or simply *School Story*, while J. Richards (1988) and Steege (2004: 140) refer to the genre as the *Public School Literature*, previously divided into the boy school story and girl school story.

None of the writers address the ambiguity of the genre's title and possibly that simply means that the references can be used interchangeably. Thus I feel no qualm in adding to the confusion with my own version: *Boarding School Literature*. This choice is not capricious. There are many examples of school stories set in high schools or day schools, hence the 'public' in public school stories. This form of 'public' is clear from a British perspective, but confusing from an American one, where the public school is the different from the private school. The boarding element of these stories is another prominent component of this genre and should be distinguished from the day school. Therefore, to cut out all possible confusion, I refer to this body of literature as the *Boarding School Story* or BSS.

Although there were several examples of BSSs before 1857, it was only in that year, when Hugh's *Tom Brown* arrived on the market that the genre with some of its major themes was established – themes such as the school building moral character, reoccurring temptations of a public school (bullying, cribbing, drinking), the importance of team sports in comparison to academics, the relationship between boys and master, the house and inter-house spirit, and finally, the love for rural England (Musgrave 1985: 57-61). These themes have become pillars of the BSS genre itself and are major plot elements of both Harry Wharton's and Harry Potter's stories. (Although Greyfriars does not have houses, it features often brutal competition between the Forms.) All these themes provide opportunities to stand up against the majority, to develop one's personal power, and/or relationships with adults – key qualities of "manliness" (Musgrave 1985: 244). Although a contemporary audience would not limit these traits to the male gender, they are still plot elements that excite our interest and represent

what might be now called *heroism*. This illustrates the heart of this genre from its foundation in the 19th century to its contemporary offspring, namely moral didacticism (Musgrave 1985: 244). Despite the changing ideology, world views and discourses, BSS acts as a platform to parade society's ideal of a hero or anti-hero.

The boarding school institution builds character in a number of ways. The very important aspect of the great literary appeal of boarding school discourse is that they are in and of themselves microcosms, little fantasy worlds outside of reality and inhabited mostly by children. The children evoke peer pressure, the second tool for character building in BSS. In fictional boarding schools, the boys or girls are pressured through their peers, even with violence, to conform to or convert into the expected character norms. In Frank Richards' time at the beginning of the 20th century, this usually meant 'jolliness' and acting like a 'gentleman' in the English tradition: "keep in hard training, wash behind their ears, never hit below the belt etc. etc...". (Orwell 1939:93) J. Richards (1988: 279) in his study of public schools in literature notes that: "...[Frank Richards'] stories enshrined the values and virtues of the public school code, endorsing those characteristics which the British believed sustained their empire and justified their role as the 'world's policeman': team spirit, self-sacrifice, truth and justice."

J. Richards (1988: 279) goes on to point out that the opening of the Greyfriars saga (15 Feb. 1908) 'The Making of Harry Wharton' clearly embodies these virtues. The lexical 'making' in the title as referring to the course of being made, ('making' OED) greatly supports J. Richards' assertion. Therefore these positive attributes are exactly the attributes which Harry Wharton lacks when arriving at Greyfriars, and what the school then 'teaches' him in order that he eventually rises up to become captain and unofficial leader of the Remove. It should be noted that absence of the positive features does not mean that he is necessarily 'bad', as Harry Wharton's uncle tells us in the first page: Harry is "undisciplined, obstinate, and uncontrollable", yet still his truthfulness and honour gives one hope that Harry will one day be a man (F. Richards 1908a: 2). This is the ideological 'good' found as an underlying discourse in the series, and the propaganda preached in the first story where the would-be British hero comes flawed to the boarding school wherein he must be shaped to fulfil his great potential. Richards had the very romantic, pre-WWII vision of boarding schools and praised them as great character-building institutions (J. Richards 1988: 268, 275-276). He wrote to teach as well as to entertain, writing in his autobiography (written in third person): "To entertain young people, and in an unobtrusive way to guide and counsel them,

seems to him a very worthwhile job” (quoted by J. Richards 1988: 278). Thus he authored a flawed hero and created the setting for his redemption at Greyfriars.

Rowling complies with the BSS tradition and draws on the ‘Old England’ and the archetypal boy’s school story nostalgia with the carriages of the red steam train and gobbling sweets thereon, one of the icons of the Harry Potter series, Hogwarts the castle, and term feasts (Mendlesohn 2004: 167). The magical world looks much like our own and, magic aside, Harry Wharton would not have felt very out of place in it. One example would be that blood makes Harry Potter a hero as much as blood confirms Harry Wharton’s social rank and place in Greyfriars. There is a clear hierarchy of the ‘old’ families with a long history of magical blood, the ‘mudbloods’ being people with muggle (non-magical humans) heritage and magical creatures, servants at the school at the very bottom of the hierarchy (Mendlesohn 2004: 177-180).

The difference in the two sagas lies in the structures of authority and in the heroes’ journey itself.

Although in *Harry Potter and the Philosopher’s Stone*, Harry Potter’s experiences conform to the central themes in the BSS (Steege 2004: 141), Harry Potter is different from the assertive, proactive Harry Wharton. Harry Potter starts a weak hero, growing into his power guided by his studies and experiences at Hogwarts (Simpson 2004: 72-74), until finally emerging as a hero worthy of facing down the magical world’s arch-enemy (Natov 2004: 126). Rowling herself admits that her story has a “moral heart” that “becomes clear towards the end of each book” (Rowling as quoted in Steege 2004: 152), and her protagonist, Mendlesohn points out (2004: 163), embodies the discourse of niceness, found also in Roald Dahl’s *Charlie and the Chocolate Factory* and *Matilda*. The underlying concept of this theory is that “niceness will...be rewarded”, and most importantly, it makes Harry into a passive hero “to whom things happen, which he suffers and bears, but who rarely proceeds in a proactive manner” (Mendlesohn 2004: 165).

Therefore, despite a similar start, shared stereotypical BSS plot elements, and parallel endings, the two Harrys are essentially different heroes and the fundamental differences stem from the authors’ discourse. Therefore, I have set out to examine how this discourse is perpetuated through language, and the parameters of my analysis are explained below.

1.2. The Analysis

In setting about to analyse character development, I should briefly address the question of the character's fundamentals. Is it not *just* a language construct? If not, how can one analyse it? Rimmon-Kenan (1983: 59) suggests that "character, as one construct within the abstracted story, can be described in terms of a network of character-traits. These traits, however, may or may not appear as such in the text." They are constructed "by assembling various character-indicators distributed along the text-continuum and, when necessary, inferring the traits from them." On the basis of Rimmon-Kenan's assertion and using stylistic analysis, I examine four scenes central to character development. With these and academic and critical analysis of the authors' discourses, I endeavour to produce linguistic evidence supporting my initial impressions of the characters.

Fictional characters are language constructs, therefore, the reader's impression of them must, ultimately, develop from the language. Stylistic theory, in part, attempts to produce theories that explain how language of a writing style or scene creates a pragmatic effect. "Our stylistic purpose ... is to relate literary effect to specific linguistic features of the text, and as with our previous analyses, we need to consider what other features can be adduced to complement our interpretation" (Verdonk 2002: 50). Thus, stylistic analysis provides both theories and a process to identify those linguistic elements.

Initially, I examined the linguistic evidence, of the general, subjective impressions from some central passages of the narratives, following Leech and Short's methodology outlined in *Style in Fiction*, and focus on the ways the respective authors use the language in the passages to construct their protagonists. However, while developing my analysis of the characters and the discourse, I realized that perspective played a critical role in the presentation of the two characters. Adam Palmer (2004: 51) says that "most narrative theorists (although not, for example, Gerald Prince) accept that the concept of focalization applies to discourse: the same story can be presented in different discourses from different points of view." Likewise, Mieke Bal (1997: 142) explains that "whenever events are presented, they are always presented from within a certain vision." Bal develops this insight into the discourse within the conceptual framework of focalization. (Palmer 2004: 51) Therefore what began as a basic stylistic analysis of the two Harrys, evolved into a study of each author's discourse with reference to their heroes as expressed through their manipulation of perspective.

A lot has been written about point of view or perspective theory in the last century, and according to Simpson (1993: 30-43) there are three major theoretical approaches

analyzing perspective: one is based on Chomsky's generative grammar, another is the interpersonal approach and structuralist, (although currently, a cognitive approach to perspective is being developed). Of the three, I did not explore in detail the generative approach represented by Banfield and Ehrlich, as particularly Banfield's premise – mainly that sentences in literary texts do not necessarily have to be attributed to a speaker – countermands the purpose of this paper (Bal 2008: 17), which is to analyse the influence of perspective on discourse. Her unique perception of perspective might be applicable to modernist literature, but less for the popularist boarding school story. As Genette (1988:102) so succinctly said in reaction to Banfield's "narrative without a narrator": in his forty-seven years of reading narratives, he has never met a narrative without a narrator, and if he ever were to meet one, he would "flee as quickly as [his] legs could carry [him]".

I initially was inclined to use Simpson's interpersonal approach, a modification of Upensky (1973) and Fowler (1986) theories. Simpson's approach, in his own words, narrows the options down into certain pools by which the author "privileges certain readings" and "down plays" others (Simpson 1993: 8). Simpson (1993: 47) labels his categories as "shades of modality", and warns that there are few texts that fit completely into a one category. However, his theoretical scaffolding proves too unwieldy for a meticulous, sentence by sentence analysis. These categorical distinctions provide a general overview but lack the apparatus to examine perspective nuances. Simpson himself is aware of the limitation of his modality model and provides two further analytical categories: the transitivity model to describe "ways in which experience is organized in language", and pragmatics which looks at "the mechanisms by which meanings are transmitted and negotiated." (Simpson 1993:119) These models were meant to supplement the modality model, and by combining Simpson's three models, one has both a micro- and macro- analysis of a text.

Nonetheless, I found that this complete analysis lacks the means to track the subtle shifts of perspective and ambiguity of voice found particularly in the Harry Wharton text. Instead, I turned to the very popular 'structuralist' theory.

A blending of methodology is not quite as irreverent as it might initially appear. Simpson (1993: 34) himself claims to draw on Genette's and the structuralist methodology for his own theory; I propose to rely on this theory more heavily in this theoretical investigation. Moreover, other researchers have set a precedent of mixing approaches; for example, Rimmon-Kenan (1983) and Toolan (1992) both use the interpersonal and structural approach in their theories, although either one or the other is more prominent. Therefore, this paper also

adopts a two-theory approach, as there are some texts, like Harry Potter, which are conducive to a general analysis, but works like the Harry Wharton narrative, where the focalization bounces back and forth between different characters and the narrator, are far less accommodating.

Therefore, in addition to a stylistic analysis, I have included in this study Simpson's method of macro-analysis of a text, and since this method seems unable to account for the change of focalization within the text itself (a stylistic feature of the Harry Wharton text), for a micro-analysis, I have turned to structuralist methodology. (For more detail see Perspective Theory chapter 2.)

1.3. The Text

When examining character development it seems logical to look at the formal character description and the climax. The character description is an extremely important moment for a main character, similar to a first impression in real life, for after this initial introduction the reader already begins developing conclusions about the character. Furthermore, Rimmon-Kenan (1983: 65) points out that since Lavater's theory of physiognomy (1741-1801), there has been a connection between physical appearance and character traits, and even today the "metonymic relation between external appearance and character traits" has been retained.

Unlike first encounters in real life, the author has a whole array of settings and angles wherewith to stage this initial introduction. Whose perspective should the character be viewed from? What other characters should be placed near him or her? Will it be a physical description or mental or a bit of both? When and where should the character be depicted? In terms of discourse, one of the most important questions in the opening scenes of these two narratives is the answer to the first question, addressing narrative perspective. Bal (1985: 100) points out that "[w]hen events are presented, they are always presented from within a certain 'vision'. A point of view is chosen, a certain way of seeing things, a certain angle..." Particularly in these two introductory scenes, narrative perspective plays a crucial role in guiding the reader to accept the author's discourse. How Rowling and Richards address these questions provides some of the clues into why their two main characters create such different impressions in the mind of the reader.

The climax is also the logical scene or part of a scene to analyse when looking at a character development, because this scene is usually the moment when the protagonist

distinguishes himself and shows how far he has 'grown' in the course of the novel. The two Harry narratives are no exception to this rule. The climax in these two narratives is the peak of the plot and where the two protagonists are tested to see if they are worthy.

The final two excerpts were not so obvious, and the first, the opening passage, was chosen out of necessity. Leech points out in his article 'Style in Fiction Revisited' (2007: 4), looking back on his popular book *Style in Fiction*:

...indeed, the selection of any passage from a long novel is unrepresentative...the first page of a novel is especially so, because of its scene-setting concentration of thematic interest. But choosing the start of a work of fiction does have the advantage of freedom from prior context...

The lack of prior context is one of the most important aspects of the opening passage. It could be compared to when walking into an unknown room, we automatically glance around and analyse our surroundings; and in a novel a character's physical surroundings can be, in many ways, as important as the description of the character itself. According to Rimmon-Kenan (1983: 66), in the 19th century, a pseudo-scientific connection of character and environment was formed, stemming from the French historian and philosopher Hippolyte Taine (1828-1893). Although the strength of this claim has diminished through the course of the 20th century, there are still aspects of this philosophy found in contemporary thought. Do we not judge a person by where he or she lives, where they grew up, their profession? If a writer decides to dwell on a description of scenery, does it not have some secondary motive such as creating a mood, developing a plot, character or discourse? Rimmon-Kenan (1983: 66) believes this is the case saying, "a character's physical surrounding (room, house, street, town) as well as his human environment (family, social class) are often used as trait-connoting metonymies." Therefore the environment where a character is first introduced can have a strong influence on the reader's interpretation of the character. Furthermore, he (1983: 69) elaborates that "the analogy established by the text between a certain landscape and a character-trait may be either 'straight' (based on similarity) or 'inverse' (emphasizing contrast)." The Harry Wharton narrative exemplifies the former and Harry Potter the latter trait.

I decided to choose the final scene from the heroes' developmental stage and it seemed logical to pick a plot element intrinsic to the genre. As mentioned above, there are many generic plot elements in BSS from which to choose, and the majority of these generic plot elements, such as winning in a sports competition or a close relationship with a teacher, bring about a positive depiction of the protagonist, and are therefore positively biased toward the

character. Such is not the case when the school turns against the protagonist. I chose this particular scene because it is very difficult to have the whole school against the protagonist and yet still make the protagonist look good. We intrinsically want to fit into the groups around us, and it is difficult to watch a protagonist ostracized by his peers. Therefore, it is interesting to see how the writers are able to have their institution reject their heroes while neither the institution nor the heroes lose their integrity in the eyes of the reader.

Returning to the Leech (2007: 4) quote above, I would like to address the first part of the quotation: "...the selection of any passage from a long novel is unrepresentative..." Here he points out that no excerpts can capture all the facets of a novel, or in this case a main character, and all the different devices that the narrators use to evoke a feeling within the readers in order to create these characters, and this analysis is too short to address a whole novel. Moreover, this is, of course, my reading of the text, an analysis based upon my impressions; therefore, I make no claim to its universality.

Fish defines stylistics as "an attempt to put criticism on a scientific basis" (Fish 94), and the basis of the stylistic analysis is breaking a passage down to its linguistic elements and then finding anomalous uses of language; but the definition of anomalous is for a large part dependent on the subjective opinion of the linguist conducting the research. Despite the attempt to make stylistics more scientific, it cannot be paraded as truth; literature in its essence tends to defy a single truth. What stylistics does attempt to do is to base analysis of literature on concrete linguistic evidence. As Toolan (1990: 11) suggests, stylistics offers a 'way' of reading, a way which is "a confessedly partial or oriented act of intervention, a reading which is strategic, as all readings necessarily are". This is my reading and the comparison of Harry Wharton and Harry Potter's narratives.

2. Perspective Theory

As I began to analyse the first two excerpts, I found that two different Harrys are constructed in the opening scenes despite having similar, initial plot elements: both boys are orphans, come from a good lineage, and live with relations whom they displease. Notwithstanding these parallels, the reader develops very different impressions of the main characters: for Harry Potter, I felt a strong sense of sympathy and the injustice of his mistreatment. As to the origin of these different impressions, I realized, after a closer study of the texts, that the difference lay not simply in the language but the whole perspective or point

of view in which these narratives are told. The opposing narrative impressions are primarily fashioned through the different narrative orientations.

The first chapter of the Greyfriars series is told with Harry Wharton's uncle as focalizer, and this uncle is presented as a clear, 'good' character. He quarrels with Harry, whom he finds undisciplined and rebellious, and for this reason he sends Harry to boarding school. Using the colonel's viewpoint presents an undeniably negative perception of Harry Wharton. In the Harry Potter text, the narrative perspective also plays a central role in furthering the author's discourse. The overt, authorial narrator, with a distinctive voice, argues emotionally against the injustice of Harry's treatment at the hands of his relations, and the narrator's sympathetic presence creates the impression of a friend telling the story. The narrative perspective gives the author leeway to pronounce subjective opinions, yet with the unquestioned authority of a narrator.

Therefore, at the very beginning of this study it became clear that to consider the discourses surrounding the main characters, I would have to look at the perspective the texts are told from, and therefore, the section below defines my terminology and examines the theoretical analysis that I have applied.

2.1. Explanation of Terms

The first terminology problem confronted me as people began to enquire about the focus of my research. I dredged up my high school literary class terminology and replied, "I am investigating narrative perspective." However not long afterwards, a professor kindly pointed out that 'narrative' strongly links my theories with narratology, which, as I propose a mixture of theories, is exactly what I am arguing against. Therefore, I wondered if it would be possible to drop the 'narrative' aspect and just say 'perspective'. I reached for Katie Wales' (2001) *A Dictionary of Stylistics* and thus began a long journey through the methodological jungle, which I will briefly retrace in this section and show how it led me to the conclusions that:

1. Scholars tend to agree that narrator and focalizer are two different entities, but the terms and concepts (perspective, point of view, focalization) describing these entities are used inconsistently.
2. It is legitimate to use 'perspective' as a genus proximum for narration and focalization.

In the beginning there was Wales, and she (2001: 295) says that perspective, focalization, and point of view have often been used interchangeably by the founding fathers of the field such as Fowler, Genette, Stanzel and Uspensky. She then goes on to say that perspective “is a mode of controlling INFORMATION according to whether or not it is viewed through the consciousness of the NARRATOR or (usually main) CHARACTERS” (her capitalisation) (Wales 2001: 295). The first point is that Wales includes both narrator and characters in the idea of perspective. The second is that one wonders what sort of information she refers to, and these are both central questions in the discussion as will be seen below.

Point of view, Wales says (2001:306-307), is used for a range of applications from referring to “the [visual] angle of vision or perception by which the events of a novel are narrated and the information presented”, the mental slant, the character or focalizer’s world view, or the discursual interaction between the narrator-text-reader. Up until the 1970s, point of view has exclusively meant visual, and then Genette (1980) stressed that it should be separate from the ‘voice’. Wales emphasizes the multiplicity of meanings of the term. In summation, point of view is the visual aspect. For the definition of focalization, she simply relates the term point of view and then refers to the literature (2001: 154-155).

These definitions do not seem to equate. Perspective is the ‘controlling’ of information through vision and then the two possible agents. This definition seems to relate to Bal’s definition of perspective, where she wrote in an article on narrative theory, “[perspective] has come to indicate in the tradition of narrative theory both the narrator and the vision” (2004: 142-43). Both the narrator and the vision, a critical duality is narration and vision. Therefore, Bal uses perspective as a genus proximum of narration and focalization. Focalization and point of view are both visual activities and seem to be synonymous.

Rimmon-Kenan (1983: 71), on the other hand, compares focalization to a prism; “the story is presented in the text through the mediation of some ‘prism,’ ‘perspective,’ ‘angle of vision’, verbalized by the narrator though not necessarily his.” Two important concepts here are that the narrator verbalizes the vision that might not be his, and focalization is synonymous to perspective.

Paul Simpson, whose theories I will go into in greater detail in the following section, titled his 1993 book that relates to this issue, *Language, Ideology and Point of View*. Simpson does not specifically provide his definition of ‘point of view’, forcing me to assume that he adopts Fowler’s term ‘point of view’, since Simpson modifies Fowler’s theories. Fowler

(1986: 127) talks about the three senses of ‘point of view’, the psychological, ideological, and spatio-temporal; and the psychological plane is then divided into the internal and external perspective (1986: 135). Looking at a narrative at the psychological, ideological and spatio-temporal levels essentially looks at the narration, the teller of the narrative. In this case, point of view is clearly not focalization, or the visual aspect of the telling. I do not agree that perspective as used by Fowler is the same as his use of point of view, and in fact, here perspective might mean focalization. Wales’ definition is clearly an oversimplification, and what is even more interesting is that Rimmon-Kenan (1983), who also works with Fowler’s theory, avoids this terminology pitfall completely by simply coining the term ‘facet’: psychological, ideological, and spatio-temporal facet.

A key stylistic text would be Verdonk’s *Stylistics* (2002: 120), who in the glossary of his introductory book to stylistics defines ‘perspective’ thus: “In a literal sense, the physical angle of vision from which a story gets told, i.e. the narrator’s spatial and temporal perspective. Metaphorically, it also implies the speaker’s mental, emotional, and ideological perspective.” Further down the page is ‘point of view’ where the reader is then referred to ‘perspective’. What about focalization? Although Verdonk does not discuss focalization in the body of his book, he does mention it in the readings and discussion questions in the second section, but without placing it within the paradigm of his other terminology. Therefore, it is logical that for the definition of focalization, one should go to the beginning, to the narratologist Genette (1972: 188-189), who first introduced the term ‘focalization’, and look at his distinctions:

The first term corresponds to what English language criticism calls the narrative with omniscient narrator and Pouillon calls ‘vision from behind,’ and which Todorov symbolizes by the formula *Narrator > Character* (where the narrator knows more than the character, or more exactly *says* more than any of the characters knows). In the second term, *Narrator Character* (narrator says only what a given character knows); this is the narrative with “point of view” after Lubbock, or with “restricted field” after Blin; Pouillon calls it “vision with.” In the third term, *Narrator < Character* (the narrator says less than the character knows); this is the “objective” or “behaviourist” narrative, what Pouillon calls “vision from without”. To avoid the specifically visual connotations of the terms *vision*, *field*, and *point of view*, I will take up here the slightly more abstract term *focalization* which corresponds, besides, to Brook’s and Warren’s expression, “focus of narration.”

In this passage, Genette clearly links focalization to both vision and point of view. With this connection to the visual, he connects focalization to central questions he has just discussed (1972: 186-187), two of the central questions in this line of inquiry: ‘who speaks?’ and ‘who

sees?’ What is meant by a seeing and speaking distinction? Rimmon-Kenan (1983: 72) explains it best:

...a person (and, by analogy, a narrative agent) is capable of both speaking and seeing, and even of doing both things at the same time – a state of affairs which facilitates the confusion between the two activities. Moreover, it is impossible to speak without betraying some personal ‘point of view’, if only through the very language used. But a person (and by analogy, a narrative agent) is also capable of undertaking to tell what another person sees or has seen. Thus speaking and seeing, narration and focalization, may, but need not, be attributed to the same agent. The distinction between the two activities is a theoretical necessity, and only on its basis can the interrelations between them be studied with precision.

To illustrate this point, Rimmon-Kenan (1983: 72) analyses the opening scene of Joyce’s *A Portrait of the Artist as a Young Man*, where the language and perception describing the Moo story are that of a child, and yet Stephen is not the narrator being referred to in third person. What he (1983: 73) makes clear is that narration and focalization are distinct activities, and in third person narratives the ‘centre of consciousness’ (or ‘reflector’) is the focalizer but the speaker is the narrator.

Who sees? Who speaks? The arguments for or against this two-question dichotomy are more extensive than can possibly be wholly described in this section. For example Adam Palmer (2004: 50-51), who tends to be sceptical of this see/speak distinction, suggests a reformulation of the questions:

It seems to me that the question ‘Who speaks?’ should really be reformulated in part, and in the case of third-person texts as, “Who is the narrative agent who sees what a character agent sees?” That is, it may be the character who sees, but it is the narrator who sees what the character sees. It is only then that the narrator is able to speak.

The dichotomy is important because here, finally, is the link to vision – the vision constantly associated to focalization. Referring back to the Wales definition, which most authors seem to agree on, focalization and point of view are the same, associated to the visual, and there for the reference and area of theory in answer to the question ‘who sees’.

What about ‘who speaks?’ In the quote above, Palmer claims that in literature the narrator is the only speaker. Is this correct and is there a difference between narration and focalization? Bal (2004 272-73) makes a hierarchical distinction between the two in the following passage:

It was a crucial moment in the history of the theory of narrative when it discovered the essential importance of the author’s delegate, the autonomy of the agent whom the author deliberately entrusted with the narrative function within the narrative: the

narrator. At another moment, just as crucial although more recent, another discovery was made – that of the presence of the one to whom this narrator in turn delegates a function midway between itself and the character – the focalizer.

This hierarchy clearly places the narrator above the focalizer and characters in a text, as logic tells us the narrator should be. Toolan (1992: 76) also defines focalization as “the orientation we infer to be that from which what gets told is told”, and narration as “the individual or ‘position’ we judge to be the immediate source and authority for whatever words are used in the telling.” Rimmon-Kenan (1983: 73) categorically discusses the difference between the following:

1. In principle, focalization and narration are distinct activities.
2. In so-called ‘third-person centre of consciousness’ the centre of consciousness (or ‘reflector’) is the focalizer, while the user of the third person is the narrator.
3. Focalization and narration are also separate in first-person retrospective narratives.
4. As far as focalization is concerned, there is no difference between third-person centre of consciousness and first-person retrospective narration. In both, the focalizer is a character within the represented world. The only difference between the two is the identity of the narrator.
5. However, focalization and narration may sometimes be combined...

From the statement of all three authors it should be clear that narrator and focalizer are two separate functions, two separate textual entities. However, as Rimmon-Kenan mentions above and Bal later, the narrator and focalizer can sometimes be embodied by the same entity – what Bal calls narrator-focalizer, where, in her words, “the narrator and focalizer go hand in hand”. (2004: 280) This clearly shows that the breadth of both research areas overlap and the position of external focalizer could be the narrator as well as a character. Toolan (1992: 82-83) links Fowler’s (then later Simpson’s) theories to a typology of basic types of narration. Looking back to Fowler quoted above, this would mean that Fowler’s point of view and what he called perspective, I would call narration and focalization.

This search has now strayed far from the original question, so as summary: the meaning of perspective has taken us through a definition of point of view, focalization and finally narration. Wales might equate point of view, focalization and perspective as synonymous, but this is not always consistent with the literature in the different literary and linguistic fields. Only Bal and Wales seem to use focalization and point of view synonymously, Rimmon-Kenan and Fowler use focalization and perspective as synonyms or closely related concepts, and Verdonk equates point of view and perspective. Most literature uses point of view and focalization interchangeably, but some sources consider perspective as

different. We have also examined the term narration in comparison to focalization and differentiated the two. That then brings us back to the initial question: What should I call this section? This study examines both focalization and narration as methods of influencing literary discourse, and therefore, these two terms need a genus proximum. Therefore, I will adopt Bal's use of perspective as a genus proximum for focalization and narration, despite the fact that most scholars use this term differently. In many respects the term is ideal, because unlike focalization that highlights the visual, perspective encompasses both the vision and the voice. For focalization and narration, I adopt Toolan and Palmer's definition, because they clearly delineate the distinction between the two, the narrator being the speaker and the focalizer the seer.

In closing this section, it should be said that this is not a conclusive analysis of all terminological ambiguity in this area of study. Other issues debated for example are the existence and exact function of a figure called the 'implied author' and what this figure's place is in the author – narrator – focalizer – character hierarchy, but this section only refers to those terms relevant to this study. Some researchers suggest getting rid of the theoretical figure completely (Toolan 1992), while for others it is the basis of their present theories (O'Neill 1994).

2.2. Stylistic vs. Narratological Theories

When reading the previous section you might have stumbled over names such as Upensky, Rimmon-Kenan, Bal and Genette, because these are names most commonly associated with narratology rather than stylistics. Up to the present day, the field of literary analysis has been divided into the two major camps: stylistics mainly concentrated in Britain and narratology in America – oil and water. The stylistician focuses on language use and the narratologist on narrative theory. (Shen 2005: 381) Considering the fact that the two fields have very different theoretical focuses, it is yet even more surprising that any study would attempt to merge them. As I began researching perspective theory from a stylistic standpoint, I found that the theories lack a theoretical structure that explicates the nuances of the Harry Wharton perspective. Leech and Short's *Style in Fiction*, the central work for stylistics, only dedicates a small section to focalization (1981: 272-75). Here they do not talk about the narrator at all, but equate him or her with the author; a gross simplification. Therefore, references directed me into the field of narratology, which in turn led to the question of the compatibility of these two areas of perspective theories.

It should be noted that this is not the first paper to propose combining theories from both fields, and a closer look at some of the current perspectives theories would show that many linguists exemplify this argument in practice. Dan Shen (2005) argues this very point in his essay ‘How Stylisticians Draw on Narratology: Approaches, Advantages, and Disadvantages’. Shen (2005: 383-90) states that previously the changes in focalization were usually indicated by linguistic clues, and that narratologists focused on the different modes of variation in narrative distance, while stylisticians paid more attention to the changes in linguistic choices. Now, in the field of perspective the distinction between the fields of stylistics and narratology no longer exist. No one discipline has reached a definitive theory; therefore, to achieve a comprehensive picture of the different layers of narrative perspective requires a mixture of narratological and stylistic investigation. The degree of association between narratological and stylistic theory varies from an attempt to extend stylistics to cover the whole field of narratological concerns or simply to use narratological theory to structure stylistic analysis. Furthermore, Shen (2005: 382) points out that some linguists, such as Michael Toolan, have written books for both fields, and some current theories incorporate both fields, such as Paul Simpson’s analysis of point of view in *Language, Ideology and Point of View* (1993: 383-84). Furthermore, Simpson (in the work mentioned above) does not even make a stylistics/ narratology distinction in his introduction; instead he breaks the different perspective approaches into linguistic fields, i.e. structuralist, generative, and interpersonal (functional grammar). Verdonk (2002) as well, in his book *Stylistics*, for a more in-depth study of perspective, refers the reader to Shlomith Rimmon-Kenan’s *Narrative Fiction* and Michael Toolan’s *Narrative: A Critical Linguistic Introduction*. Both of these works would be considered part of the narratology canon.

The fact is, perspective pervades all levels of language analysis – from lexis, semantics and syntax, to discourse, so that neither stylistics nor narratology can avoid addressing the issue; and yet the narrow focus of each field cannot wholly explain it.

2.3. Perspective Theories

As mentioned above, Simpson (1993:38) describes in his book three main approaches to perspective: generative, interpersonal and structuralist, and as discussed in the analysis section of the introduction, I have only used the interpersonal and structuralist theories. The first, the interpersonal theory, stems from the term ‘interpersonal’ from Halliday’s functional grammar, and this approach examines how narrators tailor their narratives to their readers and emphasizes “compositional techniques of message construction” (Simpson 1993:38). This

particular type of analysis attempts to isolate the linguistic features that make up the ‘personality’ of the text. The theories central to the analysis are those from Upensky (1973) and Fowler (1986), both critical linguists (discussed in detail in the section below). The final approach that Simpson mentions, the structuralist is discussed in detail in section 2.3.2.

2.3.1. The Upensky-Fowler-Simpson Model

The Upensky-Fowler model, as it is most commonly referred to, distinguishes between internal and external focalization and defines ‘point of view’ (what I would call perspective: ‘who sees?’, ‘who speaks?’) by three criteria: psychological, ideological, and spatio-temporal (Fowler 1986: 127). Through these criteria he then defines a narrative as one of four classifications; two for external focalization and two for internal focalization.

Simpson (1993) in his book *Language, Ideology and Point of View* has taken up the Upensky-Fowler model and modified the categories and some of the linguistic evidence defining these categories; he only focuses on the spatio-temporal and psychological criteria and does not address the aspect of ideology in his modality model. As he explains in a later publication on the same topic (Simpson 2004: 130):

The domain of ideology is so broad that just about any aspect of narrative can be brought within its compass, whether it be a facet of narrative ‘voice’ like author, narrator, character or persona, or an element of narrative ‘preoccupation’ like emblem, theme, motif, and most important of all, characterization.

In general, Simpson believes, and I would agree, that the criteria are too broad to narrow down to a single analytical model (2004: 130). Therefore, for his literary model, Simpson primarily examines modality in a text and analyses it according to the spatial evidence (who is seeing?) and psychological planes (who is speaking, thinking, feeling, dreaming, etc?).

Spatiotemporal orientation is usually indicated by deixis, which are words in a text which orient the reader with the fictional time or the perspective of the reflector. Deixis can be words such as *tomorrow*, *yesterday*, *here*, and *there* which are speaker-oriented and cannot be interpreted without knowing when and where the speaker is located. For example, if someone says, *it’s hot here today*, you have to know where *here* is to make any sense of the statement (Short 1996: 269-270). Furthermore, deixis refers to words that pertain to speaker-related time and assume that a reader will either subconsciously or consciously notice, thus allowing him or her to orient themselves within the story. As Simpson (2004: 15) points out:

Spatiotemporal point of view allows access to the ‘fictional reality’ which unfolds in the course of a story. The linguistic co-ordinates of space and time serve to anchor the

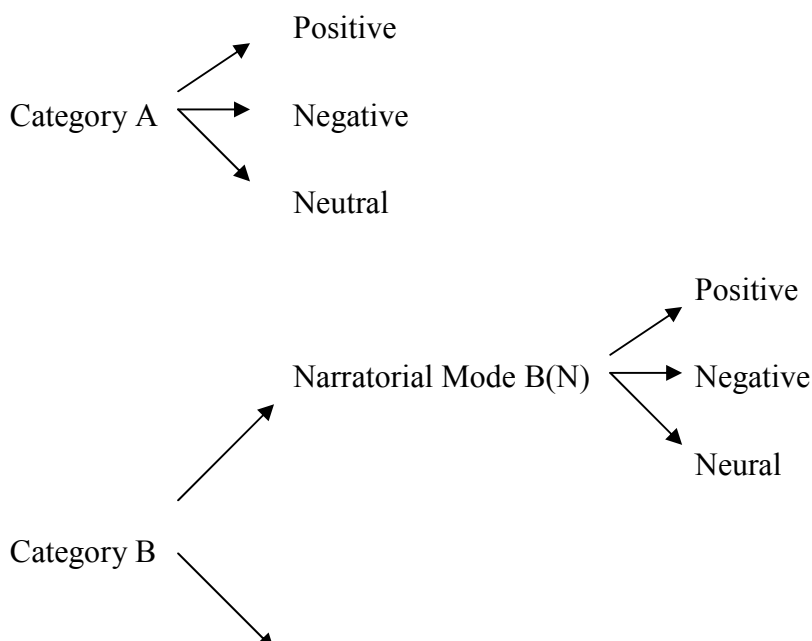
fictional speaker in his or her fictional world, which, in turn, provides a window and vantage point for readers.

The psychological planes are defined through a range of linguistic elements ranging from FID to article usage.

Simpson's (1993: 39) theoretical premise is that modality "is the means by which a speaker's attitude towards what they are saying is conveyed." Furthermore, he theorizes that it can give some distinguishing features between narratives (1993: 39).

[I]t attempts to isolate the linguistic features which create a text's 'personality'. For instance, an interpersonal analysis may examine the system of modality, which is the means by which a speaker's attitude to words said is conveyed. Different modalities, it may be argued, not only highlight the style of different narratives, but also explain the generic differences between collections of narratives. (Simpson 1993:38)

Simpson distinguishes two narrative categories: category A (narratives told in the first person) and category B (third person narratives). Category A is further divided into three categories, positive, negative, and neutral depending upon their modality, while category B is divided into two major sub-categories to distinguish between narratives told from a narrator's focalization or from a character-focalizer, meaning "a third-person narrative takes place within the confines of a single character's consciousness" (Simpson 1993: 55). It should be noted that the narratorial mode and the focalizer mode are not exclusive; a narrator can relinquish his omniscience for a period of time and reside in the consciousness of one of the narrative's characters. These two categories are then broken down into positive, negative, and neutral (Simpson 1993: 55) (see chart below). In view of the fact that the two narratives examined are both in the B mode, only this mode is discussed below.



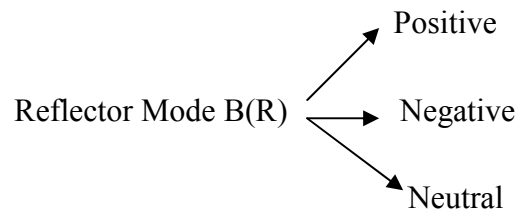


Figure 1 A model of point of view (Simpson 1993:56)

Simpson (1993: 51) argues that “model systems are distributed unevenly across the [perspective] categories and that certain modalities are specific to, or at least dominant in, particular categories.” According to Simpson (1993: 47-51), there are four different model systems: deontic (modal system for ‘duty’), boulomaic (expresses desire), epistemic (indicates the speaker’s confidence in the truth of the utterance) and finally a subcategory of epistemic is perception (prediction of truth of a statement based on some sort of human perception). Each mode – positive, negative, and neutral – exhibits a tendency toward a different type of modality, and although each form of focalization may distinguish a different element of the modality, the general traits remain the same.

The positive mode (narratorial or reflector narration) is characterized by *verba sentiendi*, and evaluative adjectives and adverbs. Deontic and boulomaic systems detail the narrator’s or character’s emotions, obligations, opinions etc. Little or no epistemic modality or perception systems depict a narrator or reflector’s lack of knowledge or insecurity (Simpson 1993: 56-57). The B(N) positive is the position of focalization, for at least part of the narrative, outside the narrative events, which in turn influences the spatial deixis. There is often a ‘bird’s-eye view’ or ‘floating view’, and the opening lines of the second chapter of Harry Potter exemplify this view as well as a B(N) positive passage:

Nearly ten years had passed since the Dursleys had woken up to find their nephew on the front step, but Privet Drive had hardly changed at all. The sun rose on the same tidy front gardens and lit up the brass number four on the Dursleys’ front door; it crept into their living-room, which was almost exactly the same as it had been on the night when Mr. Dursley had seen the fateful news report about the owls. (Rowling 1997: 19)

Here the narrator ‘floats’ along Privet Drive, crosses the Dursleys’ garden, moving right through their door into their living-room. Furthermore, “hardly changed” and “tidy front gardens” would be examples of evaluative language expressing the narrator’s opinion, and a B(R) positive is very similar (Simpson 1993: 70-71). The only major difference is that in the hands of a narrator the B(N) positive voice can tend to a more ironic effect, and this mode can also narrow the gulf between the perceived author and the narrator (1993: 63-64).

Insecurity is the prominent feature in the negative shading, and demonstrated through epistemic modal auxiliaries, modal adverbs, modal lexical verbs (I suppose, I assume etc.), perception adverbs and what Upensky calls ‘words of estrangement’. Words of estrangement are lexicals such as ‘apparently’, evidently, perhaps’, ‘as if’.

These expressions pretend that the author – or often, one character observing another – does not have access to the feelings or thoughts of the characters. They emphasize an act of interpretation, an attempt to reconstruct the psychology of the character by reference to the signs that can be gleaned by external observation. (Fowler 1986: 142)

In B(N) negative, this form, and in particular these lexical items, create a feeling of alienation from the narrative world and bewilderment, which is enhanced by the lack of detail of the character’s thoughts (Simpson 1993: 65). Also prominent are comparatives stemming from insecurity, such as *it looked as if* or *it appeared to be*. Instead of a self-assured focalizer in the positive shading, here the focalizer conveys his or her insecurity and uncertainty of his environment and the events in the narrative. A narrative might switch to this mode of narration, particularly in phases of self-questioning stages of first-person narratives (Simpson 1993: 58-59). One example from the second excerpt from the Greyfriars stories (my bold):

(4) But there was a cloud upon it, a cloud that **seemed** habitual there, and in the dark eyes was a glint of suspicion and defiance. (5) The whole manner of the boy was one of suppressed hostility, and the colonel realized it keenly enough without words being spoken.

(6) “You sent for me, uncle.”

(7) In the tones of Harry Wharton, too, was a half-hidden hostility and defiance, **as if** he knew that he had not been sent for in a friendly spirit, and was ready to meet anger with anger. (F. Richards 1908: 1)

Above the ‘words of estrangement’ “seemed” and “as if” (in bold) portray the colonel’s own uncertainty over his nephew’s emotional state.

As would be expected, the neutral category exhibits a complete lack of narratorial modality, and in B(R) neutral, the focalizer presents the events of the narrative without subjective evaluation, judgments or opinions (Simpson 1993: 60). Hemingway’s style is most often associated with this mode. The B(N) neutral is an example of an overlap between the structuralist and interpersonal branches of perspective theory, which Genette calls “external focalization”(1980: 190), and Rimmon-Kenan calls “objective focalization” (1983:80). The B(N) form of this style has often been compared to the journalistic style, and has often been considered a ‘realistic’ method for recording events in a story (Simpson 1993:67-68). An example of this would be from Harry Wharton excerpt 1:

(2) Colonel Wharton filled his glass from the decanter, held it up to the light, and then slowly sipped the contents, a dark shade of thought upon his bronzed face the while.

(3) The colonel had dined, and he was alone now in the old, dark, oak-panelled dining-room at Wharton Lodge.

(F. Richards 1908a: 1)

Despite some possible positive connotations from the adjectives used to describe the dining-room, the passage is predominately an objective description of the scene, without commentary or judgement from the narrator.

The B(R) neutral mode, however, poses some difficulties. Neutrality is mostly associated with a narrator, but in this case one must imagine that the narrative must be focalized through the mind of a character without any modalized expressions. The difference between B(R) and B(N), Simpson (1993:67-68) claims, is only that the spatial deictics are from a character's perspective rather than an outside, floating one; but then a narrator could conceivably be present in the room and yet not be a focalizer.

The Upensky-Fowler-Simpson theory provides a good overview of a text's perspective, but I found that it lacked the precision to account for the subtlety of dynamic, embedded perspective in the Harry Wharton texts. This method could not account for the changing proximity from narrator and the characters/ focalizers in his narrative, and how the narrator-focalizer sometimes adopts the language of the characters in order to integrate himself into the narrative. This is why I then combined this method with what Simpson calls the 'structuralist' approach.

2.3.2. The Structuralist Approach

The central figure of this theoretical approach, and quite arguably one of the most central figures in modern perspective theory, is Gerard Genette. His famous work *Narrative Discourse* (1980) first suggested looking at grammatical modality and tense, in order to present a narrative 'stance' and the influence of a diegetic/narrative distinction on perspective centred on the questions 'who speaks?' and 'who sees?'; and he coined the term 'focalization' (1980: 186-190). Other important theoretical elements that Genette introduced into the focalization theory are the *heterodiegetic* and *homodiegetic* distinction; these terms refer to the narrator's position in relation to the narrative – the former meaning a position outside the narrative and the latter is within the narrative (Genette 1980: 244-45). Genette (1980: 188-92) also relates to the "psychological point of view", and introduces a triadic system categorizing focalization into "zero focalization", "internal focalization", and "external focalization". The

first term is simply an omniscient narrator who knows and reveals more than any other character would have the power to do. The second, internal focalization is when the narrator's knowledge is limited to the knowledge of a single character, and the third, the narrator reveals less information than even the characters know (Genette 1980: 189). Since the advent of *Narrative Discourse*, various linguists, narratologists and stylisticians alike, have modified and/or developed Genette's theories.

Another central figure in this field is Shlomith Rimmon-Kenan; in particular his book *Narrative Fiction: Contemporary Poetics* (1983), although as mentioned above, he combines both the structuralist approach and the Upensky-Fowler model. In his perspective theory, he (1983: 94-96) drops Genette's zero focalization; for him the narrator is the only voice that speaks, thereby always the answer to the question 'who speaks', and is either homo- and hetero-diegetic. The focalizer, 'the one seeing', is defined through two criteria: position relative to the story, and degree of persistence (1983: 74). The position relative to the story looks at the internal focalizer, that the focalizer is usually a character within the narrative itself; the external focalizer, that the story is told from a perspective outside the narrative (normally from a narrator); and the object of the focalization, the focalized, is seen from within (as if reading a character's mind), or without (only the outside, with no emotions or thoughts). The degree of persistence distinguishes three types of focalization – fixed (the same focalizer throughout), variable (two different character-focalizers), and multiple (several types of focalizers and switching from internal to external) – and proposes that even when a character acts as focalizer, there remains a distinction between the narrator and the focalizer. The reader only hears the narrator's voice (1983: 72-77).

The other big name in the field is Mieke Bal. Her book *Narratology: Introduction to the Theory of Narrative* was first published in 1985, and after an ever growing popularity, was revised and reprinted in 2004. Bal (1985: 106-10) points out that when a focalizer describes or watches a focalized, often the information presented in the narrative tells as much, if not more, about the focalizer as about the focalized. As both Genette and Rimmon-Kenan before her, Bal sees focalization and narration as hierarchical, but Bal raises this hierarchy to a new degree. Bal (2004: 158) explains the levels of focalization thus:

...a first level of focalization (F1) at which the focalizer is external. This external focalizer delegates focalization to an internal focalizer, the focalizer on the second level (F2). In principle there are more levels possible...markers of shifts in level we call *attributive signs*. These are signs which indicate the shift from one level to another.

Although I find this theory applicable, the movement along this detailed hierarchy is not always as obvious as presented. In the 2004 edition of her book, Bal gives the following example (25):

Steyn's deep bass resounded in the vestibule.

- Come Jack, come dog, come along with your boss! Are you coming? The happy bark of the terrier resounded. Up and down on the stairs stormed his enthusiastic speed, as if tripping over his own paws.
- Oh, that voice of Steyn's! mama Ottilie hissed between her teeth, and she angrily turned the pages in her book.

Bal (2004: 26) analyses the first line as EN [CF (Ottilie) – Steyn] (EN is the external narrator, CF the character focalizer), meaning the narrator speaks, Ottilie is the focalizer, and she focalizes Steyn. This is a legitimate interpretation; however, it would be possible to interpret the phrase differently. Although the description focuses on the audio rather than the visual features of the scene, one could postulate that the first line is the narrator's description. The last two lines of the excerpt have to be Ottilie's focalization, but could the rest of the scene not be narratorial description?

To take another example from Bal (2004: 156), "Michele saw that Mary participated in the rally." This sentence she interprets as EF-[np CF(Michele)-p]. The external focalizer (EF) is 'non-perceptible' because, Bal (2004: 156) argues, "'Seeing' is a non-perceptible action". I would argue that one could just as easily evaluate this sentence as a narrator watching Michele see Mary doing something. I would disagree, and think that 'to look' or 'to watch' are temporally differentiated from 'see' and that an external observer can in fact watch someone see someone: primarily through body language. Therefore, it would be more logical to assume that this is a narrator's perception rather than overly complicate the situation with too many levels of focalization. One further point I would like to make on this issue as an active reader myself: I find that when I come across a passage whose source is ambiguous, I usually by default attribute the passage to the narrator or the most dominant voice in the work. This, I believe, is quite natural, and instead of over-analysing passages as some theories have done, I find it a useful guideline to follow in an analysis.

Another difficulty I have with this theory is that some of Bal's classifications are not clear. For example, Bal (2004: 148) defines an external focalization as "an anonymous agent, situated outside the fabula, is functioning as focalizer." But would that not just be a narrator? It is not clear what the difference is between an external focalizer and what she later calls a

narrator-focalizer. Furthermore, I do not see the universal significance of distinguishing a focalizer of non-perceptible objects 'np' and perceptible ones 'p', although I agree with her premise that "[w]hen in a conflict situation one character is allotted both CF-p and CF-np, and the other exclusively CF-p, then the first character has the advantage as a party in the conflict" (Bal 2004: 153). However, I would surmise that this is applicable in a limited number of narrative situations, and cannot really be incorporated into the basic analysis as she does in her book. I agree with Simpson's (1993: 34) argument that the designation of categories such as internal/ external focalization and focalizer/ focalized can be ambiguous. However, ambiguity can also contribute to analysis, and from my experience, usually ends up characterizing the more interesting texts to examine.

Later O'Neill (1994) makes a critical point about this dichotomy. In addressing these two questions, most modern theories talk about the focalization, the focalizer and the focalized. The focalized is simply "the object of the focalization or focalizer" (O'Neill 1994: 88), and the focalized can be 'seen' from without or within; however, in the latter case, there is no way to distinguish if the focalized is not really the focalizer, so for all intents and purposes they are the same (O'Neill 1994: 88). Which then leads to the final point: focalization is not a fixed point but can change between narrator and character or character and character within the course of the narrative (O'Neill 1994: 106). Although exact definitions of focalizer and focalized may vary, this is the foundations of modern focalization theory.

Although stylistic analysis of perspective tends to focus on focalization, the delineation between narration and focalization is indistinct, so that it is impossible to talk about focalization without talking about narration. However, some aspects of narration, prominent in narratology (but which I do not account for in this analysis) are the relation between the story and narration, and the roles in the narration process. Despite the adoption of narratological theory, the centre of this study remains stylistic, focused on the language of the texts; and these theories have taken the emphasis away from language and to the theories themselves.

In summary, on the basis of my initial impressions of the two Harrys, namely Harry Potter evokes sympathy while Harry Wharton disgust, and conclusions drawn by literary theorists, Harry Potter conforms to the 'nice' principle and is a passive hero while Harry Wharton is a 'diamond in the rough' and a 'gentlemen' in training, I propose to analyse how these impressions are manifested in language, and compare the development of these two,

like-named protagonists. From each narrative I chose four excerpts, which I think are central, character defining situations in a narrative: the opening scene, when the character is described, the school turns against the hero and the climax. Although this study began as a basic stylistic analysis, perspective became a central factor in analysing the discourse; therefore, I examine each excerpt using first the interpersonal methodology, primarily Simpson, for a general overview of the characteristics of the perspective and then structuralist analysis for a more detailed-oriented analysis. This means that the following analysis is broken up into two main chapters, chapters three and four; the first focusing on the Harry Wharton text and the second Harry Potter. Each chapter is then divided up into the four excerpts. Given that the perspective is such a central issue in the analysis, I present the perspective theories first – initially the interpersonal and then the structuralist – before discussing the general stylistic analysis. Finally in the conclusion I compare the development of the two protagonists and end with a few final thoughts about the perspective theories in general.

3. Analysis of the Harry Wharton Text

3.1. Opening Lines

3.1.1. Context

Excerpt 1, below, contains the opening lines of the Harry Wharton series. Harry's uncle is his guardian and has just returned from India to find that he does not agree with Harry's upbringing. After the colonel fails to enforce the disciplinary measures that he feels Harry needs, he decides to send Harry to boarding school in the hope that the school can 'reform' his nephew. The excerpt below has been taken from the first chapter of the Greyfriars' lengthy series and is the start of the initial interview between uncle and nephew, where the nephew learns his fate.

Excerpt 1:

(1) "Send in Master Harry to me!"

(2) Colonel Wharton filled his glass from the decanter, held it up to the light, and then slowly sipped the contents, a dark shade of thought upon his bronzed face the while.

(3) The colonel had dined, and he was alone now in the old, dark, oak-panelled dining-room at Wharton Lodge. (4) A bronzed, grim-visaged old soldier was the colonel, but under the rugged exterior a kindly heart beat.

(F. Richards 1908: 1)

3.1.2. Interpersonal Analysis

In the first three lines of this opening passage, there is an obvious lack of any sort of modality, *verba sentiendi*, or words of estrangement, which would indicate what Simpson (1993: 60) calls a neutral tone. The only evaluative lexemes would be the reference ‘grim-visaged’ (4) with negative overtones and the positive reference ‘kindly’ and possibly ‘bronzed’ in the same line, otherwise the general feeling of the passage is impartial. And except for ‘kindly’ all the adjectives in this excerpt are visual. As corresponds to the ‘objective’ hallmark of this style, the description is based on external evidence; therefore, a character’s thoughts are represented by physical evidence as demonstrated in the final clause of line 2: “a dark shade of thought upon his bronzed face the while”. Here the description reveals only external observations of the colonel’s emotional state and the readers have to draw their own conclusions over the significance and source. Simpson (1993: 67-68) points out this mode is usually associated with a narrator, but can conceivably be presented from a focalizer point of view; the distinction is made through spatial deictics. In this case, unfortunately, the deictics are contradictory. Of central importance is the use of the definite article which introduces the different elements of the setting: “the decanter”, “the light”, and “the old, dark, oak-panelled dining-room”. Often the use of the definite article at the very beginning of a narrative has been associated with transporting the reader into the mind of a character, and viewing the scene from his/ her perspective (Carter 1988: 68-71) – meaning, for the colonel this room and its furnishings are familiar. This can also be seen in the colonel’s reference to ‘his glass’ rather than ‘a glass’. However, the situation is not that simple.

Although the evidence above would point to seeing and hearing the colonel’s perspective, i.e. the colonel as focalizer, there is a lot of evidence that would contradict this interpretation. We are told that “a dark shade of thought [was] upon his bronzed face the while”, and yet there is no elucidation of the content of the thought. Obviously the colonel is struggling with a problem, but the problem remains unvoiced. If the colonel had been speaking, there would have been some sort of exposition. There is also a very obvious lack of verbs of perception or Free Indirect Discourse. The reader is not told what the colonel feels or thinks, and any indication of trouble is conveyed through physical description and not thought elucidation. Moreover, this clause gives a distinct perception of the colonel from an external orientation; therefore the line cannot come from the colonel as focalizer. Finally, there would not be any contextual reason for line 4 to be attributed to the colonel; therefore this information must be supplied by an omniscient narrator.

This leads to a few possible conclusions. The most *unlikely* one would be to assume that Richards made a mistake with the definite articles in the beginning, or that they stem from incompetent writing; however, from a stylistic perspective, this premise is a mute point. Even if one considered the article use as incorrect, the point of this analysis, and any stylistic analysis, is to examine the language in use. Therefore, another option that should be considered, suggested by Verdonk (2002: 37-38) in his own analysis, is that the definite articles could indicate that the narrator is speaking as one who is familiar with the surroundings. In this case there is no contextual evidence to either enforce or disprove this argument, except possibly logic. Why should the writer create such a familiar narrator? What would be its purpose? And if this perspective were so important, then why make the articles its only evidence?

The fact remains that there is no other evidence of focalization in the sentence or in its context; on the contrary, there is more evidence of a narrator's perspective. Whether Richards did this consciously or not is irrelevant, and the use of the definite article as well as the positively evaluative description associated to the colonel firmly places the reader either in the colonel's 'shoes' so to say, or at least initially sways the reader to the colonel's standpoint in the upcoming confrontation. This leads to the third and most likely explanation: there is a narrator-focalizer that slips in and out of the character's mind, and only tells thoughts when they fit his discourse. This means that the colonel does not remain as focalizer, but the narrator dips into the colonel's thoughts when it best suits the narrative.

A narrator privy to his characters' minds is not a unique phenomenon in literature and does not describe the definite article usage here. But what is fascinating in this situation is that his narrator actually filters the characters' perspective, sometimes conveying more, as we will see in the analysis of excerpt 2, and sometimes less of the character's perspective as in the use of definite articles. This scene is clearly told from a B(N) neutral mode, however, the article use in the scene's description moves the perspective closer to the colonel, the room's only occupant rather than an objective narrator.

The example above is not the only time that the narrator manipulates articles to create a certain perspective on a character. Later in the first episode the narrator indicates the shift from an objective narrator to a certain character's perspective through character reference and article use: 'the new boy' to 'a new boy'. In Chapter 2 of the first episode, when Harry is on the train to Greyfriars and meets a future classmate, Nugent, the narrator begins to refer to Harry as 'the new boy'. To Nugent, Harry is the new boy, and this reference is subsequently

adopted by the narrator and indicates focalization as shown in the four excerpts below taken from the train journey:

1. And Nugent gave **the new boy** a flick, more in jest than earnest; but it was enough for Harry Wharton.(F. Richards 1908a: 3)
2. It took him a full minute to realise that he – he, Nugent, the great fighting man of the Remove at Greyfriars – had been floored with a single blow by **a new boy**. (F. Richards 1908a: 3)
3. Harry Wharton did not reply. He closed in on his enemy as he deemed him, and hit out right and left. Nugent had no choice in the matter left him, and his own temper was rising now. He struck out in return, harder and harder, and **the new boy** was soon getting decidedly the worst of it. (F. Richards 1908a: 3)
4. Then Nugent's turn came. He tore himself loose, grasped **the new boy** round his neck, and the "chancery" was reversed. Harry Wharton struggled and gasped, as the pummelling fist rained on his face, but he could not get loose, and he had to take his punishment until Nugent chose to let him go. (F. Richards 1908a: 3)

What materializes through the examples above is that Richards uses the change of character references to indicate focalization, in this case Nugent's internal perspective. More to the point, the use of "the new boy" is often combined with a further internal description of Nugent's emotions as in example 1, "more in jest than earnest", and example 3, "his own temper was rising now". This is further supported by descriptions from Nugent as the focalizer (example 3): "[Nugent] struck out in return, harder and harder...." where the adjectives are from the perspective of the deliverer of the blows and not Harry, the receiver of them. This is clearer when compared to example 4, where the focalization does change in the middle of a round of blows. First there is a paragraph break and again, the use of character reference "Harry Wharton"; and then Harry is the focalizer.

Is this an actual switch in focalization? Returning to example 1, here the narrator switches between Nugent in the first clause and Harry in the second. Is this a change of Simpson's narrative mode from narrator to two separate focalizers? Furthermore, in example 2, the indefinite article ('a new boy') is used instead of the definite article. This is actually an indication of free indirect thought (FIT). An even stronger indication of character perspective, FIT is an extremely effective tool not only portraying the character's thoughts but the character's awareness of these thoughts (Leech & Short 1981: 337-38). This is clearly indicated in the "he – he", an example of how non-fluency markers can indicate character emotion, in this case Nugent's surprise, and then the indefinite article meaning one of all the new boys in Nugent's experience had bested him. Of course, this also implies that a new boy is someone weaker or inferior to 'Nugent of the Remove'.

The character reference and article use from the description of the train journey is a clearer example of the narrator's use of articles to filter a certain character's perspective than that from excerpt 1. And combining the train journey lines examined and the article use in excerpt 1, one could develop a scale of focalization filtering with the use of articles on the weakest end of the orientation scale, and moving across, adopting a character's character reference to refer to another character (i.e. the narrator referring to Harry Wharton as the new boy) and ending with FID on the other end. Meaning that instead of binary opposition of narrator or focalizer, you could have a narrator with a scale of focalization.

The main point is that according to Simpson's model the passage above is B(N) neutral; however, I find that within the confines of Simpson's theory it is hard to account for these grammatical nuances that add texture to the perspective and Richards' overall discourse. Particularly shifting articles are parts of language that the average reader might not consciously notice, but unconsciously registers because we are so tuned to these grammatical subtleties in our everyday use of language. Therefore, we will examine the same passage using structuralist methodology.

3.1.3. Structuralist Analysis

Using structuralist methodology, the first issues to examine in excerpt 1 are the questions 'who is speaking?' and 'who is seeing?' In answer to the first, the narrative limits the options to two; line 3 tells us that the colonel is alone after the servant leaves to fetch 'Master Harry', thus the possible speakers are narrowed down to an external narrator and the colonel himself. Line 1 is direct dialogue, and the first two-thirds of line 2 could be attributed to either a narrator or the colonel himself. Lines 3 and 4, giving background information and character details, could not be attributed to the colonel himself, therefore an external narrator must be assumed. There would also not be any contextual reason for the line 4 to be attributed to the colonel; this information must be supplied by the external narrator.

In answering the question 'who is seeing', the narrator might be telling the story but he could tell it through any of his character's eyes. Again as in the first question, line 1 and most of line 2 could be either the colonel or the narrator's vision; however, the clause in line 2 already discussed in section...: "a dark shade of thought [was] upon his bronze face the while", gives a distinct perception of the colonel from an external perspective. The line cannot come from the colonel as focalizer, and one would assume the narrator to be the viewer. This conclusion is further supported by line 4 where the colonel himself is the object of the narrative's gaze. However, this easy analysis conflicts with the use of the definite article in

“the decanter”, “the light”, and “the old, dark, oak-panelled dining-room”, as also discussed above. The definite article transports the reader into the mind of the colonel, and from his perspective this room and its furnishing are familiar. This is also seen in the colonel’s reference to “his glass” (2) rather than ‘a glass’.

Although the evidence above would point to seeing from the colonel’s perspective, there is some linguistic evidence that does not conform, and the structuralist theory does allow for another interpretation. If the scene is told by a narrator, then one could theorize that the narrator uses the definite article to further his own discourse. To answer the question of the narrator’s intentions, one has to ask what sort of ‘effect’ it creates in the narrative. As seen in Short’s analysis of Hemingway’s short story ‘A Cat in the Rain’ (Carter 1988: 69), the definite article makes the reader feel as if he or she knows this scene or these actions, and in the case of this passage, readers of that time probably were more familiar with this scene than contemporary ones. They probably knew what light or contents and realized that the colonel could only be drinking in the dining-room after he had dined. For 1910 readers, the feeling of familiarity would be natural and the use of the articles would not be as starkly prominent as they are to 21st century readers. Moreover, with the exception of “kindly”, all the adjectives in this scene are visual, and the colonel’s emotional state is depicted through visual description. Therefore, the colonel is focalized by the narrator, but only externally, for even the knowledge of the colonel’s ‘kindness’ indicates an omniscient narrator’s knowledge of his characters, not a character focalized from within.

Consequently, the external narrator, EN [Colonel Wharton] answers both questions ‘who speaks?’ and ‘who sees?’. After pinpointing the narrator as controlling the perspective, it is interesting to examine how he tells his story. What is his discourse?

3.1.4. Stylistic Analysis

One major focus of the narrator’s attention in the excerpt is on the room and its contents. Although the language of the passage is relatively simple – of the 72 words 52 are single syllable, and of 15 two syllable words, the majority are character references, i.e. Colonel Wharton – the language used to describe the lodge is more elegant. “Decanter” (2), “oak-panelled” (3), “Wharton Lodge” (3) designate wealth that even contemporary readers would associate with a particular social affluence. What is interesting to note is how some items in the room are described in great detail, with up to three modifiers, while others are simply generalized. The colonel pours from a decanter but drinks from a glass, and drinks ‘contents’. What the contents are is left to the reader’s imagination, (although at the end of the

chapter, the contents are casually referred to as red wine). Moreover, what sort of light does the colonel hold his glass up to – firelight, candlelight, electric light? Interestingly, the three nouns: glass, light, and contents, are the only three unmodified nouns in the passage. Decanter and Wharton Lodge are modified by their intrinsic semantic properties: a decanter is an ornamental glass bottle and a lodge is a large house.¹ On the other, hand the colonel is sitting in “the **old, dark, oak-panel** dining-room” (my bold); the previously mentioned possessions have no modification, but here there are three modifiers. The only logical conclusion is that this final description is the key to activate some sort of schemata in the reader’s mind that would then allow them to fill in the remaining details. Despite what the modern reader might lack in knowledge of the cultural or social practices of the previous century, we can still perceive the clearly socially elevated status of this family and this image of ‘old’ England.

3.1.4.1. Colonel Wharton

Drawing on stereotypes is a hallmark of the boarding school genre, and by repeatedly referring to Harry’s uncle by his military rank, the narrator draws on the reader’s schemata of military officers. These schemata may not have been the same a hundred years ago as they are today, but the conclusion that should be drawn is dictated in line 4. This man is a stereotypical military officer and his military background is emphasized with four references in just as many lines. Here the narrator taps into a certain stereotype that has survived until today: a gruff, hardened, well-travelled and therefore experienced military man that has a kind heart underneath, even if he is not always able to show it – one is reminded of Colonel Brandon in *Sense and Sensibility*.

Also of note is that in a few words in the first five lines, the narrator clearly indicates the Colonel Wharton as one of the ‘good’ characters: “...under the rugged exterior a kindly heart beat.” Part of this effect is the overuse of cliché images such as the common metaphor “dark shade of thought” (2), and overtaxed descriptive collocations such as “bronzed face” (2), “rugged exterior” (4), “kindly heart” (4), and “grim-visaged” (4). The colonel is a “kindly” man, with a “grim-visaged” exterior; therefore any rough-edges that might appear are to be excused. Furthermore, the colonel’s “bronzed” skin is mentioned twice, in line 2 and 4, for emphasis, as if this element were a critical aspect of the colonel’s person. Furthermore, the narrator also uses the indefinite article “a grim-visaged”, which seems to imply that the

¹ The Shorter Oxford English Dictionary lists over fourteen entries for lodge, ranging from a tepee or hut to the Freemasons’ meeting place. Although I associated this lodge to a hunting lodge, the most probable definition is ‘a large house; a hotel. Chiefly as 2nd element of proper names’.

colonel is one of many ‘grim-visaged’ soldiers and that persons of this description are not uncommon.

The colonel is also introduced in medias res; six of the eight verbs associated with the colonel are dynamic, action verbs, and only two are the copula used in the colonel’s physical description and the beating of his heart (4); in this excerpt and the scene that follows, the colonel is the primary doer of the actions. On the other hand, there is a very obvious lack of perceptual verbs of thought, feeling, seeing. The colonel’s external appearance and actions are described, but his emotions are left up to the reader’s interpretation.

Just in case the reader might be directed to the wrong conclusion, line 4 enunciates the correct interpretation. The two inverted subjects in this line create a syntactic distinction from the other sentences in this excerpt. Functionally, the first one changes the rhythm of the text and speeds up the pace while the second is for cohesion. Usually in the case of inversions, the subject, which is now the rheme, is emphasized, however this is not the case here. In the first clause, the slight confusion over who is being described forces the reader to reach the predicate to understand the sentence. Because the theme is not clear, the attention is caught by the first element, and this element is something unexpected, and therefore noticed. A different phenomenon takes place in the second clause. The prepositional phrase in the predicate is placed in the subject, and leaves the verb at the sentence end. This gives the whole sentence an abrupt end, and places the emphasis on the verb ‘beat’. The dichotomy of the conjunction balances the two aspects of the colonel’s personality:

A bronzed, grim-visaged old soldier was the colonel
but
under the rugged exterior a kindly heart beat.

This syntactical pattern, unique from all the rest, makes this one sentence stand out on the page, thereby increasing its importance. In excerpt 2 below we will see a similar ploy used in Harry’s physical description. Compare the difference of this to a regular SVO construction:
The colonel was a bronzed, grim-visaged old soldier, but a kindly heart beat under the rugged exterior.

Finally, this image of the “kindly heart” is so universal and conclusive that a reader does not question the evaluation. Therefore in four lines the reader learns that the colonel is a person of authority, he has the power to command servants, and then the ritualized drinking and thoughtful mime hints at a possible problem associated with the aforementioned Master

Harry, and finally comes the definitive pronouncement, that Colonel Wharton has a “good heart”.

As mentioned above, these first few lines function as scene setting and introduction, which the excerpt below builds upon. In the first five lines, before Harry Wharton even enters the room, the reader is able to form conclusions about Harry’s social status and wealth, and position Harry’s uncle, Colonel Wharton as a good character. The character reference ‘Master Harry’ automatically activates the reader’s scheme of nobility, wealth and privilege, which is then confirmed in the description that follows. At the same time the reader’s opinion of Colonel Wharton has been established, and he then provides the main perspective for viewing the protagonist, Harry Wharton. Nowhere does the narrator allow any evidence for the reader to doubt this pronouncement, and having established this, the narrator has set the deck against Harry when he appears in the next line.

3.2. Character Description

3.2.1. Context

The passage below directly succeeds the one analysed above and is presented separately here because it is the character description of Harry Wharton and therefore will keep this study congruent with the Harry Potter analysis.

Excerpt 2:

(1) The door of the dining-room opened, and the colonel set down his glass, only half emptied, and compressed his lips slightly as he looked at the boy who came into the room.

(2) A handsome, well-built lad, finely-formed, strong and active. (3) Handsome indeed was the face, with its well-marked features and large, dark eyes. (4) But there was a cloud upon it, a cloud that seemed habitual there, and in the dark eyes was a glint of suspicion and defiance. (5) The whole manner of the boy was one of suppressed hostility, and the colonel realized it keenly enough without words being spoken.

(6) “You sent for me, uncle.”

(7) In the tones of Harry Wharton, too, was a half-hidden hostility and defiance, as if he knew that he had not been sent for in a friendly spirit, and was ready to meet anger with anger.

(F. Richards 1908a: 1)

3.2.2. Interpersonal Analysis

As has already been mentioned, I theorize that the events of the first chapter of the Greyfrairs series are filtered through a narrator, either standing in the room or filtering some

of the colonel's perspective, but in this section, only a few lines later, the perspective shifts perceptibly closer to the colonel's psychological point of view. Excerpt 1, I determined was B(N) neutral, and B(N) neutral continues into the first line of excerpt 2, where the perspective shifts.

Consider line 1 in the text above: "The door of the dining-room opened... as he looked at the boy who came into the room". Here the spatial deixis clearly indicates a perspective from inside the room, although the lack of agent and the deictic verb 'open' would also point to a visual perspective from within the room. This is enforced by the deictic verb "came" (1), because *come* implies movement toward the speaker or viewer, as opposed to *go*, which implies movement away. As already discussed in the first excerpt, the spatio-orientation would indicate a perspective from within the room, and since the colonel is the only character present in the room as indicated by narrative, it would then make sense to assume that he is the focalizer. Nonetheless, that would be contradicted by another part of line 1, "[he] compressed his lips slightly as he looked at the boy...." It almost seems as if the external-narrator observes the colonel; particularly as evidenced in the four lines that precede this point.

The spatio-temporal indicators are just one indication of the colonel acting as reflector. In line 1, the adverb "only" could possibly be inferred as a brief glimpse into the colonel's psyche, and this function is most clearly seen when one compares the original to a clause without it:

1. the colonel set down his glass, half emptied [variation]
2. the colonel set down his glass, only half emptied [the original]

The first sentence above is just the bare description with no modality, which could be attributed to a neutral narrator describing the events in the scene and not to someone involved in the scene. And yet, sentence 2 indicates emotions that could only logically stem from a character involved in the scene, and can possibly be interpreted as hinting at the colonel's wistfulness on not having bolstered himself more before the dreaded confrontation with his nephew. This brief, three word clause could be considered as one of a few glimpses into Colonel Wharton's emotional psyche because most of the passage is told from an externally focalized perspective, e.g. "[the colonel] compressed his lips slightly" (1). As already seen in excerpt 1, there is a mixture of evidence both indicating a narrator or the colonel as focalizer,

and considering the psychological factor, I would remain by my initial theory of a narrator's voice with shades of the colonel's perspective.

After the first line the perspective changes. The security of the narrator has disappeared and is replaced by insecurity and subjective evaluations of Harry. The first line of the second paragraph is actually just a string of adjectives, mimicking a natural habit of cataloguing attributes when first observing another person. The adjectives; "handsome", "well-built", "finely-formed", and "strong", all have positive connotations but are also abstract and subjective. Following this list of initial impressions, the colonel begins to form his own judgments on what he sees, and there is a cognitive movement from the general to the particular: "Handsome indeed was the face, with its well marked features and large, dark eyes" (3). In this sentence, "handsome" is emphasized both through repetition from the previous sentence and foregrounded as a complement in the sentence's initial position. "Indeed" as modality indicates a confession or admitting something that the speaker would wish to believe otherwise, and can be interpreted as the colonel acknowledging Harry's positive attributes although the colonel's general opinion is negative. The subjective observations continue into the third line, "well-marked features", and then the first physical detail, "large, dark eyes", a move from general to specific. Furthermore, "keenly" (7) is an evaluative adverb and another characteristic of the positive narrative perspective. Therefore what becomes clear in the next few lines is that this is no longer the narrator speaking, but rather the colonel as focalizer; his actual thoughts as he views his nephew are relayed to the reader. This conclusion is enforced through the use of epistemic and perception modalities. The colonel cannot know Harry's emotional state with certainty, and therefore the epistemic and perception modalities appear: "seemed" (4) and "as if" (7), expressing the reflector's doubts about his perceptions of Harry's feelings. A similar use of modality is in line 7, "In the tones of Harry Wharton, **too**, ..." (my bold). The adverbial "too" can be interpreted as Colonel Wharton having an internal argument, and using Harry's tone as proof in his own mind that Harry is unruly.

The use of epistemic modality indicates a B(R) negative perspective, although the narrative voice does not give the same feeling of estrangement as a strong B(R) negative. Indeed, there are several elements that belong to the B(R) positive category: first the evaluative adjectives above and also *verba sentiendi*, such as in line 5 "...the colonel *realized* it keenly enough..." Simpson (1993: 82-83) himself admits that texts rarely purely belong to one category or another, and categorization depends on which category has the most dominant features. However this presents some methodological difficulties. How does one decide which

category has the most dominant features? Are some features more important for categorization than others? Or the paramount question might be, does it really matter? The analysis shows that on the level of narrative orientation, Harry is shown as having some, mostly positive physical traits, but is described with feelings of unruliness and animosity, which then forms him into the well-known archetypical undisciplined boy being reformed through the public school. The colonel's emotional reaction is generally withheld from the reader, which then balances his critique of his nephew.

In this situation, the fact that most of the narration is externally focalized is extremely important, because it keeps the uncle at a distance. In the whole first chapter, Colonel Wharton's emotions are only hinted at through description, but never clearly presented: "a dark shade of thought upon his bronzed face", "a flush of anger", or "slightly raising his tone"; adverbs: he said "mildly", "kindly"; and verbs: "thundered". Only once does Richards clearly state the colonel's emotions, namely that "[t]he smile on the boy's face irritated the colonel..." The reader is told that the colonel recognizes his nephew's rebellion, but is not informed of his emotional reaction to this. Furthermore, in this passage there is no indication of Harry Wharton's impressions of his uncle except for references to past struggles. This maintains the colonel's position as a reliable focalizer, and effectively keeps the reader distanced from the colonel as well as from Harry.

Possibly the answer to the tone question is not so important, but rather the significance of the function of the mixture of tones. Therefore in summary, the first chapter of the Greyfriars series is told either by a narrator or with Harry Wharton's uncle as focalizer, and this uncle is presented clearly as a 'good' character. He quarrels with Harry, finds him undisciplined and rebellious, and for this reason sends him to boarding school. Using the colonel as focalizer presents an undeniably negative perception of Harry Wharton, and the B(R) negative emphasizes the estrangement between Harry and his uncle. The words of estrangement in the passage above do not have the feeling of estrangement from the world, as Simpson's extract from Kafka's *The Trial* exemplifies; this mode of narration instead emphasizes the estrangement between the colonel and his nephew. The positive tone of the passage balances out the negative and provides the readers with the belief that Harry is redeemable. The second importance of this mode of narration is that the reader is almost exclusively offered the colonel's view of the events that transpire in this scene, thereby presenting only a single perspective and allowing no conflicting discourse to intercede.

3.2.3. Structuralist Analysis

As has already been mentioned, the events of the first few lines of this chapter are viewed and spoken by an external narrator; however, at the start of the second excerpt the perspective changes. In line 1 of the second excerpt, the deixis indicates that the colonel has become the focalizer. The spatial deictic verb ‘open’ in the ergative form, without an agent, clearly indicates a perspective from inside the room. This is emphasized by the deictic verb “came” (1), because ‘come’ implies movement toward the speaker or viewer, as opposed to ‘go’, which implies movement away; therefore, in the clause “he looked at the boy who came into the room”, *came* clearly indicates movement toward the focal point within the room. In contradiction to the spatio-deixis, “compressed his lips slightly” could indicate either a narrator looking at the colonel but also the colonel’s awareness of his own actions: therefore, I would argue that the visual focalization of this line is EN [CF (Colonel Wharton) – the door, Harry].

Is it the narrator speaking in the first line? The major argument supporting the narrator as speaker is the reference to Harry, at the end of the line as “the boy”, which seems almost too impersonal to belong to the colonel’s voice. Possibly it is more the context, the first introduction to Harry and its repetition again in line 5, which makes this character reference seem so aloof. On the other hand, because both uses of the impersonal reference come when the colonel is dissatisfied with Harry, one could argue that this is an indication of the colonel’s voice and a reflection of his attitude toward Harry; in line 1 it is displayed through the colonel’s “slightly compressed lips” and then in line 5 through “the manner...of suppressed hostility”. In support of this argument is of course the colonel’s reference to Harry as the more positively connoted “lad” in line 2, as the colonel tabulates the more positive aspects of Harry’s character. Another argument for the colonel as speaker is the presence of the adverb *only* in “only half emptied” (1), which would indicate an emotive aspect to this action (for a deeper analysis in this issue see section 3.2.2 above). *Only* is vague, maybe purposefully so, but most importantly these are probably less the colonel’s words, than the articulation of his thoughts. Therefore, I would argue that the narrator speaks the first line.

Despite the overwhelming indication of the colonel’s psychological shading in line 1, I find it difficult to call someone the speaker of an utterance if they refer to themselves in the 3rd person singular form. Therefore, I would agree with Rimmon-Kenan (1983: 94-96) in saying that the narrator is always the speaker, even in free indirect discourse, and that the line above is the narrator allowing the colonel’s psychological perspective to influence his telling

of the story. In everyday terms, we notice that when one agrees with a certain perspective or discourse, one then adopts the language of that discourse. The narrator aligns himself with the colonel's perspective of this scene and therefore adopts the colonel's categorization and assessment of the events, and this in turn appears in the language. This is interesting when you consider how the narrator has related the colonel's emotions up to this point, only with insinuations through physical description. Instead of telling the reader outright, the emotion is subtly implied, and in the end, what emotion this phrase might imply relies solely on the reader's interpretation. Whether one argues for one perspective or another, the bottom line is that the colonel's possible reluctance in facing this interview, plus the impersonal character reference, initially sways the reader against Harry. Whether the speaker is the narrator that we intrinsically trust or the colonel who we are convinced is a 'good' character, the end result is the same.

This is only the first line. In the second line the perspective takes a more drastic shift into the colonel's cognitive sphere, slipping seamlessly into free indirect thought (FIT), uniting the visual and the verbal perspectives as the colonel observes his nephew. FIT is a mixture of features from direct and indirect thought. Examples are often found written in the narrative's tense (i.e. past), with a third person reference to the person doing the actual thinking, no reporting verb, and sometimes with deictic references to the narrative present. Thought is usually presented as indirect thought, therefore free indirect thought is a motion closer to the norm for direct character presentation of thought, and generates a feeling of 'closeness' with the character (Short 1996: 315).

The row of adjectives in the first line of this paragraph mimics the natural habit of cataloguing attributes when first observing another person, and as if coming from a real person, these adjectives are abstract and subjective. It is in being the only incomplete sentence in this whole first episode, and the subjective nature of the description itself that points toward FIT and the colonel as focalizer. Line 2, told in FIT, indicates a complete focalization – the reader hears the colonel's thoughts as well as sees Harry through his eyes: CF (Colonel) [Harry]. On an ideological level, FIT gives the impression of "character and narrator speaking or thinking simultaneously" (Simpson 1993: 28), and in this passage, the use of FIT merges the colonel's perceptions of his nephew into the whole story, endowing these subjective observations with the power of an objective narrator – the reader is encouraged to assume that the colonel's observations come from the narrator and are therefore objective.

Initially I considered the colonel as the speaking focalizer in lines 3, 4, and 7. As discussed in the interpersonal section above, line 3 is a reflection of the colonel's

psychological plane, and in line 4, the focus changes again from the physical features to emotional description: first the metaphorical “cloud” of suspicion or worry and then the glint of defiance in his eyes in line 4, and then finally the colonel’s judgment in line 5. Then the adverbial “too” in line 7 alludes to the colonel’s mental argument with himself, and the assumption that the colonel acts as focalizer would further be strengthened by the fact that when describing Harry’s emotional state, epistemic and perception modalities appear as seen in lines 4 and 7 (see interpersonal section for a more detailed discussion).

That was the initial analysis; however, there is another interpretation of this scene. One could argue that lines 3, 4 and even 7 are the narrator’s voice. The narrator comments on the colonel’s description of Harry in line 2 primarily through the modality “indeed” and “as if”, *verba sentiendi* “seemed”, and adverb “too”. “Indeed” (3) might indicate the narrator’s agreeing with the colonel on Harry’s outward appearance; “seem” (4) could also indicate an omniscient narrator’s knowledge that the cloud has only the outward appearance of being habitual and is indeed temporary. “As if” in line 7 is more difficult to explain. Again one could attribute this line to the colonel as speaker or a narrator dissociated from his protagonist.

The verb choice further confirms this theory. The use of the copula ‘be’ presents information as truth and is less likely to be questioned by the reader than information presented with an intermediary verb like ‘seem’, ‘feel’ or ‘believe’ (Leech & Short 1981: 104). The copula is the main verb in line 3, and then in line 4 in a subordinate and main clause, and again in two main clauses in line 7. There are no intermediary verbs and the usage of copula affects the whole tone of the text: nothing is equivocated or second guessed; this perspective, whether attributed to the colonel or the narrator, is the ‘truth’.

Who is seeing in these three lines? Does the reader really ‘see’ anything? Line 3 describes a cognitive process, an analysis of the visual observations in line 2 as in 7, an analysis of Harry’s tone of voice. Neither of these lines focuses on the visual, but rather the psychological planes. Line 4 visually describes the cloud on Harry’s features, but again this is a metaphorical cloud, therefore the line describes the speaker’s metaphorical analysis and interpretation of Harry’s expression, not the expression itself. As in lines 7 and 3, this is a description of a cognitive process, not a visual one, therefore it is the speaker, the thinker of these thoughts, that is important, not the viewer.

As lines 3, 4 and 7 are cognitive processes and line 6 is direct dialogue, line 5 is slightly different. The initial clause in line 5 continues the evaluative process, passing judgment on Harry's emotional state via analysis of his physical appearance, but the final coordinating clause then steps back for the analysis and filters the colonel's comprehension of Harry's manner using the *verbum sentiendi* "realized", and his emotional reaction to this knowledge. Even the adverb "keenly" could be interpreted as a comment on the colonel's mental prowess or his emotional state. Furthermore, in this sentence is the problematic character reference "the boy" (discussed in depth below), which could be attributed to either the colonel or the narrator. The final conclusion is that although the first part of the clause could be either the narrator or the colonel's voice, the final clause is unarguably that of the narrator.

How does this conclusion affect the analysis of the previous three sentences? Do the other three lines also belong to the narrator? Possibly, but the perspective can change within the boundaries of a sentence, therefore one could still argue for a colonel reflector or an external narrator. One should note, however, that in both excerpts 1 and 2 and even the whole first chapter, Colonel Wharton's emotions are only hinted at through description, but never openly presented (see the interpersonal section for a more detailed analysis). The colonel recognizes his nephew's rebellious nature, but there is no mention to the colonel's emotional reaction. The reader is kept at a distance from the colonel as well as from Harry. This would point toward the Colonel being focalized from without rather than acting as a focalizer.

The point is not the categorization per se but the analysis of the perspective in discourse; whether the final lines are spoken by the narrator or the colonel as focalizer is, in the end, not important. Clearly the colonel has the upper-hand in this scene, as it is told primarily from his perspective. According to Bal's premise of perceptible and non-perceptible focalized, because the colonel perceives both the physical and non-perceptible objects and Harry's emotions and perceptions remain primarily 'untold', the colonel's perceptions of the event would be the accepted ones (Bal 1985: 111-12).

Despite the ambiguity surrounding the different interpretations, the colonel claims the dominant position in this discourse. Here the ambiguity is between whether the narrator speaks or the colonel plays a central role in the discourse itself. Ambiguity is important for this narrative. It is not clear if the narrator is speaking or the colonel as focalizer, and because we explicitly believe narrators unless they prove themselves untrustworthy, that provides

more power to the perception, making the reader more willing to believe the colonel's slant on this scene. What impression does this inconclusive perspective create?

3.2.4. Stylistic Analysis

Richards balances on a narrative tightrope so to say. On the one hand his story buys into the classic boarding school narrative of the young, undisciplined nobleman's son 'saved' from moral degradation through the boarding school institution. On the other hand, the young, undisciplined Harry cannot be too grotesque a character or young readers might toss away the first issue in disgust and never waste another thought on the exploits of Harry Wharton at Greyfriars – hence the speaker's ambiguity and numerous language strategies to soften the verdict.

The majority of the nouns in this passage are not of concrete objects but rather abstract ideas. The concrete nouns concentrate themselves around the room and body parts, while the majority of the abstract nouns are negative emotions and all evaluative – *suspicion*, *defiance*, and *hostility*. (See chart below.) Richards does not present the reader with a picture from which to draw conclusions, but with the conclusion itself.

Concrete	Abstract
• Door • Dining-room • Glass • Lips • Boy • Room • Lad • Face • Eyes	• Features • Cloud • Cloud • Glint • Suspicion • Defiance • Manner • Hostility • Hostility • Defiance • Spirit • Anger • Anger • Words • Tones

Figure 2 List of nouns in excerpt 2.

As the chart clearly shows, the focus of the description is on Harry's emotional rather than physical state (the emotions are often reflected in the physical characteristics), and this is emphasised through a repetition of some of the central lexemes: cloud (emotional not physical) (4) and cloud (4), hostility (5) and hostility (7), defiance (4) and defiance (7), and

anger with anger (7). Furthermore, the repetition of these negative attributes emphasises their importance to the speaker of the scene.

Besides focusing on the negative attributes, the speaker creates a psychological distance between the colonel and his nephew (or himself and his nephew if you tend toward the focalization theory) despite the colonel's kind words. First is the reference to Harry as 'the boy' when he enters the room, line 1 and then in line 5. The possible effects of this unemotional reference is first, it conveys the possibility that the colonel's feels reluctant to establish a relationship between uncle and nephew (Harry establishes it in line 6), and secondly it creates an impersonal shade to their uncle-nephew relationship. Whether the narrator or the colonel is the speaker, the reference distances the reader from the focalized person in comparison to the more positive alternative "lad" in line 2. When the colonel categorizes Harry's positive attributes, he is referred to as "lad", but then he becomes "the boy" again in line 5 when the colonel considers Harry's more negative character traits. Or if the narrator is speaking, then the more colloquial lad comes from the colonel's own FIT and the narrator is distancing himself from his protagonist.

Again, Harry is still the protagonist; he cannot be portrayed too negatively. One softening ploy the narrative voice uses is dissociation, and in particular this feeling of separation is perpetuated in the dissociation of Harry from his features: "Handsome indeed was **the** face, with its well-marked features" (3) (my bold) as compared to *handsome indeed was **his** face with its well-marked features*. The definite article disassociates Harry from the features under scrutiny, and this separation is constant in both negative and positive character evaluation: "... in **the** dark eyes was a glint of suspicion and defiance" (5), as opposed to ... *in **his** dark eyes was a glint of suspicion and defiance* (my bold). If one considers the colonel as the reflector, one could suspect him of callousness, or this might be an example of narrator objectiveness.

Along the same pattern, the use of the 'partitive' genitive form dissociates Harry's possession of his faults and emphasizes the attribute itself rather than the source: "the whole manner of the boy" and "the tones of Harry Wharton". Both these linguistic features have the dual functions of creating estrangement of the reader from the main character on one level, while also separating Harry from his faults. For despite his disreputable character, Harry has to be redeemable in order to fulfil his role as Richards' hero. *Redeemable* is perhaps an inadequate term because Hazeldene (one of Harry's companions at Greyfriars) is redeemed but never the hero, and Harry has to possess the latent qualities that will lift him up to be the

hero, the great imperialist gentleman who goes forth from the public school mould to conquer the world. This is achieved pragmatically through the balance of a handsome exterior (Richards equates character with appearance) and, as the colonel reveals at the end of the chapter, an honest character, as well as by dissociating Harry from his own faults which in the colonel's opinion are heavy indeed. For example the lexical "glint" in the line above, meaning a momentary flash or a trace, indicating a fleeting emotion rather than a character trait. At the end of this section, although the reader may not like Harry Wharton, he cannot despise him and might even take some interest in his future.²

Returning to the original discussion, one asks how this technical analysis pertains to the overall discussion of the different Harrys. Most important to the discourse, this particular method allows the reader to feel the colonel's, and ipso facto the narrator's estrangement from Harry. Considering the discourse given and the colonel's subjective conclusions about Harry – the reader unquestioningly believes these assumptions. Bal (1985: 104) says:

If the focalizer coincides with the character, that character will have a technical advantage over the other characters. The reader watches with the character's eyes and will, in principle, be inclined to accept the vision presented by that character.

The reader is most likely to adopt the colonel's interpretation of Harry's positive traits and faults, although a modern reader would not normally find handsome, active and strong necessarily positive characteristics for a hero (see the character description of Harry Potter below). This is one way for an author to control a reader's attitude through certain parts of the narrative (Leech & Short 1994: 273). Richards' telling of his story from the colonel's point of view advocates his view of Harry and the events, first, because "any sustained inside view, of whatever depth, temporarily turns the character whose mind is shown into a narrator" (Booth 1961: 164), and second, as you would believe a friend telling you a story, the reader intrinsically believes a narrator unless given reason to doubt their version (Toolan 1992: 3). This means that in a literary world, the narrator has a position of authority. If Harry Wharton had been the focalizer, we would have a narrative more similar to Harry Potter.

In summation, Harry is given some positive traits, but is shown to demonstrate feelings of unruliness and animosity, creating him to be the well-known archetypal undisciplined boy being reformed through the public school. A final note on point of view is

² I do not mean to imply that the author intentionally included this alternative genitive form simply to disassociate Harry from his negative actions, but that this is partly the effect that it creates within the text. Richards uses the 'partitive' genitive form for less pragmatic situations such as in line 1 "The door of the dining-room", but he also uses the possessive genitive form in other parts of the text, including the line following the excerpt above, "Colonel Wharton's voice".

that often what is not stated in a narrative is as important as what is said: “‘any’ sustained inside view, of whatever depth, temporarily turns the character whose mind is shown into a narrator” (Booth 1961: 164). Whether one argues for the colonel as focalizer or focalized, the point is that the narrator does orient the perspective to follow the colonel’s view, at whatever depth, and that gives the colonel’s discourse power in this scene. In this passage, there is no indication of Harry Wharton’s cognitive impression of his uncle except for references of past struggles. This maintains the colonel’s position as a reliable perspective.

3.3. Adversity: The Form against Harry

3.3.1. Context

During the first day of class in the Remove (the name of Harry’s form), Harry’s refusal to obey the rules and conform makes him an ‘outsider’. During a fight with the Remove bully, Bulstrode, Harry breaks Bulstrode’s camera and refuses to pay for it. As a result, Harry is put on trial by the Remove and found guilty of being a ‘cad’ and maliciously breaking Bulstrode’s property. Below is an excerpt from the end of the trial.

Excerpt 3

(1) “Very well, I leave it to the jury. (2) Gentlemen of the Remove –I mean the jury – is this sulky-faced waster – I mean the prisoner at the bar guilty, or not guilty?”

(3) “Guilty!” shouted the Remove.

(4) “Prisoner at the bar, you are found guilty by a jury formed of your fellow-countrymen, after a fair and judicious trial. (5) You are found guilty of being a cad, and a rotten outsider, and a sulky beast -”

(6) “Ha, ha ha!”

(7) “Silence in court! (8) Also of having broken Bulstrode’s camera, with malice aforethought and felonious intent, and you are hereby sentenced to pay two guineas for the camera.”

(9) “Good!” said Bulstrode.

(10) “And if you do not, by the end of the week, pay that two guineas to the prosecutor, you will be adjudged a dishonest and unprincipled bounder, and will be cut by the Form.”

(11) “Hear, hear!”

(12) “And will receive a dormitory licking into the bargain.”

(13) “Bravo!”

(14) “The court is now dissolved,” said Russell, looking at his watch; “it’s high time we had tea. (15) Prisoner at the bar, you are at liberty to scoot. (16) Bunk!”

(17) Harry Wharton swung himself away savagely. (18) He felt himself an object of derision to the whole Form, and, although he had proved the feeling by his own humour, he felt it none the less keenly.

(F. Richards 1908a: 10)

3.3.2. Interpersonal Analysis

Richards is noted and often criticized for his long dialogues without narration or character references (Musgrave 1985: 224), and the excerpt above is the end of what amounts to be over a hundred and thirty lines of almost pure dialogue. Technically a perspective theory should be able to give insight into any passage in a narrative, but due to the nature of the passage above, it is difficult to apply the Simpson model and get any sort of meaningful insight into the perspective. Lacking any other evidence, one simply has to assume that this is B(N) neutral, a mode that Simpson (1993: 68) compares to journalistic style. Theoretically, this section could just as easily be B(R), but I conclude a narrator's perspective from the assumption that a narrator's perspective could be considered as the default perspective in a narrative – the perspective assumed should there be no evidence otherwise.

Accepting that this is a narrator's voice, what are some conclusions that can be drawn from this excerpt? Returning to the balance that Richards has to maintain between a 'bad' but reformable protagonist, telling this scene from a B(N) neutral perspective lets the actions speak for themselves and allows the reader to draw his or her own conclusions about Harry's behaviour. On the other hand, a critical B(N) positive narrator's voice would be forced to reflect negatively on Harry, which would consequently push Harry's image too far onto the 'unreformable' side of the scale. Furthermore, at the end of the scene the narrator does voice his evaluation of the scene. In the last two lines the narrator takes on a more evaluative perspective of the situation, B(N) positive, and one that clearly supports the trial's conclusions, if not the proceedings. The narrator interprets and judges Harry's behaviour as "savage" (17), and blatantly accuses him for earning his own punishment (18). Also, in a rare moment of empathy the narrator filters Harry's emotions through the *verba sentiendi* 'felt' in line 18.

3.3.3. Structuralist Analysis

Essentially the excerpt provides very little visual reference: there is a brief description of Russell ("said Russell, looking at his watch" (14)), which could stem from the narrator or any character, and the more conclusive visual description in line 17: "Harry Wharton swung himself away savagely." *Swing away* indicates an external focalization of Harry; Harry is moving away from the viewer. The only concrete conclusion one can draw is that Harry is not the focalizer but the focalized; however, *away* does function to create the distinct impression

that if the viewer is not one of the boys, then he is at least among them, and, as is often the case with this narrative, when lacking a focalizer indicator, the narrator is assumed.

This conclusion is further supported by the narrator in the few times he comments on the proceedings, an example of which in excerpt 3 would be in lines 17 and 18. Intuitively, I would say these lines are relayed through the narrator's perspective. Based on linguistic evidence anyone in the room could act as the focalizer for line 17, as all the boys hate Harry enough to describe his action as savage. But again, based on the lack of any further evidence, one has to assume the narrator as focalizer. This assumption is further supported by the fact that the narrator does speak line 18. There the narrator focalizes Harry EN [Harry] seen clearly in the interpretation in the second clause, "although he had proved the feeling by his own humour," surely an act of reflection that Harry was in no state to perform. Furthermore, in this pronouncement the narrator effectually supports the trial's proceedings, placing the blame for the humiliation on Harry's behaviour. Also in line 18 Harry's thoughts and emotions are being conveyed: "He felt himself an object of derision to the whole Form" and "he felt it none the less keenly." This is clearly not FID, but filtered and summarized emotions, and this filtering and summarising is a function most commonly performed by a narrator. If it is assumed that this is indeed the narrator's voice, then the central denouncement of Harry's actions, the main gist of the sentence, "although he had proved the feeling by his own humour," must also be the narrator's voice. The use of the verb *proved*, usually associated with science, creates a very objective and strong conclusion on the whole scene – Harry is at fault for the horrible trial reported above and the reader does not question this assessment. How could one when it is 'proven'?

3.3.4. Stylistic Analysis

Of all the modes of speech and thought presentation available to an author, direct dialogue is considered a verbatim communication of the events (Leech & Short 1981: 318). This is a unique way of creating a scene, and although the dialogue itself is straightforward, the structure and the portrayal of the characters create a number of discoursal issues. To begin with one must consider the significance of putting a classmate on trial, namely, the Remove attempts to legitimize its actions by adopting an institution that a young, British reader would most likely associate with ideas such as impartiality, justice and power. In reality, the characters use the language and authority of an adult system of justice in order to torment a fellow student, which is portrayed primarily in dialogue.

What can the reader interpret from the dialogue? The interesting feature of this unique use of perspective is that it allows the characters to speak for themselves; and what appears is that the concentration of power lies indisputably in the hands of a group not an individual. This group does not have a fixed spokesperson, alternately supporting different characters throughout the trial, but it does have conversational turns as demonstrated in line 3, 6, 11, 13 in this excerpt alone.

The Remove is made up of all the students from Harry's class, which would technically include the characters the reader has already been introduced to (Bulstrode, Russell, Nugent, and Billy Bunter); however, these characters are treated as separate entities for the course of the trial. Their separation is clearly seen in their separate roles within the trial farce and in their individual appeals to the Remove for approval, permission and support, which they are sometimes given and at other times denied. One example of this is at the very beginning of this chapter where Bulstrode appoints himself spokesman in order to bully Nugent into being quiet and forces the process to continue (highlight added for emphasis):

“**We**’ll bully you if you don’t shut up!” said Bulstrode angrily. “Shut that door, and don’t let anybody else in, chaps. **We** can’t be all night about this affair. You shut up, Nugent. **Go on Russell!**”

“**Go on, Russell!**” shouted a dozen voices.

(F. Richards 1908a: 8)

In this excerpt from the beginning of the trial, Bulstrode uses the plural pronoun to indicate that he is speaking for everyone, and the Remove allows him this power by parroting his orders. However, as shown below, he does not keep this position long. In the quotation below, taken from the middle of the trial, Nugent wins the Remove’s approval by discrediting Billy Bunter, Bulstrode’s only witness, and almost wins the case even though he defends the ‘despised’ Harry Wharton:

“I put it to you, sir, that this witness is absolutely unreliable,” [Nugent] said. “He does not know what he saw, and makes persistent and unmeaning references to what I saw, which has nothing to do with the case.”

“**Ha, ha, ha!**” howled the Remove.

“I perceive that the jury are amused,” said Nugent. “I do not wonder at it when I look at the witness whom the prosecution have had the audacity to bring forward. I demand that my client be dismissed without a stain upon his character.”

“You howling ass!” shouted Bulstrode. “I tell you he’s busted my two-guinea camera, and you saw him do it yourself!”

“The prosecutor has entirely failed to make out his case,” went on Nugent imperturbably. “He tells us something about a broken camera, and cannot produce a single witness to prove—”

“Billy Bunter saw it all. He—”

“I have proved Bunter’s evidence to be unreliable.”

“Well, I’ll question him, and —”

“You can’t; it’s not in order.”

“I appeal to the judge.”

“The prosecutor is at liberty to question the witness, if he doesn’t keep us all night about it,” was the decision of the learned judge.

“I protest against—”

“Rats to you! Go on Bulstrode! ”

“Right-ho, your worship! Now, Billy Bunter, were you in No.1 study when the prisoner bashed me with the camera?”

“Yes, I was,” said the Owl.

“Did you see him bash me with the camera?”

“No; you know I’m short-sighted,” said Billy Bunter innocently. “I saw—”

“Ass! You saw the camera go on the floor?”

“No, I didn’t! I heard a fearful row, and asked Nugent if you were fighting!”

“Ha, ha, ha!” roared the jury.

“The witness is unreliable,” exclaimed Nugent; “I said so from the first! He saw nothing, and I demand that the case be dismissed at once, with damages for my client!”

“I’ll damage him, if he doesn’t pay for my camera!” howled Bulstrode.

“I must hold that the prosecution has failed to make out its case—” began the judge.

(F. Richards 1908a: 9)

Here the Remove’s amusement indicates their initial support of Nugent against Bulstrode, and although the judge grants Bulstrode the right to question his witness himself, the Remove supports Nugent again at the end of the cross examining, and this is without a single named person saying a word. Where does this power come from?

The power of the Remove lies in the fact that it is not a person but a faceless mass, and the narrator uses two different linguistic devices to provide it obscurity. First, the lack of personal names while simply referring to them as a group: “the Remove fellows”, “the laughing crowd”, “the Remove gang”, and most prevalent, “the Remove”. Second, he provides them with a single voice, as seen in the excerpt quoted above, and in lines 3, 6, 11

and 13 of excerpt 3. Utterances are either directly or indirectly attributed to this group, even though it is improbable that a whole group says the same thing at the same time. In this scene, the Remove has only eleven conversational turns, the majority of which contain no more than a simple word, yet it controls the whole outcome of the trial. It begins with supporting Bulstrode and denouncing Harry with a ‘never’. Then the Remove starts the trial itself with, “Go on, Russell!” seen in the excerpt above. It allows Nugent’s appointment as Harry’s counsel, “Let Nugent speak...” Then, through their amusement, “Ha, ha, ha!”, it empowers Nugent and Bunter against Bulstrode to the extent that Nugent almost wins the case, had Bulstrode not thought to question Harry and the suggestion not received support from the Remove, “Yes, yes, yes!”. It pronounces Harry’s sentence (3), and ridicules him (6).

Finally, at the end of the scene the voices of the Remove support the punishment incurred by its ruling, and for this purpose Richards uses a different technique: a dialogue exchange without reporting clauses and with no definitely inferable speaker. Richards often writes long verbal exchanges without reporting clauses; until this point, the reader could always clearly infer the implied speaker from the co-text. In the following exchange no speaker has been clearly indicated and many can be inferred. Therefore the reader must assume that these unmarked voices come from the Remove. (my bold)

“And if you do not, by the end of the week, pay that two guineas to the prosecutor, you will be adjudged a dishonest and unprincipled bounder, and will be cut by the Form.” (10)

“Hear, hear!” (11)

“And will receive a dormitory licking into the bargain.” (12)

“Bravo!” (13)

“The court is now dissolved,” said Russell... (14)

Pronouncing the end of the court’s sentence (10) most logically belongs to the judge, Russell, as does line 12; however, the lines 11 and 13 that follow (in bold) are ambiguous. Considering the co-text, it would be logical to attribute line 11 to Bulstrode (the speaker of line 9); however, although the phrase “hear, hear” is idiomatic, the repetitive phrasing is a hallmark of the Remove. Therefore, although 11 and 13 could belong to either Bulstrode or the Remove, I believe, given the lexical choice, it is likely that at least 11 if not 13 do belong to the Remove. Thus this scene would tie into the argument above, and here the Remove supports the punishment dealt by their ruling.

The important point is that this particular narrative perspective, where the narrator steps back and allows his characters to speak for themselves, bestows power onto the

Remove, essentially gives them a voice, and thereby shows the narrator's support for their course of action and verdict. Part of the authority lent to this whole scene is the characters' language, namely the adoption of the legal jargon: in this section, "gentlemen of the Remove – I mean the jury" (2), referring to Harry as "prisoner at the bar" (2), "guilty or not guilty" (2), "prisoner at the bar, you are found guilty by a jury formed of your fellow-countrymen after a fair and judicious trial" (4), "with malice aforethought and felonious intent" (7), "you are hereby sentenced to" (7), and "the court is now dissolved" (14). And this is only in the last eighteen lines of this section. Otherwise the whole scene is filled with legal jargon and phrases, such as "The prisoner is accused of wilfully and deliberately and with malice aforethought breaking and destroying a camera" (F. Richards 1908a: 7), "he demands compensation for the damages to the same" (F. Richards 1908a: 7), and "the natural conclusion is that he has no defence to make; and so I sentence him" (F. Richards 1908a: 7). The characters also throw around words such as being "in reason" and "that's the law". But the law that they refer to is not found in any courthouse in Britain. Fundamentally, the language in this scene draws on a higher discourse to legitimize what would now be called 'mobbing'.

However, it should be said that the reader is, of course, not allowed to forget that these are boys. The legal jargon here is often a parody of reality and acts as a comedy relief, as demonstrated by one of Nugent's convoluted speeches:

"I put it to you, sir, that this witness is absolutely unreliable," [Nugent] said. "He does not know what he saw, and makes persistent and unmeaning references to what I saw, which has nothing to do with the case."

(F. Richards 1908a: 9)

The humour of the scene lightens the mood, and although the protagonist is treated badly by his peers, the reader can enjoy the humour of the game as well.

With so much emphasis on the judicial system, the next pertinent question would be what exactly is Harry being convicted of? According to Russell he has been convicted on two counts. The first is of "being a cad, and a rotten outsider, and a sulky beast" (5), and the second of "having broken Bulstrode's camera, with malice aforethought and felonious intent" (8). The latter is the superficial reason for the trial; it can easily be perceived as the least important reason in the mind of the narrator. First, the camera and the two guineas are never mentioned again in the story even though the trial is alluded to in later episodes. Second, the Remove replies to Nugent's request to be Harry's counsel with, "It won't make much

difference, anyway” (F. Richards 1908a: 7). If that was not clear enough, the narrator tells us, “The prisoner had been found guilty beforehand, as it were, and already sentenced, in the mind of the Remove, and the trial was only a matter of form.” Therefore, this is clearly a trial against Harry’s character because he does not conform to his colleagues’ idea of how he should behave.

Looking beyond the story, one has to ask, whose discourse does the Remove articulate? The fact is that in the end, this significant entity is actually Richards’ creation, and is a powerful narrative tool which parrots Richards’ ideology of the ideal boy. Having Harry’s peers condemn him is a much more effective device than the narrator condemning Harry himself; being or having been in school and understanding the need to fit in with one’s peers, the reader can empathise with this situation, and as mentioned above, just in case the reader does not fully understand who is at fault in this situation, the narrator explains in line 18. Even more importantly, through this peer pressure Harry himself becomes convinced of his being in the wrong, and this turns out to be the first of many steps toward his ‘reformation’, culminating in the final scene, where Harry admits that his miserable situation is entirely his fault. By convincing Harry, the reader also becomes convinced of that time period’s accepted definition of ‘gentlemen’, defined as having the characteristics of “team spirit, self-sacrifice” and standing up for “truth and justice” (J. Richards 1988: 279). (For further discussion see section 1.1.)

A final implication of this style of narration is that in using dialogue to ‘tell’ this scene, the narrator does not have to comment on any of his characters’ emotional states as the dialogue speak for itself. Therefore, despite the fact that this is one of the most traumatic moments in Harry’s early school life, the reader is given no indication of his emotional state except in line 18. Compare this with excerpt 3 in the Harry Potter analysis, where the narrator describes in detail Harry Potter’s remorse over the events surrounding his rejections from his peers. In neither this excerpt nor the rest of the scene does the narrator ever tell of Harry Wharton’s remorse, his anger, but not his remorse or embarrassment. Even in line 18, the narrator tells us that Harry feels himself “an object of derision to the whole Form”, projecting the emotions onto the Form rather than acknowledging them himself. He is not embarrassed but the Form derides him. One possible result of this is that it allows the readers to project onto Harry their possible emotional state should they be in a similar situation, without concretely accrediting Harry with these emotions. We are told he is at fault and yet we can still pity him. Therefore, as this scene plays a major role in Harry’s transformation, so does it figure in on the reader’s slow acceptance of the story’s protagonist.

3.4. Climax

3.4.1. Context

Bulstrode plays a prank on Harry Wharton's friend, Hurree Singh, which, when it backfires, lands Bulstrode in detention for the afternoon. Bulstrode blames Hurree Singh for the loss of his free afternoon, and he challenges Hurree to a fight. Because Hurree Singh is of small stature and slight build and also possibly because he is Indian, Harry manages to convince Bulstrode to allow him to fight in Hurree's place. This is the third time that Harry has faced the Bully of the Remove, and he has lost the two previous battles. This time, however, he is fighting not only to save Hurree, but also for his place in Study Number 1, and the position of head of the Remove.

The first round of the three round fight finishes without a clear winner, but it reveals that Harry is in much better physical condition than Bulstrode. At the start of the second round, Harry gets a good punch in but is repeatedly floored by Bulstrode and would have lost if the bell had not saved him. The excerpt below is the third and final round.

The start of the final round builds the fight's suspense. Harry, despite all his advantages of fitness and skill, has been badly defeated in the preceding round. Bulstrode is assured of his victory and the reader fears it. One must remember that this is a small piece of a single episode in a very long series of stories. Unlike a novel, where the reader can see that the book is about to end and there needs to be a conclusion, Richards does not have to make this Harry's triumph. The reader also probably knows that Harry lost his other two battles against Bulstrode, and he could just as easily lose this one. The first three lines of the final round build on this insecurity. Bulstrode comes out grinning.

Excerpt 4

(1) Bulstrode was grinning as he toed the line again. (2) His doubts were gone now. (3) What he had done he could do again. (4) He came on the attack with a rush, his fists thrashing savagely out.

(5) Somehow – he never quite knew how – his heavy fists were knocked into the air, and knuckles that seemed as hard as iron came with a crash upon his cheek.

(6) He staggered back. (7) His arms went flying wildly, and his guard was gone; and Harry's left came home upon his other cheek like a hammer, and then his right came again, smashing upon the bully's jaw.

(8) Bulstrode gave an inarticulate cry.

(9) The last blow had finished him, and he dropped like a log, with a bump upon the ground that could have been heard at a distance; and there he lay, motionless, staring upward, while Bob Cherry, watch in hand, solemnly counted.

(10) “Ten!”

(11) Bob Cherry counted ten; but he might as well have counted fifty, for Bulstrode did not make a move. (12) He was incapable of it. (13) He was simply knocked out, and that was the end of it.

(F. Richards 1908b: 12)

3.4.2. Interpersonal Analysis

What is most interesting about this section is that, like excerpt 2 above, it actually portrays a change of the narrative mode. Lines 1-4 remain in the B(N) neutral style, simply reporting the events of the final round, but unlike the neutral style in excerpt 1, the narrator does report Bulstrode’s innermost thoughts and feelings – report, but does not describe or use Bulstrode as a focalizer. This is seen most clearly in “came on the attack” and also the evaluative adverb “savagely”, which both indicate an external perspective – from Bulstrode’s perspective, it would have been *went on the attack*, and *savage* seems too negative to be the self-evaluation of someone who believes himself about to beat his arch-rival. But here again the narrator’s presence is ambiguous. Looking at lines 2 and 3, the certainty of these statements belies the reality of the situation; they convey Bulstrode’s confidence, whether filtered through the narrator or not. “What he had done he could do again” (3) portrays Bulstrode’s confidence in his own abilities, and no narrator commentary refutes it. This B(N) negative is very different from the B(N) negative used in the first excerpt as there is more filtering of the character’s thoughts and feelings.

After line 4, the perspective shifts from a more neutral one to B(R) negative in line 5. In this line, there is a sudden drastic prominence of words of estrangement: “somehow”, epistemic modality “seemed” and *verba sentiendi* “never quite knew”. Also the use of the “heavy” relates Bulstrode’s own perceived sluggishness at the face of unexpected attack, and “as hard as iron” is a tactile description, not visual. This clearly illustrates Bulstrode’s perception of the situation and uncertainty as his confidence from a moment before is shattered. The reader not only hears Bulstrode’s thoughts but also, in the space of a single line, sees the fight from Bulstrode’s point of view, clearly shown through the use of the passive “were knocked into the air” and the deictic verb “came”, and “as hard as iron came with a crash upon his cheek”, without a link to the hand’s owner or the agent of the action. The reader assumes it is Harry’s fist, but Bulstrode’s surprise is so complete that he unable to make that cognitive link between the fist and his opponent.

Line 6 is ambiguous and could be considered either from the narrator's perspective or Bulstrode's focalization. Intuitively I would say the former, simply because it is the start of a new paragraph and because line 7 must be from the narrator's perspective. First you have the primarily visual observer description: "wildly", "his guard was gone", "like a hammer" and "smashing". I say primarily because of course "smashing" could also be a tactical description. Unlike the line before, Harry is clearly identified as the owner of the instrument. However, once the narrator is established as the speaker, the question remains, is it still neutral? "Wildly" could be considered both a neutral or negative description as is like a hammer or smashing, all of which have a shade of emotive function, and I could argue for a B(N) positive reading. However, as in the case of the narrator/ reflector question, one could argue for either category.

What is interesting in the last part of this excerpt is that there is not one modal or evaluative adjective that indicates the narrator's judgment or appraisal of the fight's outcome, although I have the distinct sense that the narrator supports it. On the one hand, in line 7 there is the reference to Bulstrode as the bully. This is not the first time that the narrator refers to Bulstrode in this manner, but this particular reference at the moment of Bulstrode's defeat reminds the reader of the BSS bully schemata – as a bully it is Bulstrode's place to eventually lose to the protagonist. But then in lines 8-12, it is not so much the individual words, but the sum of all of them that produces the impression that the narrator supports the outcome. Bulstrode "dropped like a log", although a common idiom, it is not a flattering one; there is furthermore, an emphasis on being heard at a distance, possibly a parody of the fall of more famous villains. Finally lines 11-13 accentuate Bulstrode's complete inability to move, and although there is no adjective of scorn nor direct derision that would clearly state a partiality and a positive narrator, I would categorize the lines as B(N) positive.

This section is written with strong overtones of B(N) neutral, then a shift to B(R) negative and then a switch to B(N) positive, but what does that tell us about the narrator, the perspective and the discourse? The B(N) neutral sets up the events for the final match and builds the suspense by presenting Bulstrode as confident of winning the match. This makes Bulstrode's consequential loss, told from his perspective, the more pleasurable for the reader, for although Harry is not the most agreeable protagonist, he is the 'hero' of the story, and thereby wins the reader's automatic loyalty. Finally, B(N) positive mode signifies the narrator's own support of the fight's outcome and the 'reformed' Harry.

3.4.3. Structuralist Analysis

The narrator's voice is still dominant in this scene as it is throughout the whole series, but the narrator employs a variety of distancing devices as a means to portray the climactic fight from a unique perspective. As does the reader, so does the narrator root for and favour Harry, but subtly. The narrator's support can be read through the narrative perspective of the fight and the language used to control the tempo of the fight. Here again the perspective is a mixture of the narrator as speaker but often focalizing Bulstrode's thoughts, and the scene *viewed* from both Bulstrode's and the narrator's focalization.

There is little linguistic reference to indicate a visual point of view in the first four lines. Line 1 could be argued as having either Bulstrode or the narrator as the visual focal point; although I feel that the use of past progressive extending his action of "grinning" before and after the event of Bulstrode toeing the line orientates the reader to an external perspective. As Collier (1992: 173) points out, the progressive is often used to indicate the "perspectival focalization on the perceiving consciousness of the character." Although in this case Bulstrode is the experiencer of the utterance and therefore it is the narrator's focalization of Bulstrode rather than Bulstrode acting as focalizer. Lines 2 and 3 represent the psychological level, therefore there is no seer for these two lines. Only in line 4 does a deictic marker indicate a point of reference; namely, *come on the attack*. However, in line 4 "he came on the attack", the first of three uses of *come* in this passage, *come* does not indicate deixis with Bulstrode as focal point because Bulstrode is the predicate's subject. There are two possible explanations: there has been a change of narrative perspective with Harry as focalizer, or this use of the verb has a different semantic meaning than the previously examined uses of *come*. The second case seems most likely. The use of *come* as in coming on the attack is actually a lexical collocation; a lexical combination commonly used in fight contexts. Actually this *come* should be analysed with its particle as *come on* and means according to the OED "to advance hitherward: often implying hostile intent".³ Strangely enough, the Times corpus and the BNC do not record any usage of 'come on the attack' in any tense. On the other hand, they have multiple examples of *go on the attack*. Therefore, one must conclude that "come on" in this particular situation has a directional emphasis, and the impression created is a feeling of psychological and visual closeness to Bulstrode, and I would use it as basis to argue that Bulstrode is the focalized. Therefore, I would argue from the little evidence presented that the narrator is the viewer.

³ ,come on' Simpson, J.A and Weiner, E.S.C.1989. *The Oxford English Dictionary*. 2nd ed. Vol III Oxford, Clarendon Press, 526

The narrator is also the most likely speaker of the first four lines. How close the narrator's voice comes to filter Bulstrode's thought process is dependent upon the narrator's discourse. For example the first paragraph seems to be told from an external narrator's perspective: first Bulstrode's expression (1) and then the cause of the expression is evaluated and spoken in an assured voice (2); namely, that his doubts are gone. The reader is given the end result, not the evidence; a feature of a narrator's voice, not a focalizer. On the other hand, "his doubts were gone **now**." (bold for emphasis) By placing *now* at the syntactical final position, the emphasis is on the adverbial of time and recognizes and accentuates that Bulstrode did previously have doubts. This adverbial also acts as a temporal deixis anchoring the reader in the narrative present, which might then be an argument for Bulstrode as the speaker. Here is an example of O'Neill's (1994: 88) point that when a focalizer is focalized from within, there is no distinction between a character acting as focalizer or focalized. The adverbial would argue for the former, but the conclusive aspect of the statement the latter. In the end, this vagueness between focalizer and focalized allows the reader a feeling of closeness with the character and, strangely enough in this case, the antagonist.

The origin of this new confidence is then elucidated in line 3, again reported, not shown, and the speaker assumes the reader knows of the previous fights or possibly simply makes a reference to the previous round, and therefore the emphasis is placed on the adverbial in the syntactical final position. Finally, in line 4 the narrator moves from the psychological plane and returns to the visual, Bulstrode acts as a focalized from without, and this can only be concluded from the evaluative language "thrashing savagely", which must come from the narrator because it is too semantically negative to come from Bulstrode.

The narrator continues focalizing Bulstrode from without in line 5 but the visual perspective changes, and although the narrator remains as speaker, the reader views the fight through Bulstrode's eyes. First the deictic verb *come* indicates movement *toward* Bulstrode. Moreover, in "Somehow...his heavy fists were knocked into the air..." (5), "somehow" comes directly from Bulstrode's consciousness and communicates Bulstrode's confusion over the events that follow. From one moment to the next, the fight moves from his assured victory to his losing control of the fight. There are two possible interpretations of this utterance – either Bulstrode is the focalizer or the narrator is reflecting Bulstrode's thoughts. Between "somehow" and the rest of the utterance is the reflective passage "he never quite knew how", looking back at the fight from a future perspective, and indicating not only the narrator's voice, because Bulstrode could not know the outcome of the fight, but heightening the tension of the scene. "Somehow" indicates that something unexpected has happened, but lengthens

the reader's suspense. This is further indicated by the use of the passive "were knocked" (5), where the reader experiences Bulstrode's bewilderment over the change of events and inability to cognitively associate the action with an agent, or even to draw a conclusion of the action. The reader is told the result of some action committed by an unknown agent, because Bulstrode is too surprised to mentally link the result, his fists being knocked away, with either an agent or an action.

Whose evaluation is "heavy fists" (5)? The modifier could be attributed to the narrator or Bulstrode, and depending on the assumed speaker, the modifier takes a different meaning. Should it be the narrator's voice, the "heavy" would take on a negative or aggressive connotation. However, from Bulstrode's perspective it would take on an emotive meaning, in the face of this abrupt attack his fists suddenly seem too heavy and sluggish to respond. In my own initial readings I always assumed the former interpretation, but I now find the latter more likely; especially considering that in the second evaluative statement in the line, "hard as iron", the epistemic modal "seem" designates it as Bulstrode's thought. Furthermore, the epistemic modal *seem* not only portrays uncertainty, but also Bulstrode's perception of the fists. Any sort of perceptual details would again argue for Bulstrode as focalized from within, and if that is the case, it is a very limited within. Although this is a tactile detail, emotional content is absent.

In the first few lines of this excerpt the narrator gradually moves closer to Bulstrode, culminating in line 5 with viewing the fight through Bulstrode's eyes and feeling it through his perception, then line 6's perspective is ambiguous as it could either be attributed to the narrator watching on the side lines, or "back" could signal Bulstrode's perception of backwards. Line 7 clearly comes from the narrator; the first indication being the semantically negatively shaded adverb "wildly", and then the evaluation of the situation in the second clause, "his guard was gone", an evaluation that the confused Bulstrode from line 5 would not be able to make. Here also is the first mention of Harry in the form of a possessive: "Harry's left came home" and then "his right came again", but again, "come" indicates a perspective at least close to Bulstrode. There follows a number of tactile indicators: "like a hammer" and then "smashing", although both could also indicate visual perception as we can visually describe a blow as "like a hammer" or "smashing something". Smashing even has a possible onomatopoeic indication. Therefore, in this line perspective is blurred, at least until the end of line 7 where the character reference "the bully" establishes Bulstrode as the enemy again. His inarticulate cry (8) is an articulation of his pain or anguish but not of his thoughts at the

moment of his downfall. Bulstrode's emotional state at the end of the match has to be inferred from his actions as the narrator tells us nothing.

Clearly in line 9 the speaker and viewer are both the narrator. This is indicated by the use of past perfect "had finished" in the first clause, the simile "dropped like a log", "could have been heard at a distance", and the use of the deixis *there* in "there he lay" and finally the description adverb and adverbials "motionless" and "staring upward". I find that the simile 'dropped like a log' encompasses a variety of semantic meanings. There is the sound of a log literally crashing to the ground or some heavy, rigid object falling. And it is this last meaning which is central to the meaning of the idiom, but not compatible with the supposition of Bulstrode as focalizer. Moreover, the distance that someone could hear his fall could in no means be construed as Bulstrode's thought process at the moment of his downfall. Finally, *there* creates a deixis of distance between the viewer and the viewed, in this case Bulstrode; a physical distance that is translated psychologically in the minute details by means of which the focalizer then catalogues Bulstrode's actions, or in this case, lack of actions. There is the further textual evidence that we are no longer seeing through Bulstrode's eyes in that the narrator says Bulstrode is "staring upward", and then the visual perspective switches to Bob Cherry counting. The reader must presume that Bulstrode is physically unable to move even his eyes, and therefore unable to look at Cherry. Bulstrode's immobility is then reiterated in lines (11) and (12).

From this emphasis on Bulstrode's immobility, we can draw a few conclusions. First, the last few lines are told from the narrator's perspective. There is no evidence to indicate that another boy has become the focalizer. Second, this emphasis on Bulstrode's utter defeat creates the sense that the narrator is, like the rest of the Remove, happy that the Remove Bully has finally met his defeat. This impression is supported by the extra emphasis that is placed on "motionless", marked by commas, setting it off from the surrounding syntax, as the adverbial "staring upward". After rushing through the long, preceding clause ("he dropped like a log, with a bump upon the ground that could have been heard at a distance"), the two marked phrases break the increasing tempo of reading and require a pause at each modifier. Other markers are the narrator's use of epistemic modality "might as well" (11), the clause "Bulstrode did not make a move" (11) and the evaluative adverb "simply" (13). This use of *simply* is so colloquial that the reader probably would not even stop to think about its meaning, but what does it mean? In reference to form, one would think that it modifies "knocked out", but there was nothing simple about the six pages leading up to the knockout,

nor was there anything simple in the 5 weekly episodes leading up to this scene, in which Harry was twice defeated by Bulstrode.

This leads to the question, what is this adverb modifying, which should then answer the question of who speaks. I presume that it simply refers to “knocked out”, not as an event but as the outcome of the match, and where a non-simple outcome is one where you win by points. This is clearly no longer Bulstrode’s voice or his perspective; he would not see this resolution as simple. The narrator has stepped back into the crowd of observers and become one of the boys. Evidently, he is resigned to the outcome, manifested in his dwelling on the defeat (lines 11-13).

3.4.4. Stylistic Analysis

This final showdown has all the narrative markings of an epic battle: the final face-off between adversaries, the overly confident villain, a final rally of strength for the apparently defeated protagonist, and the hero not just winning but pulverizing his enemy. The smash of the final blow, the resounding crash of the villain falling, these are elements of archetypical literary battles, and this is further supported through the lexis [my highlight for emphasis]: “knuckles **that seemed as hard as iron** came with **a crash** upon his cheek” (5), “Harry’s left came home upon his other cheek **like a hammer**” (7), “then his right came again, **smashing upon the bully’s jaw**”(7), “he dropped like a log, **with a bump upon the ground that could have been heard at a distance**” (9), and “Bob Cherry, watch in hand, **solemnly** counted” (9). These phrases portray both the brutality and ceremony of battle instead of what in reality is just a schoolyard fight. The question is who tells the story this way?

Unlike the other scenes examined in this analysis, the narrative voice has taken on a colloquial tone and adopted the lingua of the scene: “came on the attack”(4), “heavy fists” (5), “knuckles...as hard a iron” (5), “his guard” (7), “Harry’s left came home upon his cheek like a hammer” (7), “his right came again, smashing upon the bully’s jaw” (7), and “he dropped like a log” (9). The narrator uses colloquial lexis such as “toed the line” (1), “could have been heard” (9), “might as well” (11) and the ellipsis “Bob Cherry counted ten” (11), which are all most commonly found in spoken rather than written English. The use of colloquial language and the ‘correct’ jargon creates a casual narrator; one belonging to this boys’ world, not the narrator who took Colonel Wharton’s side in the first chapter of the first episode. This narrator is allowed to get swept away in the excitement of the fight and exults over Bulstrode’s defeat: “he might as well have counted fifty, for Bulstrode did not make a move”

(11), and finally concludes, “he was simply knocked out, and that was the end of it” (13). Although what exactly *it* is, is unclear.

The narrator’s excitement over the fight can be felt most strongly in the interchange between short and long syntax: line (4) 13 words, line (5) 29 words, line (6) 3 words, line (7) 34 words, line (8) 5 words, line (9) 41 words, and (10) 1 word.

He staggered back.
His arms went flying wildly,
and his guard was gone;
and Harry’s left came home upon his other cheek like a hammer,
and then his right came again, smashing upon the bully’s jaw.
Bulstrode gave an inarticulate cry.
The last blow had finished him,
and he dropped like a log, with a bump upon the ground that could have been heard at a distance;
and there he lay,
motionless,
staring upward,
while Bob Cherry, watch in hand, solemnly counted.

The above shows more clearly this interchange between long and short clauses and how the clause length controls the tempo of the fight. The paratactic *and* creates a sequential, uninterrupted action and delineates each event in the fight from the one before it. It is almost cinematic, mirroring the physical actions represented. First the three quick actions build in intensity: he staggers, and then his arms fly about as he tries to regain his balance, then his sudden recognition that he is defenceless. The two punches are drawn out through the simile and then the adverbial, but cinematically it could be represented as slow motion. Furthermore, the adverbial “with a bump upon the ground that could have been heard at a distance” lengthens the initial action “he dropped like a log”, as if mirroring or savouring Bulstrode’s literal and figurative downfall. However, why “could have been heard” and not *was heard*? Does the narrator use the conditional mood to indicate that because he was at the scene of the fight and he cannot say for sure? If this is true the narrator is essentially limiting his omniscience to the knowledge of the fight’s audience. The only conclusion that can be drawn is that the narrator uses this deixis to emphatically place himself amongst the audience and within the action, to either lend credence to his version of the events or simply draw the reader into the ‘present’ narrative moment.

A very obvious feature of this fight is the focus on Bulstrode and the ‘absence’ of Harry, and this is clearly seen in the distribution of the lexis. There are 183 words in the passage, and of these only 18 are nouns, and of these, there is no direct reference to Harry at

all, just to his fists in line 7. This scene is more Bulstrode's fight than Harry's, and this is clearly evident in the fact that the majority of the verbs, the dominate word class in this section, are associated with Bulstrode.

As one would expect in a fight scene and will be found in the Harry Potter excerpt as well, verbs greatly outnumber all other word classes; there are 46 in total. As a good fight scene should be, the majority of the verbs are dynamic and intransitive, and they carry the scene, but what is interesting is the number of passive and past prefect verbs that shift the perspective away from Harry and focuses on Bulstrode.

Harry Wharton	Bulstrode
[knuckles] came	Was grinning
[left] came	Toed
[right] came	Were gone
[right] smashing	Had done
[the last blow] had finished [Bulstrode]	Could do
	Came
	Thrashing out
	Never knew
	Were knocked
	Seemed
	Staggered
	Went
	Was gone
	Gave
	Dropped
	Lay
	Staring
	Did not make
	Was
	Was
Verb phrases: 5	Verb phrases: 20

Figure 3 List of verbs associated with Harry and Bulstrode in excerpt 4.

Not a single predicate has Harry Wharton as a subject. This is Harry's moment of triumph. After two failed fights, Harry Wharton finally beats the Bully and thereby confirms his captainship and his place as leader of the Remove. Why should the reader not experience the rush of victory as well? Why should the narrator exclusively portray Bulstrode's point of view? Did Harry even win the fight at all? In line 9 he says not Harry but the *last blow* finishes Bulstrode.

There are a few possible explanations for this unique view. Considering the plot, ignoring Harry's perspective adds to the suspense. Like Bulstrode, the reader is surprised by the ending. From a discursal point of view the defeat is more complete, more devastating from Bulstrode's point of view, and the victory more virtuously portrayed than if the narrative had described Harry's joy, which might be considered gloating, or struggle, which might be considered weakness. These not being included, follows the adage, "It is better to say too little than too much." Effectively, Harry's 'hero' image is enhanced through saying less about him, and the readers can fill in any narrative gaps through emotionally projecting how they would feel in a similar situation. It is also an original expression of a climactic battle and allows Harry to come out as the physical, emotional, and ideological victor.

3.5. Conclusion

The excerpts above follow Harry Wharton's progress from the first chapter of the first episode until his ascension to the position as leader of the Remove, and attempt to capture his progression from a 'spoiled', 'undisciplined' boy, despised by his classmates to his becoming their accepted, even welcomed leader. To achieve this transformation, Richards creates a versatile narrator, who in turn both distances and approaches or filters the perspective of his narrative's characters as fits his discourse. In the first and second excerpt he adopts the perspective of a very minor character in order to present Harry Wharton, his hero, as a spoiled boy (rather than a oppressed as is the case with Harry Potter). However, despite Harry's flaws, the narrator's description of the room and the colonel's evaluation of Harry give the reader hope that Harry, in substance, might be a 'good' person. In the distinctive scene, where the school turns against the protagonist, this dichotomy continues and is maintained through both the long stretches of dialogue with very little description, and the narrator's clear judgement against Harry and support of the 'trial'. In the final scene, Harry's position is maintained and even strengthened through the narrator's focus on Bulstrode and his emotional state while disregarding Harry.

Furthermore, the narrator adopts the language of his characters: the character references such as “the boy” in the first scene, and the boys’ vernacular in the final excerpt. He also often varies the distance from his characters, making the narrative perspective ambiguous, whether the narrative is being told from the narrator’s or another character’s perspective. Sometimes the narrator steps back from the narrative to pass his judgement as seen at the end of excerpt 3, and at other times he joins the crowd as in the end of excerpt 4. This flexibility of narrative perspective allows the narrator to present Harry Wharton from any possible angle, and the ability to mould him into any character. All these elements combine to create a balance of power between the position of the story’s hero and the institution of the British boarding school.

4. The Analysis of the Harry Potter Text

4.1. Opening Lines

4.1.1. Context

The excerpt below is not the novel’s opening scene, but that of chapter 2 where Harry Potter, as a teenage character, is introduced. The first chapter introduces the reader primarily to the Dursleys, with a smaller piece of Dumbledore and the magical world; Harry enters the narrative only as a sleeping baby. The opening chapter has a general discourse interest as it establishes Harry’s magical heritage and hints at his having special powers as ‘the boy who lived’. This paper focuses on Harry as the teenage hero and this story begins in chapter 2.

The introduction to and character description of Harry Potter comes in the second chapter, much later than in Richards’ text (although one has to consider the different medium – a magazine is restricted by simple space considerations that a book does not have). The delay allows Rowling time to develop her fictional world and Harry Potter’s circumstances and thereby nurture sympathy for the main character. The reader is first introduced to the Dursleys, and without being sidetracked with details since this study focuses on the two Harrys, I will simply generalize and say the overall impression of the Dursleys is negative.

Richards, begins his saga by spinning a fine narrative thread between making Harry Wharton too objectionable and yet retaining him as the hero; so does Rowling develop a precarious discourse centred on her hero. She on the one hand evokes sympathy for Harry Potter’s plight at the Dursley’s house and with his troubles later at Hogwarts, yet she cannot present him as too weak and helpless or the reader would lose interest. In a general sense this balance is brought about through Harry’s status as an orphan and his suffering under the abuse

of his relations, and the mystery of the magical world and of Harry's own magical abilities. The problem addressed in the analysis below looks at how Rowling uses perspective to retain this balance.

Excerpt 1

(1) Nearly ten years had passed since the Dursleys had woken up to find their nephew on the front step, but Privet Drive had hardly changed at all. (2) The sun rose on the same tidy front gardens and lit up the brass number four on the Dursleys' front door; it crept into their living-room, which was almost exactly the same as it had been on the night when Mr. Dursley had seen the fateful news report about the owls. (3) Only the photographs on the mantelpiece really showed how much time had passed. (4) Ten years ago, there had been lots of pictures of what looked like a large pink beach ball wearing different-coloured bobble hats – but Dudley Dursley was no longer a baby, and now the photographs showed a large blond boy riding his first bicycle, on a roundabout at the fair, playing a computer game with his father, being hugged and kissed by his mother. (5) The room held no sign at all that another boy lived in the house, too.

(6) Yet Harry Potter was still there, asleep at the moment, but not for long. (7) His Aunt Petunia was awake and it was her shrill voice which made the first noise of the day.

(Rowling 1997: 19)

4.1.2. Interpersonal Analysis

The voice in this passage is undeniably that of a narrator. The first part of excerpt 1 demonstrates a classic “floating” perspective as Simpson (1993: 55) calls it – here the perspective travels with the rising sun through the garden to the front door and into the living room. A ‘floating’ perspective features prominently in Simpson’s B(N) positive perspective. A B(N) positive mode narrator should be omniscient, and in line 6 above, the narrator flaunts his omniscience, foreshadowing a near future event. However, in other parts of the novel (see excerpt 4 below) the narrator withholds his unlimited knowledge to build suspense. Another characteristic of this mode is the touch of irony in the description, particularly in line 4 when the narrator describes Dudley as “a large pink beach ball wearing different coloured-bobble hats” or refers to the reported owl sightings as “fateful”.

In general the B(N) positive modes have generics and *verba sentiendi*, evaluative adjectives and adverbs, and both deontic and boulomaic systems, and have little or no epistemic markers. A crucial aspect of B(N) positive mode is that the events are not simply reported, but the reader is told how the narrator judges these events (Simpson 2004: 124). As conforms with this mode of perspective, the description of the house contains a large amount of subjective observations usually taking the form of evaluative adjectives or adverbs or

whole phrases (my bold): “Privet Drive had **hardly** changed at all” (1), “same **tidy** gardens” (2), “**fateful** news” (2), “only the photographs on the mantelpiece **really showed**” (3), “**what looked like**” (4), “**large**...boy” (4), and “**shrill** voice” (7). Of course, the use of “fateful” could possibly be interpreted as relating to Mr. Dursley’s memory of that night, but there is no further linguistic evidence to support this premise. Furthermore, many of the verbs used are interpretative, such as “had changed” (2), “showed” (3), and “looked” (4) in a comparative function. The narrator pronounces judgment on the scene being indicative through the adverbs. “Nearly” (1), “hardly” (1), “at all” (1), “almost” (2), “exactly” (2), “really” (3), “at all” (5), “too” (5), “yet” (6) not only portray the narrator’s bias, but also place emphasis on each detail, and without them the narrator’s voice would be more B(N) neutral as typified in Hemingway.

What effect could this mode possibly have on the reader or the narrative’s discourse? The lack of epistemic modality or ‘words of estrangement’ in this narrative mode assures the reader with a confident narrator. The reader can accept this description and interpretation of the scene and evaluation of the Dursleys without question.

4.1.3. Structuralist Analysis

‘Who is seeing?’ Who is standing on the street watching the sunrise? As discussed in the interpersonal analysis above, the only conceivable answer would be the narrator. In line 2 the narrator focalizes the sunlight and follows it as it moves through the garden, flashes on the number plate, and then slips into the living-room. The line provides an interesting balance between the narrator as a substantial person, someone the reader can connect to, and the narrator as an omniscient, insubstantial being. In reality our eyes automatically follow the light so that, when described in a narrative, this motion is so natural that the reader would probably not even pause. The reader follows the narrator into the house, and one naturally fills in the narrative gaps, opening the door for example, with one’s own schematic knowledge.

‘Who is speaking?’ The vision and the voice are so entwined that it would be difficult to differentiate the two. As the narrator’s gaze alights on an object, the voice immediately comments, evaluates, or interprets: “Privet Drive had hardly changed at all” (1), “on the same tidy gardens” (2), “crept into the living-room, which was almost exactly the same as it had been on the night...” (2), “only the photographs on the mantelpiece really showed how much time had passed” (3), “lots of pictures of what looked like a large pink beach ball” (4). In this coordination between the vision and the voice, the first belongs to the narrator, therefore simply by association, the second would have to be the narrator’s as well. Furthermore,

besides the Dursleys, the narrator is the only character that could bridge the ten year gap between the first chapter and the second (1) or be omniscient enough to know that Harry Potter is about to awake (6).

4.1.4. Stylistic Analysis

What is initially prominent is the personality portrayed by the narrator's voice, which is companionable; this could be your best friend talking to you. This feeling of closeness can be seen in the colloquial language: "bobble" (4), "not for long" (6), or in ellipses "not asleep for long", as well as a few strongly emotive words: "fateful" (2), "shrill" (7), and subjective observations: "Privet Drive had **hardly** changed at all" (1), "same **tidy** gardens" (2), "**fateful** news" (2), "only the photographs on the mantelpiece **really showed**" (3), "**what looked like**" (4), "**large**...boy" (4), and "**shrill** voice" (7). (my bold) When someone relates a person to what an object *shows*, the speech event entails the speaker's interpretation. The narrator conveys a certain bias about the scene presented – one he wants the reader to support. The final clause in the passage quoted above also humanizes the narrator. "Not for long" is not only colloquial but also affable, as if a friend were sharing a secret with us; one that only he knows.

As already discussed in the Harry Wharton excerpt 2 above, the narrator monopolizes the discursual power in a narrative and is assumed to be reliable unless presented otherwise. However, from the beginning of this text the narrator takes this a step further: he is not only an objective observer, and in this case a commenter on the narrative, but the strong bias and the colloquialism make him familiar. He is a good friend telling us a story; and as friends do, making it all the more believable.

Another marked aspect of this scene is that although Harry Potter is the protagonist, the focus of this opening scene is not on Harry himself but on his absence. It is as if the narrator focuses on his absence in the Dursley pictures and in the Dursley house with the sole purpose of generating the reader's pity. For although nothing is directly said about Harry's feelings or his life at the Dursleys, the Dursleys' cruelty slowly becomes apparent. This is achieved through a number of linguistic devices; the first being that, opposed to the Harry Wharton passage, this excerpt is riddled with references to familial relationships. There are the general familial references: "nephew" (1), "father" and "mother" (5), and "aunt" (7). There are also collective references to the family, "Dursleys" (1), (2), "Mr. Dursley" (2), "Dudley Dursley" (4). Furthermore, *mother* and *father*, are modified by the possessive pronoun referring back to Dudley: they are *his* father and *his* mother, when they could just as

easily be referred to as Mr. Dursley/ Mrs. Dursley or Vernon/ Petunia. The reader knows from the first chapter that Harry's family is dead; therefore, the emphasis on the Dursley family brings that knowledge to the fore, and emphasizes his lack of family. Moreover, before the characters even enter on stage, what becomes clear in this opening scene is that Harry does not belong to this Dursley group. He is a Potter or "another boy" (5).

This familial demarcation is also conveyed through the room's inanimate objects. Methodically the narrator focuses on, examines and describes the pictures, and the descriptions key into the reader's schemata creating a certain emotion. In fact, the whole scene is a mixture of the narrator's interpretation of the Dursley home and garden and the uninterrupted description of the pictures on the mantelpiece. First there is a reference to the "same tidy gardens" (2), "their living-room, which was almost exactly the same as it had been..." (2). The repetition of *same* enforces the statement in line 1 that "Privet Drive had hardly changed at all," and although 'unchanged' itself is not a negative adjective, we have to put the adjective into context. The garden is mentioned abundantly but only peripherally in the first chapter as being the setting for a large part of the actions; only on the last page of Chapter 1 does the narrator describe all of Privet Drive as "the neat hedges...which lay silent and tidy under the inky sky..." (Rowling 1997: 18). The whole street is neat and tidy, the Dursley house included. Furthermore, the living-room is only mentioned once and without description. Since the reader is not told what the living room and the Dursley garden looked like ten years ago, what does the "same" refer to? It could be repeating the reference from page 18, but it seems to be more of a reference to the Dursleys themselves: *they* are the same – "perfectly normal" (Rowling 1997: 7), "boring" (Rowling 1997: 7), and caricatures of the urban middle class. In that case then the *same* would be strongly associated with 'bad'.

The reference to the pictures brings to mind the classic film shot where the camera pans along the pictures on the mantel or up the staircase wall, and this situation immediately allows the viewer to begin drawing conclusions about this family. Not only is Harry absent from these pictures, but these pictures depict everything (the reader learns) that Harry lacks: possessions, Dudley on a bike; mobility or amusement: at a fair; and a loving family: playing with his father or an expression of his mother's love. Furthermore, Harry's absence from these scenes foreshadows the reality of his situation at his relations' home. And with one's knowledge of the Dursleys in the first chapter, the reader can automatically draw the correct conclusion that all is not well for Harry in the Dursley household; that he does not partake in the events or emotions that these scenes portray. As seen in the Harry Wharton text, possessions here play a critical role in characterization and the constructing of the narrative.

An interesting grammatical phenomenon connected to the pictures is the fact that only gerunds are used to describe what are essentially static actions: “wearing”, “riding”, “playing”, and “being hugged and kissed” (4). This last example is also in passive, which puts the emphasis on his ‘doting’ mother; that Harry lacks love and parents are both things that the reader already knows. Furthermore, the use of the gerund correlates with the use of the progressive, and by extension an act in process and not an event. The line could have run: *a large pink beach ball **with** different-coloured bobble hats ... a large blond boy **on** his first bicycle, on a roundabout at the fair, playing a computer game with his father, **hugged and kissed** by his mother.* The use of the gerund form does provide the author a means of syntactic variation, although the use of the past participle would still provide the passive effect, not the progressive, particularly in the final picture with Dudley and his mother. The progressive form gives the impression of continuance and motion; even though pictures by their very nature are static and artefacts of the past, the reader gets the impression that these scenes are still true now. This heightens both the readers’ sympathy for Harry and the suspense around Harry’s life at the Dursleys.

These pictures also function as a subtle comparison of Harry and Dudley. Although neither boy is physically present, both are mentioned by the narrator, and of the two boys Harry, despite being the protagonist, is the more passive figure in the excerpt above and also in excerpt 2 below. Few active verbs are associated with Harry: he sleeps and thinks but he does not *do* things. This excerpt hints at Harry’s difficult living situation, and it also hints at his passivity that will be seen more in the character description below. Dudley on the other hand, rides and plays and is as active in the pictures as he is in real life, but Dudley is also portrayed as ridiculous. As a baby he is associated with “a large pink beach ball wearing different-coloured bobble hats” (4), and the repetition of bilabial plosive ridicules both Dudley and his hats. More curious is that in comparison to the baby pictures, the descriptions of the more current pictures are very neutral, and do not incriminate his character. This may well be because this would put too much emphasis on Dudley’s character rather than on Harry’s loss. It would also detract from the associative power of the pictures; the readers would no longer be able to associate these pictures with their own family pictures, possibly hanging on the wall of the very room they are reading in, as they would be linked too strongly to a ridiculous boy.

This opening scene establishes Harry’s presence as undesired at Number 4 Privet Drive, and already begins to evoke sympathy for the main character. Describing the photos picturing Dudley and his parents in cliché affectionate family poses draws on a reader’s

schema of the perfect household pictured in contemporary Hollywood movies, and Harry's absence is, of course, marked. Therefore the description of the pictures indicates Harry's status in the Dursley household and functions as a tension builder. The Dursleys' extreme animosity and almost comical abuse of Harry Potter, plus the reader's knowledge of his parents' death, evoke in the reader a strong sympathy which is then built upon in the character description below.

4.2. Character Description

4.2.1. Context

The character description occurs 26 lines after excerpt 1, and in these 26 lines the reader learns that it is Dudley's birthday, Harry's relations exploit him as a semi-slave, and he lives with the spiders in the cupboard under the stairs. The excerpt below entails more than simply the direct description of Harry, primarily because lines 1-3 start the initial characterization by comparing Harry indirectly to his cousin Dudley, which becomes important in the structuralist analysis in the section below.

Excerpt 2

(1) Exactly why Dudley wanted a racing bike was a mystery to Harry, as Dudley was very fat and hated exercise – unless of course it involved punching somebody. (2) Dudley's favourite punch-bag was Harry, but he couldn't often catch him. (3) Harry didn't look it, but he was very fast.

(4) Perhaps it had something to do with living in a dark cupboard, but Harry had always been small and skinny for his age. (5) He looked even smaller and skinnier than he really was because all he had to wear were old clothes of Dudley's and Dudley was about four times bigger than he was. (6) Harry had a thin face, knobbly knees, black hair and bright-green eyes. (7) He wore round glasses held together with a lot of Sellotape because of all the times Dudley had punched him on the nose. (8) The only thing Harry liked about his own appearance was a very thin scar on his forehead which was shaped like a bolt of lightning.

(Rowling 1997: 20)

4.2.2. Interpersonal Analysis

There are a few possible focalizers in this scene and no clear spatio-deixis markers to definitively indicate one particular focalizer. The scene's participants include Uncle Vernon, possibly Aunt Petunia (it is not clear if she has left the kitchen or not), Harry, and the suspected narrator. Considering the tone of the passage it would be difficult to attribute any of the ideas to any of Harry's relations, who despise their nephew, and the voice is intuitively not Harry's because there is no contextual justification for Harry to be thinking about being faster than Dudley, his physical features, and particularly lines like line 3 would seem

unnatural. Consequently, by simple elimination, there must be a narrator reporting only some of Harry's thoughts.

As in the first excerpt, the character description is also told in the B(N) positive mode. Here again are the evaluative lexemes where the narrator states his own opinion and evaluations (my bold): "Dudley was **very fat**" (1), "[Harry] was **very fast**" (2), "Harry had always been **small** and **skinny** for his age" (4), and "he looked even **smaller** and **skinnier** than he really was" (5). The difference from the Greyfriars' text is that the evaluative statements are all physical attributes and it is left up to the reader to interpret the semantic baggage these attributes might carry. There are also *verba sentiendi*, such as "[Dudley] **hated** exercise" (1) and "the only thing Harry **liked** about his own appearance" (8) (my bold). The narrator presents his thoughts and interpretations of the characters as facts: "Harry didn't look it, but..." (3). Compare this with the Harry Wharton characterization where the epistemic modality shows uncertainty over Harry Wharton's emotions. Further on in the excerpt, "he looked even smaller and skinnier than he **really** was" (5) (my bold) is further evidence of the knowledge of an authorial narrator, and the truth of the statement is emphasized by the adverb *really*, implying that despite the visual evidence the narrator knows the 'truth'.

But then the question becomes, how limited is the narrator? The narrator has privileged knowledge to aspects of Harry's life up to and beyond the narrative present as demonstrated in the adverbs of frequency: "often" (2), "always" (4), and the adjectival phrase "all the times" (7). Moreover, the narrator knows the future as already discussed in the analysis of excerpt 1, and the narrator's omniscience is conveyed in this excerpt through the numerous uses of the copula; the use of this verb form presents information as truth and is less likely to be questioned by the reader than information presented with an intermediary verb like *seem*, *feel* or *believe* (Leech & Short 1981: 104).

One positive aspect of this point of view is that it orients itself toward the text's implied reader "through its clear rationalization of obligations, duties and desires" (Simpson 1993:57). Using modality in the form of adjectives and adverbs, and *verba sentiendi* makes this mode of narration, even from a narrator's perspective, very subjective. It allows the narrator space to express opinions on the story outside of the narrative framework, and allows the author a lot more freedom to provide an outside perspective of the story than would a reflector. Furthermore, a narrator with such a strong personality appears like a friend chatting to the reader and this informality closes the space between reader and narrator. Just consider how different the perspective would be if one of Harry's relations had written this passage?

4.2.3. Structuralist Analysis

A major difference from the Harry Wharton excerpt is that this passage is clearly told from a very ‘present’ authorial narrator rather than a character reflector. In the first paragraph (lines 1-3), the speaker could possibly be Harry as he contemplates Dudley’s presents. However, it is more likely the narrator speaks the length of the whole passage, which becomes clear not so much from the content but from the way the lines are spoken, “exactly why” (1) and “of course” (1) – as if it were natural that Dudley should punch people. These create a voice too distanced and ironic to be attributed to Harry; as does the comment in line 3, that Harry is faster than he looks, seem too evaluative and conclusive to come from Harry. Therefore, based on semantic evidence, due to a lack of deixis, a heterodiegetic narrator must be assumed, one that focalizes Harry’s thoughts but then tells them in his own words.

The second paragraph is clearly told by the narrator. The semantic content of the message – speculating if living in the cupboard stunted Harry’s growth, comparing Harry to other children his age, the objective description itself – is on the one hand too biased toward Harry and against the Dursleys to stem from the Dursleys, and on the other hand, too objective about Harry, to stem from Harry himself. Therefore the speaker must be the narrator.

‘Who is seeing?’ and more importantly, which lines indicate something being seen? To address the second question first, I consider part of line 1 “as Dudley was very fat,” line 3, part of line 4 “Harry had always been small and skinny for his age”, and lines 5 through 7, could be general statements about Harry’s life instead of observations made at the narrative moment. Particularly line 4, with an adverb of frequency, “always”, indicates the continuity of the observation, as is semantically encoded in Dudley’s weight and Harry’s stature. There is no particular deixis to point to a character focalizer; and this touch of universality in formulation of the description seems to indicate a narrator as focalizer, focalizing Harry, primarily from without, but sometimes from his thoughts or emotions as in lines 1 and 8.

4.2.4. Stylistic Analysis

In comparison to the description of Harry Wharton, the narrator concentrates on the physical attributes of his hero: on the separate body parts and less on subjective evaluations of Harry Potter’s general appearance; she concentrates on the face (hair, eyes, nose, and forehead), and then the body. The description divides Harry Potter into body parts and his accessories with a complete absence of the psychological attributes. Even the adjectives focus on the physical: “dark”, “small”, “skinny”, “old”, “thin”, “knobbly”, “black”, “bright-green”,

and “round”. Harry’s overall appearance is small and skinny, which are both negative attributes. However, these negative aspects do not reflect negatively on Harry himself but are directed to the Dursleys by the narrator indicating that Harry’s less than ideal figure possibly resulted from their mistreatment: “Perhaps it had something to do with living in a dark cupboard, but Harry had always been small and skinny for his age.” (4) Furthermore, the descriptive points in line 6 seem to be jumbled together without any perceivable order or orientation, beginning with the face, then his knees, and then his face. This descriptive strategy allows the readers to draw their own conclusions of Harry Potter’s character based on his physical appearance, rather than the narrator or reflector feeding the reader their opinion.

Compared to Harry Wharton, the Harry Potter passage has more concrete nouns than abstract nouns. (See chart below.)

Concrete	Abstract
• Bike • Punch-bag • Cupboard • Clothes • Face • Knees • Hair • Eyes • Glasses • Sellotape • Nose • Scar • Forehead • Lightning bolt	• Mystery • Somebody • Something • Age • Times • Times • Appearance • Thing • Exercise

Figure 4 A list of nouns in the excerpt 2.

That is not to say that the narrator gives a more subjective description. As in Harry Wharton’s character description, the central focus of this description is not on physical attributes, rather the physical is used to intensify the conflict between Harry and his cousin, and in turn, to hint at Harry’s abuse at home. For example glasses (line 7) and clothing (line 5) are mentioned but then in correlation to Dudley breaking the glasses and Harry being forced to wear Dudley’s overly large castoffs. Here again, in this case in relation to Harry Potter, the physical objects are used to create some emotional response as well as to develop the character.

Despite being an authorial narrator, Rowling’s narrator also has very tangible character traits. Yet unlike the other characters, he has no ‘body’ per se, he is purely a voice; and in the Harry Potter text this voice is unique in a number of ways. In this passage it would

be categorized as colloquial, through the genial adverbial “of course” (1), ellipses: “Harry didn’t look it” (3) for *look like it*; and contractions: “couldn’t” (2) and “didn’t” (3). Even more than in excerpt 1, the effect of the colloquial form of address is that it creates a feeling that the narrator is speaking directly to the reader. Leech and Svartvik (1994: 16) point out that “subcontracted (or full) forms are typical of <written>, especially <formal> English. The contracted forms are typical of <spoken> discourse, but they also occur in <informal writing>”. This is not to say that these informal forms are atypical, in fact it has become a hallmark element of modern popular fiction, (Leech and Svartvik 1994: 29); but the use of these casual forms does create an impression of familiarity between the implied reader and the narrator.

Another interesting point is that the narrator uses the epistemic adverb “perhaps” (4). Epistemic modality is uncommon in this narrative voice, and its use in this case implies that although the narrator knows the narrative future, he does not know every aspect of his fictional world. This equivocation has a few functions in the text: one being that it makes the narrator ‘human’, restricted by natural human limitations. At the same time it exudes a feeling of congeniality, as if one were really in a conversation and not reading a story as the narrator foregrounds the abuse Harry Potter has had to endure in the hands of his relations. Furthermore, the meaning can be interpreted in a couple possible ways. Either the narrator knows that growing up in a closet has stunted Harry’s growth and this is a veiled accusation, or the narrator is lying with the intention of slandering the Dursleys. Whichever interpretation the reader wishes to choose, the fact remains that this simple clause conveys the narrator’s emotional connection to the story he tells.

A further technique that the author uses to build suspense and convey the narrator’s bias is cataphora, as can be seen in lines 3 and 4. Here “it” is the subject, but not defined until the subsequent clause: “Harry didn’t look *it*, but he was very fast.” Although the sentence as a whole is short, the reader is held in a moment of suspense before the narrator clarifies the referent. The same approach is used in the subsequent line, although instead of emphasizing a positive trait it is negative, but the delay conveys anger towards the Dursleys mistreatment.

By definition a third person narrator functions as a non-participant in the narrative, but this narrator has a very passionate, persuasive speaking voice and is emotionally involved in the story and Harry’s ‘plight’. The argument is structured linguistically as a result-and-cause syntactical structure. For example:

1. "...why Dudley wanted a racing bike was a mystery to Harry, as Dudley was very fat and hated exercise..." (1)

The cause of the mystery was Dudley's stature.

2. "He looked even smaller and skinnier than he really was because all he had to wear were old clothes of Dudley's and Dudley was about four times bigger than he was." (5)

Here there are three stages: Harry looks small and skinny because he has to wear Dudley's old cloths and because Dudley is so much larger than him.

3. "He wore round glasses held together with a lot of Sellotape because of all the times Dudley had punched him on the nose." (7)

Example 3 is an illustration of a technique that is used a few times in this first chapter to create a shock effect: while reading about the Sellotape, the reader probably assumes that Harry was given second-hand glasses like his second-hand clothing, thereby making the revelation of the 'true' cause all the more striking. An even better example of this form of description can be found at the beginning of this chapter:

He found a pair [of socks] under his bed and, after pulling a spider off one of them, put them on. Harry was used to spiders, because the cupboard under the stairs was full of them, and that was where he slept. (Rowling 1997: 20)

Delaying an explanation of the cause of some of Harry's strange attributes or abnormal situations builds the suspense which in turn heightens the impact of the revelation. Take the line above as an example: as the reader reads the first line he probably envisions a typical messy boy's room with spiders under his bed. However, the next clause unsettles this mental picture and the mind tries to find explanations as to why Harry might be used to spiders, or why he might spend a lot of time in a cupboard. The reader probably never envisioned him living in a cupboard until the narrator finally provides the explanation; this is much more startling and more sympathy-evoking than if it had just been initially stated as a fact.

Another syntactic anomaly in this passage is the use of the conjunction 'but'. In the eight sentences in this excerpt, there are three examples.

1. Dudley's favourite punch-bag was Harry, *but* he couldn't often catch him. (2)
2. Harry didn't look it, *but* he was very fast. (3)
3. Perhaps it had something to do with living in a dark cupboard, *but* Harry had always been small and skinny for his age. (4)

Lines 2 and 3 give the general feeling of a warning not to make any assumptions about Harry's physical characteristics; that there is more to him than meets the eye. These tie into the overall discourse of this passage that he is small and being picked on, but beware, because Harry has some unknown power as well. Furthermore, the first clause of line (2) is an inversion of *Harry was Dudley's favourite punch-bag*. This also aids cohesion. As in many languages, the emphasis of a sentence is usually on the predicate, and by placing Harry in the predicate the author places emphasis on him and not on the punch bag. More difficult to understand is the use of "but" in line (4). My personal impression is that it emphasizes both the injustice of Harry's treatment and also how long he has had to endure mistreatment, i.e. his whole life. It also defends his appearance: Harry may not look the ideal, but this is not his fault. If the author had been less passionate about the subject however, the line might have read, 'The fact is that Harry had always been small and skinny for his age, which may be connected with his growing up in a cupboard'. This sentence lacks the defensive and emotional quality of the original, and does not emphasize the injustice.

Harry's only physical trait modified by a clause is his famous scar. From a narrative perspective the scar represents Harry's heritage, and this emphasis in the description reminds the reader that although Harry might be weak, there is another more powerful part of him. This part saved his life and made him famous before he could even walk or talk. Here again, as we saw in the Harry Wharton analysis, there is the balance between two opposing aspects of the protagonist's character: in Harry Potter's case it is his weakness and dependence in the Muggle world as compared to his fame and power in the magical one. The syntactic emphasis on Harry's scar reminds the reader that despite Harry's most 'unheroic' appearance, there is something unknown and magical about him, which makes him worth reading about.

4.2.4.1. *Dudley*

Rimmon-Kenan's (1983: 81-82) ideological facet focuses on the general way to which characters and events are viewed, and an important aspect of Harry's character is the juxtaposition against his cousin. The Harry Wharton introduction scene involves only Harry and his uncle, an adult and a boy, authority and the governed; Harry Wharton's aunt never appears and even the servants are only alluded to. This situation depicts a central theme in the boarding school genre, namely that the boarding school provides the authority and discipline to make up for its lack in the domestic setting. Glaringly different is the first and second chapter in *Harry Potter and the Philosopher's Stone*, where the reader is introduced to the whole family, and Harry's cousin Dudley plays a central role in Rowling's characterization of

Harry. Rowling taps into the archetypal narrative of the fat, privileged, ‘bad’ boy abusing the small, skinny, poor but ‘good’ boy: Dudley has thirty-nine birthday presents and Harry lives in a closet and is forced to cook the bacon.

The line of comparison between the two boys is established by the repeated use of comparatives in this relatively short text: “smaller and skinnier” (4), and “bigger” (5). It is also syntactically made in the parallel syntax: “Dudley was very fat” (1), and “[Harry] was very fast” (3); the former attribute is negative and the latter positive. Compare this extended reference to the differences between the two boys and the single, simple sentence that perfunctorily describes Harry Potter’s physical appearance. Finally, at the end of this description (and abuse), the narrator focuses on the most important part of Harry’s appearance; the one Harry likes best, namely the scar on his forehead. This reminds the reader that Harry may be helpless but there is still this mystery about him and there remains hope that he will grow into his own strength. The general message is that Dudley may have everything but not this.

4.3. Adversity: The School against Harry Potter

4.3.1. Context

After helping their friend Hagrid, the Hogwarts Groundskeeper, get rid of an illegal dragon baby, Harry and Hermione are caught out of bed at night. Their head of house deducts a hundred fifty points from their house as punishment. The Gryffindor house, the house Harry and his friends belong to, would thereby lose any chance of winning the House Cup. This excerpt tells of the next morning, when the school hears the news that the famous Harry Potter has let Slytherin, the most hated house in the school, win the House Cup again.

Excerpt 3

(1) From being one of the most popular and admired people at the school, Harry was suddenly the most hated. (2) Even Ravenclaws and Hufflepuffs turned on him, because everyone had been longing to see Slytherin lose the House Cup. (3) Everywhere Harry went, people pointed and didn’t trouble to lower their voices as they insulted him. (4) Slytherins, on the other hand, clapped as he walked past them, whistling and cheering. ‘Thanks Potter, we owe you one!’

(5) Only Ron stood by him.

(6) ‘They’ll all forget this in a few weeks. (7) Fred and George have lost loads of points in all the time they’ve been here, and the people still like them.’

(8) ‘They’ve never lost a hundred and fifty points in one go, though, have they?’ said Harry miserably.

(9) ‘Well–no,’ Ron admitted.

(10) It was a bit late to repair the damage, but Harry swore to himself not to meddle in things that weren't his business from now on. (11) He'd had it with sneaking around and spying. (12) He felt so ashamed of himself that he went to Wood and offered to resign from the Quidditch team.

(13) '*Resign?*' Wood thundered. (14) 'What good'll that do? (15) How are we going to get any points back if we can't win at Quidditch?'

(16) But even Quidditch had lost its fun. (17) The rest of the team wouldn't speak to Harry during practice, and if they had to speak about him, they called him 'the Seeker'.

(Rowling 1997: 179)

4.3.2. Interpersonal Analysis

Instead of actively depicting scenes emphasizing Harry's ostracization, as seen above with the Harry Wharton text, the problem is generalized, and a few particular incidents are provided, a few lines quoted, and that is the end of the matter – finished in 17 lines. What is most interesting is that my initial impression of this scene, and this impression has been confirmed by other Harry Potter fans, is that Harry's disgrace seems to be stretched over pages of agony and hardship, so that I was very surprised to find, as I looked at the scene in greater detail, that in truth the description and repercussions of his downfall encompassed a page at most; this excerpt depicts the majority of the scene. Unlike the Harry Wharton narrative, here the narrative mode remains a consistent B(N) positive; in fact, of all the scenes analysed, this one most evidently depicts the narrator's control of the action. Unlike Harry Wharton's long trial where the reader experiences Harry Wharton's humiliation, the narrator summarises and curtails the information and the 'experience'.

This is clearly the work of an overt narrator. Line 1 summarises the present situation, indicative of a narrator's omniscience, as is line 2 summing up the feelings of the students in the Hufflepuff and Ravenclaw houses. It is extremely doubtful that Harry would have such an objective perspective. However, the narrator's voice no longer clearly dominates the narrative, and many parts could actually be credited to either Harry or the narrator. The first part of line 10 is such an example. "It was a bit late to repair damage..." could be Harry's perspective or the narrator's judgement; the source of line 16 could also be considered ambiguous. Nevertheless, since there is no evidence of the narrator using Harry as a focalizer, evidence such as spatio-deixis, then I assume that this is the narrator.

Returning to the categorization, another indication of the B(N) positive mode is the *verba sentiendi*: "swore to" (10) and "felt" (12), although there is no evidence of deontic and boulomaic modality. As seen in the excerpts above, there are more evaluative adjectives:

“popular”, “admired”, and “hated” (1); “sneaking” and “spying” (11), and “fun” (16). Even more in evidence are emotive or evaluative verbs: “turned on” (2), “insulted” (3), “stood by” (5), and “swore to” (10). The interesting phenomena being that most of these verbs very clearly support a particular discourse in opposition to the adjectives, which tend to relate Harry’s feelings towards the event and reflect his guilt. He views his actions as sneaking and spying, although the reader might disagree with this interpretation. Whereas the verbs form the narrator’s discourse; the school “turned on”, betrayed Harry, Ron “stood by”, remained loyal to him; the students insult him as he walked by – also very negative, and places the students, not Harry, in the ‘wrong’. Here the narrator clearly indicates his judgement on the events. Of course one could argue the semantic tones of these verbs are Harry Potter’s evaluations of the scene, but they seem too extreme for someone who believes that he is in the wrong; in the wrong enough to vow not to “meddle” (10) again.

4.3.3. Structuralist Analysis

As seen in the analysis above, the narrator as speaker persists. No character in the book could possibly have abridged and condensed days of Harry’s ostracization into four lines (1-4); certainly not one of Harry’s classmates, because the language used throughout the passage is obviously biased against his classmates. As can be seen in line 2 (my bold for emphasis): “Even Ravenclaws and Hufflepuffs **turned on** him”. “Turn on” is a judgment against the students, and entails betrayal: that the object has been wronged by the agent. That is the beginning of a series of verbs that critically depict the actions of the students (my bold for emphasis):

(3) Everywhere Harry went, people **pointed** and **didn’t trouble** to lower their voices as they **insulted** him. (4) Slytherins, on the other hand, **clapped** as he walked past them, **whistling** and **cheering**. ‘Thanks Potter, we **owe** you one!’

Within this context, all these verbs have a negative connotation: to *take the trouble* of doing something is a sign of manner; insulting entails the lack of taking it. The reader may have to draw on his pragmatic knowledge to determine their offensiveness, for there are some cases where pointing would not be considered discourteous, but this instance is not one of them. The school clapped, whistled, and cheered Harry when he won a Quidditch match, but when the rival house is doing it, such is no longer a statement of admiration.

The narrator’s opinions continue to colour the narrative as seen in line 5 where the opposite situation appears, Ron being the only one who “stood by” Harry. Here again you have someone supporting Harry and this support is depicted positively through a positively

connotated verb. Even though Harry appears to accept his punishment, the narrator still protects his hero. Where the narrator could have taken the students' side, as the narrator in the Magnet series does in the parallel scene, he deems that they are in the wrong.

In the second part of this excerpt, Harry is more strongly focalized than in any of the texts above. The focus on Harry is best seen through the orientation of the prepositions. Wright and Hope (1996: 155) point out that prepositions function as orientation elements, which would automatically imply a conscious directing and something being orientated on. In the text above, Harry Potter is often the subject being modified by the whole prepositional phrase or the head of the prepositional phrase:

(10) It was a bit late to repair the damage, but Harry swore **to** himself not to meddle **in** things that weren't his business **from** now on. (11) He'd had it **with** sneaking around and spying. (12) He felt so ashamed **of** himself that he went **to** Wood and offered to resign **from** the Quidditch team.

(16) But even Quidditch had lost its fun. (17) The rest of the team wouldn't speak **to** Harry during practice, and if they had to speak **to** him, they called him 'the Seeker'.

Furthermore, if you compare the beginning of the excerpt, such as line 3 – “people pointed and didn't trouble to lower their voices as they insulted him” – the emotional dimension relies on the reader's social knowledge that the highest offense is not that people would talk about him, they had been doing that his whole first year, but that they would not even be polite or respectful enough to not let him hear it. This reference draws on the readers' possible experience of a similar event, or at least encourages them to image a similar situation, from which they can then extrapolate how they would feel. The magnitude of the shame, embarrassment, and regret can only be adequately felt if the reader grasps the social offense being enacted here. The intensity of the emotion is each reader's subjective interpretation.

The initial clause in line 10: “It was a bit late to repair the damage, but Harry swore to himself not to meddle in things that weren't his business from now on,” could either be Harry's thought or the narrator's commentary. The semantically negative connotation of *to meddle* assumes that this is a report of Harry's thoughts, because it belies the negative/positive discourse set up by the narrator at the beginning of this section. This point is further supported by the equally negative “sneaking” and “spying” in line 11. Both these words convey Harry's belief in his own guilt, and the use of the gerunds draw out the actions as Harry himself might think of the event. Although this is not Harry's voice speaking, the narrator conveys Harry's thoughts in lines 10 and 11. The cupola assumes the truth of this

statement and also implies Harry's fault in the situation, as there could not be another opinion; the 'damage' is Harry's fault. My thought is that the initial clause is the narrator's commentary, and the next is the narrator reporting Harry's thoughts. From a reader's perspective, it actually does not matter where it stems from; in the end the reader accepts Harry's guilt as the truth

Afterwards, the distance between narrator and focalized expands again, and in the last two lines there is a summation and evaluation of a series of events; namely, the Quidditch practices were no longer "fun" (16). Then in line 17 the narrator returns to the tactic used at the beginning of the excerpt, where the reader has to draw on their socio-pragmatic knowledge as to why Harry no longer enjoys Quidditch: the team no longer talks to him, and when they have to, they refer to him by his position not his name. Here, as in Harry Wharton, is a case where a character reference demeans the character.

Thus far I have focused primarily on 'who is speaking', but what about 'who is seeing'? Does anyone see at all? The first four lines are a synopsis of the whole situation, and what little seeing is involved (lines 3 and 4), is primarily Harry-focused, meaning that the events described are what took place in his presence – one can assume that there was a lot of talk behind Harry's back as well. In line 5 it is not clear if the statement is meant figuratively or literally. If literally, 'by' might indicate Harry as focalizer or at least the narrator with a perspective close to him, but that would be the only indication. The rest of the excerpt gives no further indication of the focalizer, not in the dialogue with Ron (lines 6-8), or Wood (lines 12- 15); and lines 10 -11 discuss Harry's psychological state, whereas lines 16 – 17 are a synopsis of Harry's situation in Quidditch. Ultimately, it is still clear that Harry remains the focalized by the perspective, despite possible ambiguity in line 5; and lacking any contradictory evidence, a narrator-focalizer must be assumed.

What becomes clear in this section is the gradual melding of the narrator's and Harry's perspectives. In the first two excerpts the narrative is told from the narrator's autonomous view of the events; however, in this excerpt and then in the climax, these two perspectives can no longer be clearly separated, as seen in line 10 and 16 above. This phenomenon would clearly affect the author's discourse and will be addressed further after an analysis of the climax.

4.3.4. Stylistic Analysis

The colloquial narrative voice continues, even though Harry is struggling through one of his most difficult school experiences: "didn't trouble" (3), "stood by" (5), "in one go" (8)

[dialogue], and “lost its fun” (16). Moreover, as discussed above, all other evidence points to the narrator supporting his protagonist; therefore the narrator shapes the discourse: although the whole school rejects Harry, he cannot fall too far nor can fellow students act too maliciously; and Harry’s redemption at the end is believable as the reader is allowed to forget the students’ lack of faith.

The narrator creates this dichotomy through a variety of language strategies. First, there are a tremendous amount of group references used in this passage, and of the forty-five nominal lexemes, over half (25) are character or group references. (See table below)

Concrete	Abstract	Group
Harry	One [of the most]	People
House Cup	Hand [on the other hand]	School
Harry	One	Ravenclaws
Voices	Thanks	Hufflepuffs
Ron	This	Everyone
Weeks	Loads	Slytherin
Fred	Time	People
George	One go	Slytherins
Points	Late	People
Points	Damage	Quidditch team
Harry	Things	The rest of the team
Ron	Business	
Harry	Fun	
Wood	Everywhere	
Wood		
Points		
Quidditch		
Quidditch		
Harry		
‘the Seeker’		
14 names/ titles	14 noun phrases	11 noun phrases

Figure 5 List of nouns from excerpt 3.

As can be seen in the third column above, there are a large amount of house references (Slytherin, Ravenclaws, Hufflepuffs, etc.) instead of individuals, although Harry as well as the reader know the characters in all the school houses. This tactic is even clearer in the last few lines of this excerpt; in lines 16 and 17, where the Quidditch team, which has some of the most popular characters in the book, are just referred to as “the rest of the team” or “they”. The situations are generalized, and they do not allow the reader to associate the pain of Harry’s ‘mobbing’ with a single character: “Ravenclaws” (2), “Hufflepuffs” (2), “Slytherin” (2), “people” (3), “they” (3), “Slytherins” (4), “them” (4), “we” (4), “they” (6), “people” (7), “the rest of the team” (17), and “they” (17).

Not only are the references general but they are ambiguous. A closer look at line 2 demonstrates this ambiguity: “Even Ravenclaws and Hufflepuffs turned on him, because everyone had been longing to see Slytherin lose the House Cup.” The use of the plural form without the definite pronoun could refer to either some of the Ravenclaws and Hufflepuffs or all of them; the context makes either interpretation possible. No one character gets blamed with the offense of not trusting the ‘much loved’ Harry Potter, for whom the narrator has been cultivating reader pity and sympathy since the first page.

Another interesting point about this line is that Slytherin is not included in “everyone” (2). Actually ‘everyone’ refers to the occupants of the Ravenclaw and Hufflepuff houses, and that is only about half the student body. Furthermore, the reader would expect only his own house to hate Harry, but in fact, although it is assumed that this is the case, there is no mention of Gryffindor hating him (except for his house’s Quidditch team). Quite simply, this is Harry’s house, his family for the next six years (i.e. six books) of his school career, and the narrator cannot allow the reader to hate them in the first book.

These group references are supported by the many vague nominal references such as “everywhere” (3), “people” (3), and “voices” (3). There is only one instance of direct speech in this description of the school’s reaction, and this comes from the Slytherins who are clearly from the ‘bad’ house⁴; although again, the direct dialogue is associated to the whole house and not to any one speaker, no matter how unlikely the possibility that thirty people would say exactly the same thing. In my initial reading I actually assumed that the utterance comes from

⁴ For those unfamiliar with the series, the Slytherin house is where all the bad witches and wizards have come from, and in particular the series’ antagonist evil wizard, Lord Voldemort. The bully of Harry’s class, Malfoy, naturally is from this house.

Malfoy, Harry's arch-enemy, who says similar things to Harry and his friends throughout the book. Only on a closer reading did I realize that the statement could belong to anyone or no one. His past friends have stepped back into the faceless, accusing mass. How much more difficult would it have been for the reader to forgive characters if, like the trial scene in Harry Wharton, individual characters had been involved and individual scenes described.

That is not to say there are no references to single characters, but only as supports the discourse. In the first paragraph (lines 1-4), as the repercussions of the nocturnal adventures become known, Harry's name alone is mentioned, the others are referred to as a group. Line 5 is the first non-Harry personal reference, Ron, but used positively: "Only Ron stood by him." In line 7 Ron mentions his mischievous brothers Fred and George, in the attempt to create a parallel to Harry's situation. The comparison fails and they are not mentioned again, although they are also members of the Quidditch team that shuns Harry in lines 17 and 18. In fact the only other direct character reference is to Wood in lines 12 and 13. But here, as in the case of Ron, Harry has an actual conversation with him, thus requiring personal reference, and furthermore, it too is a positive conversation where Wood refuses to let Harry quit the team.

The second linguistic device is that more than half of this excerpt's words are a part of the verb phrase; therefore it is interesting to see what role the verb phrase plays in the overall narration and discourse. Initially apparent is that the verbs are primarily action verbs although this is a scene depicting what the reader can attribute to emotional upheaval. Only four verbs are epistemic: *long*, *owe*, *like*, and *felt*; and only with the last is Harry the agent. Most of the verbs depict actions or events, not psychological states or emotions. Essentially the reader is shown what is being done to Harry, but there is no indication of his emotional state when he is rejected by the school. However, the genre should be taken into consideration, and also the co-text, where we are told of the sleepless night beforehand: emotions are not experienced through the text, but inferred through the reader's schemata. I do not mean to claim that there are no emotional references at all because the passages analysed show otherwise. However, the emotional states are given a lexical reference as in line (12) "He felt so **ashamed**" (my bold), but not elaborated upon through long descriptive passages. The Harry Wharton stories make even fewer emotional references, while there are some children's stories, such as *Little Women*, that do this notably.

Another tactical use of the verb phrase is that it illustrates the very steps of Harry's 'fall from grace'. For example in line 1, "From being one of the most popular and admired people at the school, Harry was suddenly the most hated." Here *being* conveys a state, namely

of being the most popular, and implies a group in which he is considered the best person, and *admired* implies the subject who does the admiring. The emphasis is on the present state and not the process, and situates the reader firmly in narrative present. “Suddenly” belies the copula and demonstrates the instantaneous change. It implies that there was no process; that Harry went from being very popular to being the most hated in the blink of an eye, and that being the case, this interpretation of “suddenly” could be ironic. But it is not. We accept the idea that a person can go from being extremely popular to hated in a moment, although it might go against socio-moral values. The narrator uses a similar tactic again in line 16, “But even Quidditch had lost its fun.” The past perfect tense negates the process of Quidditch losing its fun, but the past perfect implies that there was some sort of change before the narrative present: it was suddenly not fun anymore. There has been a jump from fun to loss of fun. It is almost as if there is a gap in the narrative, and in this manner, it conveys some of what Harry experienced.

The narrator uses the gerund in other parts of the text to draw out an event, as seen in line 4: “Slytherins, on the other hand, **clapped** as he walked past them, **whistling** and **cheering**. ‘Thanks Potter, we owe you one!’” The first point is that here the whistling and cheering gerunds are syntactically strange. Semantically one associates them with the clapping Slytherins, but syntactically they should be associated with Harry walking past. Moreover, they place emphasis on the duration of the event not just the event itself, as can be seen when they are changed to simple past: *Slytherins, on the other hand, clapped, whistled and cheered as he walked past*. The gerunds in effect draw out the readers’ agony by reflecting Harry’s.

What has Harry actually done wrong? The school, one has to assume, is angry because he and his friends lose 150 house points in a single night. The text clearly indicates that the points are the central problem (lines 6-8). I, the reader, blame him for forgetting his cloak in the tower, leading to his getting caught. The reader and Harry know that his mission has been primarily altruistic and that justifies breaking the rules (at least in this world as shown in other books throughout the series). Despite this knowledge, lines 10–12 indicate that Harry believes that his guilt lies somewhere beyond the obvious; namely his prying. This leads to the question of who behaved wrong in this situation. Looking at the semantically weighted word choice in this section, the rest of the school is clearly in the wrong. This of course is clear in the case of the Slytherins, as they are the ‘bad’ house, but even the other houses have “turned on” Harry. Whatever the school thinks of Harry, or even whatever Harry thinks of himself, for the narrator, Harry is the hero.

The excerpt of the school against Harry Wharton clearly depicts the tension between the group and the protagonist. Unlike in the Harry Wharton narrative, where the group wins and the narrator supports this outcome, the Harry Potter narrator clearly believes that the school is in the wrong. At least the narrator puts him in the position of ‘morally right’, although one could not say that Harry won, at least not until his triumph in the climax.

4.4. Climax

4.4.1. Context

The Harry Potter climax also involves a fight between Harry and Professor Quirrell and indirectly against the wizard who killed his parents. Unlike the thematic school fight typical in the BSSs, this fight has been elevated from saving the school from a bully to saving the world from a tyrant. Harry Potter’s fight has universal consequences for the wizarding world and naturally, the ‘muggle’, non-magical, world as well. Should Harry lose the fight, the Hitler-like villain would not only regain his physical form, but would gain control of the Philosopher’s Stone and win immortality.

The villain of this narrative, Lord Voldemort, had been nearly killed when he tried to kill Harry as a baby. Disembodied, he wandered the world for many years until he inhabited the body of one of Harry’s teachers, Professor Quirrell. Quirrell is forced by Voldemort to try to steal the Philosopher’s Stone that has been hidden at Hogwarts. Harry and his friends discover the attempted robbery, and Harry is forced to fight Quirrell/ Voldemort in order to keep him from the stone. The excerpt below depicts the very end of this fight.

Excerpt 4

(1) Quirrell raised his hand to perform a deadly curse, but Harry, by instinct, reached up and grabbed Quirrell’s face –

(2) ‘AAAARGH!’

(3) Quirrell rolled off him, his face blistering too, and then Harry knew: Quirrell couldn’t touch his bare skin, not without suffering terrible pain – his only chance was to keep hold of Quirrell, keep him in enough pain to stop him doing a curse.

(4) Harry jumped to his feet, caught Quirrell by the arm and hung on as tight as he could. (5) Quirrell screamed and tried to throw Harry off – the pain in Harry’s head was building – he couldn’t see – he could only hear Quirrell’s terrible shrieks and Voldemort’s yells of ‘KILL HIM! KILL HIM!’ and other voices, maybe in Harry’s own head, crying ‘Harry! Harry!’

(6) He felt Quirrell's arm wrenched from his grasp, knew all was lost, and fell into blackness, down...down...down...

(Rowling 1997: 213-214)

4.4.2. Interpersonal Analysis

Initially the B(N) positive perspective continues in this passage, but unlike the previously seen passages, the narrator portrays the perspective of his focalized protagonist. Although the narrator conveys the scene, the fight is often psychologically presented from Harry's point of view. A good example is line 1: "Quirrell raised his hand to perform a deadly curse, but Harry, by instinct, reached up and grabbed Quirrell's face..." On the one hand the narrator is clearly speaking. Harry could not know that Quirrell has the intention of performing a deadly curse, at most he might suspect it, and the certainty of the line can only communicate an omniscient narrator's knowledge. The same holds true for "by instinct". An action done by instinct can only be recognized by the actor after the event has already passed.

Nevertheless in line 3 Harry realizes that Quirrell cannot touch his skin without being burned, and this realization is no longer reported by the narrator but experienced by Harry as indicated by the adverb "too", which also syntactically functions by linking the blistering in line 3 to when Harry touched and burned Quirrell earlier in the fight:

Harry sprang towards the flame door, but Voldemort screamed, 'SEIZE HIM!' and, next second, Harry felt Quirrell's hand close his wrist. At once, a needle-sharp pain seared across Harry's scar; his head felt as though it was about to split in two; he yelled struggling with all his might, and to his surprise, Quirrell let go of him. The pain in his head lessened – he looked around wildly to see where Quirrell had gone and saw him hunched in pain, looking at his fingers – they were blistering before his eyes. (Rowling 1997: 213)

Is the adverb indicative of the narrator reporting Harry's thoughts or Harry acting as a focalizer? I would have initially suspected the latter. On the other hand, there is no other evidence of Harry's perspective, no "action located within viewing position of character, offering their opinions and judgements...", as Simpson (1993: 74) summarises the B(R) positive category. Although these might be Harry's thoughts, I doubt that they are actually Harry's words. It seems unbelievable that a twelve year old boy fighting for his life would even think a phrase like, "suffering terrible pain", and would therefore surmise that this is in fact Harry's thoughts filtered through the narrator's voice. Again, parts of this scene straddle the narrator-focalizer border as line 5 below demonstrates further:

Quirrell screamed and tried to throw Harry off – the pain in Harry’s head was building – he couldn’t see – he could only hear Quirrell’s terrible shrieks and Voldemort’s yells of ‘KILL HIM! KILL HIM!’ and other voices, maybe in Harry’s own head, crying ‘Harry! Harry!’

After the reader is informed that Harry can no longer see, the description concentrates on the audio rather than the visual senses – “Quirrell’s terrible shrieks” (5), “Voldemort’s yells”, and “other voices...crying ‘Harry!’ Harry!’”; and the tactile: “he felt Quirrell’s arm wrenched from his grasp...” (6). Here is the only one of a few uses of epistemic modality in the whole climactic chapter: “maybe in Harry’s own head” (4). The omniscient narrator, who knows both the past and future of this narrative, as demonstrated in the first chapter, would know if the voices were in Harry’s head or not; the epistemic modality reflects Harry’s own insecurity. Therefore, for lines 4-6 the mode does change from narrator to Harry as character focalizer.

Despite the ambiguity over the exact position in which this scene is viewed, there is no question of it being positive. Of the four passages examined this one contains the most *verba sentiendi* “knew” (3), “suffering” (3), “see” (5), “felt” (6), and “knew” (6). This in some ways confirms what I initially suspected, that although the narrator’s perspective is very obviously distinct at the start of the narrative, as the plot progresses, the perspective blends with Harry’s, and as Harry’s perspective becomes more dominate, the narrator’s judgement, evaluations and character fade.

I have analysed this passage as a mixture of B(N) positive and B(R) positive, but particularly the end of the scene is ambiguous, and ultimately the labels are not as important as the ambiguity itself. Not knowing who tells the story allows the reader to accept Harry’s view as the truth.

4.4.3. Structuralist Analysis

As already mentioned in the interpersonal analysis, the narrator and the focalized are much ‘closer’; however, the structuralist methodology facilitates a clearer analysis of the perspective in this excerpt. We see the fight from Harry’s point of view, and although the narrator speaks, the voice reflects Harry’s thoughts. For example, “Quirrell raised his hand to perform a deadly curse, but Harry, by instinct, reached up and grabbed Quirrell’s face.” Clearly the narrator is speaking. Harry could at the most suspect Quirrell of attempting to perform a “deadly curse”, which could then be indicated by ‘words of estrangement’. The certainty of the line can only communicate the certainty of the narrator; the same holds true for “by instinct”. As for viewing, the focalizer could be either Harry or a narrator in the room.

Particularly, “raised” indicates either a perspective level with Quirrell or from under him (he is pinning Harry to the floor), as does “reached up”.

Line 2 is direct speech, but line 3 syntactically mirrors Harry’s thought process as Harry realizes that Quirrell cannot touch his skin without being burned. For a more in-depth analysis of the linguistic components see the interpersonal analysis above. The outcome is the same: although the semantic content of the line indicate Harry’s thoughts, as seen in excerpt 3, Harry’s thoughts are filtered through the narrator’s voice. Compare this to a line without the speech indicator: *Quirrell rolled off him, his face blistering too – Quirrell couldn’t touch his bare skin!* In my example, Free Indirect Discourse conveys the feeling that the reader is getting Harry’s thoughts directly instead of the narrator relating Harry’s thoughts in the narrator’s own words.

This line focuses primarily on the psychological plane and the only visual perspective comes at the beginning: “Quirrell rolled off him”, which could be either Harry’s or the narrator’s perspective. As already discussed in the Harry Wharton excerpt above, this ambiguity of perspective moves the reader closer to the focalized, to a place where the distinction between focalizer and focalized dissolves. This moves the reader away from the clearly defined narrator’s perspective toward that of the focalized without the reader consciously recognizing the transition. Here, this transition is completed in the fifth line when the reader views the fight through Harry’s eyes.

Here, the speaker is still ambiguous but the reader sees through Harry’s eyes:

Quirrell screamed and tried to throw Harry off – the pain in Harry’s head was building – he couldn’t see – he could only hear Quirrell’s terrible shrieks and Voldemort’s yells of ‘KILL HIM! KILL HIM!’ and other voices, maybe in Harry’s own head, crying ‘Harry! Harry!’

This is the point where the narrator positions himself closest to Harry’s own thoughts; and there are several such uses of epistemic modality in the climactic chapter, such as “maybe in Harry’s own head”. The omniscient narrator would know if the voices were in Harry’s head or not. Nevertheless, for narrative suspense he chooses not to reveal this. We learn later that the voices are not in Harry’s head, and the use of maybe is more the narrator representing Harry’s psychological plane than Harry as speaker. *Tried* as a lexical choice presupposes Quirrell’s failure, and could also be construed as an omniscient view of the event, where the speaker knows the result even as he ‘tells’ the event.

On the other hand, the punctuation, such as dashes and ellipses, functions to break up the action, offset speech and thought from action, and differentiate between continuous state and short events. Here the syntax reflects the sequence of the narrative events, and Harry's perception of them. The dashes set apart the two sequential events in clauses, one for Harry's slower realization of his pain, then a dash again makes Harry's realization that he can no longer see as abrupt and surprising as it would seem to him. The voices of his antagonists and rescuers come jumbled at the end as they are jumbled in his own mind.

Although the voice for this line is unclear, the vision clearly represents Harry as focalizer. After the reader is informed that Harry could no longer see ("he couldn't see"), the description shifts from the visual senses to the audio – "Quirrell's terrible shrieks" (5), "Voldemort's yells", and "other voices...crying 'Harry! Harry!'". Then it continues into line 6 with the tactile: "he felt Quirrell's arm wrenched from his grasp..." (6), and as Harry cannot see, the agent of "wrenched" is not disclosed. Furthermore, "down...down...down" (6) graphically represents Harry's perception of falling into unconsciousness. Here the voice remains ambiguous, but the particular wording would indicate the narrator's voice, primarily when Quirrell's arm is wrenched from Harry's grasp, "he...knew all was lost" (6), and the use of the passive softens the extent of Harry's failure as compared to "he had lost" or the even stronger "he had failed".

This passage exhibits fewer evaluative words than the previous excerpts, fewer of the narrator's opinions as against the narrator conveying Harry's perspective of narrative events. Unlike with the Harry Wharton narrator, the reader does not know how the narrator feels about the events that pass, except possibly for the lessening of blame in the use of the passive in line 6. The focus is on Harry's struggle and the event itself – Harry's struggle to hold on, although in pain and against a stronger foe. Harry's role is critical to the discourse; what is absent is the emotional aspect to this scene. As Harry Wharton is absent to protect his image, perhaps Harry Potter's emotional state is not mentioned to protect his hero image, as fear is not very heroic.

4.4.4. Stylistic Analysis

What sort of fight does Harry win? Although this is a magical fight, the nouns are predominately concrete (28 words) rather than abstract (9 words). Of the 142 words in this scene, only 37 are nouns as compared to 47 words being part of the verb phrase. 16 of the concrete nouns are character references, and the remaining 12 nouns are all references to body parts or the voices of the characters (i.e. 'shrieks' (5), yells (5), voices (5)). Furthermore, the

physical part of the fight takes place only with the upper body, head and arms, with only one reference to feet and none to legs.

NOUN	FREQUENCY
Hand	1
Face	2
Skin	1
Feet	1
Head	2
Shrieks, yells, voices	1
Arm	2
Curse	2
Instinct	1
Pain	3
Chance	1
Grasp	1
Blackness	1

Figure 6 List of nouns in excerpt 4.

This is obviously not a magical fight, although both participants are magicians. Although the ‘physical’ power that Harry exerts – burning Quirrell with his hands – is only possible because of magic, the fight could still be categorized as physical. However, even in the physical fight, against an adult Harry is at a tremendous disadvantage; therefore, what fight does Harry actually win? A first impression when reading this is that Harry’s own danger is not as evident as Quirrell’s pain. Quirrell’s pain is the only one that finds a ‘voice’ in the text (line 2), and in line 5 Quirrell “screams” and “shrieks” while Harry’s pain is only building. Even being told that Harry’s pain was so terrible that he could not see (5) does not impact the readers as much as shrieks. This in turn ties into the theme of passive bravery that Harry exemplifies throughout the whole book, enduring pain and injustice in silence. This is how Harry defeats Quirrell. If Quirrell had exerted himself and overcome his pain, he could have easily defeated Harry magically. Yet as the ‘evil’ character he could not, and was therefore defeated by a twelve year old boy who could.

As was the case in the Harry Wharton scene, the verbs give a lot of information about the fighters and the fight, and below is a list of those associated with the two antagonists.

Harry	Quirrell
Reached up	Raised
Grabbed	To perform
Knew	Rolled off
Was to keep hold	Couldn't touch
Keep	Suffering
To stop	Doing
Jumped	Screamed
Caught	Tried to throw off
Hung on	
Couldn't see	
Could hear	
Felt	
Knew	
Fell	

Figure7 List of verbs associated with Harry and Quirrell

The majority of the verbs associated with Harry Potter are semantically stative rather than dynamic verbs: *knew*, *keep hold*, *hang on*, *see*, *hear*, *felt*, and *knew*, eight out of fourteen verbs. Harry wins this fight by using his head and hanging on despite tremendous pain. In comparison to Quirrell, who raises, *performs*, *rolls off*, *does*, *screams* and *tries to throw off*, six out of eight verbs associated to him are dynamic. However, despite all this Quirrell is unable to win and this ties into an underlying theme that Harry represents; namely that 'true' power comes from within and from character and not physical strength.

4.5. Conclusion

As Richards's saga spins a fine narrative thread between making Harry Wharton too unpleasant and retaining him as hero, so too does Rowling develop a precarious discourse centred on her hero. She tries to evoke sympathy for Harry Potter's plight, both at the Dursleys house and with his troubles later at Hogwarts, yet she cannot present him as too weak and helpless or the reader would lose interest. In a general sense this balance is brought about, on the one hand, through Harry's status as an orphan and his suffering under the abuse

of his relations and classmates, and on the other, through the mystery of the magical world and of Harry's own magical abilities; both of which are found in excerpts 1 and 2; and his 'moral fibre' seen in the third and the final excerpt.

This balance is maintained through narrative focus, i.e. Harry's absence in excerpt 1 and his being juxtaposed against his cousin; and the manipulation of language, as for example the syntactic structures (excerpt 1), group references (excerpt 3), verb tenses (every excerpt), adverb/adjective and verb dichotomy (excerpt 3), and word choice (every excerpt). However, Rowling's strongest tool to maintain this equilibrium is the narrative's perspective. The narrator is initially present and active in the narrative, and he presents himself as a friend and at the same time as strongly opinionated about the characters and events in his narrative. The overt, authorial narrator with a distinctive voice argues emotionally against the injustice of Harry's treatment at the hands of his relations, and clearly indicates who the 'good' characters are and who the 'bad'. This narrative perspective gives the narrator leeway to pronounce subjective opinions, yet with the unquestioned authority of a narrator.

As illustrated in the third excerpt, the voice and vision of the perspective strongly influence how the reader views the protagonists. This section is a perfect example of the power of the perspective, because Harry Potter's situation parallels that of Harry Wharton, but we feel sympathy for the former and may not for the latter, even though, objectively, how much more difficult it is for Harry Wharton to be called the 'new boy', 'outsider' and 'cad' by his classmates? Here as well, the narrator curtails the details of Harry Potter's trouble with his classmates and lets the reader interpret Harry's emotional state, allowing the reader to maintain a good opinion of both Harry Potter and his classmates.

As the narrative progresses, the narrative perspective melds closer to Harry's perspective and the narrator surrenders the 'vision' to Harry. Often this means filtering Harry's thoughts, but also, as seen in excerpt 4, letting Harry speak, and viewing the world through Harry's eyes. This progression from distinct narrator presence at the start of the novel to blending with the protagonist's perspective persuades the reader to unquestionably adopt Harry's perspective; the reader not only gets to 'see' Harry Potter's story, but experience it as well. However, at the climax, Harry turns out to be as passive a hero as he is in the first excerpt; he wins through luck and fortitude rather than through exercising his own power.

5. Conclusion

5.1 Conclusion to the Two Harrys

As surmised in the beginning, Harry Potter is a different sort of hero from Harry Wharton despite their sharing the same name and having similar narrative elements, and this results in the reader developing very different impressions of the main characters as corresponds to each author's discourse. Some similarities that are central to this analysis and arise at the beginning of the narrative are narrative parallels in the opening scenes of both narratives, and the use of rooms and furniture to define the characters, although reflecting very different character traits. In Harry Wharton's case the furniture is used to establish his social status and wealth, and in Harry Potter's, his position within Dursley household and to evoke pity for Harry's situation, represented, for example, through his absence from all the stereotypical 'family' activities portrayed in the pictures.

Although both characters have difficult relationships with their caregivers, Richards' narrator establishes, through perspective, Colonel Wharton as someone with the best intentions and a 'good heart'; while the Dursleys, particularly Dudley, are portrayed negatively to the point of being comic. The Harry Wharton narrator is more subtle and sticks close to his characters, blends with the crowd, filters their impressions and adopts their language. In the first chapter of the Greyfriars series, Harry Wharton's uncle acts as focalizer or focalized, and this uncle is presented as a 'good' character; therefore when he quarrels with Harry and finds him undisciplined and rebellious, the reader believes this interpretation. The opposite is true for Harry Potter. Rowling's companionable narrator affirms that the Dursleys should be despised. The narrator has a strong presence in the opening scene, displays his omniscience and voices his opinions in support of Harry Potter.

In the second excerpt, the Harry Wharton narrator continues to use the colonel as focalizer, presenting an undeniably negative perception of Harry Wharton, and the B(R) negative emphasizes the estrangement between Harry and his uncle. This estrangement is further accentuated by the character reference 'the boy'; however, the narrator takes care not to be too negative as to make Harry unredeemable. Therefore, there is a balance between positive and negative attributes, the positive focuses around Harry's physical appearance and the negative on his character portrayal. As is fitting for this particular perspective, the majority of the description is based on subjective observations and not objective traits.

In the Harry Potter text, the narrative perspective also plays a central role in furthering the author's discourse. The overt, authorial narrator, with a distinctive voice argues emotionally against the injustice of Harry's treatment at the hands of his relations; the narrator's overt presence creates the impression of a friend telling the story. This narrative perspective gives the narrator leeway to pronounce subjective opinions with the unquestioned authority of a narrator. The reader's sympathy for Harry Potter is further intensified through the presence of a foil character, Dudley, who receives everything, both positive and negative, that Harry lacks.

The character descriptions themselves are different in a number of ways. Although both descriptions discuss physical attributes, the Harry Potter character descriptions focus primarily on the physical. The reader has to draw on his or her own schemata for the psychological traits linked to these physical attributes. Harry Wharton's physical characteristics balance out his more negative psychological ones and these psychological attributes are clearly interpreted for the reader, and his dichotomy ties into the central pre-WWII BSS discourse where a flawed protagonist, who is fundamentally good, gets reformed by the boarding school institution. The physical appearances of the two boys are almost complete opposites. Harry Potter is small and skinny, not particularly good attributes for a hero, and is therefore redeemed through his mysterious magical scar. Furthermore, in the first two excerpts Harry Potter has only a few active verbs associated with him, and this ties in to Mendlesohn's (2004: 165) assertion about Harry being a passive hero. Harry Potter is much more passive than Harry Wharton, for Harry Wharton, even in the short excerpts presented in this study is strong, handsome, and well made; however, his partly concealed emotions reflect negatively on his character.

Harry Potter is described by the story's narrator, who supports him and uses physical defects to evoke pity from the reader. The narrator in Harry Wharton uses his uncle as focalizer for the description, and therefore the description, and in particular the evaluation of the description emphasizes what Colonel Wharton believes to be his nephew's defects. Harry Potter could have had a similar situation should the narrator have chosen Vernon Dursley as focalizer for that particular scene. In these scenes, the perspective plays a critical role in the reader's perception of the two protagonists. However, it should be noted that some of the major differences between the two character descriptions can be accounted for by the change of narrative structure over time. As Rimmon-Kenan (1983: 60) points out:

On the other hand, in an individualistic and relativistic period like our own, generalization and classification are less easily tolerated, and the economy of definition is grasped as reductive. Moreover, in the present day, when suggestiveness and indeterminacy are preferred to closure and definitiveness and when emphasis is put on the active role of the reader, the explicitness and guiding capacity of direct definition are often considered drawbacks rather than advantages.

In the classic BSS scene, the school turns on the hero; again the narrators handle the challenge differently. The Harry Wharton narrator stages a lengthy trial and allows the characters free rein to incriminate themselves. The judicial setting provides legitimacy for the actions of the ‘mob’ and the distinctive style in this scene, namely dialogue, allows each character to speak for himself. Only in the final lines, does the narrator voice his approval of the outcome of the trial: the condemnation of Harry Wharton.

By comparison, the Harry Potter narrator takes control of the scene, only alluding to the school’s abuse by switching from individual to group references in order to provide anonymity and not to turn the reader against any particular character. There is also a certain ambiguity towards the actual cause of Harry’s guilt. Word choice, particularly the verb and nouns, creates two discourses. In one, Harry believes in his own guilt, and in the other, the narrator signifies his support for his protagonist. As in the Harry Wharton excerpt, there is a shift of the perspective in this scene, where perspective is no longer dominated by the strong narrator’s voice but through the voicing of Harry Potter’s view on the events, the perspective moves closer to Harry and the narrator’s opinions are no longer uncontested.

The climax of both narratives centre around a fight scene; however the fights themselves are very different, reflecting the differences between the two Harrys. Harry Wharton fights in a traditional fist fight with rounds and breaks, using the skills and strength he acquired through practice and discipline; these are the reasons why he wins. The fight represents Harry Wharton’s accrual of the character traits that he lacked in the first chapter, and displays his positive aspects – leadership, loyalty and strength – which his uncle notes in the first chapter. Greyfriars and his peers taught him discipline and how to fight properly, and winning the fight is his ‘reward’. Harry Potter fights in a desperate struggle to survive, and he does not fight as much as hangs on longer than his opponent. Even at the end, the verbs show that Harry has less physical strength than moral fibre, and he wins through the strength of his own character, not that of his body. These different fights are indicative of the underlying moral messages of the two different series. Richards very strongly believed in the classic boarding school ‘story’, proving an institution produces future leaders of the empire.

Rowling's books carry a moral message, and although Harry does grow at Hogwarts, his primary asset is strength of character.

The perspective in these fight scenes also vary: the Harry Wharton narrator focalizes Harry's opponent and almost completely ignores Harry Wharton, even in the final round of the fight; whereas the Harry Potter narrator focalizes Harry Potter, filtering his thoughts, and even looks through his eyes at the end of the fight. These two perspectives create completely different pictures of the main characters and yet are typical of the discourse surrounding them. Harry Potter represents the hero as a paradigm of the humble, moral, brave character; to recognize this aspect and imagine what Harry had to endure, the reader has to see through Harry's eyes and feel what he feels. The reader has to be shown that Harry wins the fight against Quirrell/ Voldemort not physically but on the strength of his will, and although he does grow up to be a powerful magician, his bravery, altruism, kindness, and empathy are what consistently save him. Unlike Harry Wharton, he had these traits from the beginning of his story, but they were neglected until he came to Hogwarts. This is what the institution brought out in him. In Harry Wharton's case the narrator plays on the power of the reader's imagination. Bulstrode's defeat is all the more satisfying because the reader experiences it through his perspective. To describe the moment of triumph in detail, from Harry Wharton's perspective would humanize the experience or run the risk of failing to meet the standard of humanity, whereas only to allude to Harry Wharton leaves the moment completely in the hands of the reader to fill in or glorify the details as he or she deems correct.

At the start of this study, I set out to examine and compare the anomaly of two like-named, very popular characters in the boarding school story and at the end discovered that the Harry Wharton and Harry Potter stories themselves are in many respects not so dissimilar, which is not surprising considering both are a part of the BSS genre with its distinct plot elements. However, the protagonists themselves are very different, possibly indicative of the social climate at the time of their conception.

A language analysis substantiates my impression of Harry Potter being a passive character in comparison to the more active Harry Wharton. Furthermore, this analysis shows that narrative perspective is one of the central tools used by these two authors to enact their different discourses. Particularly in the opening scenes, the perspective from which these scenes are told, create a completely different impression of the characters, and the different perspectives evoke a feeling of pity towards Harry Potter while Harry Wharton is disliked.

In all the excerpts analysed, the Harry Wharton perspective constantly shifts between an extradiegetic narrator and character-focalization. This constant shifting creates ambiguity so that it is not clear to the reader whose perspective the story is being told from, and most likely the reader would probably attribute ambiguous parts back to the narrator, since that is the dominant perspective used in this text. This in turn gives authority to observations and opinions that might actually belong to minor characters, but at the same time allows the narrator to often tone down what might be considered very critical opinions of Harry Wharton. On the other hand the Harry Potter narrator's opinion is clearly stated in the beginning, and the colloquial language presents him as a friend. The reader automatically trusts this narrator and therefore, believes him when he describes the Dursleys and Harry's suffering in the Dursley household. However, through the course of the narrative the narrator fades into the background and allows Harry to focalize his own narrative, resulting in the reader identifying with protagonist.

Ultimately this study shows that impressions can be supported by linguistic evidence, and although short excerpts are not representative of a whole novel, they do indicate the presence of different trends that can then be investigated in more depth in a larger study.

5.2 Conclusion to the Perspective Theories

Before closing I would like to say a few words on the perspective methodology used in this analysis. What becomes a central difficulty in this analysis is the defining of the narrator-focalizer dichotomy; and this becomes a central question even in a narrative text told from a relatively consistent perspective such as the Harry Potter analysis. In this methodology the narrator/ focalizer distinction is central, but differentia between the two is not always distinct in each text. What I question here is whether this dichotomy might be considered a polarity on a focalization scale with levels of character focalization in between. As seen in the Harry Wharton passages, grammatical elements such as articles might indicate minimal focalization while adopting character references come closer to the other extreme. Nonetheless, what I propose here is only the beginning of a thought and not a whole theory; a theory itself would have to be developed using more examples.

One significant problem with the Simpson method is that it only focuses on a certain area of linguistic phenomena; a fact which severely limits the analysis, such as for example, the texture of the narrator's voice. Simpson's theory is very good at categorizing the narrative style, but lacks the diversity and flexibility to deal with the nuances of perspective. And it is often these minute details that are the foundation for the whole impression created by the

narrator and scenes. The Harry Potter narrator is a perfect example: Simpson's methodology can chart the progression from an autonomous, omniscient narrator to a perspective intricately bound to his protagonist, but lacks the criteria to discuss the characteristics of the narrator's voice and the structure of the narrator's arguments. All of these aspects tie into the author's discourse.

A further difficulty with the Simpson method is the ambiguity between the negative, positive and neutral categories. Very few texts fit perfectly into one of these three categories; therefore analyst often does not know when the evidence weighs decidedly for a particular designation. As seen in the climax of *Harry Wharton*, none of the criteria indicate a positive narrator, but the semantic meanings behind the metaphors and the details that the narrator focuses on – evidence that Simpson does not include in his theory – would include a positive designation. I begin to wonder about the importance of these categories all together. They are helpful for distinguishing between authors' styles, but possibly less so when analysing discourse. This model gives a good macro-analysis, but the methodology lacks the flexibility to extend the analysis to characterize the narrative voice or to look at the nuances of the discourse.

The underlying problem is that perspective in a narrative cannot necessarily be lumped into categories but tends to be fluid – as seen in the *Harry Wharton* excerpts above – and this theory does not allow for such fluidity. What this thought does is indicate a more fundamental problem with Simpson's categories. In general I disagree with the premise that one can actually categorize narrative perspective and that there are only a finite number of positions to 'tell' a story. One has to consider that these two narratives are both children's literature and popular fiction, yet still present difficulties when an analysis attempts to fit them into one particular category. Experimental fiction would pose an even larger challenge to analyse. This model provides basic criteria to compare authors' styles but lacks the flexibility to do an in-depth perspective analysis.

I found the different theories of the structuralist model more applicable and even flexible enough to accommodate the slippery Harry Potter narrator. The 'who speaks' and 'who sees' criteria allows for freedom to interpret in context. Still some structuralist theories seem to extend these criteria too far and bog the analysis down with a plethora of categories. Moreover, I have come to wonder, when a character actually speaks in a narrative, and I would agree with O'Neill that there is always a narrator filtering the narrative on some level. Possibly with direct dialogue or FID, the characters do have their own 'voice', and in the

former case the narrator least introduces, ‘packages’, and explains the dialogue. Finally, as seen in the interpersonal analysis, there is a problem with delineating the exact boarder between narrator and focalizer

Possibly my scepticism stems from the growing belief that it is not possible to create a single perspective theory that could then explain all possible perspective nuances in every novel. Language is simply too variable, multi-functional, and changeable. Although I initially set out to use the perspective theories to ‘explain’ how the different discourses functioned, I learned that the theories could make me aware of how the language in the text functioned, but could not ‘explain’ everything. At some point I had to stop obsessing about staying within the parameters of the theories and focus on the language itself. The words of Umberto Eco (1984: 492) come to mind, “The order that our mind imagines is like a net, or a ladder, built to attain something. But afterwards you must throw the ladder away, because you discover that, even if it was useful, it was meaningless.” Essentially the perspective theories sharpened my awareness of the language, but one theory tended to focus on one aspect of the language. Multiple theories allowed for a broader approach, but even then, sometimes I had to leave the parameters and describe what I thought I saw.

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German Abstract

J.K. Rowling berühmter Harry Potter und Harry Wharton aus Frank Richards' „Greyfriars“ Serie (1908 – 1940) sind zwei bekannte, zu unterschiedlichen Zeitpunkten entstandene Charaktere aus dem Genre der englischen Internatsliteratur. Allerdings entwickeln sich die beiden Harrys in ihren Geschichten – trotz ihrer Namensverwandtschaft und manchmal sehr ähnlichen Handlungselemente – zu zwei völlig verschiedenen Helden. Ursprünglich ähneln sich die beiden Protagonisten; sie kommen aus angesehenen Familien und beide haben ihre Eltern verloren. Sie wohnen bei Verwandten, sind aber unerwünscht. Beide besuchen ein Internat, wo sie sich zu Helden entwickeln. Die Wege dieser Entwicklung sind aber unterschiedlich gestaltet.

Als ich die erste Szene las, empfand ich, dass – obwohl die Charaktere gewissen Ähnlichkeiten haben – Harry Whartons Handlungen anfangs eher abstoßend war als Sympathie erzeugten, während ich für Harry Potter Mitleid empfand. Bei näherer Betrachtung der Texte stellte ich fest, dass man den Anfang beiden Serien neu formulieren, die jeweiligen Handlungselemente beibehalten, aber trotzdem die Lesersympathie in einen beliebten Harry Wharton und einen verachtenswerten Harry Potter umkehren könnte. Meine Faszination mit der Fähigkeit der Sprache, Gefühle zu manipulieren, wurde zum Ausgangspunkt meiner Arbeit. Gegenstand der vorliegenden Analyse ist daher die Frage, ob und/ oder wie sich literaturwissenschaftliche Eindrücke sowie meine eigene Leseerfahrung bezüglich der beiden Helden auf der sprachlichen Ebene abzeichnen.

Von beiden Texten werden jeweils vier Textausschnitte wichtiger Szenen untersucht, nämlich der Buchanfang, die Charakterbeschreibung, der Höhepunkt und eine genretypische Szene, in der sich die ganze Schule gegen den Protagonisten stellt. Ich verwende das von Leech und Short in *Style in Fiction* entwickelte Modell zur stilistischen Analyse, aber gleich zu Beginn der Untersuchung stelle ich jedoch fest, dass die Erzählperspektive eine zentrale Bedeutung in der Untersuchung spielt. Demzufolge analysiere ich die Erzählperspektive jedes Textausschnitts mit Paul Simpsons ‚interpersonellem‘ Modell und dem ‚strukturealistischen‘ Modell nach hauptsächlich von Mieke Bal, S. Rimmon-Kenan und Micheal Toolan, und nehme anschließend eine stilistische Analyse vor, bevor im abschließenden Kapitel beide Protagonisten verglichen werden.

Die Analyse ergibt, dass Erzählmodus und –stimme eine entscheidende Auswirkung auf die Rezeption des Charakters haben. Der Erzähler von Harry Wharton bewegt sich zwischen interner Fokalisierung und extradiegetischem Erzählen. Oft kann nicht mit Sicherheit gesagt

werden, wo sich der Erzähler positioniert. Diese Erzählstrategie verleiht auch Beobachtungen und Meinungen, die von Nebenfiguren ausgehen könnten, Autorität und erlaubt dem Erzähler, kritische Meinungen zu Harry Wharton abzuschwächen.

Der Erzähler von Harry Potter ist am Anfang sehr präsent und präsentiert sich dem Leser als ein Freund, dessen Meinung er uneingeschränkt glaubt. Im Laufe der Erzählung allerdings erlaubt der Erzähler, Harry Potter seine eigene Geschichte zu fokalisieren, und fordert damit den Leser auf, sich mit dem Protagonisten zu identifizieren.

Letztlich konnte ich meine Leseindrücke durch die linguistische Analyse beweisen und damit begründen, dass Harry Potter im Vergleich zu Harry Wharton als ein eher passiver Held erscheint.

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