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Harry Potter and the Transition from
Child to Young Adult

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TABLE OF CONTENTS

	PAGE
1. INTRODUCTION	5
2. LITERATURE REVIEW	6
2.1 On stylistics and how to analyse style	6
2.2 Later Language Development, Reception and Reader-Response Theories	6
3. RESEARCH METHODOLOGY	7
4. ANALYSIS	10
4.1 The Mirror of Erised	10
4.1.2 Stylistic Analysis	
4.1.2.1 Discourse structure: narration and speech presentation	10
4.1.2.2 Textual analysis in terms of lexis, grammar and meaning	11
4.1.3 Reader-response criticism	12
4.2 King's Cross	13
4.2.2 Stylistic Analysis	
4.2.2.1 Discourse structure: narration and speech presentation	13
4.2.2.2 Textual analysis in terms of lexis, grammar and meaning	14
4.2.3 Reader-response criticism	15
5. CONCLUSION	17
6. BIBLIOGRAPHY	18
7. APPENDIX	20

(...) He'll be famous – a legend – I wouldn't be surprised if today was known as Harry Potter Day in future – there will be books written about Harry – every child in our world will know his name!

Professor McGonagall in *Harry Potter and the Philosopher's Stone* (Rowling, 1997: 15)

'Harry. (...) You wonderful boy. You brave, brave man. Let us walk.'

Albus Dumbledore in *Harry Potter and the Deathly Hallows* (Rowling, 2007:566)

1. INTRODUCTION

The first quotation above has turned out to be self-prophetic to say the least – not only does every child in our world know J. K. Rowling's most famous character's name, but many adults are familiar with it, too. The seven books making up the successful *Harry Potter* series have triggered an unprecedented reading phenomenon both in the UK and the USA, where they continued ranking high in *The New York Times* best-seller list after many years (Cullinan, 2006). In addition, they have transcended the English-speaking world by being translated into 77 languages at the latest count – updated late in 2014 in J. K. Rowling's website – including ancient Greek and Latin. These facts render the making of even an approximate estimate of the total readership of the series a daunting, if not unattainable, task.

Beyond the general public's fascination with the story, the series has been the subject of several research papers, ranging from the usefulness of these books to teach the values embedded in the plot (Lennard, 2007) to the power of literacy (Beck, 2000) and Rowling's views on pedagogy as portrayed in the stories (Vaughn, 2011). Moreover, much has been speculated about the reasons behind *Harry Potter's* huge success among children, teenagers and adults (Andersen, 2005; Cullinan, 2006; Lennard, 2007).

According to Lennard, 'Rowling feels [her books] are best suited to readers aged 8 and over,' (2007:19) and in fact, the first *Harry Potter* books used to be placed in the Children Literature section of most bookstores. However, with the publication of the last instalments of the series, the books were moved to the teenage literature sections, probably because "[i]n reality Harry Potter is growing up with the books and, to a large extent, so are many of the books' readers," (Lennard, 2007:11).

In an interview with BBC Jeremy Paxman back in 2003 J. K. Rowling stated that she found stories for children, such as J.M. Barrie's *Peter Pan*, 'quite sinister' because the protagonists remain endlessly young. She expressed her intention to create finite characters that would grow up along the *Harry Potter* series and make sure there would be no possible future comebacks (BBC news, 2003) after book 7.

As an avid reader of Rowling's successful series of books, and as a teacher whose ESL teenage students have for many years now been engrossed in Harry Potter's deeds, I have often wondered what makes these books appealing. Of course, it would fall outside the scope of this paper to try and answer this question.

Nevertheless, it would be possible to focus on some of the linguistic choices made by the author, use these to analyse her style, and find out whether there are any significant changes in it as the series progresses that may be accounted for, not only by the growth of J.K. Rowling's characters, but also by that of her intended readers, who must have been older by the time the last book was published. 'Intended reader' will be understood here as a writer's conception of their audience (as defined by Wilson, as cited in Beach, 1993:25) and although of course it is not possible to restrict the readership only to those 'ideal' readers – in this case English-speaking western children growing into teenagers – it will be their viewpoint the one considered every time the readers of the series are mentioned in this paper.

Therefore, the main aim of the present paper is to analyse stylistic choices in two chapters with a similar length in number of orthographical words. The objective of this analysis is to discover any differences in style between the first and the last book of the *Harry Potter* series. It is undertaken on the assumption that the growth of the characters in J. K. Rowling's series must have involved an increase in maturity, which is likely to be reflected in the language used, the themes dealt with and the relationships portrayed by that language.

2. LITERATURE REVIEW

2.1. On stylistics and how to analyse style

'Proper words in proper places make the true definition of style.'
Jonathan Swift

Leech and Short (2007) define *style* as the set of linguistic choices made by an author in a given text which are noticeable to readers. *Stylistics* is defined by the same authors as the linguistic study of style, which helps discover why a writer chooses a certain form of expression – and not another – to attain a certain artistic function. Conversely, stylistics also helps point out how a given artistic function is accomplished by means of language (Leech and Short, 2007:11). Leech and Short (2007) claim that an author will select language for its most basic sense to be communicated with an added stylistic value. This renders each linguistic choice contrastable to possible paraphrases, so that the selection of one option against all others will always be meaningful. The more transparent a style is, the easier a text will be to paraphrase, while with more opaque styles text interpretation will rely greatly on readers' creative imagination (Leech & Short, 2007).

Of course, there needs to be a core of knowledge and experience shared by both reader and writer for communication to be possible. It is from this common pool that a writer chooses certain elements and 'inscribes verbal signs that he hopes will enable readers to perceive selected images, personalities and events in special relation to one another' (Rosenblatt, 1965:34). Beach (1993) cites Rabinowitz as claiming that writers make assumptions about their audience's knowledge of narrative conventions. Furthermore, they are able to shape their narrative with that authorial audience in mind. Readers, on the other hand, receive the writer's message, momentarily losing themselves to the author's perception of reality, but also while filtering it through the sieve of their own, particular life experience.

Moreover, interpreting a text involves not only what the author has placed in it, but also what readers bring to the text: their own personal baggage of knowledge of the world and how it works, and their expectations – often built on their previous reading experience (Rosenblatt, 1965; Beach, 1993). According to McCarthy (2005), good readers often follow a set of strategies to make sense of a text. They pay attention to lexico-grammatical and orthographical features and relate new information encountered to their background knowledge. They also make predictions and inferences as they read along, decoding the writer's message. These predictions and inferences are constantly assessed, to be either kept or discarded. Successful readers use both bottom-up and top-down strategies simultaneously (McCarthy, 2005). This means they are, at the same time, decoding the meaning of isolated words or phrases and making sense of macro-level clues, such as clause relations within the same text.

Focusing on text style once more, Leech and Short (2007) acknowledge that it is not possible to produce a completely objective description of style, i.e. one that all researchers would agree with or that would be easily replicable in different research studies. Nevertheless, they believe relatively reliable observations as to what is frequent or not in a given text may be a more attainable goal. Faced with the difficulties of pinpointing what makes style noticeable for readers, they argue it must be a higher frequency within the text. The increased frequency may be measured either by the degree of deviance from the norm, by a marked prominence or linguistic highlighting, or by some form of qualitative or quantitative foregrounding. These kinds of foregrounding are defined respectively as deviation from the language code and deviation from an expected frequency within language and both are believed to be useful to recognize relevant features of style, called style markers (Leech & Short, 2007).

2.2. Later Language Development, Reception and Reader-Response Theories

'Books are mirrors: you only see in them what you already have inside you.'
Carlos Ruiz Zafon

In studying later language development, Nippold (2007) argues that it is marked by improvements which take place throughout the teen years in linguistic and metalinguistic competences, plus the acquisition of the abilities to think abstractly and to take a different person's social perspective. This latter ability is what

allows teenagers and adults to appropriately adapt the style and content of their speech to reach different listeners or readers and suit a variety of purposes (Nippold, 2007:11).

Developmental research has proven that as children's reasoning goes from concrete to abstract, their knowledge of words, which begins with an understanding of mainly concrete referents, evolves to allow them also to acquire vocabulary that represents increasingly more abstract concepts (Nippold, 2007). The ability to think abstractly impacts on children's improved skill to read between lines, to understand non-literal meanings, and to manage to sort out instances of linguistic ambiguity (Nippold, 2007).

It has been claimed by reception theorists (Iser, 1979; 1980; 1989; Koerner, 1993; Freund, 1987; all as cited in Smith & Wilde, 2002) that works of art have a way to control their implied readers' expectations, since when writing a text authors use strategies that allow them to entangle readers and lead them to lose themselves in the fictional reality of the text. One such strategy to attain a pre-structured aesthetic reaction is the creation of gaps with the purpose of de-familiarizing the familiar and thus arresting a reader's 'wandering viewpoint' (Smith & Wilde, 2002). It should be mentioned that this 'implied reader' is a fabrication of the text which ought not to be confused with actual readers, but may be equated to Wilson's definition of 'intended reader', namely a writer's conception of their audience (Wilson, as cited in Beach, 1993:25). According to Iser (1980:60, as cited in Smith & Wilde, 2002) readers and text interact so that the text is always a work in process and 'different readers at differing times will always experience different apprehensions.' (Smith & Wilde, 2002:454)

Reader-response critics focus on readers' personal reactions to a text. Beach (1993) classifies response theories into five theoretical perspectives, depending on the aspect of the interaction between reader, text and context that results highlighted in the construction of meaning out of the reading of a given work of literature. Thus, the *textual* perspective wonders how readers use their knowledge of genre conventions to respond to the features in the text. In the *experiential* perspective the focus lies on how readers experience or engage with the text, whereas the *psychological* perspective places readers' cognitive or subconscious processes on the spotlight. Theorists who take the social standpoint centre on readers' social roles and their perceptions of the overall social context. Finally, the cultural perspective concentrates on how responses may be shaped by the readers' cultural roles, their attitudes towards culture and also the broader historical cultural context (Beach, 1993:8-9).

The aesthetic reading of a text – i.e. the kind of reading that implies a more personal approach towards a work of art – concentrates on meaning, but also on the affectively loaded associations drawn from words, which are personal and non-transferable (Rosenblatt, 1965). Therefore, especially in the case of young readers, books must hold some link between the youngsters' preoccupations, anxieties and ambitions, for the reading to succeed. These views coincide with Bettelheim's (1975) on the cathartic value of fairy tales: literature provides young children with safe scenarios in which to play inner conflicts and come out with possible solutions. In addition, Rosenblatt (1965) claims that both intellectual potentialities and emotional readiness are necessary for young readers to achieve a sound approach to literature.

As opposed to children, adolescent readers bring to their experience of literature their increased self-consciousness and their concerns with normality. Rosenblatt (1965) claims that at this stage of their lives they are trying to work out a series of relationships, including man-world, person-person, person-inner self. Fiction provides them with roles to explore the possibilities life opens to them and situations similar to those they may find themselves in, offering release to their inner impulses (Rosenblatt, 1965; Bettelheim, 1975). In addition, by becoming aware of the influence of their historical and cultural environment on them, teenagers may be better equipped to make choices that will help them control and modify such environment (Rosenblatt, 1965).

3. RESEARCH METHODOLOGY

The research problem is to investigate style markers in two chapters from J. K. Rowling's well-known *Harry Potter* book series, which was originally aimed at western English-speaking children and teenagers. This will be done to examine whether there are any significant style variations that can be accounted for by the fact that the age of the characters – and incidentally also that of the intended readership – increases along the series.

In order to find out whether there is a higher complexity in the text of the last book in the series compared to the first book, the Lexile® Framework for Reading has been consulted online to find the Lexile® text measures for each of the *Harry Potter* books used in the present study. This framework was created

by the American company MetaMetrics® as a scientific approach to help match reading ability and text complexity, in order to provide teachers and parents with a reliable tool to select books within children's individual reading levels. There are two kinds of Lexile® measures: one for readers and one for texts. To obtain their measure, readers take a test of reading comprehension obtaining a result that can range from below 0L – for beginner readers – to above 2000L. The higher a reader scores, the better their reading ability, whereas a higher text measure signals a book will be more challenging to comprehend. MetaMetrics® recommends readers should read material up to 100L below and 50L above their current reader measure level to ensure appropriate understanding. The Lexile® text measure only refers to text difficulty, regardless of book content or literary quality. Since no case study with actual readers will be attempted here, the text measures obtained from the Lexile® website will be used for reference purposes only.

It has already been mentioned that it would be impossible to restrict the readership of the *Harry Potter* books to the apparently intended audience of western English-speaking children growing up. While younger readers might lack the necessary metalinguistic knowledge to grasp the deepest layers of meaning in the last instalments of the saga, as long as they have the required reading ability to do so, children may read the complete series one book after the previous one without undergoing any transitional changes. Also, at present, with the books having been translated into so many different languages, readers do not even need to speak English to gain access to the story.

Nevertheless, in the 10-year period the whole series took to be published, when an average of 1.5 calendar years elapsed before Rowling completed each new book, her intended readership was growing up together with Harry Potter and his friends (Lennard, 2007). 'Intended reader' will be understood in this paper as defined by Wilson (as quoted in Beach, 1993:25), as the writer's conception of their audience.

It was also mentioned earlier that no case study with actual readers will be attempted here. Therefore, the intended readers' viewpoint and expected linguistic attainments as described by Nippold (2007) will be the ones considered whenever it deems necessary.

In order to carry out this analysis, Chapter 12, The Mirror of Erised from the first book in the series, *Harry Potter and The Philosopher's Stone* (Rowling, 1997), and Chapter 35 King's Cross from the last book in the series, *Harry Potter and The Deathly Hallows* (Rowling, 2007) will be compared and contrasted. These chapters have been randomly selected, only having been matched for length in orthographical word number. This was measured using the word count tool of a word processor, to ensure the amount of text in each chapter was approximately the same. The checklist of potential style markers developed by Leech and Short (2007: 61-66) will be used for the stylistic analysis. It is namely a non-exhaustive list of some of the prominent linguistic features that could be found in a literary text (see Appendix).

The table below summarizes some of the main similarities and differences between the two chapters. It is included here for reference purposes for those unacquainted with the *Harry Potter* story and/or the content of the chapters analysed in this paper.

	<i>Harry Potter and the Philosopher's Stone (1997)</i> Ch. 12 <u>The Mirror of Erised</u>	<i>Harry Potter and the Deathly Hallows (2007)</i> Ch. 35 <u>King's Cross</u>
Length in pages	14	14
Length in number of orthographic words	5,542	5,012
Narrator	3 rd person omniscient mostly, with some instances of 3 rd person limited to characters.	3 rd person omniscient, with several instances of 3 rd person limited to Harry Potter.
Dialogue	Short exchanges between characters that render the actions described by the narrator livelier. Lots of characters take part: <i>Draco Malfoy, Ron Weasley, Hagrid, Professor Snape, Harry Potter, Professor McGonagall, Hermione Granger, Madam Pince, the chessmen of the wizard chess game, Fred and George Weasley, Percy Weasley, the Fat Lady, Filch, Professor Albus Dumbledore.</i>	Long dialogue between <i>Harry Potter</i> and the late <i>Professor Albus Dumbledore</i> with long turns of explanatory monologue by the latter and some short interventions of the 3 rd person narrator.
Time markers	Precise and varied references to time: <i>Mid-December; Christmas; the holidays;</i> etc.	Vague references to the passing of time: <i>A long time later, or maybe no time at all;</i> etc.
Setting	Various rooms and outdoor facilities of <i>Hogwarts Castle</i> – the school of witchcraft and wizardry <i>Harry Potter</i> attends – for example, <i>the Gryffindor Common Room, the Dungeons, the Quidditch Pitch, the Great Hall, the Library, Harry's bedroom, the Room with the Mirror,</i> etc. Imagery and detailed description (e.g. of each of the dishes served at the Christmas Dinner in the Great Hall)	A huge space of ' <i>unformed nothingness</i> ' filled with bright mist, that little by little begins to take the shape of <i>King's Cross Railway Station</i> . Almost no description of the place where the characters are; repetitive use of the deictic adverbs <i>here</i> and <i>there</i> .
Plot	Christmas is drawing near and <i>Harry Potter</i> and his friends are trying to find out who <i>Nicholas Flamel</i> is. On Christmas Day <i>Harry</i> receives a present from an anonymous sender: it is an <i>Invisibility Cloak</i> that used to belong to his dead father. <i>Harry</i> decides to wear the cloak that same night to sneak into the <i>Restricted Section of the Library</i> and find information on <i>Flamel</i> , but once there, he opens a mysterious book that screams, raising the alarm. As <i>Harry</i> tries to make his escape under the <i>Invisibility Cloak</i> to avoid punishment for his deed, he gets into a room with a strange <i>Mirror</i> . In it, he can see his dead parents and other ancestors waving at him. <i>Harry</i> is so fascinated by the possibility of having a family that he returns to that room for three consecutive nights. On the third night, <i>Professor Dumbledore</i> explains to him that the <i>Mirror of Erised</i> shows only that which our hearts desire. The headmaster also tells <i>Harry</i> he will move the <i>Mirror</i> to another location and asks him not to go around the school at night looking for it.	After <i>Lord Voldemort</i> – <i>Harry Potter</i> 's nemesis – strikes him with the <i>Killing Curse</i> , we find <i>Harry</i> naked, in a yet unformed place, where time seems difficult to track. Many of <i>Harry</i> 's defining features are gone (he has lost his glasses and his lightning-shaped scar) and his senses come back to him one at a time (first his sense of touch, then his eyesight, after that his hearing). <i>Harry</i> finds he is not alone in this place – there is a disgusting small creature whimpering under a seat. Then, dead <i>Albus Dumbledore</i> appears. <i>Dumbledore</i> tells <i>Harry</i> the small creature is beyond their help. After that, they start talking about what has just happened and how <i>Harry</i> has survived <i>Voldemort</i> 's murderous attack. During this final conversation between <i>Harry</i> and his mentor, it becomes clear how much <i>Harry</i> has grown – now he knows most of the answers he used to seek in the late headmaster. <i>Dumbledore</i> treats <i>Harry</i> as an equal and even tells him he is ' <i>the better man</i> '.
Themes	<i>Family reunion</i> <i>Friendship</i> <i>None so blind as those who will not see</i> <i>Celebrations (Christmas)</i> <i>Death</i>	<i>Life, Death and the Afterlife</i> <i>Human weaknesses</i> <i>The Power of Love</i> <i>Forgiveness</i>

Table 1: Overview of *The Mirror of Erised* (Rowling, 1997. Ch 12) and *King's Cross* (Rowling, 2007. Ch 35).

4. ANALYSIS

4.1 The Mirror of Erised

The first book of the Harry Potter saga is 223 pages long and it is divided into seventeen chapters. Its Lexile® text measure is 880L, which means a native reader with an 880L reader measure would be able to comprehend approximately 75% of this book. *The Mirror of Erised* is the title of chapter number 12, which spans over 14 pages. The chapter derives its name from a magical mirror that, instead of reflecting whatever stands in front of it, shows “nothing more or less than the deepest, most desperate desire of our hearts” (Albus Dumbledore in Rowling, 1997:157). Although the origins of the name Erised remain unexplained in the book, it is no secret that it is in fact an anagram of the word ‘desire’ – or to be more precise, it is ‘desire’ spelled backwards, just as it would look reflected in a mirror.

According to Cirlot, the symbolism of the mirror is ‘frequently invested with a magical quality’ (1962:211). Even young readers might be reminded of famous mirrors they may have encountered previously – such as the ones in *Snow White and the Seven Dwarves* or *Lewis Carroll’s Alice Through the Looking Glass*. Those familiar with Alice’s adventures are likely to recall them, especially when Harry stands with ‘his hands flat against the glass as though he was hoping to fall right through it and reach [his parents and his family]’ (Rowling, 1997:153).

4.1.2 Stylistic Analysis

4.1.2.1 Discourse structure: narration and speech presentation

The in medias res opening of the chapter is followed by two very detailed paragraphs made up of sensorial images. These describe the inclement winter weather and then there is a flashback to the last Quidditch match right before the action moves forward again to late December and the Christmas preparations. This flashback, as well as several references made to previously experienced situations or already mentioned characters, lead readers to retrospect – i.e. look backwards and make the necessary associations to understand the plot (Grabe & Stoller, 2002).

The story is mainly told from the point of view of a 3rd person omniscient narrator, which imbues it with verisimilitude, rendering the events more credible in the eyes of young readers, since this kind of narration is canonically associated with the objective presentation of facts. Another major storytelling device used is the limitation of this 3rd person narrator to the point of view of Harry Potter and, briefly, to a few other characters. While being more subjective than the omniscient narrator as events are presented through the limited perception of a character, this device allows readers to place themselves in their shoes, a useful tool to empathize with the characters after taking a glimpse at their thoughts, doubts, fears and certainties.

Whenever this point of view shift takes place, the narrative, which otherwise mostly comprises declarative sentences, tends to contain direct or indirect questions – including rhetorical ones – and verbless clauses, all these imitating characters’ speech or thoughts. In exchanges between characters, there are often exclamations, commands, questions and verbless clauses as well, apparently with the same aim of imitating speech. Sentences range from simple ones to samples of several degrees of complexity – mostly attained by means of coordinating conjunctions – with a predominance of complex sentences. In addition, the use of rhetorical and other questions actively involves the audience in the plot, by allowing readers to place themselves in the characters’ shoes.

Actually, it would appear to be very easy for children to identify with Harry as he faces situations his readers are likely to have encountered in their lives before, such as being bullied at school (Rowling, 1997:143-144), not knowing or understanding how things work in the [magical] world (Rowling, 1997:148), or being limited in what they want to do by restrictions imposed by adult figures of authority (Rowling, 1997:145-146). As Rosenblatt (1965) and Bettelheim (1975) point out, youngsters may find in literary works of fiction safe scenarios to work out inner conflicts.

The 3rd person omniscient narrator frequently uses hyperbaton, cleft and pseudo-cleft sentences, and anticipatory constructions, bringing to focus the information readers are expected to notice and recall. The persona of the narrator also makes use of parallel constructions and mirror-image patterns with the effects of either contrasting by antithesis or reinforcing through repetition. These devices help build up to climactic moments and render descriptions more memorable. Combined, they may also cause the narrator’s voice to be perceived as more formal and distant from the voices of other characters. The most striking

difference is found in Hagrid's voice, whose contributions are rendered through conventional orthographic representations to imitate his coarse speech: "‘You what?’ Hagrid looked shocked. ‘Listen here – I’ve told yeh – drop it. It’s nothin’ to you what that dog’s guardin’.’" (Rowling, 1997:145)

The most noticeable variation in complexity within characters' dialogues is found in the conversation between Harry and Dumbledore nearing the end of the chapter. This is probably due to the fact that Harry communicates mainly through simple sentences, direct questions and polite requests, while the Headmaster speaks for longer turns, using complex sentences with coordination and subordination, relative clauses and embedded questions. This exchange is also noteworthy because in it Harry is portrayed as a respectful young boy, a little fearful of the Headmaster's figure, and obedient of his advice while Dumbledore uses Socratic irony to guide Harry towards finding his own answers (Rowling, 1997: 156-157).

Finally, their encounter ends with Harry asking Dumbledore:

‘What do you see when you look in the Mirror?’
‘I? I see myself holding a pair of thick, woollen socks.’
Harry stared. (Rowling, 1997:157)

A third-person narrator limited to Harry Potter closes the chapter with the account of how he realizes the Headmaster has lied (*'I see myself holding a pair of thick, woollen socks.'*) due to the inappropriateness of having asked him bluntly about his greatest desire (*'what do you see when you look in the mirror?'*). This highlights once more the imbalance of power in the relationship between these two characters. Because such imbalance is made explicit, readers are forced to notice it as well.

4.1.2.2 Textual analysis in terms of lexis, grammar and meaning

The text is gripping, with peaks of suspense in the middle of the chapter and nearing its end. The peaks are preceded and followed by moments of relaxation, in which there are often instances of comic relief that help build up on anticipation and counterbalance climactic moments of tension. This could prove an important device to keep a young audience hooked, given the length of the chapter and the book in general, and the limited attention span of young readers. Moreover, there are plenty of specific time markers to aid in the chronological ordering of the storyline, presented in the manner of what seems a more meaningful device for a young audience to show the passing of time than months or dates: expressions such as the *Christmas celebration* and *the holidays*, which mark specific moments in the school year for children, fulfil the function of time markers here.

Another interesting device that could be said to serve the purpose of capturing a young audience's attention is the division of the chapter into mini scenes marked by pauses. These are physically signalled by a double space between paragraphs and a small asterisk in the middle of the page. Other, shorter pauses are also signalled in the text by means of dashes and suspension points. These mainly mark speakers' hesitations or interruptions of a character's speech or thoughts by the speech or appearance of another.

As regards vocabulary, several magical terms are either introduced or revisited here. The presentation of new items is often done through descriptions filled with visual imagery or comparisons with existing real-world objects children may be familiar with. For example, wizard chess is described as a game that *'(...)' was exactly like Muggle chess except that the figures were alive, which made it a lot like directing troops in battle'* (Rowling, 1997:146-147). Throughout the chapter many rules and practices of the magical world are still being explained both to readers and to Harry Potter, often by the narrator but also by the characters. The excuse for this within the story is that, having been raised in an environment that craved to pass off as *'perfectly normal, thank you very much'* (Rowling, 1997:7), Harry is not familiar with most of these. This strategy aids the authorial audience to further identify with the main character, who is thus depicted as an ordinary child suddenly faced with the extraordinary.

The vocabulary seems straightforward and mainly colloquial with almost no formal expressions or difficult words. There are plenty of adjectives, among them some carefully selected combinations of alliterating adjective-noun pairs (*stormy sky, silver sickle, knobbly knees, splendid sight*, etc.). By playing with sound repetition, these pairs make descriptions more memorable. Moreover, several samples of listings are to be found – for instance, *A hundred fat, roast turkeys, mountains of roast and boiled potatoes, platters of fat chipolatas, tureens of buttered peas, silver boats of thick, rich gravy and cranberry sauce (...)* (Rowling, 1997:149). Together with an abundance of adverbs and lexically loaded dynamic verbs, these render descriptions more dramatic, hence livelier, filled with action, easier to visualize, and more appealing. The adjectives present are mostly used attributively to refer to physical (*Filch's pale, wild eyes*) or psychological

attributes (*Men have been wasted away before it, entranced by what they have seen*). They enrich visual imagery and convey emotions, among other functions.

Adverbs are also rather frequent, fulfilling semantic functions of manner (*roughly*), place (*Up on the High Table*), time (*since the Quidditch match*), direction (*straight past*), degree (*very hard*), reason (*because*), result (*So*), purpose (*sank down to sit*), comparison (*far emptier*), condition (*Unless*) and concession (*Yet*). They tend to combine with verbs to emphasize movement and activity. Sentence adverbs are often realized by the simplest conjuncts *and* or *but*, with very few tokens of other conjuncts (*however, though, as though, then, etc.*) and disjuncts (*unfortunately*). These findings seem to be in accordance with the conclusions in Nippold (2007), who compares a series of studies on adverbial conjuncts and their development, spontaneous use, and understanding by groups of children and adolescents. The results of the studies show that the understanding of adverbial conjuncts by young children is limited to the most common ones and that their usage is highly infrequent in spontaneous speech, with performance improving as age increases.

The text relies a lot on visual and auditory imagery. Descriptions are made vivid by means of a few significant departures of the use of the simple past tense – usually replaced by modal auxiliaries and verbs in the past continuous (*No one could wait for the holidays to start, He was walking so fast he knew he was making more noise than was wise, etc.*). These replacements cause action to be perceived as more dynamic. The frequent and detailed sensorial imagery present in the text is realized through similes (e.g. *that hut of Hagrid's must seem like a palace*), metaphors (e.g. *his feet were dead with cold*) and other figures of speech (*The book was screaming!* etc.), which enable readers to see in their mind's eye what is being described. The elements used in comparisons are very easy to picture as these are usually items children are familiar with. In addition, similes and metaphors often convey feelings – happiness, sadness, surprise, etc – through very concrete visual, auditory and kinaesthetic language (*Harry felt as though his insides had turned to ice; It was strange to the touch, like water woven into material, etc*). A further storytelling device arguably typical of children's literature is the frequent personification of inanimate objects – for example, the whispering books in the library, the school building waking up to find its grounds covered in snow, etc.

The average sentence length in this chapter, calculated in number of orthographical words, is 10.08, with the longest sentence reaching 54 words, the shortest only 1 word, and the mode being 6. The majority of the nouns present are concrete, which could be connected to the fact that the target readership for this book seems to have been children around 8 years of age. Developmental studies have shown that concrete nouns are easier to define, probably due to the fact that they are more likely to evoke sensory imagery (Nippold, 2007). However, there are a few samples of abstract nouns, especially to refer to concepts (*knowledge, truth, desire, etc.*) and feelings (*excitement, joy, horror, etc.*).

4.1.3 Reader-response criticism

Children reading the chapter are likely to find interaction with the text simple, as many connections between their primary world and the fictional world are drawn for them and, as stated before, they may have experienced first-hand situations similar to those in the chapter. Young readers are usually attracted by what is similar to their primary world, as these are the things they know and can relate to in order to make sense of what they are reading (Rosenblatt, 1965; Bettelheim, 1975; Beach, 1993; Grabe & Stoller, 2002).

It is possible for children to identify with the hero in connection with a quest for identity. At this point in the story, Harry is still learning about himself and his parents, gathering as much information as he can from those who knew them. He has a reputation he does not know whether he deserves and is trying to live up to it, although he is still uncertain of his own powers. Little by little, he becomes more daring and puts himself to the test, as he is slowly getting to know his inner self and the magical world he lives in.

The chapter includes two instances of purposeful repetition by means of triplets created for effect. First, the words the anonymous sender of the invisibility cloak wrote to Harry – *'Use it well.'* (Rowling 1997:148-150) – are repeated on three different occasions to encourage him to take a bold step. Later, Harry's visits to the Mirror of Erised are also structured in a set of three (Rowling 1997:152-156). Both the cloak and the visits to the mirror seem to represent connections to his parents, the former because it is a magical item that once belonged to Harry's dead father; the latter since it performs the trick of reflecting him surrounded by the family he has never met.

As mentioned before, Rosenblatt (1965) and Bettelheim (1975) believe literature proves therapeutical, especially for young children. Thus it is possible for readers to recognize and react to the fact that, while Harry is being educated from the outside at Hogwarts, he is also educating himself from the inside, deciding who he wants to be, and making choices that imply personal growth. As to the sets of three repetitions, according to Bettelheim,

As it often does, the three times repeated behaviour reflects the child's position in regard to his parents, and his reaching for his true selfhood as he works through his early conviction that he is the most important element in the threesome, and his later fear that he is the least significant. True selfhood is gained not through the three repetitions, but through something else that these lead up to (...) (1975:263-264)

In this case, the three repetitions of *Use it well* give Harry the confidence to try on the Invisibility Cloak and use it to break a series of school rules. When he comes across the Mirror of Erised, it takes three visits for him to wholly understand how it works (Rowling, 1997: 151-157). The repetitions also create in the reader an urge to read on and find out what happens to the hero. In his third visit, Harry ends up having his first one-on-one meeting with Albus Dumbledore, the Headmaster who becomes Harry's mentor from then on. Dumbledore's words seem to be for Harry Potter and readers alike when he says, "It does not do to dwell on dreams and forget to live, remember that" (Dumbledore in Rowling, 1997:157).

4.2 King's Cross

The last book of the *Harry Potter* series is divided into thirty-seven chapters and it is 607 pages long. Its Lexile® text measure is 980L, which means that a native reader with an 880L reader measure may find this last book too great a challenge to read independently, as it is over their Lexile® range. King's Cross is chapter number 35 and spans over 14 pages. Its title refers to the London railway station, meaningful in the saga as the Hogwarts Express departs from its Platform 9^{3/4} at the start of every new school year, taking students to Hogwarts School in the north of England (Rowling, 1997: 66-68).

While chapter 34 ended with the implication that he had been struck by the powerful *Avada Kedavra* killing curse, chapter 35 opens up with Harry in a different dimension of 'unformed nothingness' (Rowling, 2007:565). His sacrifice to save the lives of those he loves should have resulted in his death. Nevertheless, Harry wakes up in a kind of limbo where he eventually discovers a silver lining: he has miraculously survived or been reborn.

4.2.2 Stylistic Analysis

4.2.2.1 Discourse structure: narration and speech presentation

The first paragraph is an uninterrupted continuation of the last one in the previous chapter. It begins with a rather vague description by a 3rd person narrator limited to a character, unclear in terms of time, setting, and viewpoint. The character in question is referred to by the pronoun *he*, which is used cataphorically. Not until the third paragraph is its reference made overt and the name *Harry* used for the first time, finally disambiguating who he is (Rowling, 2007:565). From then on, it becomes clear that the viewpoint is Harry Potter's and that the first impressions of the setting are presented through the eyes of the protagonist (Rowling, 2007: 564-565). This device adds up to the suspense and tension already present in the story at this point, while arguably exposing readers to a feeling of uncertainty similar to the one that the protagonist is experiencing.

To his own surprise, Harry is physically changed: his glasses are gone and so is the lightning scar he has had in his forehead almost all his life (Rowling, 2007:567): the mark of Lord Voldemort's first attempt to kill him when he was a baby (Rowling, 1997: 16-17) – a branding by which he has always been recognized throughout the series (for a few examples, see Rowling 1998:9; Rowling 1999:12; Rowling, 2000:20; Rowling, 2003:52; Rowling, 2005:67). Moreover, Dumbledore immediately acknowledges Harry as a man equal or even superior to himself – i.e., he is no longer a child; his sacrifice proves to have been some kind of rite of passage (Rowling, 2007:571).

It is here at King's Cross railway station, the place that slowly takes shape out of the nothingness surrounding Harry (Rowling, 2007: 570), where he comes across the late Professor Dumbledore. Chapter 35 soon becomes a long dialogue between the two of them, with some lengthy monologue turns by the Headmaster, minor interventions of a 3rd person omniscient and even more occasional 3rd person narrator limited to Harry Potter.

While sentences throughout the chapter are mostly declarative, there are exclamations, verbless sentences and several rhetorical, direct and embedded questions present. These devices serve different purposes. Rhetorical questions are mainly used during brief point of view shifts to a 3rd person narrator

limited to Harry Potter and provide insight into his thoughts. Exclamations and direct questions are usually part of the characters' direct speech and as well as conveying the illusion of real conversation, they often seem to be winks at the intended readers in the sense that they ask precisely what a reader must be wondering, for example, "I live... while he lives? But I thought... I thought it was the other way round! I thought we both had to die? Or is it the same thing?" (Harry Potter in Rowling, 2007:568). Interjections convey emotions and reinforce the idea of actual speech.

In the omniscient narrator's and Dumbledore's voices there is an abundance of unusual word orderings in the manner of samples of hyperbaton and instances of subject-verb inversion, used for emphasis. Other devices thoroughly exploited in this chapter are parallel constructions – for example, "*I was gifted, I was brilliant. I wanted to escape. I wanted to shine. I wanted glory (...)*" (Dumbledore in Rowling, 2007:573) – mirror-image patterns – for instance, "*Do not pity the dead, Harry. Pity the living, (...)*" (Dumbledore in Rowling, 2007:578) – and formal and structural repetition – like '*The longer he looked, the more there was to see.*' (Rowling, 2007:566). All of these seem to be used for reinforcement and climax, and occasionally for antithesis.

The most frequent and striking variations in complexity occur between Dumbledore's monologue and Harry's straightforward dialogue lines. Sentences are generally complex, with complexity due to coordination (e.g. *Therefore, he had a sense of a touch, and the thing against which he lay existed too*), subordination (for instance, *He had the uncomfortable feeling that he was eavesdropping on something furtive, shameful*) and parataxis (e.g. *They looked at each other, the old man still beaming*).

4.2.2.2 Textual analysis in terms of lexis, grammar and meaning

The average sentence length, measured in number of orthographical words, is 11.51, with the longest sentence reaching 53 words, while the shortest are one-word long. The mode for sentence length in the chapter is 34.

The time markers present are only vague references to the passing of time (*A long time later, or maybe no time at all*, etc.) and as regards places, there is an extensive use of the deictic adverbs *here* and *there* as well as imprecise expressions to refer to space and measure distance (*set some distance away*, etc). The reason for this could be that the setting seems just an excuse for Harry to meet his mentor again, get closure and tie some final knots in the story, which only Dumbledore – who died in the sixth book of the series – can clarify. Therefore, time and space are regarded as quite irrelevant in this chapter.

Although the action in King's Cross takes place in just one big, long scene, there are quite a number of minor pauses, usually to mark characters' thinking time and breaks in conversation. Pauses also mark interruptions of the speech of one character by that of the other. They are often signalled by suspension points and dashes, but on several occasions loaded pauses used for effect are also overtly stated in the text (for instance, *There was a pause*, or *Another silence*, etc).

The vocabulary is descriptive and specific, with several formal words (*hitherto, assuage, pardon*, etc) and a few idiomatic expressions (*in my heart of hearts; I closed my eyes; I lost my head*, etc.). No newly coined 'magical' words are introduced in this chapter, though a lot of events, places, objects and people encountered in previous instalments are revisited here. Similes and comparisons outnumber metaphors, but the use of imagery is rather limited as there are practically no descriptions in the text.

Most of the nouns are concrete, but there are over one hundred abstract tokens to refer to states (*subservience, insanity*, etc.), events (*sacrifice, enchantment*, etc.), perceptions (*sufferings, obsession*, etc.), processes (*revenge, destinies*, etc.), moral qualities (*cruelty, courage*, etc.), social qualities (*loyalty, reassurance*, etc), concepts (*fascination, knowledge*, etc.) and feelings (*horror, hope*, etc.). The majority of the abstract nouns are used to realize binary oppositions, such as good versus evil and life versus death.

Adjectives are mainly non-gradable and used attributively to refer to physical conditions (*unscathed, empty*, etc.), feelings (*afraid*), size and shape (*small, curled*, etc), while some enhance the little visual imagery present in the chapter. There is a noticeable abundance of adjectives with the negative prefix UN- (*unscathed, unspeakable, unprecedented, unstoppable*, etc). Instances of listings with coordinating conjunctions can be found (*they were soft, clean and warm; Small and fragile and wounded; whole, and white and undamaged*, etc.) although they are not as frequent or as lengthy as they were in The Mirror of Erised.

As regards verbs, even though there is a slightly higher occurrence of dynamic over stative ones, there is not much actual action in the chapter, with the latter verbs being mainly of inner perception and cognition (*I think not, But you already know*, etc). Significant departures from the simple past tense are found in those strips of dialogue between characters that refer to the moment of speaking, in a few recapitulations

rendered in the past continuous or the past perfect, and in several exchanges using modal verbs (*What is that, Professor?; He was looking, now, over the top of Harry's head (...); You cannot despise me more than I despise myself*, etc.). Often other word classes, especially nouns and adjectives, are in charge of carrying the most heavily loaded part of meaning. Interestingly, even though there is a wider variety of sentence adverbs present (*though, otherwise, until, however, almost as soon as*, etc.), the one with the highest frequency is *but*. Assuming most of the text imitates speech as the chapter is mainly dialogical, these findings seem to be in accordance with the conclusions in Nippold (2007) on the frequency of usage of adverbial conjuncts in spontaneous speech as age increases.

King's Cross also contains triplets that exploit the effects of reinforcement and climax of purposeful repetition, although these examples are subtler and less overt than those seen in book 1, chapter 12. Harry worries on three different occasions about a maimed creature which Dumbledore insists is beyond their help (Rowling, 2007: 566-568). These repetitions serve the purpose of showing and reinforcing Harry's virtues, but also by contrast Voldemort's vices (Rowling, 2007: 568). Another instance of repetition following the rule of three can be spotted in one of the most meaningful exchanges between Harry and Dumbledore, where the negative word *not* is repeated three times,

'Then... I'm dead too?'
 'Ah' said Dumbledore smiling still more broadly. 'That is the question, isn't it? On the whole, dear boy, I think **not**.'
 They looked at each other, the old man still beaming.
 '**Not?**' repeated Harry.
 '**Not,**' said Dumbledore. (Rowling, 2007:567, my highlighting in bold print)

This repetition of *not* strengthens the idea of Harry's being alive. It helps the notion sink in and become accepted both by Harry and readers alike.

Since this is one of the last chapters of the book series, many subplots are closed and predictions are confirmed – this is attained through Dumbledore's speech: *You know what happened, as you know now, You have guessed, Can you forgive me?*, etc. Arguably, the pronoun *you*, which overtly addresses Harry Potter, could also be interpreted as covertly addressing the intended readers here.

4.2.3 Reader-response criticism

The strong rumour before the publication of the last book in the series that Rowling would have Harry Potter killed so that no sequels to the last book could be written might have conditioned readers' expectations. It could be argued that the author seems to toy with these by creating here in this chapter a scenario in which her main character could very well have died – first, he is struck by the Avada Kedavra killing curse, then he awakes in a mysteriously foggy place, and, finally, he bumps into the late Albus Dumbledore (Rowling, 2007: 564-566).

Harry finds himself naked, which could be interpreted as a sign of his rebirth after sacrificing his life to spare others. It is only when he realizes he is not alone (Rowling, 2007:565) that he experiences conflicting emotions: he wants to help, but cannot bring himself to touch a maimed creature, and thus he feels like a coward (Rowling, 2007: 566). Adolescent readers may feel identified with the hero as he shows some of the characteristics of this age group: an increased insecurity due to self-consciousness plus a concern with normality and social labels (Rosenblatt, 1965; Bettelheim, 1975). In addition, readers familiar with the Bible may spot here inter-textual references both to the Garden of Eden and to Christ's sacrifice to save mankind.

With the part of Lord Voldemort that had been living in Harry's soul severed and extracted from him by the killing curse, his soul is again 'whole and completely [his] own' (Dumbledore in Rowling, 2007:566-567) and the hero's flaws become personified as a disgusting creature that had been hidden inside him. Another character whose flaws and imperfections are acknowledged in King's Cross is Dumbledore (Rowling, 2007:571-577). The Headmaster admits he despises himself for his mistakes, opens up his heart and confesses to Harry, obtaining his sympathy and forgiveness (Rowling, 2007:571-578). This is a further example of how much Harry has changed and grown – before, it was always him confessing his wrongdoings and his fears to Dumbledore, a respected and protective figure (Rowling, 1997: 156-157); now, an inversion in their roles has definitely taken place. Harry first demands explanations from the Headmaster but eventually comes to forgive him, when he sees Dumbledore as 'a small boy caught in wrongdoing' (Rowling, 2007: 570-571).

Being the helpful mentor who guided Harry along most of his journey, Dumbledore had always been depicted as an admirable figure (Rowling, 1997:77). However, in the last two books of the series and especially after the character's death, his so-far spotless life and career began to be questioned (Rowling, 2007:286-295). Bettelheim (1975) points out that in children's tales characters are either completely good or bad, without grey scales. The figure of the hero, being inherently good, is thus most attractive to the child, leading to identification with this character. Conversely, it is clear to the child that crime does not pay and evil characters always lose. This polarity helps children decide who they want to be. When a relatively firm personality has been established and children are older, it is possible to present them with ambiguities (Bettelheim, 1975). Therefore, it could be argued that Dumbledore's becoming an imperfect character with flaws, regrets, and some evil deeds of his own in the last instalment of the saga could be related to the author's writing for an older target audience about a grown Harry Potter.

Teenagers often question authority and attempt to reach the state of individuals that exist separately from and are as respected as figures of authority (Rosenblatt, 1965). Harry comes of age and grows up to be a better man than Dumbledore (Rowling, 2007:571). Harry is now the character who makes use of Socratic Irony (Rowling, 2007: 567-570), which may be interpreted as a further reaffirmation of his newly acquired adulthood and his being at present more of an equal to Dumbledore. Therefore, adolescent readers may find here the enactment of situations they may be likely to find themselves in with figures of authority in their family or at school.

Due to the fact that almost all the chapter is dialogical, there is not much action and so the text is not really gripping. However, readers get a chance to check predictions they have been making since the beginning of the series and this alone may be a good reason to stay hooked onto the reading. Furthermore, the length of the conversation and especially of Dumbledore's monologue turns, which seem appropriate for teenage or older readers, may cause the chapter to be difficult to follow or heavy to read for younger audiences.

5. CONCLUSION

I open at the close.
(Rowling, 2007: 113)

One of the purposes of this paper was to stylistically analyse a chapter in the first and another one in the last book of the *Harry Potter* book series. This involved a close-up on the author's language choices, on the themes dealt with and on the relationships between characters. A second purpose was to unveil any differences in style that could be accounted for by the maturational growth of the characters and whether these differences could be used to indicate the presumed older age of the intended readers of the series by the time they reached book 7. All this was pursued in order to ascertain to what extent an audience of children growing up might find itself mirrored in the emotions, concerns and changes undergone by the book characters.

The analysis was carried out positing an ideal intended readership of western English-speaking children reaching the end of the series in their teen years. Although disregarding all other possible audiences has probably rendered this analysis rather limited, such seems to have been the target readership J.K. Rowling was writing for throughout those ten years.

Plenty of similarities have been found in the author's style in the two chapters analysed. Firstly, in both there is an omniscient 3rd person narrator, often limited to a character, a strategy that offers readers the subjective viewpoint of individual characters, while most of the account is presented from a supposedly objective standpoint. In addition, Rowling uses direct questions, exclamations, verbless sentences and other devices to imitate real speech, further imbuing the story with the illusion of verisimilitude. Last, but not least, it has been possible to find in both chapters instances of triplets created by the author to reinforce ideas or give prominence to certain events or important information.

Furthermore, a series of interesting distinctions have also been uncovered. First of all, in The Mirror of Erised very precise expressions mark the passing of time, there is an abundance of detailed descriptions, and although there is plenty of action, it is divided into mini-scenes by timely pauses in the text. Conversely, in King's Cross the measurement of time and spatial descriptions are vague, and there is almost no action apart from the dialogue between Harry and Dumbledore. In addition, this long dialogue plus the limited use of imagery in the text and the complexity of the themes discussed could be argued to render this chapter more suitable for an older audience.

Secondly, it was observed that the chapter from book 7 contains a higher number of abstract nouns and formal words while its mode for sentence length is considerably higher. Whereas in The Mirror of Erised sentence complexity was mainly due to coordination, in King's Cross it is accomplished also by means of subordination and parataxis. Therefore, the latter could be more suitable for older readers, who may be able to process longer, more complex sentences, containing less frequent words. Moreover, it was found that the use of sentence adverbials is more varied and widespread in King's Cross. This finding is consistent with the results of developmental studies regarding the use of these adverbials as age increases (Nippold, 2007).

Finally, since personal relationships revolve around individuals' images of who they are and what they want for their lives (Bettelheim, 1975), it was noted that the underlying assumptions in each chapter analysed seem to be different. In The Mirror of Erised Harry is portrayed as a child testing limits; in King's Cross, however, he has grown into a young man who wonders about life, death and the afterlife, so that it soon transpires he has matured on deeper levels.

These self-portraits are constructed through language: the words and structures Harry uses to speak, the ones Dumbledore uses to talk to him – all show how much Harry has evolved, developed and grown. The fact that the intended audience may be able to recognize these subtle language changes could arguably be regarded as a signal of their own personal growth as individuals and readers as well.

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7. APPENDIX

CHECKLIST OF POTENTIAL STYLE MARKERS (Leech and Short, 2007: 61-66)

LEXICAL CATEGORIES	
GENERAL	Vocabulary: simple/complex formal/colloquial descriptive/evaluative general/specific emotive & other associations/referential word meaning idioms or notable collocations? Which register/dialect? Rare or specialized vocabulary? Noteworthy morphological categories? Semantic fields words belong to
NOUNS	Abstract/concrete Kinds of abstract nouns that occur Use made of proper names Collective nouns?
ADJECTIVES	Frequent? Kinds of attribute adjectives refer to: Physical? Psychological? Visual? Auditory? Colour? Referential? Emotive? Evaluative? Etc. Restrictive/non-restrictive gradable/non-gradable attributive/predicative
VERBS	Carry an important part of the meaning? Stative/dynamic Transitive/intransitive/linking/etc. Factive/non-factive They refer to: movements/physical acts/speech acts/psychological states or activities/perceptions/etc.
ADVERBS	Frequent? Semantic functions: manner/place/direction/time/degree/etc Significant use of sentence adverbs? Conjuncts/Disjuncts

Table 1: Lexical Categories (adapted from Leech, G. & Short, Mick, 2007: 61-62)

GRAMMATICAL CATEGORIES	
SENTENCE TYPES	Only declarative sentences? Questions/commands/exclamations/verbless sentences? If yes: what is their function?
SENTENCE COMPLEXITY	Simple/complex average sentence length (in # of words) Striking variations in complexity? Complexity due to: coordination/subordination/parataxis? Sentence parts where complexity tends to occur.
CLAUSE TYPES	Types of dependent clauses favoured: relative/adverbial/ Nominal (that/wh-) Reduced/non-finite clauses common?
	If yes: infinitive/ -ing/ -ed/ verbless?
CLAUSE STRUCTURE	Frequency of objects/complements/adverbials/transitive or intransitive verb constructions: anything significant? Unusual orderings? (initial adverbials/fronting of object, etc) Special kinds of clause construction?
NOUN PHRASES	Relatively simple/complex? Complexity in pre-modification or in post-modification? Note occurrences of listings, coordination & apposition.
VERB PHRASES	Significant departures from the use of the simple past tense? Phrasal verbs? Use?
OTHER PHRASE TYPES	Prepositional phrases/adverb phrases/adjective phrases?
WORD CLASSES	Minor word classes: prepositions/conjunctions/ pronouns (first person) /auxiliaries/determiners/ interjections/ definite & indefinite article/ demonstratives/ negative words (no, not, nothing) Used for effect?
GENERAL	Grammatical constructions used for special effect? Comparatives/superlatives/coordinative/listings/parenthetical Appended or interpolated structures such as occur in casual speech Lists and coordinations: Occur with 2, 3 or more items? Omit the conjunction? Have more than one conjunction?

Table 2: Grammatical Categories (adapted from Leech, G. & Short, Mick, 2007: 62-63)

FIGURES OF SPEECH	
GRAMMATICAL AND LEXICAL	Formal/structural repetition (anaphora, parallelism) Mirror-image patterns (chiasmus) Rhetorical effect: antithesis/reinforcement/climax/anticlimax/etc.?
PHONOLOGICAL SCHEMES	Phonological patterns of rhyme/alliteration/assonance/etc? Salient rhythmical patterns? Vowel & consonant sound patterns? How do these phonological features interact with meaning?
TROPES	Obvious violations of linguistic code? (neologisms, deviant collocations, semantic, syntactic, phonological or graphological deviations) Metaphor/metonymy/synecdoche/paradox/irony/similes/'as if' Special interpretations? (personifying, animising, concretising, etc.

Table 3: Figures of Speech (adapted from Leech, G. & Short, Mick, 2007: 63-64)

CONTEXT AND COHESION	
COHESION	Logical/other sentence links? / Implicit connections of meaning? Cross-reference by pronouns/substitute forms/ellipsis? Use of elegant variation? Meaning connections reinforced by repetition of words and phrases?/ By repeatedly using words from the same semantic field?
CONTEXT	Writer addresses the reader directly/through words or thoughts of a fictional character? Linguistic clues of addresser-addressee relationship. Character's words or thoughts: direct speech/indirect speech/free indirect speech Significant changes of style according to who is speaking/thinking the words on the page?

Table 4: Context and Cohesion (adapted from Leech, G. & Short, Mick, 2007: 64)