

NEW DIRECTIONS IN THE RHIZOME OF CHILDREN'S LITERATURE AND
CHILDREN'S CULTURE: A CASE STUDY IN
TRANSMEDIA STORYTELLING

By

KaTosha O'Daniel

Approved:

Abbie E. Ventura
Assistant Professor of English
(Chair)

Joseph M. Wilferth
Professor of English
(Committee Member)

Matthew W. Guy
Associate Professor of English
(Committee Member)

Andrew D. McCarthy
Assistant Professor of English
(Committee Member)

J. Scott Elwell
Dean of the College of Arts and
Sciences

A. Jerald Ainsworth
Dean of the Graduate School

NEW DIRECTIONS IN THE RHIZOME OF CHILDREN'S LITERATURE AND
CHILDREN'S CULTURE: A CASE STUDY IN
TRANSMEDIA STORYTELLING

By

KaTosha O'Daniel

A Thesis Submitted to the Faculty of the University
of Tennessee at Chattanooga in Partial
Fulfillment of the Requirements of the
Degree of Master's of English

The University of Tennessee at Chattanooga
Chattanooga, TN

May 2013

ABSTRACT

This thesis examines the changing idea of what constitutes a “text” in twenty-first century children’s literature and children’s culture. Beginning with John Newbery’s *A Little Pretty Pocket-Book* (1744), through the Golden Age of Children’s Literature—that of the 1860s to 1900—and as a result of the shift to a children’s culture in the 1950s onward, my project interrogates the historical rhizome of children’s literature and children’s culture. The historical rhizome, which serves as the framework for this thesis, indicates the emergence of a fourth branch in the rhizome in our current epistemic mutation to the digitized text. Using J.K. Rowling’s Harry Potter series as a case study, this thesis illuminates the ways Rowling’s texts can be used as a model to follow in the historical rhizome due to her twenty-first century awareness of audience and text.

ACKNOWLEDGMENTS

I would first like to thank my mom for her constant support, motivation, and never-ending supply of chocolate throughout the process of writing this thesis. She has, and always will be, my inspiration and my rock. I would like to thank my committee members—Dr. Matthew Guy, Dr. Andrew McCarthy, and Dr. Joe Wilferth—for their advice and willingness to support me in this writing process. It has been a privilege learning from them, and I credit each for shaping me into a more confident and concise writer. A huge THANK YOU goes to my thesis director, Dr. Abbie Ventura, for her enthusiasm, both in my project and my professional goals. As a constant mentor and motivator for my scholarship, her attention to detail, honest advice, and impeccable organization has been an invaluable resource during my Master’s program. I am forever grateful. Special thanks go to Dr. Joyce Smith for her generous advice and insightful conversation during my graduate school career. My final thank you goes to Allyson Holt, for her patience, words of wisdom, and impromptu road trips that turned into memorable adventures.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	iv
LIST OF FIGURES	vii
LIST OF ABBREVIATIONS.....	viii
CHAPTER	
I. INTRODUCTION	1
Theoretical Framework and Historical Background.....	5
Millennial Generation	9
Chapter Outlines	12
II. J.K. ROWLING’S MANIPULATION OF FANTASY	16
Introduction.....	16
Section 1, Criticism of J.K. Rowling’s Manipulation of Fantasy.....	20
Section 2, Historical Definitions of Fantasy	23
Section 3, J.K. Rowling and Fantasy 2.0	25
Fantasy 2.0 in the Sorting Ceremony.....	27
Fantasy 2.0 in Harry’s Inaugural Visit to Diagon Alley.....	30
Fantasy 2.0 in the Flying Ford Anglia Sequence	33
Conclusion	36
III. J.K. ROWLING’S ETHICS AND THE IMPLICATIONS OF ADAPTATION TO FILM.....	38
Introduction.....	38
Section 1, Adaptation as an Extension of the Narrative Trajectory.....	44
Adaptation as an Extension of the Narrative Trajectory in the First Task of the Triwizard Tournament	45
Section 2, Adaptation as an Extension of the Harry Potter Brand.....	48

Adaptation as an Extension of the Harry Potter Brand in the Musical Scores	49
Section 3, Adaptation as an Extension of the Narrative Trajectory and the Harry Potter Brand	54
Adaptation as an Extension of the Narrative Trajectory and the Harry Potter Brand in Casting Daniel Radcliffe	56
Adaptation as an Extension of the Narrative Trajectory and the Harry Potter Brand in Wardrobe Selection for the Yule Ball	60
Conclusion	64
IV. J.K. ROWLING AND TRANSMEDIA STORYTELLING IN NEW MEDIA MANIFESTATIONS OF THE TWENTY-FIRST CENTURY CHILDREN'S TEXT	68
Introduction	68
Section 1, Cognitive Poetics and Fantasy Immersion	71
Cognitive Poetics and Fantasy Immersion Through Pottermore's Exclusion of Muggles	74
Cognitive Poetics and Fantasy Immersion Through the Wand Selection	76
Cognitive Poetics and Fantasy Immersion Through the Sorting Ceremony	79
Section 2, Narrative Direction and Narrative Extension	84
Narrative Direction Through the Flying Ford Anglia Sequence	86
Narrative Direction Through the Opening of the Chamber of Secrets	88
Narrative Extension Through J.K. Rowling's New Material on the Pottermore Interactive Platform	89
Section 3, Pottermore and Child Safety	95
Conclusion	99
V. CONCLUSION	100
WORKS CITED	106
VITA	114

LIST OF FIGURES

1.1	Children’s Literature Sequence at 2012 London Olympics Opening Ceremony from “Opening Ceremony”	2
2.1	Fantastical Elements Blended by J.K. Rowling in the Formation of Fantasy 2.0 in the <i>Harry Potter</i> Series from KaTosha O’Daniel	18
3.1	Harry Potter Action Figure from “Harry Potter and the Deathly Hallows Series 2”	59
4.1	Pottermore Registration Page from <i>Pottermore</i>	74
4.2	Wand Selection, Question 4 from <i>Pottermore</i>	77
4.3	Slytherin House Members Discourage Dueling Gryffindor House Members from <i>Pottermore</i>	83
4.4	Flying Ford Anglia Catches Up to Hogwarts Express from <i>Pottermore</i>	87
4.5	Harry Battles the Basilisk from <i>Pottermore</i>	88
4.6	New Material Unlocked by Reader-Participant from <i>Pottermore</i>	93
4.7	Biography of Draco Malfoy from <i>Pottermore</i>	94

LIST OF ABBREVIATIONS

AFI, American Film Institute

CGI, Computer Generated Imagery

MGM, Metro-Goldwyn-Mayer

PIP, Pottermore Interactive Platform

CHAPTER I

INTRODUCTION

In 2012, the eyes of the world were focused on the United Kingdom. In what was, perhaps, one of the most exciting years for the UK—a year that rang in the Diamond Jubilee of Queen Elizabeth II’s reign in early June, and celebrated the forthcoming addition to the royal family with December’s highly-anticipated pregnancy announcement from the Duke and Duchess of Cambridge—the crown jewel of lavish events for the year occurred in July, just one month after the Queen’s Diamond celebration: the 2012 Summer Olympics Games, hosted by London, England. Beginning with the Industrial Revolution, the Opening Ceremony to the 2012 Olympic Games showcased many historically and culturally significant events and traditions of the United Kingdom. Entertainment and the film industry were highlighted by a performance featuring James Bond, portrayed by actor Daniel Craig, and a cameo from Queen Elizabeth II. The traditions of comedy and music were further emphasized, showcasing Rowan Atkinson, a comedian best known for his role as Mr.Bean, during a live performance of “Chariots of Fire” with the London Symphony Orchestra. However, one of the most spectacular displays during the ceremony paid homage to the rich tradition of literature in the UK, specifically the genre of children’s literature.

An entire sequence in the Opening Ceremony was devoted to children’s literature, an artistic choice confirming the cultural significance of the genre on both a national and global scale. In the opening moments of this sequence, the text from J.M. Barrie’s *Peter and Wendy*

(1911) lifted off the page, as shown in Figure 1.1, providing the audience with directions to Neverland: “Second to the right and straight on till morning” (“Opening Ceremony”).

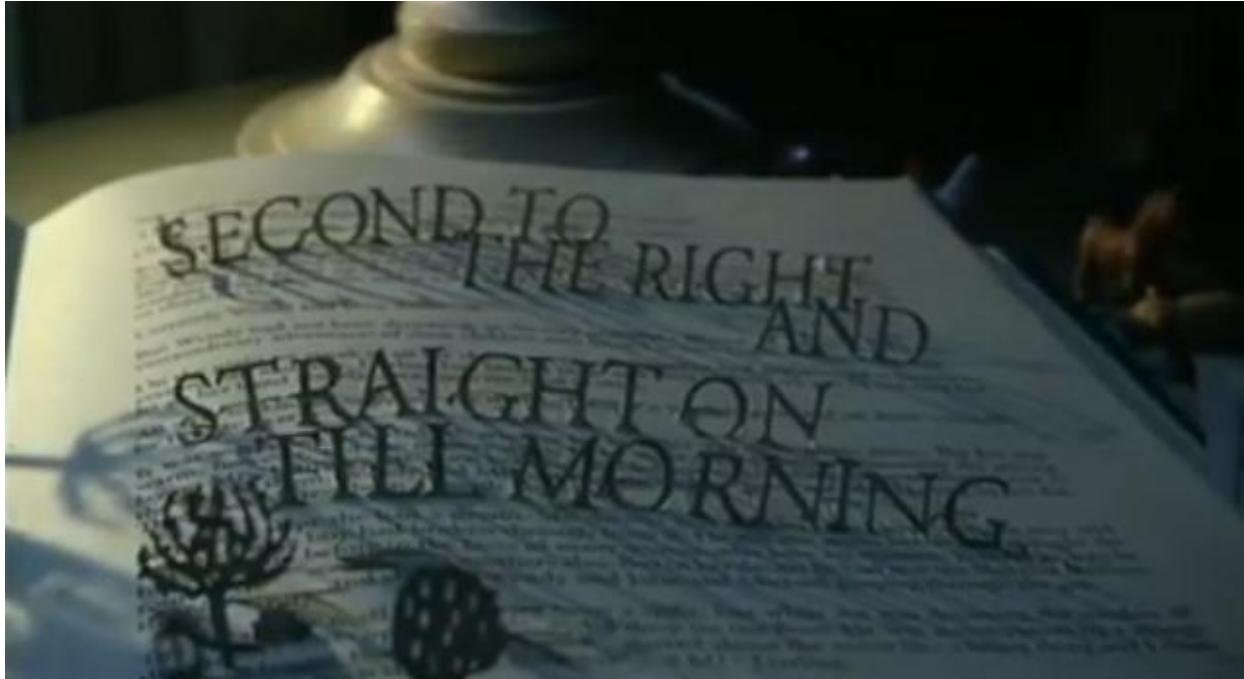


Figure 1.1 Children’s Literature Sequence at 2012 London Olympics Opening Ceremony from “Opening Ceremony;” Screenshot; YouTube. 27 July 2012. Web. 28 Feb. 2013.

Following a jazz dance sequence in recognition of the UK’s National Health Service, actors dressed as Nursemaids tucked pajama clad children into dozens of beds lining the stage. As the children drifted off to dreamland, the voice of J.K. Rowling resonated across the arena, reading a selection from Barrie’s novel. While Rowling read from the text, a legion of the most feared villains in British children’s literature—the Child Catcher, Captain James Hook, Cruella de Vil, Lord Voldemort, and the Queen of Hearts—appeared on stage, waking the sleeping children. These larger than life villains, the majority portrayed as giant puppets and roughly the size of a two-story building, were outnumbered when dozens of actresses dressed as Mary Poppins

descended into the arena, rescued the children, and sent the villains back to the place where only nightmares dwell.

While the entire performance was theatrical at best, I interrogate the representation of these fictional characters during the Opening Ceremony. The entire sequence showcases villains and heroes from children's literature; however, the performance just as equally alludes to manifestations of the characters often seen in films. In fact, all of the fictional characters in the performance are from novels that have been adapted to film, most notably by Metro-Goldwyn-Mayer (MGM), Walt Disney Pictures, and Warner Bros. Studios. I argue that the Mary Poppins characters in the Opening Ceremony resemble both the fictional Mary Poppins from P.L. Travers's *Mary Poppins* (1934), as well as the character portrayed by actress Julie Andrews in the 1964 Walt Disney film, *Mary Poppins*. In this same vein, I question whether or not the majority of a twenty-first century audience associates the representation of Cruella de Vil in the performance with the fictional character from Dodie Smith's novel, *The Hundred and One Dalmatians* (1956), or with the 1961 Walt Disney film, *One Hundred and One Dalmatians*. The Opening Ceremony clearly unites the books with their film adaptations, proving children's literature is more than mere literary tradition. The choice to showcase children's literature as a facet of historical British culture illuminates the significance of the entire genre: children's literature is more than entertainment, despite the prevalence of film adaptations. It is embedded into our culture and across multiple mediums.

It is here where I find the roots for my project. I consider how characters and their source texts endure over time, and I understand medium to be just as influential as narrative trajectory, that is, the telling of a story, in order for a text to endure. I propose texts that are adapted and translated across multiple platforms as new media becomes available have the possibility to

endure across generations because they are readily accessible to the privileged, Western child.¹ In this vein, I understand children's texts to be forerunners in our current epistemic mutation to the digitized text. From John Newbery's eighteenth century instruction with delight, through Lewis Carroll's marketing of *Alice* commodities during the Golden Age of children's literature, and into the rise of Walt Disney's film adaptations of fairy tales and classic children's texts in the 1950s, children's literature and children's culture have blurred and overlapped through issues of the text, commodity, and entertainment; this shift is occurring, and continuing, with the rise of a twenty-first century new media. In this current epistemic mutation to a digitized text, I consider the ways technology has altered the twenty-first century audience and culture. Andrea Phillips discusses the shift to the digitized text in the November 2012 interview, "Creating Transmedia: An Interview with Andrea Phillips (Part One)." Phillips describes how the most exciting part in this new media comes from "experimenting with new forms . . . or changing old ones into something breathtakingly novel. We're making new kinds of art that can exist only in the intersections between media, not just taking old media to new places." I believe children's literature changes because the culture it is written in changes, and I interrogate our current cultural shift in terms of the way we define a text: specifically, our current epistemic mutation, that is, the shifting views in our culture, to the digitized medium. For the purposes of this study, I incorporate theories of transmedia storytelling, and utilize one contemporary text as a case study for twenty-first century awareness and shifting of what constitutes a 'text.' For my primary text, I have chosen a children's text that incorporates and informs children's literature, children's

¹ I understand the concept of childhood to be a Western construct, and, in as much, a construct of the privileged, Western child. When I refer to the child reader and audience member throughout this thesis, I refer to the privileged, Western audience. From this, I simultaneously unite the terms "twenty-first century child" and "millennial child" with that of the privileged, Western child. I employ such terminology interchangeably throughout this thesis. In doing this, I recognize the child as an audience member, and emphasize the child's active position and participation in twenty-first century culture.

culture, and the recent rise of the digitized medium. I speak, of course, of J.K. Rowling's *Harry Potter* series.²

I wish to stress that the future direction of the genre of children's literature is a major concern of this project: I am not interested in Harry Potter because of its popularity, nor am I concerned with literary readings, which classify the series as a feminist, religious, or nostalgic text. My interest stems from Harry Potter's place in the culture of children's literature and its impact on the genre via the rhizome, that is, the theoretical model from Gilles Deleuze and Félix Guattari's *A Thousand Plateaus: Capitalism and Schizophrenia* (1987). I consider scholarship by Beverly Lyon Clark, who maintains in *Kiddie Lit: The Cultural Construction of Children's Literature in America* (2003) that Harry Potter is "too new a phenomenon" to be considered a classic (162). When Clark refers to the series as a "phenomenon," her use of the term takes on a negative connotation. I propose this term, phenomenon, should be replaced with another word to explain the series' success: awareness. Within an understanding of rhizome theory, Rowling's model of writing allows her children's books to be successful and enduring because she acknowledges and embraces new literacies as they become available to her contemporary audience; her writing and marketing shift as constructions of childhood in the twenty-first century shift.

Theoretical Framework and Historical Background

Gilles Deleuze and Félix Guattari claim in *A Thousand Plateaus: Capitalism and Schizophrenia* (1987) that "literature is an assemblage. It has nothing to do with ideology" (4).

However, I do not agree with their assessment. Literature has everything to do with ideology and

² I use the term Harry Potter, not in reference to a specific text or film, but rather to encompass the whole of the Harry Potter industry. In detailing a specific story within the Harry Potter industry, I will name it according to the title of the text (i.e. *Sorcerer's Stone*).

I find this to be proven in their claim that the book is “not an image of the world. It forms a rhizome with the world . . . the book assures the deterritorialization of the world, but the world effects a reterritorialization of the book, which in turn deterritorializes itself in the world” (11). When cultural ideas shift, the literature changes because cultural ideas change. It is through this deterritorialization of our culture that literature can change to accommodate, or perhaps reterritorialize, a twenty-first century awareness. Deleuze and Guattari maintain that a rhizome “ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles” (7). The shifts of children’s literature are not chronological—mutations reflect a reterritorialization of the culture and pull from the past and future simultaneously, and I agree that “A rhizome may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines” (9). I see this idea emerging in the way new media adaptations dominate children’s literary texts in the turn of twenty-first century culture.

I understand “There are no points or positions in a rhizome . . . There are only lines” (8), and unite this with my understanding of the various adaptations and translations of children’s texts. I believe such manifestations of a text are “neither imitation nor resemblance, only an exploding of two heterogeneous series on the line of flight composed by a common rhizome that can no longer be attributed to or subjugated by anything signifying” (10). Linear texts and their adaptations to film are heterogeneous elements existing as a rhizome and are a *capture of code* (10), in that the linear text is becoming-film and the film is becoming-text. These understandings of the rhizome allow me to utilize Rowling’s linear text, film, and digitized text as a case study for my thesis. The manifestations of Rowling’s texts exist as lines and offshoots of one another. The film adaptations are an explosion in the heterogeneous series of Rowling’s linear and digitized text, while her digital texts are equally an explosion of the linear text and film

adaptations. Each adaptation manifests itself in the other, and results in a web of offshoots in the Harry Potter franchise.

In *The Hidden Adult: Defining Children's Literature* (2008), Perry Nodelman suggests that “despite its long history, children's literature criticism also has a habit of forgetting its own past or even, sometimes, utterly lacks awareness of that past's existence” (134). I utilize Nodelman's scholarship to consider the historical background of children's literature to be rhizomatic in form. I employ the rhizome, not only to unite Rowling's multiple manifestations of her series, but to also situate her series into a larger conversation of children's literature and children's culture. In this way, Harry Potter participates in the rhizome branch of new media and the historical rhizome. The first moment I look to in the historical rhizome is found in John Newbery's 1744 *A Little Pretty Pocket-Book*. According to Patricia Demers's historical scholarship in *From Instruction to Delight: An Anthology of Children's Literature to 1850* (2004), Newbery's text was considered the “embodiment of the enlightened eighteenth-century view of literature for the young” (121). The cultural shift from Newbery's work allowed for a reterritorialization of the book, thus leading to literature children could delight in, and creating a symbiotic relationship between world and book. Because Newbery's pioneering work legitimizes the child as an audience in the twenty-first century, these early works help us to understand today's perception of the eBook and the child as the book continues to be pioneered via new technologies. In this vein, I understand the concept of the twenty-first century contemporary audience to be participants of a text: however, the delight of today's twenty-first century child also requires multimodal interaction.

The next rhizome branch that is of relevance to Rowling is that of marketability: from the 1860s to 1900, the Golden Age of children's literature saw writers who “were willing to endorse entertainment as a creditable goal in their works for the young, and were capable of fashioning

delightful vehicles to ensure success” (Demers 263). Owing to this goal of amusement, books were designed for the purposes of instruction, as well as visual stimulation; in this vein, books began to blur the line between entertaining toy and instructional text. In light of the entertainment goal for the child audience, the representation of the child in the narrative shifted during the Golden Age. For the first time, authors described children in a realistic view: more simply, children were portrayed as kids who behaved like kids; indicating a shift away from previous centuries’ emphasis on religious instruction, which viewed children as pint-sized sinners in need of salvation. Much in the same way Newbery’s text combined an awareness of the child audience with the attitudes—and wallets—of middle class consumers (Demers 119), authors in the Golden Age of children’s literature united a realistic portrayal of the child in the narrative with an awareness of the child reader as a legitimate audience member and consumer. Taking into consideration Jan Susina’s groundbreaking scholarship on children’s culture in *The Place of Lewis Carroll in Children’s Literature* (2010), classic authors such as Carroll and L. Frank Baum were able to capitalize on the child audience by the commodification of their texts. Carroll and Baum’s transformation of the reader into a consumer was largely due to the clever marketing of commodities to supplement their texts. These classic ideas of marketing connect to today’s audience—in the twenty-first century, a contemporary reader can purchase commodities from their favorite text, ranging from Lego sets to film prop replicas.

Whereas authors of the Golden Age introduced a genre of literature for the child as “works of imagination clothed in delight,” and favored this mode of writing over works of “overt instruction” (Demers 266), authors in the next branch of the rhizome I wish to discuss lead the movement towards children’s culture. The Walt Disney Corporation was paramount in the epistemic mutation from children’s literature to children’s culture, specifically with the rise of

the television in the 1950s.³ Clark maintains this moved audiences “away from literature to more visual media, especially mass media” (168), referring to Walt Disney as a type of “game changer” in children’s literature and culture because of his landmark shift of texts via the cinematic medium. By means of his child-centered text—specifically the transition in order to market his cartoons to a child audience—Disney transformed the reader into a viewer and children’s literature into a children’s culture of entertainment and play. Previous shifts within the rhizome were largely restricted by the technology available, thus new access to technology in the twenty-first century is key in understanding the reterritorialization of the world. These three rhizome branches—that of 1744, the 1860s to 1900, and the 1950s onward—set up Rowling’s text as a fourth branch of the rhizome, a branch which endures with children of the Millennial Generation.

Millennial Generation

It is in this current branch of the rhizome, that is, the shift to the digitized text for the twenty-first century audience, which I refer to as the Millennial Generation, where Rowling’s latest endeavors with her Harry Potter series proliferate. In the 2010 Kaiser Family Foundation Study, “Generation M²: Media in the Lives of 8- to 18-Year-Olds,” Victoria Rideout, Ulla Foehr, and Donald Roberts report that “media are among the most powerful forces in young people’s lives today. Eight- to eighteen-year-olds spend more time with media than in any other activity besides (maybe) sleeping—an average of more than seven and a half hours a day, seven days a week” (1). Using Rideout, Foehr, and Roberts’s research, technology emerges as a key facet in the culture of the Millennial Generation. In essence, I believe it is crucial to unite children’s culture with technology in order to understand the ways the contemporary child

³ Walt Disney was able to capture the code of the literary classics, and then capitalize on the production of a child-centered text in the wake of his own debt. For a detailed account of Disney’s ethics, see Clark.

engages and participates with text and society in our current epistemic mutation to a digitized culture.

Sarah Lloyd equates twenty-first century culture to “an ‘always on’ world” in “A Book Publisher’s Manifesto for the Twenty-first Century: How Traditional Publishers Can Position Themselves in the Changing Media Flows of a Networked Era” (31). More of Lloyd’s scholarship suggests content reception in the twenty-first century is “increasingly fragmented and bite-sized, where prosumers merge the traditionally disparate roles of producer and consumer, where search replaces the library and where multimedia mash-ups—not text—hold the attraction for the digital natives” (31). Twenty-first century consumers employ a multimedia approach to content reception in their everyday lives, and this directly correlates to the availability of technology for the contemporary consumer. According to Rideout, Foehr, and Roberts, young people spend more time with media because there are more opportunities to do so, and emphasize that the home of today’s privileged, Western child typically “contains an average of 3.8 TVs, 2.8 DVD or VCR players, 1 digital video recorder, 2.2 CD players, 2.5 radios, 2 computers, and 2.3 console games” (9). In this respect, the child acknowledges technology as a cultural norm—a norm, which Jay David Bolter argues in *Writing Space: Computers, Hypertext, and the Remediation of Print* (2001), that is redefining our definition of the printed book. I do agree with Bolter’s claim that “the idea of the book is changing” (3), and expand his assessment to argue that the twenty-first century text must accommodate this change in order to endure in our current epistemic mutation.

I maintain that a large part of the success and endurance of Rowling’s texts stems from their readership—her texts endure because her audience continues to read, view, and navigate her text as new technology and adaptations of the series emerge. J. Hillis Miller notes in “Reading. The Swiss Family Robinson as Virtual Reality,” that “The person who is hooked on

reading always needs one more virtual reality. No one of them ever fully succeeds in doing its work” (85). Rowling’s readers are clearly ‘hooked’ on her narrative, an enthusiasm that is reflected in Jacqueline Blais and Anthony DeBarros’s USA Today article, “‘Deathly Hallows’ Records Lively Sales.” Blais and DeBarros refer to Rowling as the author “who sets the gold standard,” as Rowling’s seventh and final book in her series, *Harry Potter and the Deathly Hallows* (2007), sold over eight million copies during its July 2007 midnight release. A first U.S. edition printing of this magnitude—approximately twelve million copies—for the seventh novel in a children’s book series reflects an endurance of Rowling’s readership, a fan base that has endured over a decade to include the publication of all seven novels, and their adaptation into eight feature-length Hollywood films.

Rowling’s Harry Potter novels and their accompanying film adaptations reflect the historical rhizome—it is through the digital manifestation of Rowling’s series, her 2012 Pottermore website, where Harry Potter emerges as a participant in the fourth branch in the rhizome. Rowling acknowledges the digital readership in twenty-first century children’s literature and children’s culture. In as much, Pottermore provides her audience with new media outlets: eBooks and an interactive multimodal platform. Rowling uses Pottermore as a platform to publish never-before-released supplemental writing and background information on her Harry Potter series, and, in doing so, proves a strong narrative is one key to the endurance of any text—its ability to be successfully adapted and translated into new mediums is another. By uniting Rowling’s narrative with the multiple adaptations and translations of her text, her Harry Potter series continues to endure in the current epistemic mutation to the digitized text. Rowling’s model of writing can be followed by other authors as the rhizome of children’s literature and children’s culture continues to mutate, an idea that is echoed in Jeff Gomez’s *Print is Dead: Books in Our Digital Age* (2008). According to Gomez, “Readers have shown that they care

about content and will follow it anywhere” (178). With the endurance of her Harry Potter series, Rowling can continue to acknowledge her readership by adapting her text to new mediums as they become available in children’s literature and children’s culture.

Chapter Outlines

The goal of this thesis is to examine the ways Harry Potter endures within the rhizome of children’s literature and children’s culture; in doing so, Harry Potter participates in the historical rhizome and may be used as a case study to understand the ways new media manifestations of children’s texts continue to redefine the genre in the rise of the digital medium. I analyze three manifestations of Rowling’s text, and proceed in the order of book, to film, to digitized text. In my first chapter of critical analysis, *Chapter II: J.K. Rowling’s Manipulation of Fantasy*, I consider Harry Potter to be a quality text based upon its success as fantasy. I situate the text in this genre by using the definitions outlined by Collin Manlove, Perry Nodelman, Eric Rabkin, and J.R.R. Tolkien. Using Manlove’s historical scholarship as the framework for my analysis, I unite the traditional definitions of the genre with Clark’s scholarship, who contends fantasy is “not so much identifying with particular characters but identifying . . . with an entire universe” (142). I believe Harry Potter is part of this universe immersion, and maintain Harry Potter’s classification as fantasy is necessary for the text to participate in the fourth rhizome branch. From this, Rowling manipulates the historical definitions of the fantasy genre in such a way that she creates a new model for writing fantasy, a model I refer to as Fantasy 2.0.

In my next chapter of critical analysis, *Chapter III: J.K. Rowling’s Ethics and the Implications of Adaptation to Film*, I analyze the film adaptations of the text. I argue that the films’ success stems, not solely from consumerism and marketing, but from their fidelity to and extension of the linear text and the Harry Potter brand. Among these things concerning the

extension of the text and brand, I analyze the film's musical scores, as well as the implications of casting quality child actors. Additionally, I believe there are certain moments in the film adaptations that extend both the narrative trajectory and the Harry Potter brand; because of this rhizomatic approach to the film adaptations, I use Philip Nel's scholarship, which considers Harry Potter as "a symptom of a legal system designed to benefit capitalism more than moral or artistic values" (240). I interrogate Rowling's role as a businesswoman and her involvement in the marketing of Harry Potter. Rowling's choice to trademark her text, along with her contributions to British charities and organizations, cannot be ignored in consideration of her ethics. I appropriate Roland Barthes's "The Death of the Author" as a means to illustrate the ways Rowling's ethics govern her authorial choices, and unite this with Karl Marx's "The Fetishism of Commodities and the Secret Thereof," in order to evaluate the ways the films simultaneously extend the narrative and brand of Harry Potter.

In my final chapter of critical analysis, *Chapter IV: J.K. Rowling and Transmedia Storytelling in New Media Manifestations of the Twenty-First Century Children's Text*, I evaluate the digital manifestation of Rowling's text: the newly released 2012 Pottermore website. Pottermore represents participation in a fourth rhizome branch in the field, and the website situates Rowling's text into the larger conversation of children's literature and children's culture—the site is part of the historical rhizome because it employs commodity culture, consumerism, and the transference from reader to viewer. At the same time, readers operate as active participants of Rowling's text via interactivity and transmedia storytelling, and this situates Pottermore as part of the rhizome branch of new media. Within the major body of Harry Potter criticism, no scholarship exists on the digital world of Rowling's text. I provide a close study of the transmedia elements of the site using the work of Jeff Gomez, who discussed in the 2011 Forbes interview "Pottermore: Expert Explains how Harry Potter's Website will Transform

Storytelling,” that “[Pottermore] exists not just to sell eBooks, but to nurture and ultimately expand the canon of Harry Potter itself.” In understanding rhizome theory, I argue that Pottermore maintains a focus on the narrative of the text through transmedia storytelling while existing as an offshoot to the linear text; from this, Pottermore exists as a means for Rowling to extend the narrative trajectory of Harry Potter. Rowling uses Pottermore to acknowledge the digital age of her readers—this provides an interactive resource focused on the readership of her text and an expansion to the canon of Harry Potter. This canonical expansion allows for the series to exist “in the middle, between things, interbeing, *intermezzo*. . . . it is where things pick up speed” (Deleuze and Guattari 25). I consider Rowling’s ethics in operating the site, including her control over Pottermore’s content and her involvement with the SONY Corporation. Through her acknowledgement of the digital age, I argue that Rowling’s texts can be used as a model to follow in the rhizome of children’s literature.

I conclude my thesis by addressing several recent offshoots in the Harry Potter industry, and consider the implications of these new manifestations on the future of Rowling’s text. I address new aspects of the franchise, including *The Wizarding World of Harry Potter* in Orlando, Florida, and the *Official Warner Bros. Studio Tour London: The Making of Harry Potter* at the Leavesden Studios film set in London, England. Through this franchising, I consider the fate of too much industry on the series, and believe these new manifestations are areas that can, and should be, expanded through critical analysis and scholarship as the rhizome continues to shift. Additionally, I address the recent release of the SONY *Wonderbook: Book of Spells*, as well as the forthcoming fifteenth anniversary American edition of *Harry Potter and the Sorcerer’s Stone* (1998).⁴ I believe both the new digital manifestations, as well as the re-release of Rowling’s

⁴ The British edition of the first novel in Rowling’s series, published by Bloomsbury, was released under the title *Harry Potter and the Philosopher’s Stone* (1997). For the purposes of this thesis, I utilize the American edition of the first Harry Potter text, published by Scholastic as *Harry Potter and the Sorcerer’s Stone* (1998).

linear text, exist as offshoots, and simultaneously provide ways to further extend the narrative trajectory of Harry Potter.

I demonstrate how these different manifestations—that is, the printed text, film adaptations, and digital manifestations—must be taken into consideration in order to accept Rowling’s twenty-first century awareness of Harry Potter. Moreover, I argue that an analysis of these texts is necessary for understanding the future directions of children’s literature and children’s culture. I understand the symbiotic relationship between children’s literature and children’s culture to reflect Bolter’s attitude towards the late age of print: he maintains this attitude is “a transformation of our social and cultural attitudes toward, and uses of, this familiar technology” (3). This rivalry between the material and the digital has the potential to exist in any text of children’s literature, and I once again stress that my thesis is not about Harry Potter. I instead utilize the text of the Harry Potter series as a case study due to Rowling’s engagement with and of the fourth rhizome branch: the digitized medium. As current social and cultural attitudes mutate, Rowling makes it possible for other authors to replicate her model of writing, thus altering the genre of children’s literature and how it is defined. Throughout this thesis, I utilize the terms *text* and *book* as two different entities. While I understand these terms are used differently in narratology theory, I utilize personal definitions that function specifically for the purposes of my thesis.⁵ *Text* will be used in reference to the narrative itself—be it an oral, linear, film, or hypertextual adaptation of the narrative. *Book* will refer to the printed, tangible object that contains the *text*. Using these terms, I illuminate how children’s literature is in a new epistemic mutation of twenty-first century culture.

⁵ Specifically, the narratology theories in the works of Gerard Genette.

CHAPTER II

J.K. ROWLING'S MANIPULATION OF FANTASY

Introduction

In “Can 35 Million Book Buyers Be Wrong? Yes,” Harold Bloom criticizes Rowling’s first novel, *Harry Potter and the Sorcerer’s Stone* (1998), and labels the text as poorly written fiction. Bloom goes on to call Rowling’s prose style “heavy on cliché, [and argues that it] makes no demands upon her readers.” Before concluding his analysis, Bloom comes across as (almost) apologetic in regards to his previous statements. Although he “feel[s] a discomfort with the Harry Potter mania, and [he hopes] that [his] discomfort is not merely a highbrow snobbery, or a nostalgia for a more literate fantasy to beguile (shall we say) intelligent children of all ages” (A26), a closer evaluation of his commentary brings his apparent lack of knowledge of Rowling’s literary style to the forefront of his argument: Bloom admits he is only familiar with the first book in the series. Despite his lack of knowledge in the Harry Potter canon, Bloom’s criticism is one of many arguments that suggest Rowling fails in writing a successful work of fantasy fiction.

Just as with other literary genres, fantasy has shifted as our cultural perceptions of the text continue to mutate into current twenty-first century concepts of children’s literature and children’s culture. Although fantasy is often subject to stereotypical motifs—castles, magic, spells, and witchcraft—the genre encompasses a wide range of themes and images, and authors often borrow from the historical genre by incorporating fantastical elements, such as talking animals and secondary worlds, into their own narratives. From the adventures in Robert Lewis

Stevenson's *Treasure Island* (1883), to the animal allegories in George Orwell's *Animal Farm* (1945), through the emergence of American children's fantasy in L. Frank Baum's *The Wonderful Wizard of Oz* (1900), and into the seamlessly woven web of fantastical elements in E.B. White's landmark children's text, *Charlotte's Web* (1952), fantasy has a long-standing tradition in English and American literature. Throughout the course of her *Harry Potter* series, Rowling employs the traditional fantasy motif—the genre in which, as suggested in Bloom's argument, Rowling fails to adequately participate. In this chapter, it is vital to consider scholarship on the series that rejects Rowling's manipulation of the fantasy genre. I notice a trend emerging among scholars who criticize Rowling's writing style: the same scholars who reject Rowling's use of the fantastic often praise her texts as a success in other literary aspects, specifically their popularity and the endurance of the texts in twenty-first century culture. Praise is equally given to *Harry Potter* for its success as a crossover novel, a shift Rowling made with the release of the fourth book in her series, *Harry Potter and the Goblet of Fire* (2000), due to the text's darker, more mature tone and content. Although a handful of scholarly criticism on the fantastic elements in *Harry Potter* suggests the series fails as fantasy fiction, I maintain Rowling succeeds in writing a work of fantasy. In as much, it is my argument that Rowling's participation in the historical continuum of the fantasy genre in her novels is a way for her text to endure, and her incorporation of the fantastic is part of what makes *Harry Potter* successful as a novel.

I expand my argument of Rowling's success in writing fantasy, suggesting her manipulation of the genre is an amalgamation of the historical elements of fantasy. I do not suggest Rowling is inventing a new fantasy genre; instead, she employs a new model of writing within the genre. Rowling re-writes fantasy for the millennial generation, a Millennial Fantasy or Fantasy 2.0, if you will. Just as she bends and blends the rules of fantasy, her ability to mix

different elements of the historical rhizome of fantasy indicates a break from traditional definitions of the genre, a blending technique represented in Figure 2.1.

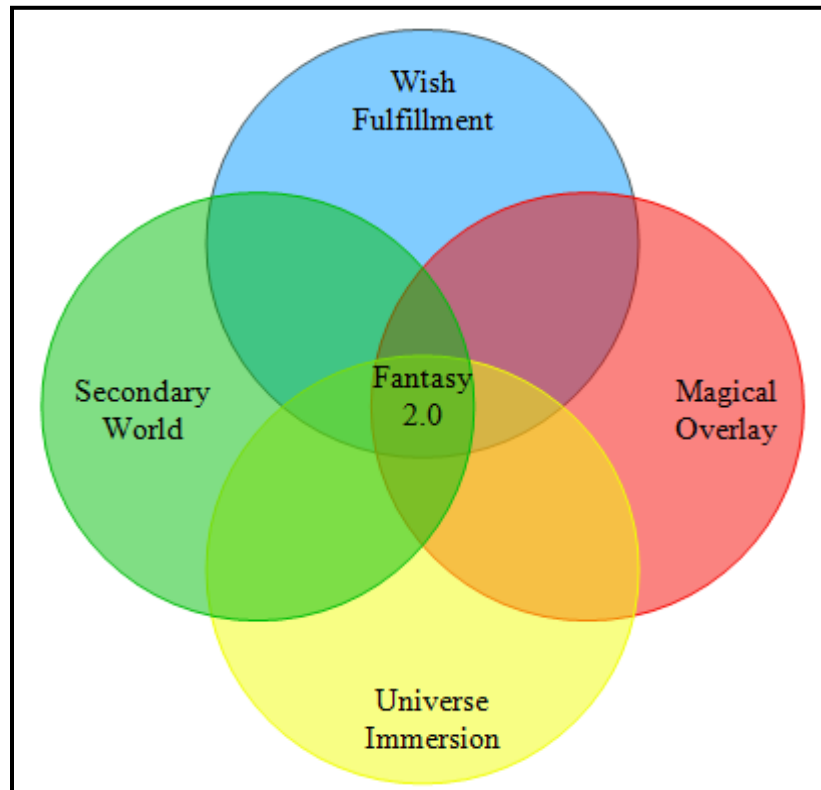


Figure 2.1
Fantastical Elements Blended by J.K. Rowling in the Formation
of Fantasy 2.0 in the *Harry Potter* series from
KaTosha O’Daniel; Jan. 2013; Print.

Scholarship on the traditional definition of fantasy, an arena of criticism I discuss in the *Historical Definitions of Fantasy* section of this chapter, often evaluates the fantastical elements present in a text, and then positions the said text into one localized area along a continuum.⁶ In “Some Presumptuous Generalizations About Fantasy,” Perry Nodelman maintains that “for grownups, all children’s literature is much like fantasy. It is not so much literature for children as it is literature about childhood, literature describing the world as children might see it and

⁶ See Manlove, Rabkin, and Tolkien.

understand it to be. . . . it does not describe the world as we grownups consider real in a way we would consider realistic” (5-18). I find Nodelman’s generalizations on fantasy to be a positive representation of the genre, as his criticism alludes to key elements in the historical rhizome, particularly 1980s fantasy and the play of fiction against reality through dreams and illusions. At the same time, the absence of any one, single definition of the genre in Nodelman’s scholarship mirrors Rowling’s own manipulation of the fantastic, and it is my argument that Rowling’s series flips the fantasy continuum on its head: the series breaks from the traditional because it rejects the constraints of defining fantasy through any one definition or any one position along the continuum. Using rhizome theory, the *Harry Potter* series encompasses the entire fantasy spectrum by mixing the elements of the fantastic; that is, wish fulfillment, secondary worlds, universe immersion, and the magical overlay. Rowling simultaneously reaches back into the historical vault of the classics, yet incorporates motifs from twentieth and twenty-first century children’s literature and children’s culture. Rowling’s texts do not fit into one narrow position on the continuum because the fantastical elements in *Harry Potter* are rhizomatic and span across the entire range of the fantastic. The books as works of fantasy, in turn, promote successful adaptations and translations of the text. I incorporate critical scholarship on *Harry Potter* as fantasy in order to prove Rowling’s text is enduring: this incorporation of the fantastic allows the text to exist in the rhizome of twenty-first century children’s literature and children’s culture, both on page and on screen.

Rowling manipulates the fantasy genre in such a way that she avoids utilizing one single definition of fantasy; in this respect, Rowling blends the historical rhizome of fantasy in order to model her books around the larger framework of the fantastic. I am aware that the genre spans across a large range of what constitutes a “fantasy text.” However, for the purposes of this thesis, I wish to stress that it is not my goal to trace the ways Rowling utilizes every facet of the genre

in her *Harry Potter* series. Instead, I consider major elements of fantasy, which encompass a range of the fantastical themes most prominent in the novels. From this, I maintain that Rowling employs fantasy through a blended approach. In this vein, she utilizes the fantastic to prime her audience, but only so an audience recognizes the range of fantastical elements as devices to drive the narrative forward. Rowling's blended approach to fantasy echoes the historical background of the genre, yet gives her readership the opportunity to explore the text without it being overly moral or instructive. In order to write fantasy for the millennial child, Fantasy 2.0, Rowling makes her texts immersive for the audience, and utilizes magic as an overarching fantasy device in the novels. Rowling's balance between instruction and delight for the child affirms her participation in the historical rhizome of children's literature and children's culture. By blending elements from the historical continuum of the fantasy genre, her narrative endures: she does not conform to any single definition of fantasy, but instead incorporates fantastical devices, which reflect cultural attitudes across the entire historical continuum of the genre.

Section 1, Criticism of J.K. Rowling's Manipulation of Fantasy

Much of the scholarship on Rowling's use of traditional fantasy elements in the novels calls her writing "formulaic," and often implies the series rips-off or simply re-writes classic myths, fairy tales, and fantasies. In *Consuming Innocence: Popular Culture and Our Children* (2008), Karen Brooks claims Rowling "got the formula right" (192)—she implies Rowling's work lacks originality and is a twenty-first century re-write of the classic fairy tales. In a further suggestion, Brooks argues "Rowling didn't do anything particularly new with her tales" (193). Similar critiques of the series are made by Rachel Falconer, who echoes Brooks in *The Crossover Novel: Contemporary Children's Fiction and Its Adult Readership* (2009). Falconer maintains "We would understand Rowling better if we approached her as a writer who

systematically and playfully hybridises different genres.” However, Falconer also notes Rowling “clearly did not set out to create a self-standing mythology . . . The early books in the Potter series are indeed a patchwork of many mythologies” (44). Critics, such as Brooks and Falconer, suggest Rowling does not do anything unique or groundbreaking through her amalgamation of fantasy elements; however, Brooks and Falconer simultaneously praise *Harry Potter* for its success in twenty-first century popular culture and as a crossover novel.

Although a number of critics, such as Brooks and Falconer, criticize Rowling’s manipulation of the fantastic, a fair amount of criticism suggests Rowling does successfully participate in the fantasy genre. Philip Nel confirms the series’ place in the fantasy genre in “Is There a Text in This Advertising Campaign?: Literature, Marketing, and Harry Potter.” Nel places *Harry Potter* “firmly in the fantasy tradition” (249), and considers Rowling’s ability to juxtapose the “ordinary and extraordinary . . . [to create] a fantasy that has a deliberately everyday quality.” Nel calls for critics to, instead, consider the ways Rowling “blends her many influences” in regards to fantasy motifs (251), and it is Alec Worley who edges closest to Nel’s plea in *Empires of the Imagination: A Critical Survey of Fantasy Cinema from George Méliès to The Lord of the Rings* (2005). While Worley does argue that Rowling “subscribe[s] to the fatal ‘anything goes’ school of fantasy” (157), he goes on to acknowledge the ways *Harry Potter* “meld[s] *Tom Brown’s Schooldays* with Neil Gaiman’s graphic novel *The Books of Magic* . . . [and borrows] from the Grimms, Andersen, Dickens, Baum, Tolkien, C.S. Lewis, Dahl and Terry Pratchett” (158). Jack Zipes weighs in on this argument in *Sticks and Stones: The Troublesome Success of Children’s Literature from Slovenly Peter to Harry Potter* (2001), by providing his interpretation of the Potter “formula.” Each of Rowling’s novels, as Zipes argues, include motifs of imprisonment, noble callings, heroic adventures, and a reluctant return home, and resembles the plots of classic fairy tales (176-77). However, after further analysis, Zipes rectifies his

argument: he maintains *Harry Potter* is “much more complicated and complex than your classical fairy tale,” as its influences stem from multiple genres, including mystery, adventure, television, and fiction (177).

Further criticism suggests *Harry Potter* is one-dimensional; in this vein, scholars consider the text to be poorly written fantasy fiction. John Pennington confronts the series in “From Elfland to Hogwarts, or the Aesthetic Trouble with Harry Potter,” referring to the books as “fundamentally failed fantasy” (79). Pennington further claims the text is full of fantasy clichés, and argues Rowling’s inability to develop the fantastical creatures in her texts forces readers to work out the magic for themselves—a technique he refers to as “dubious . . . at best” (82). I interrogate Pennington’s analysis, as the bulk of his scholarship focuses on Rowling’s writing style. However, Pennington does not take into account the ways Rowling’s writing reflects the changing attitudes in twenty-first century readership and culture. Pennington charges Rowling as an author who “tells but does not show” (83), and ultimately suggests *Harry Potter* is about “monetary success” (92). Kristin Thompson echoes Pennington’s final analysis in “Fantasy, Franchises, and Frodo Baggins: The Lord of the Rings and Modern Hollywood,” suggesting the entire fantasy genre is successful because of its marketability. Thompson’s argument on franchises and their marketability is a discussion I develop further in the third chapter of this thesis, *J.K. Rowling’s Ethics and the Implications of Adaptation to Film*; however, to claim the fantasy elements in *Harry Potter* are only beneficial in so far as they increase the franchise’s monetary value is ambiguous, and completely dismisses one key aspect of the argument: Rowling’s *Harry Potter* series is successful because it is a series of fantasy novels.

Section 2, Historical Definitions of Fantasy

A large part of the criticism of fantasy comes from the fact that scholars define the genre so differently. Matthew Dickerson and David O'Hara define fantasy in *From Homer to Harry Potter: A Handbook on Myth and Fantasy* (2006) as “imaginative literature that gives glimpses of subcreative otherworlds, literature free from the domination of observed fact, providing instead images of things not found in our primary universe” (53). They maintain the best way to understand fantasy is “simply to read it as a story, and enjoy it as a story” (22), and suggest this type of literature is “like a periscope” because it allows an audience to see the unseen (53). More of Dickerson and O'Hara's work evokes the Faërie motif, a concept J.R.R. Tolkien interrogates in his essay “On Fairy-Stories.” Tolkien himself does not utilize a concrete definition, but instead argues Faërie depends “upon the nature of the *Faërie*: the perilous Realm itself, and the air that blows in that country. . . . Faërie cannot be caught in a net of words; for it is one of its qualities to be indescribable, though not imperceptible” (10). Using Dickerson and O'Hara, as well as Tolkien's definition (or defining qualities) of fantasy, I understand the genre to exist on a continuum—in as much, Faërie stories span between myth and the fairy tale, with fantasy and the heroic romance situated mid-range (Dickerson and O'Hara 26). Eric Rabkin further interrogates this wide spectrum of the genre in *The Fantastic in Literature* (1976), and suggests we should “consider narratives as arrayed along a continuum, ordered in terms of increasing use of the fantastic, with true Fantasies as the polar extreme” (28). Rabkin goes on to note how the “truly fantastic occurs when the ground rules of a narrative are forced to make a 180° reversal, when prevailing perspectives are directly contradicted” (12), and he utilizes Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass, and What Alice Found There* (1871) as the benchmarks for true Fantasy. Placing the genre along a continuum lends itself to further divisions, causing critics to construct an imaginary line of division between

English fantasies and American fantasies. In this respect, American fantasy pays homage to the English genre, as Baum's *Oz*, the first work of American children's fantasy fiction, is a reaction to Carroll's *Alice*. Coincidentally, an imaginary line has been constructed in terms of the genre's readership: fantasy is often separated as works for either an adult or a child audience.

Nodelman confirms the difficulty of defining fantasy, arguing "Most criticism centers on the first [main] element [of fantasy], and describes the cosmology of fantasy worlds" (5). More of Nodelman's work suggests "The best definition is the vaguest: fantasy depicts a world unlike the one we usually call real. All fiction creates its own world: the worlds of fantasy are clearly different from the world we live in" (5). Worley juxtaposes the genre with its sister genres—horror and science fiction—and argues "fantasy has no unifying definition to call its own, and here the problem resides, since what qualifies as fantasy depends entirely upon the perceptions of the individual" (3). I understand there are theoretical texts and encyclopedias on the genre;⁷ however, for the purposes of this thesis, and in order to maintain consistency in my analysis of the text, I employ Collin Manlove's historical approach to the genre in *From Alice to Harry Potter: Children's Fantasy in England* (2003), a text where Manlove focuses solely on children's English fantasy texts.

A brief overview of Manlove's historical approach is needed in order to frame my analysis with his work. Using Manlove's scholarship, I understand Victorian fantasy to have its foundation in fairy and morality tales. From this, fantasy is positioned at the turn of the twentieth century as a genre strictly for entertainment—specifically, this epistemic mutation of the genre incorporates magic and eternal youth, and negates any concerns with real life situations. The fantasy texts in the post-World War II decades of the 1950s to 1970s emphasize spiritual growth, concern themselves with the child's participation in the collective social group of childhood, and

⁷ See Brooke-Rose's *A Rhetoric of the Unreal*, Clute and Grant's *Encyclopedia of Fantasy*, and Todorov's *The Fantastic*.

incorporate escapism in lieu of postwar attitudes. Whereas fantasy in the 1970s reflects a sense of individualism—protagonists are often outsiders or rebels, as writers utilize their characters as a reaction to tyranny and diminishing cultural values—fantasy of the 1980s utilizes metaphors for the child’s uncertainties of the world, and questions reality through the incorporation of time motifs: most notably lying, daydreaming, and story-making. Perhaps, most importantly, the fantasy of this particular period is set within entirely fantastic worlds. The fantasy near the end of the twentieth century—1990s fantasy—reflects a contemporary view of child culture, with stories often narrated by a child or teen. In as much, this fantasy illuminates the immediate experience of the child and incorporates themes of terror, paranoia, and insecurity.

In order to situate my scholarship within the larger framework of twenty-first century children’s literature and culture, I take into account how the success of the series just as equally stems from the Hollywood film adaptations. The *Harry Potter* series endures as a fantasy text with literary roots in English tradition and commercial success in film adaptations by Warner Bros. Studios—the Americanized film corporate conglomerate holding ownership of the Potter film franchise across the pond. At the same time, Rowling’s text spans the length of the Faërie continuum—elements of myth, fairy tales, and the fantastical resound within the body of her text. *Harry Potter* is a work of fantasy because Rowling’s approach to the genre is rhizomatic in form: she avoids using one, single definition of fantasy, and instead employs a range of fantastical elements by pulling from the entire historical spectrum of the genre.

Section 3, J.K. Rowling and Fantasy 2.0

Amanda Cockrell argues in “Harry Potter and the Secret Password: Finding Our Way in the Magical Genre,” that Rowling is doing something new in her texts, a technique she accomplishes by “[bending] a number of the ‘rules’ of the fantastic” (15). While Rowling’s

manipulation of the elements along the Faërie spectrum is often criticized, it is not my intention to trace every fantastical element in *Harry Potter* and assign positions to the selected scenes along the continuum. In as much, I do not believe this is the way to approach a fantasy text of this magnitude. I argue that Rowling's approach to fantasy is rhizomatic in form, due to her blending of fantastical motifs in *Harry Potter*. Nearly every scene in the series could be isolated and viewed through the fantasy genre lens; therefore, in the following analysis, I refer to major ideas encompassed in the entire body of Rowling's text. By doing this, I employ scenes that best represent a blending of fantasy motifs in order to examine the ways Rowling negates any single definition of the genre in favor of the blended Fantasy 2.0 approach. For this analysis, I have chosen four major fantastical elements from the series in order to represent the broad spectrum of the fantasy continuum. In selecting these four elements—wish fulfillment, secondary worlds, magical overlays, and universe immersion—for my discussion, I evoke one key element of the fantasy genre, which I have until now only alluded to in this thesis: the element of magic.

Worley refers to magic as the “key word in the definition of fantasy,” and claims “Magic fuels fantasy, manifesting as miracles, mysterious forces or inexplicable events, none of which can be ascribed to the laws of rationality, nature or science” (10). While it is crucial to the narrative trajectory of the series, magic is not my focus in this analysis. The use of magic in *Harry Potter* does not necessarily constitute it as a work of fantasy; in this same vein, the series could equally qualify as fantasy based on its incorporation of other fantasy elements from the historical rhizome, such as the hero's quest, as well as motifs that call reality into question, including lying, daydreaming, and storytelling. To give greater attention to the magical motif in the series would undermine the importance of other historical elements of fantasy, such as themes of individualism, secondary worlds, and the inner experiences and emotions of the child, which are present throughout the series. In order to emphasize a range of fantastical elements in support of

Rowling's blended approach to the genre, as well as avoiding cliché readings of *Harry Potter*, I tread lightly on this facet of the fantasy genre. Instead, I apply Cockrell's approach to the term as the "magical overlay" of the narrative (22). In this respect, I frame my argument using Manlove's historical approach in order to maintain consistency in an analysis of the text, and examine the ways Rowling's fantasy can be situated within the larger conversation of twenty-first century children's literature and culture.

Fantasy 2.0 in the Sorting Ceremony

One of the most prominent fantasy themes in Rowling's first novel, *Harry Potter and the Sorcerer's Stone* (1998), is wish fulfillment—a motif best analyzed in the Sorting Ceremony scene. In this scene, Harry and his fellow first-year Hogwarts students enter the Great Hall to be sorted into one of the Hogwarts houses—Gryffindor, Hufflepuff, Ravenclaw, or Slytherin—by the enchanted Sorting Hat. In order to be sorted, each child places the Sorting Hat on their head. Based on the child's personality traits, which correlate to traits prominent in each of the houses—bravery, loyalty, wisdom, and cunningness—the enchanted hat selects and announces the house each child will be placed into; the entire school serves as an audience. When Harry sees other students being sorted into their houses, he begins to question his own identity—a motif of 1970s fantasy. He worries what he will do if the hat does not sort him into any of the houses, and questions what would happen "if he just sat there with the hat over his eyes for ages, until Professor McGonagall jerked it off his head and said there had obviously been a mistake and he'd better get back on the train?" (120). Once Harry's turn to be sorted arrives, the Sorting Hat has a difficult time determining whether Harry is better suited for Gryffindor or Slytherin house. Whereas the Sorting Hat believes Slytherin house would "help [Harry] on the way to greatness," Rowling employs a 1990s fantasy motif, and allows her readers to experience

Harry's innermost thoughts: Harry silently pleads with the hat, begging "*Not Slytherin, not Slytherin*" (121). Ultimately, Harry receives a bid to Gryffindor house, and is welcomed by one of the loudest approvals from current Gryffindor members with an animated "We got Potter! We got Potter!" chant, courtesy of the Weasley twins (122). In this vein, wish fulfillment is doubly present: Harry's wish for a place in Gryffindor house is granted, while, at the same time, Harry's placement into a collective group echoes what Nel refers as "very likely, a secret wish of many children" (249). I understand this to refer not necessarily to the accolades of being a magical wizard, but with the child's desire for social acceptance. Whereas Rowling employs a tattered, enchanted hat in order to determine Harry's "place" amongst his peers, the means through which Harry finds social acceptance mirrors the way the twenty-first century child seeks social acceptance in twenty-first century culture.

Manlove points out how "going to Hogwarts is a privilege and one that orphaned Harry feels keenly. . . . For the Harry Potter books are about that side of fantasy all too easily condemned—wish-fulfillment, the heart of all fairy tales" (186). Rowling's construction of the Sorting Ceremony scene is a moment of wish fulfillment, which, for Harry, represents his desire for social acceptance into an established social community: specifically Gryffindor House. This moment echoes the ways twenty-first children seek acceptance into social communities, albeit an acceptance into one of many stereotypical cliques often found in primary and secondary schools, such as the "goths," "intellectuals," "jocks," or "popular kids." Rowling frames Harry's story within the same social hierarchy every child experiences, and I believe a large part of Harry's identity comes from his position at the top of the social ladder in Gryffindor. However, I interrogate the Sorting Ceremony in terms of the selection process. Whereas part of Harry's identity comes from his involvement in his social group, that is, Gryffindor House, his identity is ultimately determined by an inanimate object—the Sorting Hat. Although Harry has influence

over the Sorting Hat's decision, and he does end up in the house he requests, the Sorting Ceremony alludes to the ways the twenty-first century child is "sorted" in Rowling's new digital manifestation of her text, the 2012 Pottermore website.

I parallel the Sorting Ceremony in these two texts in order to see the ways the twenty-first century child can find social acceptance via new technologies such as Pottermore. On the Pottermore Interactive Platform (PIP), each participant signs up for access to the site, a process I discuss in the fourth chapter of this thesis, *J.K. Rowling and Transmedia Storytelling in New Media Manifestations of the Twenty-First Century Children's Text*. Wish fulfillment works twofold on this site: children are not marginalized on the Pottermore website, because every child achieves a certain level of social acceptance by interacting with the site.⁸ In as much, Pottermore allows the twenty-first century child to maintain social acceptance in an established community: the site creates a social hierarchy by "sorting" participants into one of the four Hogwarts houses. From this, users virtually enroll in Hogwarts, interact and make friends with other "virtual" students on the PIP, and even participate in many of Harry's school activities, including brewing potions and casting spells. Just like Harry, participants on the Pottermore site can find their place in the social circle of the digitized Pottermore world by participating as a member of the collective whole, that is, their Hogwarts house.

I maintain that the Millennial child understands wish fulfillment and the need to determine their place in the social hierarchy, albeit a hierarchy established via technologies such as the Pottermore site. In as much, the Pottermore site confirms that a twenty-first century child can achieve wish fulfillment through entertainment and interactivity with new medias. Cockrell

⁸ I understand the participation on Pottermore to be a construct of the participation of the privileged, Western child—a child who readily has access to technologies. In as much, Pottermore requires users to be at least thirteen years of age in order to register for use of the site. For further discussion, see my section on "Pottermore and Child Safety" in *Chapter IV: J.K. Rowling and Transmedia Storytelling in New Media Manifestations of the Twenty-First Century Text*.

refers to Harry as a hero who must “[tackle] the things that most adolescents, his readers, are confronting on their own: the jealousy of friends, emerging sexuality, the desire to belong to the tribe of his peers, to separate himself from the adult authorities of his childhood” (21). In this vein, Harry’s participation in the Gryffindor social community after being sorted echoes the desire for social acceptance by today’s child. Instead of placing an enchanted hat on their head, the twenty-first century child can log-in to their Pottermore account and engage with other “virtual” classmates in order to receive immediate feedback from their “peers.” I argue that the Sorting Ceremony is a reflection of every child’s desire for wish fulfillment, and today, this desire can be fulfilled via new media outlets readily available to the privileged Western child.

Fantasy 2.0 in Harry’s Inaugural Visit to Diagon Alley

Rowling employs the secondary world motif in her texts as a magical world, complete with schools, shopping centers, and its own government system. This literary device, which came to prominence in 1980s fantasy as a reaction to the postmodernism of the era, represents a literary landscape revolutionized by Tolkien in his creation of Middle-earth, the fantastical world where *The Hobbit; Or There and Back Again* (1937) and the *Lord of the Rings* Trilogy (1954-56) takes place. However, the entrance to the secondary world in *Harry Potter* is a far cry from Middle-earth and the worlds of other fantasy novels: there is no flight to Neverland, no entrance through a rabbit hole into Wonderland, and no tornado to uproot a house to the land of Oz. Rowling’s magical world exists parallel to the non-magical world, and one need only walk through a magical wall or fireplace, fly an enchanted car, step inside a charmed toilet or phone-booth, or simply board a train to get there. Worley refers to this type of fantasy as “earthbound,” and suggests “half the work of an earthbound fantasy is already done, until it alters what we regard as acceptable reality, and rules must be carefully put in place in order to account for

them” (83). In order to analyze the earthbound secondary world in Rowling’s texts, I consider one of the earliest scenes in *Sorcerer’s Stone*, which depicts Harry’s inaugural entrance into the magical world: specifically, Harry’s first visit to Diagon Alley, the magical shopping center hidden amongst the bustling streets of contemporary London.

Harry first enters Diagon Alley via a secret entrance behind London’s Leaky Cauldron, a pub that caters to local witches and wizards. The moment Harry enters Diagon Alley, he immediately sees “a stack of cauldrons outside the nearest shop. Cauldrons—All Sizes—Copper, Brass, Pewter, Silver—Self-stirring—Collapsible” (*Sorcerer’s Stone* 71). As Harry strolls by the shops lining the alley, he passes local witches complaining about the high prices of potion ingredients, sees a menagerie of owls available for purchase at Eeylops Owl Emporium, and overhears children whispering about the newest model of flying brooms, “the ‘new Nimbus Two Thousand—fastest ever’” (72). From the shops, to the customers in Diagon Alley, Rowling’s manipulation of the fantastic abounds in this scene: Through wish fulfillment, Harry discovers he is rich and has enough money to afford (nearly) anything in Diagon Alley. Everything in the shops mirror the typical commodities present in non-magical society; however, Rowling employs the magical overlay in order to make every item more fantastical. Diagon Alley as both an entrance to and hub for the magical world allows for Harry’s own immersion into the magical world—by purchasing commodities, Harry can, for the first time, participate as an equal member of society in the secondary world.

Just as Worley describes the landscape of earthbound fantasy to be a place where an audience “[doesn’t] need to be told how [the] world works because we’ve lived there our whole lives” (83), in this same vein, the millennial child equally understands Harry’s need to buy things in order to participate in the magical world: this child has grown up in a culture full of choice, and, according to Richard Sweeney’s “How are Millennials different from previous generations

at the same age?,” expects to have “more selectivity and options.” Today’s child can immerse themselves in Harry’s world in the same way Harry first participates in the magical world by purchasing commodities. According to the 2010 Kaiser Family Foundation Study, “Generation M²: Media in the Lives of 8- to 18-Year-Olds,” Victoria Rideout, Ulla Foehr, and Donald Roberts report that in the past five years, “the number of eight to eighteen-year-olds who own their own cell phone has grown from four in ten (39%), to about two-thirds (66%)” (3). In the same way the child desires to own his or her own cellular device, Harry becomes immersed in the magical world as soon as he desires to participate by purchasing commodities. Harry’s ownership of magical objects, most notably his broom, publicly illuminates a Harry who is no longer marginalized from the privileged magical child. In this same vein, the millennial child wants and needs commodities, often related to technologies, in order to conform to contemporary culture. The ability for the privileged Western child to own his or her own cellular device shows that the child is no longer marginalized in society—kids have their own cell phones, laptops, Nooks and Kindles, and an “i-everything,” and these commodities allow them to participate in society.

A child can recognize the magical overlay of the commodity culture in Rowling’s texts, and apply this to the commodification present in their own lives, most prominently with the rise of the latest technology available to the privileged Western child. Much in the same way the Weasleys can only afford a Cleansweep model broom, in comparison to Harry’s ownership of the Nimbus Two Thousand broom, and later the Firebolt,⁹ the constant turnover of broom models mirrors the release of the latest iPhones in twenty-first century culture. Universe immersion is, in part, aided by the commodification in the text, as it allows both Harry and the reader to actively participate in the secondary world through ownership of the latest brands, trends, and

⁹ For a complete list of broom models in *Harry Potter*, see “Brooms.”

commodities. It is not my intention to suggest Rowling's Diagon Alley shops only promote a fetishism of commodities; however, it is important to recognize this theme in relation to an immersion in the secondary world. The theme of commodity culture is a conversation I return to in the third chapter of this thesis, *J.K. Rowling's Ethics and the Implications of Adaptation to Film*, in order to unite Rowling's manipulation of the fantastic with contemporary children's culture.

Fantasy 2.0 in the Flying Ford Anglia Sequence.

Rowling utilizes a less-is-more approach with regards to transportation in the novels, a theme best analyzed in the Flying Ford Anglia sequence from her second book, *Harry Potter and the Chamber of Secrets* (1999). Throughout the course of this scene, Harry and his friend, Ron Weasley, find themselves at an impasse: the magical gateway to platform nine and three-quarters, the only platform where Hogwarts students can board the Hogwarts Express, has sealed itself; Harry and Ron are trapped at London's King's Cross station without any mode of transportation to Hogwarts Castle. The two young wizards proceed to borrow the Weasley's family car, an enchanted Ford Anglia capable of flight and invisibility at the press of a button. Harry and Ron fly the car across the English countryside, catch up to the Hogwarts Express, and finally arrive at Hogwarts Castle, only to land the car in the branches of the Whomping Willow, the school's enchanted (and combative) Willow tree.¹⁰

During the duo's flight to Hogwarts—an event lasting for “several uneventful hours” (72)—the boys encounter car troubles when the invisibility booster breaks and the engine overheats, they experience fatigue and hunger from the long, unexpected trip, and are ultimately involved in a car crash outside their school: the only injury is Ron's broken wand, “snapped,

¹⁰ *Harry Potter* is not the first piece of literature to incorporate the fantastical motif of combative, enchanted trees. For additional examples of this motif, see Baum.

almost in two . . . [with its] tip dangling limply, held on by a few splinters” (74). Rowling mixes the elements of 1970s fantasy—the rebellious protagonists—with 1990s fantasies by incorporating the actual feelings and experiences of the child, as well as themes of fear and paranoia in the narrative. In what should be a terrifying scene, particularly the moment of the crash, Ron reacts by exclaiming “Uh-oh,” “Noooooo!,” and “STOP! STOP!” (74), yet is more concerned with his broken wand than the crash itself. Rowling downplays the scary moment by mixing humor with horror, and utilizes the magical overlay to engage her readers in the experience of the Flying Ford Anglia sequence. At the same time, Rowling reminds her readers such events are only fictitious, because Harry has more of his story to tell in the remaining two hundred and seventy-five pages of text.

A millennial child is mature enough to acknowledge the death motif in a narrative; however, the child equally recognizes the difference between fiction and reality. Millennial children prefer to learn by doing; in as much, “multiplayer gaming, computer simulations, and social networks are some of their favorite environments and provide little penalty for their trial and error learning” (“How are Millennials Different”). From this, the 1980s motif of the secondary world is now often digitized for the millennial child. This provides numerous outlets for participation, which are readily available with the click of a mouse or the push of a gaming console’s power button. The prevalence of multiplayer games, such as World of Warcraft, violent video games such as Halo and the Call of Duty series, and the availability of numerous gaming consoles—SONY PlayStations, Nintendo Wiis, and Xbox 360s—incorporate multiplayer interactive devices set in a fictitious, secondary world. In the 2012 announcement “GameStop Counts Down to Call of Duty: Black Ops II with Midnight Opening Festivities,” the GameStop Corporation informed consumers about midnight launch events taking place at more than 4,400 of the chain stores to “help count down to the highly anticipated release of Call of Duty: Black

Ops II.” Games in contemporary culture are released with the same amount of gusto once seen at midnight release parties for the newest *Harry Potter* novels in the 1990s and 2000s. The twenty-first century audience can participate in numerous elements of the fantasy genre: specifically through motifs of escapism, individualism, and secondary worlds via gaming. The child is able to create a self in gaming systems, known as an avatar, and interact online with other members of the gaming community. Their participation exists, but only to the point where they drive the narrative of the game’s storyline forward. If the child’s avatar dies during the course of the game, the child may simply re-start the game or build a new avatar. Secondary worlds available through online multi-player and video games echo the magical world found in *Harry Potter*: Harry does not die in the Flying Ford Anglia sequence, because Rowling utilizes him to drive the narrative forward. With the prevalence of a magical overlay, readers participate in the text in the same way they interact with twenty-first century gaming consoles: Harry unites the hero’s quest, fairy and morality tales, classic mythology, and the inner experiences of the child. From this, both Harry and the gamer have multiple opportunities to engage in their secondary worlds, because quests will not be interrupted by accidental deaths.¹¹

At the beginning of this chapter, I proposed Rowling’s use of fantasy flips the continuum on its head. I do acknowledge the difficulty in defining fantasy by any one, single definition, and understand the most successful explanations for fantasy operate across a continuum. It is important for Rowling to approach fantasy in this vein, because it demonstrates the significance of, as well as her participation in, the rhizome. Rowling’s blending of fantastical elements allows her to situate *Harry Potter* as a rhizome. In as much, she draws from elements across the entire continuum of the genre in order to develop a new model for writing fantasy, a Fantasy 2.0. From

¹¹ I am aware of Harry’s death and subsequent resurrection in *Harry Potter and the Deathly Hallows* (2007). I juxtapose Harry to the twenty-first century video games in order to parallel interactivity in the magical world with the contemporary child’s interactivity in multiplayer gaming platforms of twenty-first century culture.

this, Rowling participates within the larger, historical rhizome of children's literature and children's culture, and by rejecting definitions, creates her own definition of fantasy: like the rhizome, her definition of fantasy is open-ended, in the middle, *intermezzo* (Deleuze and Guattari 25).

Conclusion

It is not my intention to suggest Rowling downplays the concept of death in her novels; in fact, death is a recurring theme throughout the entire *Harry Potter* series. Instead, I consider the ways Rowling utilizes a blended approach to fantasy in order to engage her protagonist, and by extension, her readers into the narrative. The twenty-first century child is capable of recognizing mature themes in narratives because they are already familiar with them; thus, Rowling does not need to present instructive texts with overtly moral lessons. The contemporary child is able to understand the instruction in Rowling's text, and in doing so, may delight in *Harry Potter*.

With the exception of the dust jacket cover art and the illustrations accompanying the chapter headings, Rowling's texts do not incorporate illustrations.¹² However, Rowling's new media manifestation of her text, her Pottermore website, includes full illustrations of chapter moments in conjunction with an interactive platform. I address the interactivity features and the concept of the child as a direct participant in the narrative in the fourth chapter of this thesis, *J.K. Rowling and Transmedia Storytelling in New Media Manifestations of the Twenty-First Century Children's Text*. As an offshoot to this chapter's discussion the fantasy genre, I understand the Pottermore website to reflect Rowling's authorial decisions in her fantasy novels, specifically, her blended approach. The fantastical elements of the website—the adventures, duels, magic, and

¹² For information on the illustrator of the chapter headings, as well as the dust jackets, in the US Scholastic edition of Rowling's texts, see "Meet Illustrator Mary GrandPré." The UK publishers of the series, Bloomsbury, plan to re-release Rowling's novels in complete illustrated formats, beginning with *Harry Potter and the Philosopher's Stone* in 2013. For additional information on the Bloomsbury news release, see Sims.

spells—are only interactive to the point of driving the narrative forward. While small moments of interactivity are available on screen in the Pottermore website, the majority of the screen is a motionless illustration. In this vein, Pottermore reflects the ways Rowling participates in the fantasy genre: in order to experience Rowling’s secondary world, a blending of multiple elements is necessary.

In the following chapter, I consider Rowling’s ethical choices and the implications of adapting her books to film. When Thompson critiques the fantasy genre, she hones in on the demographics of the (stereotypical) fantasy audience with the following analysis:

The genre offers many obvious advantages. Fantasies are assumed to appeal most to the teenagers and young adults who have since the 1980s been the demographic sector of greatest interest to Hollywood studios because they had the highest moviegoing frequency and considerable disposable income. Moreover, fantasies lend themselves to a broad range of merchandizing, and fantasy fans tend to collect things. (45)

It is interesting to consider Thompson’s critique in lieu of Bloom’s article, because Bloom admits “At least [Rowling’s] fans are momentarily emancipated from their screens, and so may not forget wholly the sensation of turning the pages of a book, any book” (A26). While Thompson sees the adaptation to film as a means to market a fantasy franchise, Bloom contradicts this idea to emphasize the linear text over adaptations and translations to new mediums. It is not my intention to take a side in this debate; instead, I analyze the implications of adapting *Harry Potter* to screen, and consider the ways Rowling participates in the historical rhizome as it shifts to a children’s culture.

CHAPTER III

J.K. ROWLING'S ETHICS AND THE IMPLICATIONS OF ADAPTATION TO FILM

Introduction

It is difficult to follow an analysis of Rowling's novels as a work of fantasy and not consider subsequent manifestations of her text to be mere replications, that is, exact secondary copies of the narrative, which are simply projected onto new mediums as they become available. In using the Harry Potter series as a case study for this thesis, I do, without hesitation, recognize Rowling's novels to be the source text upon which my entire evaluation is based. In as much, I employ the phrase "case study" to emphasize my overall goal in this thesis: while Rowling's source text did originate as a series of novels, their ability to be rendered through new mediums and exist as successful adaptations, specifically variations to and simultaneous extensions of the narrative, allow them to participate within the larger historical rhizome of children's literature and children's culture. I consider the implications of adapting Rowling's work from one medium to another in order to understand the ways her texts, which emerged in the late 1990s, continue to participate in twenty-first century children's culture. Linda Hutcheon discusses the double nature of the adapted text in *A Theory of Adaptation* (2006), suggesting when we "call a work an adaptation, we openly announce its overt relationship to another work or works" (6). More of Hutcheon's scholarship interrogates the concept of fidelity—the adaptation's ability to regurgitate, or at the very least, remain faithful to the adapted product's original source text. While many current scholars are divided in this conversation concerning fidelity and

adaptation,¹³ I instead turn to Hutcheon's definition of the adaptation. She defines an adaptation as a "derivation that is not derivative—a work that is second without being secondary. It is its own palimpsestic thing" (9). Using Hutcheon's definition, I understand an adaptation to find its roots in the original source text; however, the adaptation proceeds to give a new voice to the text, in that it extends the narrative by providing other entryways into the text. In this vein, an adaptation appears to be rhizomatic in form. Hutcheon refers to the adaptation process in terms of the adapted medium's creation and its reception, and suggests an adaptation becomes a type of product because it is an "announced and extensive transposition of a particular work or works" (7). In consideration of the adaptation as both process and product, I unite Hutcheon's theories with Philip Nel's "Is There a Text in this Advertising Campaign?: Literature, Marketing, and Harry Potter." Nel suggests the Harry Potter series can, and should be, analyzed through two separate arenas of scholarship; more directly, the series' literariness should be evaluated separately from its marketability. However, I find Nel's attempt to separate these two facets of the Harry Potter analysis only possible in theory. When we experience the Harry Potter series in twenty-first century culture, it is impossible to separate its literary significance from its market value, due in part because of Walt Disney's impact on children's literature and children's culture in the mid-twentieth century. Disney, who began marketing his art to the child audience in the 1950s, caused a shift in the definition of children's literature. By using film to standardize entertainment for his audience in the 1950s, Disney re-wrote the standards of children's literature, leading the way for an emergence of children's culture. Just like his predecessors—Newbery, Carroll, and Baum—Disney marketed his brand to the child audience, a technique that was intensified by post-WWII attitudes and an emerging middle class society. From the emergence of a children's culture, the prevalence of the film's entertainment value in relation to

¹³ See Bortolotti and Hutcheon, and Kertzer.

the book, and the marketability of the child audience, it is vital to consider both the literary and marketing arenas in an analysis of Harry Potter. To ignore either its literary or market value would ignore the double nature of Harry Potter: that is, Harry Potter as an artifact of both children's literature and children's culture.

From this discussion of the Harry Potter series' double nature, I return to Hutcheon's awareness of the "product" in an adaptation, a concept I see emerging as the series is adapted from the novels. While I understand Rowling's books have been adapted into other mediums, such as video and computer games, for the purposes of this chapter, I develop my argument by considering the ways Rowling participates in the historical rhizome and the shift from a children's literature to children's culture. I examine Rowling's ethical choices and the implications of adapting her texts to film, and have chosen to focus on the cinematic medium because of its historical and cultural significance within the larger conversation of children's literature and the shift to children's culture. Due to the medium's overall significance to children's culture, I consider how the implications of adapting to film were made prevalent because of Disney's groundbreaking marketing techniques for the child in privileged Western culture of the mid-twentieth century. The film adaptations of Harry Potter situate themselves between the novels and the digital manifestation of the text, Rowling's 2012 Pottermore website; however, I do not believe it is necessary to adapt the books to film in order for Harry Potter to be translated into the digitized medium. Pending the availability of technology, I believe Rowling's novels can be directly translated into Pottermore. However, in order for Rowling to market her Harry Potter brand to the twenty-first century child audience, she must participate in the rhizome in the same vein as Disney. The millennial child expects to be entertained to engage with a narrative, a shift Disney utilized in order to replace education with entertainment. If Rowling intends for both her source text, as well as new manifestations of her text, such as Pottermore, to

endure, she must make her Harry Potter brand a contender in the millennial child's ever-growing entertainment industry. While I do not claim Rowling's ethics mirror the ethics of Disney, it is vital for Rowling to participate in the shifts between children's literature and children's culture, education and entertainment, and book and film, in order for her brand to continue to endure within the historical rhizome.

In order to evaluate the implications of adapting the Harry Potter novels, it is important that I provide a brief overview of Rowling's ethical choices leading up the adaptation of her books to film. Rowling sold the film rights for her Harry Potter series to the American based film company, Warner Bros. Studios, in 2001, and, since then, her seven novels have been adapted into eight feature-length motion pictures. While Warner Bros. faced a large amount of controversy over the rights to intellectual property law in the days following their purchase of the film rights,¹⁴ Rowling was adamant in making sure her novels were adapted into a quality film. In *Harry Potter Page to Screen: The Complete Filmmaking Journey* (2011), Bob McCabe points out how Rowling wanted to "keep the books' British roots intact" (21). This feat was accomplished, in part, by hiring a well-renowned, all-British cast¹⁵ and enlisting Hollywood musical giant, John Williams, to compose the original scores for the first three film adaptations. By allowing her novels to be adapted into quality films, Rowling participates in the historical shift from children's literature to a children's culture. Her ethical choices echo the participation of similar corporations, such as Disney, which continues to be one of the largest corporate conglomerates to commodify children's texts since the late twentieth century. The Walt Disney

¹⁴ For background information on intellectual property rights concerning Harry Potter, see Jenkins's *Convergence Culture*, Coombe and Herman's "Culture Wars on the Net," and Striplhas's "Harry Potter and the Simulacrum."

¹⁵ The scope of talent assembled in the cast of the Harry Potter films includes many of the most prestigious British actors from the late twentieth and twenty-first centuries. Their career accolades range from television and movie roles, to memberships in the Royal Shakespeare Company. Recognized with more than three dozen awards and nominations from the British Academy of Film and Television Arts (BAFTA Awards), the cast additionally holds a large number of awards and nominations, including an extensive list of Academy Awards, Emmys, and Golden Globes, as well as Screen Actors Guild and Tony Awards.

Company's extensive range of channels for the commercialization of Disney-themed products spans from coast to coast. In addition to their two United States based theme parks—Anaheim, California's *Disneyland Resort* and Orlando, Florida's *Walt Disney World Resort*—Disney owns and operates international theme parks in Paris, Tokyo, Hong Kong, and Shanghai. In as much, the Disney corporation extends its franchise beyond amusement parks by operating its own cruise lines, retail chains, publishing companies, and a growing list of television stations, which include ABC News, ESPN, Disney/ABC television, and Disney Channels Worldwide.¹⁶ In the same way Disney is now a global franchise, Rowling's Harry Potter brand has the potential to reach a larger audience once it is adapted to film. While the films themselves are largely an amalgamation of Rowling's novels and the visions of film directors and screenwriters, the films give way to a "product." More specifically, the films produce and are themselves a product of the commodification of the Harry Potter text. Nel points out that "While 'commodity consumption' and a mass media controlled by 'corporate conglomerates' do fuel the success of Harry Potter, the market forces that motivate the sales of Potter and his merchandise are *not* the same forces that motivate Rowling" (243). In light of Nel's argument, I understand it is necessary to commodify the Harry Potter films in order for the film franchise and Harry Potter brand to endure. I maintain these "products" are offshoots of the text, an offshoot made possible because of Disney's reterritorialization of children's literature into children's culture. Whereas Nel maintains that Rowling's ethical choices differ from those of Warner Bros., I believe her ethics also differ from Disney; however, the commodification of Harry Potter accommodates the twenty-first century commodity culture of the child because of the marketing techniques standardized by Disney's film adaptations and his simultaneous marketing strategies to the child as a consumer.

¹⁶ For a complete list of its affiliations, see The Walt Disney Company.

The film adaptations of the Harry Potter series are, perhaps, the most versatile cultural artifacts within the franchise in relation to children's literature and children's culture. While the trajectory of the films closely follow the storyline present in Rowling's novels, the film adaptations do incorporate moments that allow for significant extensions of the narrative. In this chapter, I evaluate the film adaptations of Harry Potter, giving particular emphasis to the adaptations of the first and fourth novels in the series, *Harry Potter and the Sorcerer's Stone* (1998) and *Harry Potter and the Goblet of Fire* (2000). I consider the ways the film adaptations allow for extensions in the narrative, including extensions to the actual narrative trajectory of the storyline. I juxtapose key moments from the linear text to their cinematic adaptations in order to understand the ways the film extends the scene, engages an audience, and allows for a deeper universe immersion. In as much, I do not consider narrative extension to be solely based on the plotline of the film adaptations. For this reason, I evaluate one arena of the filmmaking process, which has significantly extended the narrative and commodified the Harry Potter franchise: the films' musical scores. In evaluating the musical scores, I consider the adaptation to film, a transition Hutcheon refers to as "repetition without replication" (7), as a means to extend the Harry Potter brand itself. I believe adaptations from the film impact the appearance of the narrative when it is translated across multiple mediums; often, these changes are prevalent in the selection of the cast and wardrobe for the films. I analyze the ways the choices in casting main characters and wardrobe selection differ from the linear text, and consider how such adaptations influence the way Harry Potter is translated across multiple media platforms, especially on Pottermore. In this vein, the film is becoming-book, while the book is simultaneously becoming-film; thus, the film adaptations influence the way an audience perceives specific characters and events in the narrative, and, in turn, reterritorializes the audience's perception of said characters and events when they read or revisit the linear text or new manifestations of the text.

Section 1, Adaptation as an Extension of the Narrative Trajectory

According to Hutcheon, “fans of films enjoy their novelizations because they provide insights into the characters’ thought processes and more details about their background” (118). Situating the film as the primary text, Hutcheon considers the book to be an additional resource for the child—a source, which may provide background information and additional scenes not seen in the film adaptation (118-19). In adapting a novel to film, certain artistic choices are made in order to adapt the narrative within a limited time frame or space. Harry Potter Scriptwriter Steve Kloves points out how the films are not exact replicas of Rowling’s novels in the 2004 interview, “Creating the Vision.” According to Kloves, “To be entirely faithful, these movies would be . . . sixteen hours long.” However, I believe it is equally important to consider the moments where the films deviate from the novel in order to expand the narrative, rather than focusing on the ways the film adaptations condense or completely omit scenes from the source text. In “Lost in Translation?: Harry Potter, from Page to Screen,” Philip Nel suggests an audience should consider the ways a film “interprets Rowling’s source texts,” and points out how “much enjoyment may come from a film that highlight facets of a novel we had not considered, or that makes us see the work anew” (283). Nel discusses the ways a film can make an audience reconsider the novel, and this allows for an immersion of the viewer into the narrative through means not readily available in the linear text. A twenty-first century audience engages with the film adaptation of Harry Potter by finding pleasure and excitement in the adaptation, because cinema provides a visual representation of the linear narrative. In doing so, the adaptations provide elements of excitement, suspense, and terror, which may be less prominent in the linear text. The increased level of excitement and entertainment for the audience emerges in scenes where the Harry Potter film adaptation defers from the linear narrative in order to make the scene more action-packed, without challenging the overall narrative trajectory of the plotline.

Adaptation as an Extension of the Narrative Trajectory in the First Task of the Triwizard Tournament

In order to investigate adaptation as a narrative extension, I have selected one scene from the film adaptation of the fourth novel in the series, *Harry Potter and the Goblet of Fire* (2000), which best illuminates an extension of the narrative and allows for a deeper universe immersion. The scene of the first task in the Triwizard Tournament in the film extends the narrative trajectory of the novel by increasing the excitement and entertainment elements for the viewing audience; however, this extension does not alter the overall plot. In the novel, Rowling employs a motif of 1990s fantasy—terror and insecurity of the self—when Harry first enters the arena: “[Harry] walked out through the entrance of the tent, the panic rising into a crescendo inside him” (353). Rowling internalizes Harry’s fear during the task, and accelerates through the entire scene within the course of just over three pages of text. As soon as Harry steps inside the arena, he immediately summons his Firebolt broom. The broom flies into the arena, and the fear and anxiety in the novel is subsequently downplayed. Harry realizes “This was just another Quidditch match, that was all . . . just another Quidditch match, and that Horntail [dragon] was just another ugly opposing team” (354). He proceeds to catch and mount his broom, while the remaining moments of the scene play out as an extended version of Harry-versus-a-Horntail dragon Quidditch match. In the moments that follow, the dragon spews fire as Harry circles overhead, just out of the dragon’s reach. After several attempts to recover the golden egg, Harry narrowly misses the dragon’s flames, yet receives a blow to his shoulder from the dragon’s razor sharp tail. Although he is injured, Harry continues to circle the dragon, planning his moment of attack. In the final moments of the scene, Harry taunts, tricks, and finally outwits the dragon. Harry zooms into the arena, recovers the golden egg, and flies over the stands to safety while the tournament’s dragon keepers rush in to subdue the ornery dragon.

The film adaptation of the same scene lasts significantly longer, playing out over the course of more than five minutes of screen time. As soon as Harry enters the arena, he heads straight for the golden egg. The dragon immediately attacks, causing Harry to retreat behind several large boulders, narrowly missing the dragon's spewing flames. From her seat in the stands, Hermione, portrayed by actress Emma Watson, animatedly instructs Harry: "Your wand Harry! Your wand!" Harry finally summons his Firebolt and, moments later, mounts his broom in order to make another attempt to recover the golden egg. From this, the film adaptation diverts from the linear text, allowing the dragon to break free inside the arena. In a completely new extension to the narrative, both Harry and the dragon charge through and out of the arena, flying across the Hogwarts grounds. The dragon knocks Harry into the side of Hogwarts Castle midflight, causing Harry to dangle helplessly from the castle's turrets with his broom just out of reach. Moments before Harry plunges to his death, he is able to seize and mount the Firebolt. With the dragon closing in on him, Harry dodges the Horntail and flies to safety through the bridge on the Hogwarts grounds. Unable to fly through the small passageway, the massive dragon crashes into the bridge and tailspins into the ravine, presumably dead. With his broom smoking and sputtering, Harry flies back into the arena to secure his victory and the golden egg.

Clearly the adaptation of the scene allows for an amplification of the terrors, thrills, and excitement during the first task of the tournament. An audience can engage with the scene, and feel the same terror Harry experiences when the dragon suddenly breaks free of its shackles. Movie goers will be on the edge of their seats, gripping the armrests while Harry dangles off the side of Hogwarts castle, and can exhale a sigh of relief when Harry's smoking broom appears over the horizon of the arena. Extending the scene, as well as the narrative, does not change the plot's trajectory: Harry still battles a dragon and recovers the golden egg. At the same time, the first task in the film's version of the Triwizard Tournament shifts away from Harry's interior

paranoia in order to stimulate emotions from the viewing audience. The use of animatronics, computer generated imagery (CGI), and graphics immerses a generation of children who need, and anticipate, an elaborate use of digital and special effects in order to engage with and be entertained by film.

The excitement and entertainment value that stems from extending the narrative in cinema allows filmmakers to extend these moments beyond the screen. Perhaps the best example of this extension may be seen in the thrill rides available in *The Wizarding World of Harry Potter*, the Harry Potter attraction at Universal's Islands of Adventure, one of the two theme parks located at the Universal Orlando Resort in Orlando, Florida. I unite the Harry Potter park attractions with this scene from the first Triwizard task in *Goblet of Fire*, because this is one of the earliest moments in the series where adaptation encourages and replicates the experience of universe immersion. The thrill rides themselves are an extension of the films, and the films are only capable of extending the narrative because of their deviation from Rowling's linear text. The 2010 YouTube video, "The Wizarding World of Harry Potter Super Bowl Commercial," advertises the Orlando theme park, and encourages fans of the series to visit so they can "truly be part of Harry Potter's world, where magic becomes real and excitement awaits at every turn." The Harry Potter attraction includes three thrill-rides modeled after the film franchise, and park goers may enter and ride through a replica of the Hogwarts Castle from the film adaptations.¹⁷ For this attraction, Universal Orlando Resort has not designed their own, unique vision of an animatronic or digitized version of Harry; instead, thrill riders are guided by a holographic Daniel Radcliffe, the actor who portrays Harry Potter in all eight films, through the Hogwarts

¹⁷ I maintain the theme park attraction of Hogwarts Castle in Orlando, Florida is an offshoot of the film adaptations of the novel; however, I interrogate this attraction, and question whether this representation of Hogwarts Castle is the vision of the filmmakers and prop designers, Warner Bros., Universal Orlando Resort, Rowling, or an amalgamation of these visions. I believe further evaluation of the theme park attraction will be necessary when expanding this thesis into a larger conversation on the Harry Potter rhizome.

Castle ride, *Harry Potter and the Forbidden Journey*. The theme park attraction utilizes the child actor who portrays the Harry in the films, and in doing this, blurs the lines between the fictional Harry and Radcliffe. I am concerned with this “blurring” between Radcliffe and the fictional character he portrays, and further expand this conversation later in this chapter in a discussion on the ethical choice in casting Daniel Radcliffe.

In addition to the Hogwarts Castle themed ride, two roller coasters—*Flight of the Hippogriff* and *Dragon Challenge*—allow fans of the series to literally fly through the scenery and props from the films. Specifically, the *Dragon Challenge* roller coaster is modeled after the events of the Triwizard Tournament, and park goers may select one of two options—the Chinese Firebolt or Hungarian Horntail version of the coaster—when boarding the thrill ride. The theme park attraction shifts from the linear and cinematic equivalents of Harry’s flight, and engages an audience into a deeper universe immersion through the medium of interactive thrill rides. In this vein, the film adaptation extends the narrative by replicating moments from the films in the Orlando theme park rides to immerse an audience as an actual participant of Harry’s flight during the Triwizard Tournament.¹⁸

Section 2, Adaptation as an Extension of the Harry Potter Brand

Linda Cahir refers to filmmaking as a “big business” in *Literature into Film: Theory and Practical Approaches* (2006), noting how the American film industry is a “huge financial enterprise, a multibillion dollar industry” (72). Production companies often commodify their

¹⁸ I understand other theme parks, such as the Walt Disney World Resort, exist in Orlando, Florida. In this vein, the thrill rides, which engage Harry Potter audience members, function much in the same way enthusiasts of A.A. Milne’s *Winnie the Pooh* (1926) may engage with the text when they ride a Pooh-themed ride in a Disney park. I believe the theme parks, both Universal and Disney Resorts, accommodate a twenty-first century commodity culture by simultaneously existing and borrowing from one another within the rhizome. From this, I consider the future of children’s commodity culture, and the impact of too much industry from corporations such as Warner Bros., Universal, and Disney. I believe this conversation will be crucial to expand in a larger project in my future scholarship in order to understand the shifts in the rhizome of children’s literature and children’s culture.

films in order to fund the hefty price tags of making a film, and in doing this, give tangibility to narrative elements once available only through the will of the audience's imagination. Karl Marx suggests in "The Fetishism of Commodities and the Secret Thereof," that an object becomes a commodity because of the "production of . . . labour" (664). Using Marxist theory, I understand filmmakers are able to successfully commodify films because the products are considered valuable, or "collectible," due to their close relationship with the films themselves. While the commodification of a film often results in an assortment of film replicas and memorabilia, I believe there are additional ways for film adaptations to extend the brand of a franchise. In the following section, I consider one such arena of the filmmaking process: the musical scores. It is my argument that the musical scores not only extend the Harry Potter brand in film, but extend the brand beyond the screen due to their recent incorporation in new media manifestations of the Harry Potter text.

Adaptation as an Extension of the Harry Potter Brand in the Musical Scores

In "The Non-Diegetic Fallacy: Film, Music, and Narrative Space," Ben Winters suggests any attempt to imagine the opening scenes in Steven Spielberg's *Raiders of the Lost Ark* (1981) without world-renowned composer John Williams's musical score would be "an unnerving experience" (230). Winters analyzes the musical score as a narrative device, noting how Hollywood filmmakers often consider the score to be its own character in the film. Using Winter's scholarship, I understand the fabula in film to be an "abstracted narrative world wherein all the non-linearity of classical narrative is smoothed out" (231), an element, Winters argues, which is nearly impossible to imagine without thinking of the musical scores. In support of this argument, he gives a nod to more of William's work, and references the groundbreaking musical scores in Spielberg's *Jaws* (1975). Winters maintains the musical scores appear to "inhabit the

same narrative space they occupy and is thus able to influence the course of the fabula” (242), and, from this, I understand musical scores to be a forceful narrative device in film adaptations. In this same vein, I argue that a film’s musical scores are just as influential in extending the brand of a franchise as they are when utilized as a narrative device.

A large part of the musical scores’ ability to extend the Harry Potter brand rests in the quality of the film adaptations themselves. The film adaptations are quality films, in part, because of the recruitment of John Williams. Hutcheon refers to this element of film adaptation as its “hype,” suggesting the status of the directors, cast, and in this instance, the composer, is an important part of the film’s reception (143). In 2005, the American Film Institute’s (AFI’s) One Hundred Years of Film Scores honored Williams’s work in Twentieth Century Fox’s *Star Wars* (1977) as the top musical film score.¹⁹ Williams was further recognized for his musical scores in two Universal Studios films: *Jaws* (1975) placed sixth in the top-twenty five list, while *E.T. The Extra-Terrestrial* (1982) placed fourteenth. A winner of five Academy Awards, seventeen Grammys, three Golden Globes, two Emmys, and five BAFTA Awards from the British Academy of Film and Television Arts, Williams’s compositions have appeared in close to eighty films. His large range of work includes musical scores for *Close Encounters of the Third Kind* (1977), *Home Alone* (1990), *Jurassic Park* (1993), *Schindler’s List* (1993), and *Saving Private Ryan* (1998).²⁰ His work in the Harry Potter franchise includes compositions for the original motion picture soundtrack for the first three Harry Potter films, and his musical scores for Warner Bros.’s *Harry Potter and the Sorcerer’s Stone* (2001) was a nominee in the AFI’s One Hundred Years of Film Scores in 2005. In the following analysis, I examine the musical scores utilized in the Harry Potter film adaptations, with specific emphasis given to Williams’s work in

¹⁹ For a complete list, see “AFI’s One Hundred Years of Film Scores.”

²⁰ For additional biographical information, see [John Williams.org](http://JohnWilliams.org).

the soundtracks of the first three films. It is my unique argument that the musical scores reterritorialize Harry Potter, while at the same time “[step] forth as a commodity” for the entire franchise (Marx 664). In this respect, I evaluate the ways the musical scores have influenced the film franchise and consider how the music of Harry Potter manifests itself into new media outlets of twenty-first century culture.

While the entire motion picture soundtrack is significant in driving the film’s narrative forward, Williams’s musical piece from the soundtrack, “Hedwig’s Theme,” is the framework in which the entire film franchise operates. Just as Williams’s minimalistic, yet powerful, two-note introduction to *Jaws* primes his audience for the film’s aquatic villain, the melody of “Hedwig’s Theme” compels an audience to immediately think of Harry. “Hedwig’s Theme,” and variations of it, is present at the beginning or ending of Warner Bros.’s *Harry Potter and the Sorcerer’s Stone* (2001), *Harry Potter and the Chamber of Secrets* (2002), and *Harry Potter and the Prisoner of Azkaban* (2004). Although Williams only serves as composer for the first three films in the franchise, “Hedwig’s Theme” is just as much becoming-Harry as Daniel Radcliffe.²¹ In the opening moments of the Widescreen DVD Edition for *Harry Potter and the Sorcerer’s Stone* (2001), a golden-toned, aerial shot of the Warner Bros. Studio lot pans across the screen, and then conspicuously fades into the shield-shaped emblem of the Warner Bros. Pictures logo. The logo continues to rotate, until it is directly located in the center of the screen, with a blue sky and white clouds as its backdrop. During the Warner Bros. logo’s elaborate entrance onto the screen,

²¹ The musical scores for the fourth film adaptation, Warner Bros.’s *Harry Potter and the Goblet of Fire* (2005), were composed by Patrick Doyle. Nicholas Hooper composed the soundtracks for the fifth and sixth films, Warner Bros.’s *Harry Potter and the Order of the Phoenix* (2007) and *Harry Potter and the Half-Blood Prince* (2009). The scores for the final two films, Warner Bros.’s *Harry Potter and the Deathly Hallows, Parts 1 & 2* (2010, 2011) were composed by Alexandre Desplat. From this, I understand Williams’s “Hedwig’s Theme” to be an iconic musical representation of Harry. I further believe the utilization of different composers beginning with the fourth film parallels the shift to the darker, more serious tone and content as the novels move from children’s literature to young adult literature.

“Hedwig’s Theme” plays in the background, which immediately situates the theme song with the Potter brand.

The screen then fades to black, and opens with a shot of a small, brown owl perched atop the street sign for Privet Drive. In the final moments of the scene, Richard Harris, the actor who portrays Headmaster Albus Dumbledore in the first two films, wishes the baby Harry ‘good luck’ as he places the bundled orphan onto the doorstep of number four, Privet Drive. The camera zooms in to the lightning-bolt shaped scar on Harry’s forehead, and the “Prologue,” a variation of “Hedwig’s Theme,” increases significantly in volume. Light streams through the scar until the entire screen is washed out by a bright light, arguably an allusion to the spell that only moments ago had given Harry his trademark scar. As the screen pans back, the film’s title, *Harry Potter and the Sorcerer’s Stone*, appears, set against a backdrop of stormy skies. When the title is revealed on screen, the theme song is simultaneously associated with the film franchise.

“Hedwig’s Theme” reverberates into the next scene, and ends moments before a ten-year-old Harry, asleep in the cupboard underneath the stairs, opens his eyes. The presence of Williams’s musical score throughout the opening scene of the film introduces the world to Radcliffe as the fictional Harry, and primes an audience to associate “Hedwig’s Theme” with the child—this musical score simultaneously unites Warner Bros., the film franchise, the child-actor, and the fictional Harry.

Williams’s music is central to engaging an audience with the narrative of the films, and the musical score increases in volume during moments in the first film when Harry encounters a new, magical element in the wizarding world. I believe the musical scores in the Harry Potter film adaptations echo the twenty-first century child’s need for media consumption. In “Generation M²: Media in the Lives of 8- to 18-Year-Olds,” Victoria Rideout, Ulla Foehr, and Donald Roberts point out how “The transformation of the cell phone into a media content

delivery platform, and the widespread adoption of the iPod and other MP3 devices, have facilitated an explosion in media consumption among American youth.” They further explain that “Today, the development of mobile media has allowed—indeed, encouraged—young people to find even more opportunities throughout the day for using media, actually expanding the number of hours when they can consume media, often while on the go” (3). The millennial child directly associates media with their everyday lives. In this vein, the child can easily connect the Harry Potter brand with media—in this case, the musical scores—associated with the films. I believe the millennial child will consider “Hedwig’s Theme” to be just as much becoming-Harry Potter as Radcliffe or the novel itself. Rowling’s participation in the historical rhizome of children’s culture allows the musical scores from the film adaptations to extend the Harry Potter brand. Warner Bros. commodifies the musical scores of the Harry Potter film franchise to the M² Generation, and the motion picture soundtracks are available for purchase as compact discs, MP3s, and iTunes downloads. Because of their extensive availability to the privileged Western child, the musical scores are just as a much a commodity of the films as the film replicas themselves.

In its most recent endeavor, Williams’s musical scores have been incorporated in Rowling’s 2012 Pottermore website—specifically during the wand selection and sorting ceremonies on the Pottermore Interactive Platform. In light of the presence of musical scores on Pottermore, I understand the soundtrack to reterritorialize the book, as the book reterritorializes the film. “Hedwig’s Theme” is becoming-Harry Potter as an offshoot of the franchise, and this allows Harry Potter to endure both on-screen and off. Although not every book is available on the Pottermore website as of March 2013, I predict additional moments on the Pottermore Interactive Platform will incorporate musical scores from the motion picture soundtracks. The

musical scores of the Harry Potter film adaptations will continue to endure within the Harry Potter rhizome just as much as the boy wizard, and brand, they represent.

Section 3, Adaptation as an Extension of the Narrative Trajectory and the Harry Potter Brand

In the previous two sections of this chapter, I have distinguished several key moments of extension in the cinematic adaptations of Rowling's novels. While I believe film adaptations do provide a means to extend both the narrative trajectory and the brand of a franchise, I find myself spiraling down the proverbial rabbit hole. Much in the same way Nel urges us to separate Harry Potter's literariness from its marketability, my criticism in this chapter thus far has done just that; that is, I have, until now, divided the sections of this chapter to discuss adaptation as either an extension of the narrative trajectory or as an extension of the Harry Potter brand. However, I believe the most important moments in the film adaptations of Harry Potter exist in the same way the definition of adaptation does: each has its own doubleness. I do not wish to limit my analysis of the film adaptations in such a way that I categorize scenes as distinctly "narrative" or "brand" extensions of Harry Potter. I employ the rhizome in order to understand the ways such concepts coexist and simultaneously build off of one another. In order to support this analysis, I believe the most crucial aspects in adapting the novels to film should be evaluated in a rhizomatic, rather than linear, approach.

In the remaining sections of this chapter, I consider moments in the film adaptations that best represent this doubleness. I wish to clarify that I do not give precedence to either the narrative or brand extension argument; however, in order to maintain consistency throughout this chapter, I will analyze the remaining moments by following an order similar to my earlier examination of the text. I analyze the choices in casting main characters and designing the

wardrobe for the films to consider how these selections differ from the linear text. The implications of such adaptations influence the way Harry Potter is translated across multiple media platforms, and I maintain there are moments where the film as an adaptation influences Rowling's source text. In light of this, I appropriate Roland Barthes's "The Death of the Author" as a means to understand how the adapted text—the film—can reterritorialize Rowling's authorial voice. Barthes suggests authorship is transient, and as soon as the process of writing begins, "disconnection occurs, the voice loses its origin, the author enters into his own death" (1322). In this vein, readers of Rowling's linear text adapt her writing when they begin to read her novels. The reader allows a text to be "made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, . . . A text's unity lies not in its origin but in its destination" (1325). Cultural significance stems from the reader of the text, and the text develops meaning through this readership. Rowling may provide the details of her magical world, but her readers bring their own cultural interpretations to the text.

To this degree, the film adaptations represent the producer, directors' and screenwriters' vision of the text.²² However, this death in Rowling's authorial voice in the film adaptations is not different than the way the child reader first imagines what the Gryffindor common room might look like. The difference between the visions of the readers and filmmakers stems from the filmmakers' authorial position: they are the creators of the physical adapted product, the films. I understand the film adaptations to be a *capture of code*, as both the film and book exist as an "[explosion] of two heterogeneous series on the line of flight" (Deleuze and Guattari 10). I

²² David Heyman, the producer for all eight film adaptations of the series, worked alongside Chris Columbus, the director for the first two films. Alfonso Cuarón stepped into the role of director for the third film, Mike Newell directed the fifth and sixth films, and David Yates served as director in the final two film adaptations. Steve Kloves was the screenwriter for seven of the films, with the exception of the fifth film, Warner Bros.'s 2007 *Harry Potter and the Order of the Phoenix*, which was adapted to screen by Michael Goldenberg. In this vein, I understand the majority of the Harry Potter film adaptations to be Heyman, Kloves, and the directors' visions, with the exception of *Order of the Phoenix*.

support my claim by considering the ways key moments in the films differ from Rowling's novel, and believe these key moments allow her text to endure in twenty-first century culture. In turn, the moments reterritorialize the ways the Harry Potter series is depicted in new media manifestations of the text. When specific scenes from the film adaptations reterritorialize Harry Potter across other mediums, such alterations often result in the production of commodities associated with the franchise. In this same vein, the physical adapted product—the films themselves—become commodities, a shift that occurs as soon as an object steps forth in order to “satisfy a definite social want” (Marx 665). I understand the commodification of film franchises to be an adaptation of the brand, which extends the Harry Potter series to endure in children's culture. Hutcheon suggests adaptations have the power to help the source text endure, noting that it “[gives the source] an afterlife it would never have had otherwise” (176). Nel echoes Hutcheon's scholarship, and contends “If Rowling had not agreed to allow her characters to be merchandised, then the Harry Potter films might not have been made at all” (239). Nel goes on to refer to Harry Potter as “an effect and not the cause of a manifestation of corporate marketing” (240), and I agree with Hutcheon and Nel's claims. The commodities are an offshoot of Rowling's ethical choice to sell the film rights so her Harry Potter brand can endure within the historical rhizome. In order to evaluate the ways the adapted product reterritorializes the narrative across other mediums, I unite moments in the film adaptations that display a doubleness of narrative and brand extension.

Adaptation as an Extension of the Narrative Trajectory and the Harry Potter Brand in Casting Daniel Radcliffe

I believe one of the key moments for narrative extension in the film adaptations stems from the casting choice of the story's main protagonist, Harry Potter. In order to evaluate this, it

is crucial to consider the moment Rowling introduces her readers to Harry in *Sorcerer's Stone*. When Dumbledore places the bundled orphan on the doorstep of number four, Privet Drive, Rowling provides the following description of the child: Harry was a baby with a “tuft of jet-black hair . . . [and] a curiously shaped cut, like a bolt of lightning” on his forehead (15). Rowling clearly intended for Harry to have black hair, a physical feature she often evokes throughout her novels when comparing Harry to his father, James Potter. However, through the adaptation of Rowling’s novel to film, Rowling’s authorial vision for Harry slightly deviates. According to the film’s director, Christopher Columbus, he and “David [Heyman] . . . wanted a kid who seemed to have a haunted quality” (qtd. in McCabe 40). It is crucial to remember that, in adapting the books to film, the films do not exist as exact replications of Rowling’s source text. Whereas the baby Harry in Rowling’s novel has black hair, Daniel Radcliffe emerges from the cupboard underneath the stairs in the 2001 film adaptation as a brunette child-actor. In a film studio capable of adapting Rowling’s source text through animatronics, CGI, and unparalleled special effects, Radcliffe’s tousled brown mane was never dyed to correspond with Harry’s jet black hair in the novels. On the contrary, Rowling has likened Radcliffe’s portrayal of Harry to seeing her “long-lost son” (McCabe 41), and insists she doesn’t think “Chris Columbus could have found a better Harry” in Claudia Puig’s USA Today article, “We Have a Confirmed Harry Potter” (1D). Radcliffe is Columbus and Heyman’s vision of Harry; however, his portrayal of Harry in the film adaptations does extend the narrative. Thus, the concept of “Harry” moves beyond Rowling’s linear novel into new manifestations of the text. In doing so, Radcliffe’s on-screen portrayal allows an audience to unite the fictional character with the child-actor.

It would be impossible to have a film adaptation without a quality actor, and Radcliffe extends the narrative by upholding the key feature needed to adapt Rowling’s novels into a quality film: Radcliffe extends the narrative into its film adaptation by maintaining the story’s

British roots. The shift from a fictional Harry with black hair to a brunette Radcliffe does not change the overall narrative trajectory of the plot. In fact, it allows for extensions of the narrative across multiple media platforms. Radcliffe gives tangibility to the fictional boy wizard, and simultaneously becomes a poster-child for the character. In this vein, Radcliffe is becoming-Harry just as much as Harry is becoming-Radcliffe. The implications of hiring a British child actor in order to maintain the narrative's "Britishness" has, in turn, allowed for a reterritorialization of the concept of "Harry." I see the reterritorialization of Harry's character most prevalent in the illustrations on the Pottermore website, because they, too, depict a brunette Harry. In doing this, the website echoes the ethical choices made in the film adaptations when casting Radcliffe as the child actor to portray Rowling's wizard. This website—a website where Rowling arguably has a greater authorial voice in comparison to the film adaptations—has altered Rowling's own artistic vision of her fictional Harry in order to reterritorialize the protagonist based on the child-actor from the films. Radcliffe's portrayal of Harry in the film adaptations has given life to the fictional character. From this, the implications of adapting to film suggest the source text, in this case Rowling's writing, can be altered because of the adaptation by a quality child-actor in a quality film.

The commodification of a children's text is nothing new to children's culture—John Newbery sold toys together with his celebrated children's text, *A Little Pretty Pocket-Book* (1744).²³ Marketing to the child audience was just as prevalent in the Golden Age of children's literature, a period of time that saw Lewis Carroll emerge as a leading innovator in the commodification of his *Alice* brand. As early as the 1950s, the Walt Disney Company began its own marketing campaign towards children's culture, due in part to the rise of the television in the homes. In the wake of Newbery, Carroll, and the Walt Disney Company corporate

²³ For historical background information on Newbery, see Demers.

powerhouse, Warner Bros. has emerged as a leading corporation in its commodification of children’s texts in twenty-first century culture. In the same vein of extending and reterritorializing the narrative through the film adaptations, Warner Bros. gives tangibility to the commodities associated with the films.

While Rowling does provide immense details in her text, everything from the size of a bottle of Butterbeer to the exact color scheme of the Gryffindor Common Room is an artistic decision made by Warner Bros. and the films’ prop department. These items—the scarves, wands, coffee mugs, food and candy, and authentic replicas of numerous film props—represent a commodification of Radcliffe, just as much as the fictional Harry, because they incorporate Radcliffe’s photo on their merchandise tags and packaging, as shown in Figure 3.1.

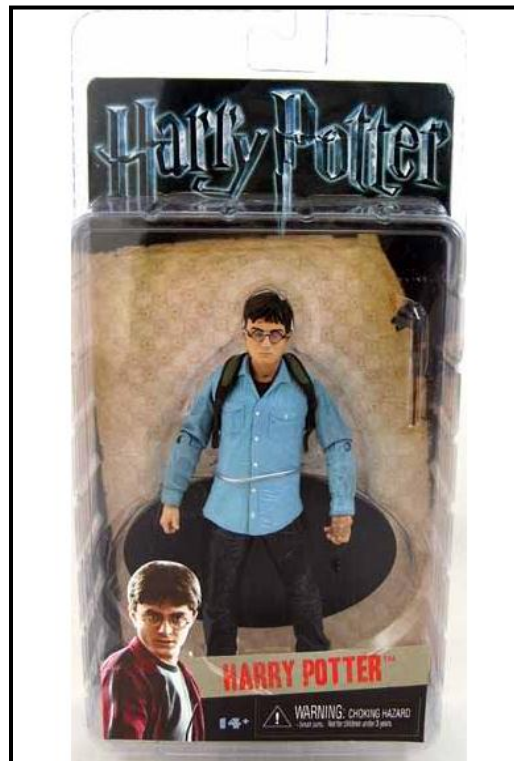


Figure 3.1
Harry Potter Action Figure from “Harry Potter and the Deathly Hallows Series 2;” Screenshot;
Figurine For All, 2002-2013. Web. 5 March 2013.

However, this commodification of both the child-actor and the fictional character exists as another offshoot in the rhizome, a marketing technique Disney made prevalent beginning with the advent of the Mickey Mouse club in the mid-1950s, thus launching the career of many child actors.²⁴ The commodification of Harry Potter is a “line of flight” from the film adaptations (Deleuze and Guattari 9), and is a significant part of the rhizome: commodities exist because the films and child-actors extend the narrative and brand of Harry Potter.

Adaptation as an Extension of the Narrative Trajectory and the Harry Potter Brand in Wardrobe Selection for the Yule Ball

Harry Potter and the Goblet of Fire (2000) documents the year-long competition for the magical Triwizard Tournament, a tournament eclipsed only by an event more exciting to teenage wizards than the competition itself: the Yule Ball, the wizarding world’s equivalent to the school dance. In Rowling’s novel, both the male and female students wear robes to the Yule Ball. Boys don black dress robes, while girls dress in robes of various colors. In the linear text, Rowling downplays Hermione’s entrance to the Yule Ball, so much so that readers do not realize Hermione has entered the Great Hall until several pages into the chapter. In this scene, Victor Krum, a Triwizard contestant visiting from the Durmstrang School of Magic, enters the Great Hall “accompanied by a pretty girl in blue robes Harry didn’t know” (413). This is Hermione’s entrance; however, both the reader and Harry do not immediately recognize her. Instead, Rowling provides the following description:

²⁴ The original *Mickey Mouse Club* (1955-1960) launched the career of child actors, such as Annette Funicello and Don Louis Agrati (Don Grady). The show was resurrected in the 1970s as the *New Mickey Mouse Club*, and again in the late 1980s through the mid-1990s, a show which launched the career of many twenty-first century Hollywood stars, including Christina Aguilera, Ryan Gosling, Britney Spears, and Justin Timberlake. Additionally, Disney has launched the career of many child actors from their roles on recurring Disney children’s sitcoms. Such child actors turned Hollywood stars include Miley Cyrus in *Hannah Montana* (2007-2012), Hillary Duff in *Lizzie McGuire* (2001-2004), Selena Gomez from *Wizards of Waverly Place* (2007-2012), and Shia LaBeouf for *Even Stevens* (2000-2003). For additional information on Disney’s child actors, see The Walt Disney Company.

But she didn't look like Hermione at all. She had done something with her hair; it was no longer bushy but sleek and shiny, and twisted up into an elegant knot at the back of her head. She was wearing robes made of floaty, periwinkle-blue material, and she was holding herself differently, somehow . . . She was also smiling. (414)

The narrative trajectory for Hermione's entrance in the linear text and film adaptation is relatively the same; however, a significant deviation in wardrobe is present in the film adaptation. Watson wears an elaborate pink chiffon dress in the film, and descends the staircase to enter the Great Hall on the arm of Victor Krum, portrayed by actor Stanislav Ianevski. Jany Temime, costume designer for all eight film adaptations, refers to Watson's dress and entrance as "The key outfit—and the key 'reveal' of the ball . . . Her entrance and her spectacular ball gown announced [Hermione's] arrival as a young woman and provided a sharp wake-up call for the awkwardly dressed Ron Weasley" (qtd. in McCabe 134). The original plotline remains intact: Hermione enters the Great Hall with Victor Krum, dances the night away, and makes Ron very jealous. However, the film adaptation extends the narrative, and in turn, makes both this scene and the entire *Goblet of Fire* film the most fashion forward text thus far in the series. Watson's low cut, tightly fitting Yule Ball dress sexualizes her portrayal of Hermione, a feature which heightens the sexual tension between her character and Ron, dismissing the linear novel's wardrobe of (likely) unflattering blue robes. Rowling's artistic decision to use dress robes during the scene in the novels emphasizes the magical overlay, as well as the secondary world the fictional characters participate in. However, utilizing robes in the films would create a division—or at least an unrealistic, if not outdated, design—for the films and a contemporary child audience. Although the ball gowns in place of dress robes appear to be a mere wardrobe choice, this substitution actually further engages a contemporary audience with the narrative. Just as Radcliffe gives tangibility to the fictional Harry, the choice in wardrobe give tangibility to the

Yule Ball. When watching the film adaptation, the twenty-first century audience members can immerse themselves in the scene, because they can relate to it. Utilizing, for lack of better words, Muggle clothing, in the film's wardrobe blurs the lines between fiction and reality in a fantasy film.

By adapting the wardrobe in the films in order to appeal to a twenty-first century audience, the image of Hermione in a pink chiffon dress reterritorializes the representation of Hermione at the Yule Ball. Because of this, new manifestations of Hermione's wardrobe emerge in other moments of the Harry Potter franchise. Most recently, a replica of Hermione's dress was put on display in Orlando's *The Wizarding World of Harry Potter*. At this point, Hermione's periwinkle-blue robes are simply an afterthought. Although the interactive text for *Goblet of Fire* is not yet available on the Pottermore website, it is important to consider the ways the film adaptations have already influenced the digitized version of Rowling's text. Whereas Pottermore adapted its illustrations due to Radcliffe's portrayal of Harry in the film adaptations, I speculate whether Hermione will wear blue robes or a pink chiffon dress to the Yule Ball when illustrated on Pottermore. I see this as an area to expand for further analysis as the Pottermore site continues to develop in the coming years.

Regardless of Hermione's attire on Pottermore, the Harry Potter film wardrobe is a form of product placement, which commodifies the child-actors just as much as the characters they represent. At the same time, this choice in wardrobe demonstrates product placement in a world where Hogwarts students drink Butterbeer and Pumpkin juice, rather than Cokes, at the Yule Ball.²⁵ Watson's Yule Ball dress is a Warner Bros. commodification of the films. Anyone who

²⁵ No images of twenty-first century brands or product placement are used in the Harry Potter films, and I understand this to be Rowling's deliberate, ethical decision to control the ways Harry Potter is marketed in twenty-first century culture. Rowling's concern for her brand may be extended into more in-depth discussions on the marketing trends of the Harry Potter products in the Orlando, Florida theme park. I consider this thesis to a brief moment in the larger conversation concerning Rowling's ethics and marketing of her Harry Potter brand. For more

wants to dress like Hermione, or rather Watson's portrayal of Hermione, can purchase a collectible replica of Hermione's dress from the Warner Bros. online store, the WB Shop, at a price tag of \$324.95.²⁶ I understand "the analysis of the prices of commodities [alone lead] to the determination of the magnitude of value . . . [and] the common expression of all commodities in money . . . [lead] to the establishment of their characters as values" (667). Warner Bros.'s Harry Potter commodities appear to have the largest 'collectible' value because of their association with Warner Bros. and their hefty price tags—a price tag with Radcliffe, Grint, and Watson's photos on the merchandise packaging materials.

I maintain these moments—the casting and wardrobe selections for the films—must extend the narrative to extend the brand, and vice versa. More simply, they cannot exist without the other. The film adaptations extend the narrative of the linear text and accommodate the shift to children's culture by commodifying the films. At the same time, they lend themselves to narrative extensions that allow for adaptations into other mediums and reterritorialize moments in the narrative in new media manifestations of the text. In as much, the film adaptations mirror the behaviors associated with the twenty-first century child. The millennial child is a multi-tasker: they can sit in a movie theatre while watching a Harry Potter film, and use their iPhone to order a Harry Potter DVD from the Warner Bros. online shop. The film adaptations, can, and do, perform multiple tasks. They link the linear novels to the digitized text by providing an alternate entryway into the narrative. At the same time, the brand of Harry Potter would not exist to the extent it does without the commodification of the film adaptations. In this vein, the film adaptations not only mirror, but depend on children's culture for their success and endurance in

information on Rowling's decisions to trademark her art, see Nel. For additional information on the Coca-Colas Company's literacy campaign, see "Coke Bottles Up Harry Potter."

²⁶ I utilize the official Warner Bros. online store, the WB Shop, because of Warner Bros.'s filmmaking rights to Harry Potter. For additional resources with Harry Potter merchandise, see Amazon.com.

the twenty-first century. The first Harry Potter film was adapted in such a way that it may be considered a quality film, which paved the way for additional films and manifestations of the text to endure in twenty-first century children's culture. At the beginning of this chapter, I proposed Rowling's novels could be translated directly from novel to Pottermore. I wish to point out that, while the text can potentially be adapted from page to the digitized text, ignoring the cinematic medium would fail to situate the Harry Potter series into children's culture. In the twenty-first century, Rowling must adapt her texts to film in order to expand the Harry Potter brand to a larger audience. For the millennial child, delight is not just about reading anymore—engagement with a text requires a certain level of entertainment. The film adaptations of Harry Potter, or any text for that matter, provide this needed entertainment, and the book-to-film adaptations confirm the Disney model: the film adaptations engage the child, allow for a commodification of the text, and provide a larger means to advertise the brand. Rowling's ethics parallel the way Disney and other corporate conglomerates of late twentieth and contemporary twenty-first century culture participate in the historical rhizome: she allows her novels to be adapted to film, and in doing so, embraces the historical rhizome in order for her text to endure in late twentieth and twenty-first century children's culture.

Conclusion

While the commodification of Harry Potter is largely due to the film franchise, this commodification exists as a line on the Harry Potter rhizome. In as much, Warner Bros. commodifies films with films. The WB Shop includes a link specifically for Harry Potter themed merchandise, and as of January 2013, the store offers more than fifty versions of Harry Potter DVDs, Blue Rays, and Digital Downloads for purchase. Consumers may choose to purchase the films in Full Screen or Wide Screen editions, and may additionally opt to purchase Gift Sets,

Double Features, Special Editions, and Ultimate Editions of the films. The films may even be purchased in a bundled package, referred to as the Harry Potter Wizard's Collection, which includes a thirty-one disc box set of all eight films, behind-the-scenes footage, bonus features, and "must have memorabilia" for the purchase price of \$349.96.²⁷ The most recent formats, referred to as the Harry Potter Ultimate Editions, include the film itself, a disc of special features, and additional discs containing new bonus footage from the filmmaking process. Each Ultimate Edition in the eight-part Harry Potter film franchise includes a different bonus documentary on the creation of the films, with topics ranging from the films' characters and creatures, the sound and musical features, and the special effects. Additionally, the Ultimate Editions may include collectible photo books and trading cards. As of January 2013, the price for a full-screen DVD version of a *Harry Potter and the Prisoner of Azkaban* film on the WB Shop was \$7.39. The price for the DVD Ultimate Edition of the same film was \$26.39.

Whereas Warner Bros. commodifies films with films, Rowling, in turn, commodifies books with more books. I see Rowling's ability to commodify her books with additional texts possible because of the success in extending the narrative and brand of Harry Potter from the film adaptations. In this same respect, the film commodities exist as offshoots of the films themselves—adaptations brought to fruition because of Rowling's ethical decision to sell the film rights and simultaneously trademark Harry Potter. Rowling's ethical decisions are the key to the endurance of both the Harry Potter rhizome, and of the Harry Potter series' place within the rhizome of children's literature and children's culture. In 2001, Rowling published two supplemental texts to her Harry Potter series: *Fantastic Beasts & Where to Find Them* and *Quidditch Through the Ages*, the tangible equivalent to two of the fictional Harry Potter schoolbooks. These supplemental texts are commodities for the Harry Potter series; however,

²⁷ As of January 2013, the Harry Potter Wizard's Collection was out-of-stock on the WB Shop.

Rowling's ethical decision in publishing the texts is significantly different than the financial incentives for Warner Bros. to commodify film adaptations to fund production costs. Rowling extends her narrative of the Harry Potter brand in order to donate the proceeds to charity: her first two supplemental texts were written to aid Comic Relief, a UK based charity, which raises money for organizations such as the Red Cross, Oxfam, Sight Savers, the International HIV/AIDS Alliance, and Anti-Slavery International. In 2008, Rowling published a third supplemental text, *The Tales of Beedle the Bard*, with the proceeds from its sales going to LUMOS, the charity formerly known as the Children's High Level Group.²⁸ In regards to the profits generated from the purchase of these texts, the following note appears in *Quidditch Through the Ages* and *Fantastic Beasts & Where to Find Them*:

The Harry Potter books represent a new opportunity in Comic Relief's quest to make a meaningful difference in people's lives. A special Harry's Books fund has been created where twenty percent of the retail sales price less taxes from the sale of *Quidditch Through the Ages* and *Fantastic Beasts & Where to Find Them* will go to support children's causes throughout the world. Every book sold counts! Fifty cents will send a child to school for a week—and change his or her life forever. (n.p.)

Sherryl Connelly acknowledges the charitable value for the books in "Make Broom for Potter Minibooks," but commodifies the texts as collectible objects for fans of the Harry Potter series by suggesting "Both titles are required reading for Hogwarts students, and probably fans of the series, too" (32). While it is impossible to separate the commodity from its charitable significance, Rowling herself urges fans to "buy [the] books because they will save lives" (qtd. in Connelly). Whereas Rowling may commodify her Harry Potter texts with supplemental books, these texts both exist to extend her narrative and brand, while providing her with a global platform to support a large number of charities and literacy initiatives.

²⁸ For additional information on Rowling's charities, see Wearelumos.org.

Rowling's focus on her readership in the twenty-first century allows her to embrace the digital generation, and, in doing this, she continues to find new ways for her Harry Potter series to endure. On August 15, 2011, Pottermore opened to a select number of registered participants for Beta Testing, and since the site's public launch on April 14, 2012, the Pottermore site continues to receive and employ Beta feedback from users—a means for Rowling to employ the interactive and participatory behavior required to entertain a reader in twenty-first century culture. Although the site has been active for less than one full year as of March 2013, I look to the future of the site. I interrogate Rowling's motives for launching the Pottermore site, and question whether or not Pottermore will become Rowling's next platform to generate proceeds for her charities. This ethical decision to engage a twenty-first century reader in the text brings Rowling full circle. Whereas the film adaptations of Rowling's novel led to a death in authorship because of the filmmakers' visions, the emergence of supplementary texts and the new Pottermore website unites the extension of the narrative with the extension of the Harry Potter brand. In the following chapter, I provide an in-depth analysis of Rowling's Pottermore website, and consider the implications of this new media manifestation of a text in twenty-first century children's literature and children's culture.

CHAPTER IV

J.K. ROWLING AND TRANSMEDIA STORYTELLING IN NEW MEDIA MANIFESTATIONS OF THE TWENTY-FIRST CENTURY CHILDREN'S TEXT

Introduction

Much in the way Disney's use of the cinematic medium brought about a shift from children's literature to children's culture, the adaptation of Rowling's texts to film provides the level of entertainment necessary for the delight of the turn of the twenty-first century child. In as much, I expand Disney's model of delight as entertainment, and consider the ways the twenty-first century child now requires a certain level of interactivity in order to be engaged with a text. I understand J.K. Rowling's 2012 Pottermore website to exist at the intersection between media, and in the June 2011 announcement, "J.K. Rowling Announces Pottermore," Rowling delivered the following message to her fans: "I'm thrilled to say that I am now in a position to give you something unique. An online reading experience unlike any other. It's called Pottermore." The site, as its name implied, would be exactly what fans of her Harry Potter series craved most: more access to their beloved boy wizard. Rowling's site maintains a unique balance between the digital generation and the linear text, and I analyze this in order to understand the ways Rowling approaches the idea of the text with a twenty-first century awareness of children's literature and children's culture.

The Pottermore site has two main functions. It is the location of Pottermore.com, the "Interactive Platform" where user-participants can experience the Harry Potter text via

multimodal interaction and transmedia storytelling.²⁹ It also houses the “Pottermore Shop,” the official online store where copies of the digital audio books and eBooks of Rowling’s series may be purchased. Although the site may appear to offer two separate experiences for the user-participant, the website’s URL address is ambiguous.³⁰ *Pottermore* encompasses both the platform and online shop, yet utilizes a URL with the same name as its Pottermore Interactive Platform (PIP), referred to as Pottermore.com within the body of the site’s extensive privacy policies.³¹ Because the website’s ambiguous URL blurs the line between interactivity and consumerism, it is essential to clarify the audience’s role on this site. For the purposes of this study, I employ the terms “user-participant” and “reader-participant” interchangeably. I believe the hyphen signals the two mediums incorporated on the site—the linear and the digital. Using only one term would fail to encompass the multiple layers of discourse interwoven into the PIP, a discourse organized in favor of Rowling’s linear book: the body of the PIP is organized into chapters, and each chapter is supplemented with multimodal-based, interactive ‘moments.’ The PIP utilizes linearity, but unites it with a hypertextual presentation. The first time a reader-participant navigates a new chapter of the PIP, he or she must complete the chapter’s moments in sequential order. Consecutive navigations of the same chapter permits the user-participant to move in and out of the chapter moments in the order of their choosing, as this reflects the hypertextual arrangement of the chapter moments. This arrangement of the chapters reflects Rowling’s emphasis on the readership of the narrative over the gaming features of the PIP.

²⁹ For further information on the analysis of transmedia stories, see “How to Analyze Transmedia Narratives?”

³⁰ Due to the ambiguity of the site name and URL, I will refer to the interactive platform as the “Pottermore Interactive Platform” (PIP) for the duration of this study.

³¹ See “Help Menu,” “Privacy and Cookies Policy,” “Pottermore Child Safety Policy,” and “Terms and Conditions” for specific details concerning Pottermore’s rules and regulations.

Through this readership of new media, Pottermore represents the fourth rhizome in the Harry Potter canon, and the website situates Rowling's text into the larger conversation of children's literature and children's culture—the site is part of the historical rhizome because it employs commodity culture, consumerism, and the transference from reader to viewer. At the same time, readers operate as active participants of Rowling's text via multimodal interaction and transmedia storytelling, and this situates Pottermore as part of the rhizome of new media.

This argument will be further influenced by the scholarship of two leading transmedia scholars: Henry Jenkins and Jeff Gomez. In the 2007 blog post, "Transmedia Storytelling 101," Jenkins defines transmedia storytelling as "a process where integral elements of a fiction get dispersed systemically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience." Gomez draws his definition from transmedia's relationship with mass media in his 2011 interview "Pottermore: Expert Explains how Harry Potter's Website will Transform Storytelling," and describes transmedia storytelling as "a technique rising into prominence in Hollywood and Madison Avenue that allows for the development of robust 'story worlds' that play out across multiple media platforms." I unite Jenkins and Gomez's definitions of transmedia storytelling to understand how readers operate as active participants of Rowling's text via multimodal interaction and transmedia storytelling, and this situates Pottermore as part of the rhizome of new media.

This rivalry between the material and the digital has the potential to exist in any text of children's literature, and I stress that my project is not *about* Harry Potter. I instead utilize the text of Pottermore as a case study due to Rowling's engagement with and of the fourth rhizome branch: that is, the rhizome branch of digital media. As current social and cultural attitudes mutate, Rowling makes it possible for other authors to replicate her model, thus altering the genre of children's literature and how it is defined. In understanding rhizome theory, I argue that

Pottermore maintains a focus on the narrative of the text through transmedia storytelling while existing as an offshoot to the linear text. Rowling embraces new media in order to make Pottermore available to her readers, and, in turn, utilizes the new media to simultaneously reach backwards to her linear text.

Section 1, Cognitive Poetics and Fantasy Immersion

Scholarly research in cognitive poetics is a relatively new field, and, in as much, encompasses a vast amount of approaches to its scholarship. David Herman addresses this issue in “Cognitive Approaches to Narrative Analysis,” noting how “it should not be surprising that, given the range of artifacts falling under their purview, their richly interdisciplinary heritage, and the varying backgrounds and interests of their practitioners, cognitive approaches to narrative analysis at present constitute more a set of loosely confederated heuristic schemes than a coordinated research program” (79). In *Cognitive Poetics: An Introduction* (2002), Peter Stockwell addresses the field in relation to its reader, suggesting that what we do with the lines “depends very much on the context in which [we] find [ourselves] with the text” (2). Using Stockwell’s scholarship, I understand cognitive poetics to incorporate the reader’s perception of and experience in a text much in the same way we incorporate a literary analysis of the text: context is a reader’s engagement in and experience of their reading.

The PIP user-participant’s role is significant in regards to main characters in the narrative, a distinction I have only alluded to thus far in my discussion. Within the PIP, I understand the main character to not be Harry Potter, but instead, the reader-participant—and I refer specifically to the reader-participant in terms of a real world construction of the privileged Western child. Cognitive poetics classifies this as a movement away from the third person

omniscient Harry towards the second person *you*.³² This shift emerges through Rowling's description of Pottermore as "the same story, with a few crucial additions, the most important one, is you," ("Rowling Announces"). In the PIP, Rowling replaces her dynamic list of characters with a single character: she employs the reader-participant as the main character. Understanding the scholarship of Beverly Lyon Clark's *Kiddie Lit: The Cultural Construction of Children's Literature in America* (2003), as well as Frank Rose's *The Art of Immersion: How the Digital Generation is Remaking Hollywood, Madison Avenue, and the Way We Tell Stories* (2011), I unite fantasy immersion with cognitive poetics to situate Rowling's PIP into the larger framework of my study. Perry Nodelman correlates the fantasy genre to the storyteller in "Some Presumptuous Generalizations About Fantasy," by suggesting the narrator "should be a citizen of the world he describes, so that he will not express uncertainty about its existence or be excited by its oddities" (6). I apply Nodelman's concept of the narrator to the reader-participant as a character in the text, as reader-participants are part of the heterogeneous offshoot of the rhizome. Reader-participants are becoming-characters in as much as characters are becoming-reader-participants, and I support this using Stockwell and Herman's scholarship.

Cognitive poetics is united with universe immersion, and Stockwell illuminates this in his description of the reading experience: "When people talk about the experience of reading literature, they describe the feeling of being immersed in the world of the text, relating to characters, scenes and ideas in a way that happens rarely in non-literary reading" (41). Using Stockwell's work, I understand this immersion into the literature to be a deictic shift— a shift that allows readers to "see things virtually from the perspective of the character or narrator inside the text-world, and construct a rich context by resolving deictic expressions from that viewpoint." I interrogate this shift further, and understand it to be a "push to a lower deictic

³² For additional information on cognitive poetics, see Gavins and Steen.

field” as the reader moves from their role as a real reader to a perception of themselves entering a textual role as the implied reader or narratee (47). Herman coins the phrase the “experiencing-I” in his discussion of temporal sighting (106); I propose this “experiencing-I” emerges in the push to the lower deictic field when a text replaces its main character with the second person *you*.

Rowling accomplishes the conversion into the second person *you* within a strict set of boundaries. While it is the user-participant who navigates and simultaneously interacts with the PIP, Rowling specifically shifts to the second person *you* in moments that do not impact the narrative to a point where the narrative trajectory changes. In this vein, Rowling unites navigation and interaction within her text, yet simultaneously prevents the reader-participant’s alteration of the storyline. This union is crucial in intermediality and transmedia storytelling, as it evokes the reader-participant’s expectations and directly correlates with universe immersion within the fantasy narrative. Whereas Clark alludes to universe immersion in fantasy narratives, Rose refers to such stories as “rehearsals for life. We create a world in microcosm, an alternate reality, a world we wish were true or fear could become so. And then we immerse ourselves in it” (7). This immersion is present in the PIP, and I utilize specific moments in the text that are representative of the user-participant’s interaction as an immersive experience. It is my unique argument that these immersive moments often incorporate a form of personalization for each specific participant on the site. For the purposes of this study, I utilize three key moments from the PIP: the exclusion of Muggles on the PIP, the Wand Selection, and the Sorting Ceremony—a virtual equivalent to Rowling’s *Harry Potter and the Sorcerer’s Stone* (1998). In providing a brief overview of the steps involved in both the Wand Selection and Sorting Ceremony, I consider the implications of these processes as they involve the reader-participant as the main character. A certain level of personalization is involved, specifically when a reader-participant engages with the Wand Selection and the Sorting Ceremony: this personalization is disconnected

from the narrative direction of the site. The Wand Selection and Sorting Ceremony are, instead, a customization of the interactive platform experience utilized to immerse the user-participant as the main character of the PIP.

Cognitive Poetics and Fantasy Immersion Through Pottermore’s Exclusion of Muggles

In order to connect to later discussions on Narrative Direction and Narrative Extensions in the PIP, it is important to first consider the audience’s interaction with the PIP. During the initial registration process for the PIP, reader-participants encounter the following message on the Pottermore homepage, as shown in Figure 4.1: “Before you can begin your Pottermore journey, you need to find out whether or not you are magical.”



Figure 4.1
Pottermore Registration Page from *Pottermore*; Screenshot;
Pottermore Limited, 2012. Web. 14 Sept. 2012.

This statement works twofold: it qualifies the site to be a ‘gateway’ into the magical world, and encourages user-participants to register for the site so they, too, can participate. This message represents the first step in a carefully filtered registration process, as reader-participants enter their birth date, country of origin, email address, a password, and responses to a brief survey into the registration portal. The PIP incorporates strict registration protocols, depending on the age of the user-participant—a typical feature on sites that allow minors to participate on their platform. However, another arena of scholarship emerges in consideration of the audience and the registration for the PIP, and I notice this shift moves away from the direction of Rowling’s linear narrative. I propose, rather cynically, the following question: Is there ever a time when the wand does not select a user-participant on the PIP? Are there any Muggles—non-magical people—on the site? My point is thus: every reader-participant who logs into the site will have a wand selected for them. However, in Rowling’s linear narrative, not everyone who wants a wand receives one, because not everyone is magical.

It is my unique argument that the PIP writes out the concept of Muggles, as well as Squibs, Half-Bloods, and Mudbloods, within the interactive platform.³³ In as much, this move away from non-magical characters works to immerse the reader-participant into the magical universe of the platform. This is a direct connection to the previous discussion of the hyphenated “reader-participant,” as the audience members interact beyond reading or viewing the PIP. Omitting the non-magical characters situates the user-participants as equals within the platform, and allows all users to operate the PIP system. In the linear text, bloodlines are crucial in understanding the motivations of the characters. However, I do question the significance of this in regards to Rowling’s art, since her authorial voice is narrowed by omitting Muggles, Squibs, Half-Bloods, and Mudbloods on the PIP. This seems to be a rather large shift in narrative

³³ For an explanation of the terms Muggle, Squib, Half-Blood, and Mudblood, see *Sorcerer’s Stone* and *Chamber of Secrets*.

direction. I unite Rowling's omission of Muggles and subsequently less magical characters to understand the strict set of boundaries she works with: Rowling provides moments of universe immersion and a shift to the second person *you* in order to allow for a universal experience. Rowling acknowledges the construct of the Western child, but does not acknowledge the construction of favoritism. More simply, Rowling prevents discrimination and bullying in a twenty-first century society of cyber bullies.³⁴ While it would be ambiguous to call the PIP a universal text, Rowling does create a universal reader-participant by preventing the use of labels, such as Muggle or Mudblood, in the PIP.

Cognitive Poetics and Fantasy Immersion Through the Wand Selection

During the Wand Selection, user-participants respond to a questionnaire, which ultimately determines the type of wand 'chosen' specifically for them. This allows the reader-participant to actually experience the wand selection process, a coming-of-age moment for any young wizard entering school. Each reader-participant interacts with the site in order to unlock a magical shopping list, and this list must be completed in order to proceed to additional chapters in the text. User-participants shop in the virtual equivalent of Diagon Alley, fit with its very own Ollivander's Wand Shop. Of course, this type of interaction evokes consumerism interwoven within the site, as all reader-participants must acquire commodities before they continue reading the text. The Wand Selection promotes a level of authority, as it suggests the reader-participants become a wand master or mistress upon selection. The purpose is personalization for the second person *you*, as it incorporates immersion into the fantasy world. We may assume anyone not given a wand would defer from ever returning to the site; thus, the Wand Selection questionnaire prolongs interaction with the site. This personalization does not affect the narrative, as each user-

³⁴ For additional information on cyberbullying, see Hinduja and Patchin, and Stopbullying.gov.

participant does not, and will not, receive a wand identical to Harry’s wand of “holly and phoenix feather, eleven inches, nice and supple” (*Sorcerer’s Stone* 84). Each user-participant can still navigate the site seamlessly, regardless of the components of their wand. The first three questions in the Wand Selection asks for the user-participant’s height and eye color, and allows them to choose between a series of odd or even numbers. Although the first three questions appear fairly basic, the remaining four questions highlight the personalization within the site and further immerse the second person *you* into the PIP. As shown in Figure 4.2, the fourth question involves a choice between characteristic traits, and specifically asks which trait the reader-participant *most pride’s* his or herself in.

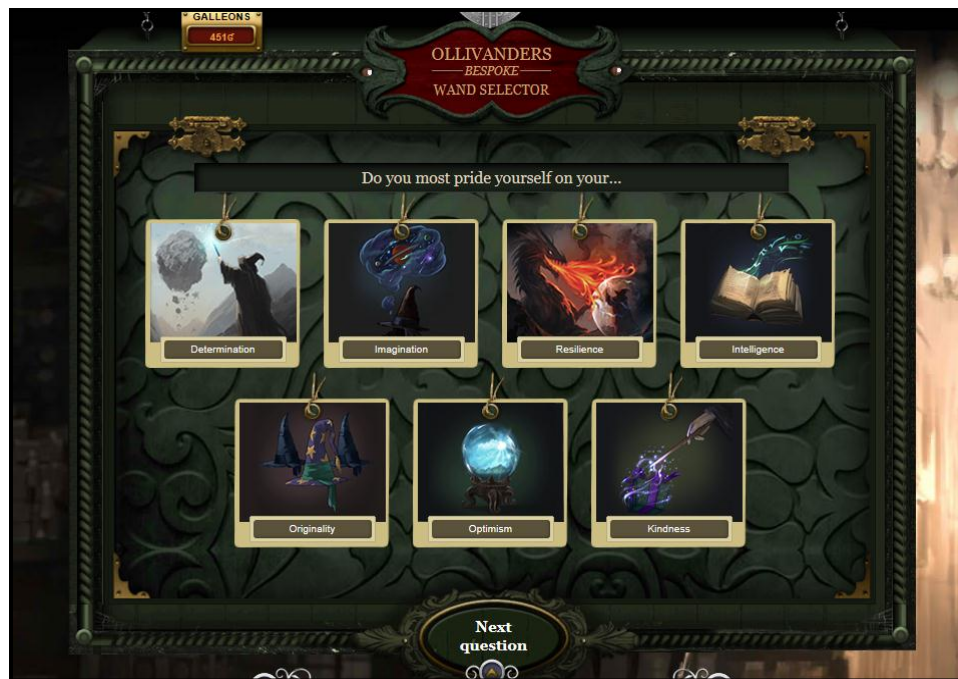


Figure 4.2
Wand Selection, Question 4 from *Pottermore*; Screenshot;
Pottermore Limited, 2012. Web. 14 Sept. 2012.

Each of the given choices for traits appears to display subtle characteristics often associated with several of the Hogwarts Houses: determination, imagination, resilience,

intelligence, originality, optimism, and kindness. One could easily imply that ‘kindness’ correlates with the Hufflepuff House, a house “true and unafraid of toil,” while ‘intelligence’ could just as easily assume the Ravenclaw House, who are known for having a “ready mind / Where those of wit and learning, / Will always find their kind” (118). However, as there are approximately seven options and only four Houses, any arrangement of the characteristics could apply to any of the Houses.

The ‘determination’ characteristic could apply to the Gryffindor House, the house “brave at heart, / [Whose] daring, nerve, and chivalry / set [them] apart,” as well as the Slytherin House, a house known for its “cunning folk [who] use any means / To achieve their ends” (118). Therefore, the fourth question in the Wand Selection process does not correlate to Harry during the moment of his wand selection, nor does it apply to any other character in the series. A similar pattern occurs in questions five, six, and seven. Each subsequent scenario presents the reader-participant with an array of choices, ranging from the selection of a location—sea, forest, or castle—they would enter first, a situation—darkness, fire, heights, small spaces, or isolation—they fear most, and a choice of one object—a bottle, a glove, a key, a mirror, a dagger, a jewel, or a scroll—from a chest, respectively. This seven-step process for the Wand Selection is a far cry from Harry’s Wand Selection in Ollivander’s Wand Shop, as Harry need only “take it and give it a wave” (84). Ironically, user-participants do not *actually* utilize their wand on the site, as the cursor on the computer screen does not resemble a virtual replica of the user-participant’s wand when interacting on the PIP. The Wand Selection provides the reader-participant with a personalized commodity to display on their profile page for the duration of their PIP experience; thus, the site evokes the second person *you* in order to customize the universe immersion experience to individual user-participants of the site.

Cognitive Poetics and Fantasy Immersion Through the Sorting Ceremony

In the Sorting Ceremony, the reader-participant answers another series of seven questions, and these questions, too, make subtle nods towards one or more of the Hogwarts Houses. The array of questions allocate more choices for the user-participant, and range from questions concerning specific locations, choices between opposites, selections of characteristic traits, and choices in specific situations. This arrangement is similar to the questionnaire from the Wand Selection, as it incorporates roughly three simple and four more complex questions. It is important to note the recurrence of the number seven, which is utilized in both the Wand Selection and the Sorting Ceremony: this is a direct reflection of Rowling's linear text, a series spread across seven novels on her famous boy wizard. To my knowledge, no research has yet to correlate the traits of the four Hogwarts Houses to the questions utilized within the PIP during either the Wand Selection or the Sorting Ceremony. In as much, I argue that the seven questions during the Sorting Ceremony once again personalize the experience for the reader-participant through universe immersion.

Just before the Sorting Ceremony begins, Rowling employs a unique feature through the incorporation of an on-screen video announcement with the following message:

So this is it. The Sorting Hat is about to decide which house you will be joining. Once sorted you can collect house points and compete for the House Cup. And if you're feeling confident, you can duel with other students. Answer truthfully, after all, the Hat's decision is final. Good luck. (Pottermore.com)

In her linear narrative, Rowling does not encourage the students of Hogwarts, nor does she wish them luck. More simply, Rowling does not insert her authorial voice as a guide for her characters during the Sorting Ceremony. However, Rowling does approach the reader-participant as the character about to be sorted on the PIP. This personalizes the experience for the reader-

participant, and allows them to be immersed into the Sorting Ceremony. In this vein, reader-participants believe Rowling is speaking directly to them. As I have previously discussed in this chapter, the narrative of PIP employs the same narrative as the linear text—the storyline is concerned with Harry, and Harry was sorted into Gryffindor House. While each user-participant on PIP will have access to their own virtual Common Room once sorted, overall, the narrative is not affected. The story remains a Gryffindor narrative.

The site evokes the second person *you* for universe immersion, and this occurs, due, in part, to the gaming features on the PIP. According to the July 2011 blog post, “You Ask, We Answer,” administrators of the Pottermore Insider, the official blog of Pottermore, insisted that “While there will be some games you can play . . . Pottermore is very much about the books: being able to experience Harry’s story in a new way and discover all the additional information that J.K. Rowling has written.” While it is not my intention to suggest the site is an online game, I do see elements of gaming in the site. It is this interactive element that evokes what is, perhaps, one of the most central emotions required in order for a transmedia story of this magnitude to endure: loyalty.

In *The Hidden Adult: Defining Children’s Literature* (2008), Perry Nodelman maintains that “To read a printed book . . . one must separate oneself from the community, [and] have a private experience in isolation from others” (260). This shift to the second person *you* in the PIP is a movement away from the isolated reader experience into a communal reader experience, and the notion of community interaction establishes loyalty on the site. Rowling utilizes a socially rich readership, and I confirm this in consideration of the communal interactions available on the PIP. I observe loyalty on the PIP much in the same way Rowling portrays loyalty in her linear series. Laura Fleming addresses the theme of loyalty in Pottermore in the interview “On Transmedia and Education: A Conversation with Robot Heart Stories’ Jen Begeal and Inanimate

Alice's Laura Fleming (Part Two)," conducted by Henry Jenkins. According to Fleming, the "loyalty [Pottermore] will foster should not be underestimated and should serve as a model for future transmedia properties. . . . [the site] will empower learners to share, contribute, and create by making discoveries through their own interpretations, which encourages passion and responsibility for their own learning." Fleming's concern with responsibility is illuminated in the gaming elements of the site, as these elements incorporate competitions similar to the linear narrative; however, it is the reader-participants who determine the outcome of the competitions. Jenkins defines this as the "performative dimension" in a transmedia story, and outlines this interaction as a set of "roles and goals which readers can assume as they enact aspects of the story through their everyday life" ("Transmedia 101"). Using Jenkins's definition of the performative aspects of the PIP, the virtual equivalent of the House Points system may be examined.

Just as Hogwarts students can earn and lose points for their respective houses, so, too, can user-participants affect the overall House Points tally on the PIP. This evokes a feeling of responsibility for the reader-participant, as their ability to duel and brew potions affects not only themselves, but the community (House) they are associated with. The PIP makes available a virtual competition for the House Cup.³⁵ While winners of the House Cup in the linear text have been exclusively Gryffindor, the second person *you* allows for personalization of the competition and gaming aspects in the digitized text. As of March 2013, the House Cup has been awarded on the PIP twice since the site's launch in April 2012.³⁶ The prize for winners of the inaugural House Cup, Slytherin House, was more reading material: specifically, early access to the first chapters of *Chamber of Secrets* on the PIP. Rowling reaches back to her linear text and

³⁵ For more information on the House Cup, see *Sorcerer's Stone*.

³⁶ Specifically, July 5, 2012 and November 21, 2012.

simultaneously reaches forward to new media, and she accomplishes this in the way she rewards her reader-participants: she rewards reading with more reading. I predict more reading material will be utilized as a reward in future competitions for the House Cup, as the ultimate goal of the site is to gain access to Rowling's unreleased material. However, I interrogate the ethics of the user-participants in the site in lieu of recent events leading up to the second House Cup. In the November 2012 blog post, "Fair Play on Pottermore," Pottermore Insider administrators encouraged reader-participants to *play* fairly on the site through the following notification:

The Pottermore House Cup is a hugely popular part of Pottermore.com and maintaining the integrity of the competition is important so that it continues to be enjoyed by all. Many of our Pottermore members have raised concerns about user accounts that seem to be using unfair methods to quickly score large numbers of Pottermore house points. With the start of the next Pottermore House Cup this week we are stepping up our efforts to ensure the fairness of the Pottermore House Cup for all. We have measures in place to prevent or detect unusual house point scoring, and will deduct house points where strong evidence of unfair play is found.

Some user-participants blur the lines between fiction and reality, and seek extreme measures to outwit the points system to gain more points for their House at an accelerated rate.³⁷ This is a direct example of extreme universe immersion, and the implications of such activity are evident in the terminology utilized to address the incident. The site administrators employ the term *play* in the title of their post, and thus emphasize the site's gaming elements. The acknowledgement of play sets in motion a series of events, which could cause the gaming aspects to overshadow the readership of the site. Evidence of this can be seen in the House Common Rooms' microblogs,³⁸ as members of Houses began to encourage one another to NOT duel rival houses prior to the awarding of the second House Cup. As shown in Figure 4.3, Slytherin reader-

³⁷ See "Fair Play on Pottermore," and "Further Information on Fair Play on Pottermore.com."

³⁸ Microblogs are a type of blog utilized to publish short text updates. Social networking sites, such as Facebook, often employ microblogging in the form of status updates. For further information, see "Microblog."

participants discouraged fellow housemates from dueling Gryffindor in the race for the House Cup. Username PotionShield5910 advises a fellow House member as follows: “Bat Heart, just duel a Hufflepuff or Ravenclaw in an open duel and just keep sending them out. Just DO NOT duel any Gryffindor.”



Figure 4.3
Slytherin House Members Discourage Dueling Gryffindor House Members
from *Pottermore*; Screenshot; Pottermore Limited, 2012. Web. 14 Sept. 2012.

I consider the negative implications of this term, *play*, in regards to the cognitive poetics of the PIP. Stockwell argues that cognitive poetics “offers a means of discussing interpretation whether it is an authorly version of the world or a readerly account, and how those interpretations are made manifest in textuality. . . . [it] is a radical re-evaluation of the whole process of literary activity” (5). Using Stockwell’s scholarship, I understand interpretations to occur in order to evaluate literary, not gaming activity. In this instance, the second person *you*

displays a community involvement focused on gaming. Whereas the public writing spaces are often used to discuss the PIP text and interactive features, users such as PotionShield5910 utilize the public space to discourage fellow House members from dueling with rival Houses. Once user-participants complete the available reading material, the site appears to exist as a gaming and social networking site until more, new material is released. I question whether or not the site will continue to immerse the reader-participants in the reading aspects of the site once all seven books are available, as the site already exhibits a tendency to morph into another competitive online gaming universe.³⁹ If this occurred, the second person *you* would no longer be *the* main character in the text; instead, readership, as well as authorship, would be relocated in favor of gaming elements: the hyphenated reader-participant would cease to exist, and, instead, give rise to the “gamer” or “user” of the site. With cognitive poetics as its foundation, Rowling situates the second person *you* as the main character within a limited interactive platform. Similar limitations exist in terms of the narrative trajectory of the PIP, and a consideration of these limitations illuminates the ways Rowling’s ethical and authorial choices manifest themselves within the narrative direction and narrative extensions of the PIP.

Section 2, Narrative Direction and Narrative Extension

In “The Interactive Onion: Layers of User Participation in Digital Narrative Texts,” Marie-Laure Ryan discusses the organizational style of the pre-defined story: “The user plays the role of a member of the storyworld, and the system grants him some freedom of action, but the purpose of the user’s agency is to progress along a fixed storyline, and the system remains in firm control of the narrative trajectory” (44). Using Ryan’s scholarship, I understand narrative directions with a fixed storyline to be determined by an outside source, specifically the authorial

³⁹ For other examples of additional online gaming universes, see Age of Conan and World of Warcraft.

voice. Ryan suggests this type of storyline gives some freedom to the user-participant; however, this freedom is limited to interactions or movements meant to drive the narrative forward.

Reader-participants may interact with the interface to manipulate the screen and access the subsequent levels, pages, or chapters of an interface. However, the reader-participant does not choose the plotline of the story, nor do they influence the conclusion to the story. In a sense, only one feature may be influenced by the reader-participant on the fixed storyline of the multimodal narrative: time. Typically, the user-participant may choose their speed in accessing the levels of the interface when manipulating their mouse or keyboard to interact on the screen; however, multimodal interfaces may employ a timed setting, such as a countdown clock. In terms of fixed narrative direction, interactivity exhibits less of an interactive and more of a navigational feature—navigation of the text allows the user-participant to interact with and engage in the narrative, but prevents the reader-participant from altering the main plotline of the narrative.

Reader-participants engage with a pre-defined storyline in the PIP that reflects Rowling's linear narrative in her Harry Potter series. Using Rose's scholarship, I understand the twenty-first century reader to be a participant of a text (6), but the PIP implements a very narrow version of participation. This site allows reader-participants to unlock new reading material; collect magical tokens hidden in the chapter moments; participate in gaming features on the site; and personalize the interface according to each individual user-participant. However, user-participants do not interact to change the narrative itself. The limited amount of interaction in the site mirrors Rowling's twenty-first century awareness of the text and audience: Rowling embraces new media, yet maintains linearity regardless of the text's source. In order to analyze this, I consider two specific moments in the PIP text from *Chamber of Secrets*: the Flying Ford Anglia Sequence and the opening of the Chamber of Secrets. I provide a brief description of the interactive features in the selected moments, and consider the larger implications of these specific moments

in terms of Rowling's authorial voice. The interactive limitations in these moments correlate to the narrative and audience expectations on the PIP: both are representative of Rowling's ability to blur the lines between reader and participant, yet establish a distinct boundary between text and narrative direction.

Narrative Direction Through the Flying Ford Anglia Sequence

Just as the linear narrative follows Harry and Ron's adventure in the Flying Ford Anglia through the skies of London,⁴⁰ so, too, does the PIP incorporate an interactive Flying Ford Anglia sequence as shown in Figure 4.4. Beginning at King's Cross Station, the reader-participant navigates the Ford Anglia across five interactive frames, moving through clouds and across lush, green landscapes, in order to catch up to the Hogwarts Express. In each frame, the blue Ford Anglia is positioned in the same location, always centered on the left side of the screen. When the car finally catches up with the Hogwarts Express, billowing smoke moves across the computer screen and ambient whistling sounds from the train. With the final click of the mouse, the Ford Anglia flies out of sight in the frame—user-participants assume its destination is Hogwarts School of Witchcraft and Wizardry. This scene forces interaction, as the reader-participant cannot access the next chapter moment without, literally, driving the narrative forward. User-participants must force the car to move forward with repeated mouse clicks until the Ford Anglia flies out of the frame. Only then will the next chapter moment be unlocked and available for exploration.

⁴⁰ See *Chamber of Secrets*, Chapter 5.



Figure 4.4
 Flying Ford Anglia Catches Up to Hogwarts Express from *Pottermore*; Screenshot;
 Pottermore Limited, 2012. Web. 14 Sept. 2012.

While Rowling does engage the reader-participant, a divide exists between the reader-participant and the flying car: the reader-participant does not drive the car, but instead looks down onto the roof of the car from a third person perspective (versus a first person perspective from the driver's seat). Reader-participants do not sit in the driver's seat, so the gaming aspects of the PIP will not take precedence over the narrative trajectory. In a gaming version of the PIP, reader-participants could choose to drive the car to other areas of the frame, such as the river, the mountains, or away from the wizarding world altogether. However, user-participants would gain an authorial voice in the interaction of the PIP, and risk re-writing crucial scenes from the linear text: Rowling offers the user-participant a medium to navigate her linear text, but does not provide a means for the user-participant to re-construct her art. The construction of new narratives by the reader-participant would discredit Rowling's authorial voice, and give rise to immeasurable narrative trajectories: the interface would cease to exist as Rowling's, and by extension, Harry's story. Thus, reader-participants can only manipulate the flying car through

multiple frames towards the Hogwarts Express and, eventually, Hogwarts itself. Actions must directly correlate to the established narrative, as the PIP both permits and prevents interactivity: user-participants may interact with the narrative on screen, but cannot make authorial choices to re-write Rowling's work.

Narrative Direction Through the Opening of The Chamber of Secrets

In terms of the opening of the Chamber of Secrets, reader-participants may open, but not explore, the Chamber as illustrated in Figure 4.5. Through the course of several chapter moments, user-participants interact on-screen to twist the sink handle in the girl's lavatory and reveal the Chamber's entrance; however, unlike Harry, Ron, and Professor Gilderoy Lockhart, reader-participants do not immediately jump into the Chamber. Instead, the following graphics depict Harry already inside the Chamber, with the PIP user-participant behind him.



Figure 4.5
Harry Battles the Basilisk from *Pottermore*; Screenshot;
Pottermore Limited, 2012. Web. 14 Sept. 2012.

The reader-participant may open the wall secluding the inner-most lairs to the Chamber, but, in the final frames, Harry wields the sword of Gryffindor next to a graphic depiction of the basilisk, complete with bloodied eyes courtesy of Fawkes, the Phoenix. At no point does the reader-participant wield a sword in order to battle the basilisk. This is Harry's job in the narrative, and the reader-participant merely interacts with the screen in order to watch the battle unfold through a series of still frames. Any deeper immersion into the storyworld is prohibited, because Harry must kill the basilisk in order to move the narrative forward. If user-participants were allowed to wield their own sword, some might opt not to fight, to retreat, or to allow the famous boy wizard to face an untimely death. Rowling's art situates Harry as the hero; however, if reader-participants reconstructed Rowling's art, the hero's quest could be altered: Harry's story could become a tragedy, a parody, or a one-man musical at the discretion of the user-participant. This would turn the narrative on its head, and the storyline would be unable to proceed into the remaining five books. Rowling anticipates the twenty-first century audience's need for multimodal interaction, and provides the best form of interaction that will maintain Rowling's original artistic tone. Thus, the interactive features force the plotline to stay true to Rowling's linear narrative: the PIP follows *Harry's* story, and the reader-participant merely navigates the frames to drive the narrative forward.

Narrative Extension Through J.K. Rowling's New Material on the Pottermore Interactive Platform

The canonical expansion of the narrative exists "in the middle, between things, interbeing, *intermezzo*. . . . it is where things pick up speed" (Deleuze and Guattari 25), and these expansions manifest themselves as extensions of the narrative. The narrative extension differs from a narrative adaptation, and this emerges through new media adaptations that dominate

children's literary texts. If there is "neither imitation nor resemblance, only an exploding of two heterogeneous series on the line of flight composed by a common rhizome that can no longer be attributed to or subjugated by anything signifying" (10), then linear texts and their adaptations to film are heterogeneous elements existing as a rhizome. They are a *capture of code* (10), in that the linear text is becoming-film and the film is becoming-text. In this vein, I argue that the *capture of code* in film is a forced adaptation of the linear text. The film does not exist to extend the narrative, thus, the film is a copy and an adaptation of the text. By contrast, the narrative extension does not capture the code in so far as it explodes into a new line of flight from the common rhizome. These new directions in the rhizome are evident through Henry Jenkins's scholarship on the functions of the narrative extension—the medium utilized to flesh out a character, location, or plot line. Extensions work with existing surface level facts of the character (or location, or plot) at hand, and create offshoots of the information. Jenkins suggests such extensions may "provide insight into the characters and their motivations . . . may flesh out aspects of the fictional world . . . or may bridge between events depicted in a series of sequels." Narrative extensions do not re-write the text, but instead provide information to further establish *why* the text's character, location, or plot line is written. Jenkins's scholarship further acknowledges how "ambitions of transmedia texts often results in what might be seen as gaps or excesses in the unfolding of the story: that is, they introduce potential plots which can not be fully told or extra details which at more than can be revealed" ("Transmedia 101"). Extensions complement the narrative: they enhance the reader's knowledge of the narrative by providing additional information not found in the original text.

The Harry Potter canon exists *intermezzo*, and such expansions of the canon occur through the text's 'interbeing.' The canon has been successfully adapted into film: just as the Harry Potter films reterritorializes the book, the book reterritorializes the films. However, I am

concerned with the idea of narrative adaptations and consider Linda Hutcheon's scholarship, "Harry Potter and the Novice's Confession," in order to better analyze this discussion. More of Hutcheon's scholarship examines the idea of book-to-film conversion, and suggests "children experience the book, if read after the film, as the second text, as (in a sense) the adaptation" (172). While I do accept the Harry Potter films to be adaptations of the linear text, the PIP is not an adaptation, but an extension of the linear narrative. Using Jenkins's study on narrative extensions in transmedia stories, the PIP is the medium Rowling utilizes to "add a greater sense of realism to the fiction as a whole" ("Transmedia 101"). She accomplishes greater realism in the PIP text by providing "additional information [she's] been hoarding for years about the world of Harry Potter" ("Rowling Announces"). While her new material blurs the line between the primary and secondary text, it is not my intention to designate either the book or the digital text as Rowling's primary text. Instead, the narrative extensions function within the rhizome: the extensions do not exist as a beginning or end point to the text, but are simply in the middle, *intermezzo*.

The narrative extensions on the PIP lend themselves to further consideration of the ways a twenty-first century child negotiates a text, and I draw from Newbery's concept of the 'delight' of the eighteenth century child.⁴¹ Whereas Newbery's *A Little Pretty Pocket-Book* (1744) was a text for both the instruction of and delight for the child, the transmedia features of Pottermore—the gaming, social media, and interactivity—are representative of Newbery's concept on the delight of the child. I argue that Rowling hides transmedia with new media, as interactivity is only utilized to reveal the delight of the twenty-first century child: delight emerges from the new reading material, but this delight requires a certain amount of multimodal interaction. The PIP extends beyond the linear Harry Potter narrative to provide background and historical

⁴¹ For historical background information on Newbery's 'delight,' see Demers.

information concerning characters, locations, and historical events from the linear narrative. However, reader-participants must interact with the PIP in order to unlock the new reading material.

Rowling's narrative extensions are hidden in objects or locations across the chapter moments, and often correlate with important events or locations from the linear text. In the first new reading on the PIP, a user-participant unlocks the historical background of Privet Drive, displayed in Figure 4.6. The PIP encourages reader-participants to simultaneously consult the digital and linear text when they encounter supplementary information in the chapter moments, and this works twofold: I first identify this as a deep-media experience of the Harry Potter text (Rose 98), as it allows for both participation in and an extension of the narrative. This simultaneous encounter with the digital and linear text equally connects to Newbery: Rowling encourages her user-participant to delight in the PIP, while she simultaneously instructs them to return to the linear text. The reader-participant may manipulate the new material on their screen, and then return to the same moment in the linear text to continue with the story. The order the reader-participant does this is irrelevant, as it does not change the narrative, but expands on it.

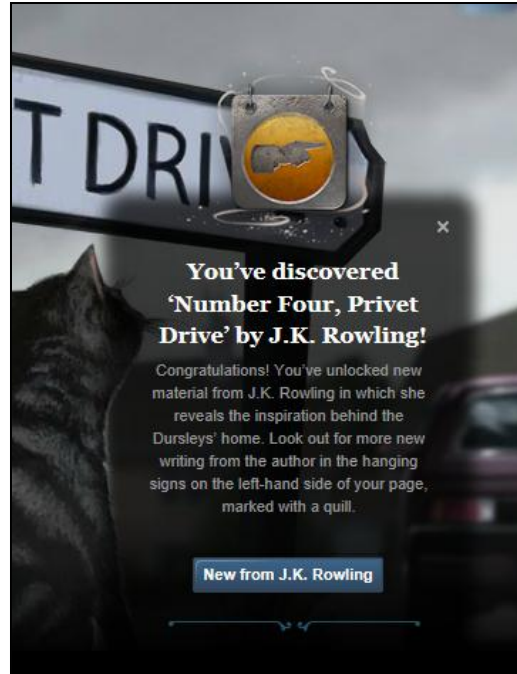


Figure 4.6
New Material Unlocked by Reader-Participant from *Pottermore*;
Screenshot; Pottermore Limited, 2012. Web. 14 Sept. 2012.

Rowling's incorporation of additional material on the digital scale allows her to include extra information without interfering with the book's readability: a re-printing of the linear text with all of Rowling's new information would entail massive footnotes.⁴² In as much, the new material may be simultaneously accessed and hidden, as user-participants need only follow the on-screen directions to exit the material and return to the interactive chapter moment. This allows the new material to be hidden from constant view and does not impair the main frame of the PIP. What is most interesting is Rowling's organization of the new material, as it resembles a page found in a linear book as shown in Figure 4.7.

⁴² For information on the Harry Potter Encyclopedia, See Flood and "You Ask, We Answer."

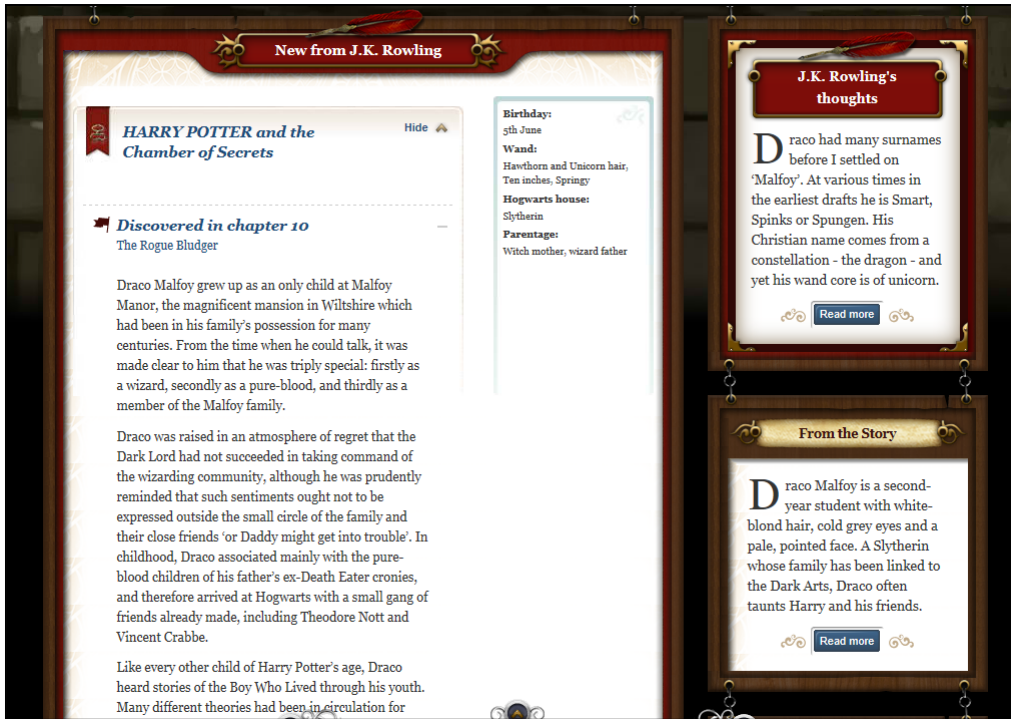


Figure 4.7
 Biography of Draco Malfoy from *Pottermore*; Screenshot;
 Pottermore Limited, 2012. Web. 14 Sept. 2012.

A black text is printed on a white background, a very simplistic layout in comparison to the other features of the PIP. This close resemblance to the linear page allows Rowling to emphasize the linear while accommodating the digital. Rowling does not compromise her linear text for new media, but instead downplays the new media to present her additional material linearly. This downplay to the aesthetics of the new material is significant: although the new material is presented in a simplistic and linear manner, the twenty-first century reader-participant's engagement with the PIP to acquire the new material reflects a consumerist reading of the text. Whereas Newbery realized he could cater to the child by including a small toy with his texts, Rowling's choices in the PIP are one and the same: Rowling's commodity is her new reading material. The user-participants of the PIP will engage with the platform, albeit a limited engagement, in order to complete the level of instruction necessary to acquire the newest reading

material. I predict user-participants will continue to engage with the site as long as Rowling caters to the delight of her audience, and Rowling's ethical decisions will be key in the future of the PIP and the entire Pottermore site. As the narrative extensions motivate reader-participants to return to the site, audience members could be convinced to buy other products in order to obtain more exclusive reading materials in the future.

While the PIP does allow the reader-participant to engage in Rowling's new material, audience members remain distanced from Rowling. In "'Update Soon!': Harry Potter Fanfiction and Narrative as a Participatory Process," Bronwen Thomas maintains that "Webbased texts are . . . not inert objects but sites of performativity. User-participants expect to be able to interact with the producers of websites, and expect that their comments, and the replies they may in turn elicit, will be publicly displayed" (208). Analyzing Thomas's scholarship illuminates the relationship, or lack thereof, between Rowling and her readers on the site. According to the Pottermore Help Menu, "there is no direct way of contacting J.K. Rowling through the site, and she is not responsible for the day-to-day running of Pottermore." The implications of this disconnect between reader-participant and author suggests the site is not a *complete* immersion into the wizarding world. This, in turn, lends itself to my final of discussion of one of Pottermore's most extensive features: the safety policies of the Pottermore site.

Section 3, Pottermore and Child Safety

From its onset, Rowling insists her main concern for Pottermore is the safety of its participants, specifically the safety of the child participant. Whereas she first referred to Pottermore as a "safe, unique online reading experience built around the Harry Potter books" ("Rowling Announces"), a hyperlink specifically labeled "Child Safety" is permanently located at the bottom of the site's homepage. This link directs the reader-participant to the Pottermore

Child Safety Policy, and provides additional links to the site's Privacy and Cookies Policy. Pottermore's Child Safety Policy explicitly details the ways the site gathers and utilizes information, and goes so far as to provide step-by-step information for its user-participants, as well as their parents, on the site. The Pottermore Child Safety Policy insists that "Your child's safety online is very important to us and we are committed to safeguarding the personal information we collect from them through Pottermore." This policy further stresses how "[they] have taken a number of measures to create a rich, engaging yet safe environment through which children can explore the world of Pottermore and the magic of Harry Potter and enjoy eBooks and digital audio books purchased from the Pottermore Shop." The policy reiterates the concern for child safety, both on the PIP, as well as the online Pottermore Shop; however, a statement of this magnitude does entail a consumerist reading of the text—the concern for the child user in the online store exists as a not-so-subtle advertising technique for both children and their parents to visit and purchase commodities via the safety of the online Pottermore Shop. Nonetheless, the overarching goal of the Pottermore Child Safety Policy is similar to the concerns of other internet sites geared towards a child audience; however, other sites do not employ precautionary measures to the extent of Pottermore. In the following discussion, I provide a brief overview of the safety policies on the Pottermore site in consideration of the implications such an extensive policy has in concern of the twenty-first century child and culture.

I understand the privileged, Western child to have ample knowledge concerning technology literacies, as they have grown up in a time where the internet has always existed. I believe this is, in part, what gives rise to the trepidation towards a completely digital culture. The more a child engages with new media, the easier it is for other participants in new media to interact with the child. Pottermore employs the term 'social networking' with the site, yet qualifies the term so the site's users, specifically children, are limited in the ways they can

engage with one another. According to the Pottermore Child Safety Policy, the site will “provide a limited social networking feature so that children can express ideas and upload pictures inspired by the Harry Potter series and their Pottermore experience.” Each reader-participant does create a profile; however, the user-participant’s identity is protected since the profile does not incorporate any personal photos. Instead, the ‘photo’ is an avatar determined by the ‘pet’ purchased during the user-participant’s first virtual visit to Diagon Alley. This does, again, lend itself to an evaluation of the consumerism interwoven throughout the text of the PIP, since each reader-participant must first purchase a pet before they can socially engage as a virtual, distinct ‘self’ on the site. Money is provided in the PIP free-of-charge in the form of galleons—the currency in the wizarding world—and participants collect and spend their money as they interact with the site.⁴³ Neither a user-participant’s gender nor their age is publicly displayed on the site, as each user-participant is presented with a list of site generated ‘fantastical’ names—such as RookRain11160, RuneOwl131079, or BladePatronus29658—to choose from when registering. I argue that the username allows for participants of either gender to select their PIP username based purely on aesthetics. Furthermore, the PIP does not utilize features permitting any type of private communication. All correspondences are open and occur on the public writing spaces located in the virtual House Common Rooms, the Great Hall, and the chapter comment sections. The public writing spaces in the PIP do have similar characteristics with other social networking sites, specifically the Facebook Wall.⁴⁴ However, the public writing spaces in the PIP are not given a name, and are instead referred to indirectly. The Pottermore Insider made the following statement in regards to the PIP’s existence as an online reading *experience* and alluded to the public writing spaces on the site:

⁴³ For more information on galleons, see “Terms and Conditions.”

⁴⁴ Facebook began utilizing the Facebook Wall feature as its public writing space in 2004. In December 2011, the company implemented a new layout design for the public writing space, the Facebook Timeline.

The best way to think of Pottermore is as an interactive, illustrated companion to the books. J.K. Rowling wanted to create a site where her stories could live on and where readers could explore them in a new way. In addition to discovering new material from J.K. Rowling about Harry's world, you'll be able to interact with key story Moments . . . and upload your own comments, thoughts and artwork for all the characters, objects and places that you come across. ("You Ask, We Answer")

This indirect reference to public writing spaces is Rowling's way of classifying the PIP as a new media outlet for the reading, re-reading, and narrative extensions of her Harry Potter series, rather than a Harry Potter themed social networking site.

I do not look to this area in my argument in order to charge the PIP as a source of unsafe internet access for the child, but instead approach this arena of discussion to situate the site into a larger conversation of twenty-first century culture. New media brings with it the potential to increase our knowledge of twenty-first century culture, but, at the same time, makes it easier for anyone to gain access to information once considered private and secure. In this vein, I understand the Western twenty-first century society to be attentive to the growing negative effects of life in a digitized culture, and I refer specifically to our concerns with Amber Alerts.⁴⁵ The Western concern for child safety has never been greater, and I understand Rowling's safety features to reflect this. Rowling's Child Safety Policy page is, rather ironically, set against a background illustration of Privet Drive. Perhaps this choice of illustration stems from Rowling's preoccupation with Harry's safety, and her incessant need for Harry to return home every summer for a specific form of protection: the protection of his mother's love. I consider how Rowling's concern for the safety of her child character translates, in part, into her heightened awareness for the safety of the child on Pottermore. With any new technology comes a learning curve, and this area of Pottermore scholarship is another new direction in the rhizome. I am

⁴⁵ For additional information on the Amber Alert system, see "Amber Alert."

concerned with the future of the Pottermore site, and see room to expand this rather brief discussion on the child safety features of Pottermore into a longer conversation as the site continues to grow and expand in the coming years.

Conclusion

Like the rhizome, this project is *intermezzo*, in the middle...it has no beginning or end (Deleuze and Guattari 25): as this project seeks to answer questions, it opens the door for other questions to arise within the framework of the PIP, and this emerges in Rowling's linear text. Just before leaving Harry on the doorstep of number four, Privet Drive, Professor Minerva McGonagall made the following prophecy concerning Harry: "He'll be famous—a legend—I wouldn't be surprised if today was known as Harry Potter day in the future—there will be books written about Harry—every child in our world will know his name!" (*Sorcerer's Stone* 13). Rowling utilizes her narrative much in the same way she utilizes Pottermore: as a rhizome. Although Rowling goes to great lengths to limit many facets of Pottermore, the translation of her text across new media keeps her narrative alive. In this vein, Pottermore makes it possible for Rowling to work towards the idea of a universally accessible text. It is not my intention to suggest Rowling's text, or any other text, is completely universal, yet. In twenty-first century culture, the rhizome of children's literature is constantly growing, moving, shifting, and morphing as new arenas of criticism arise in the current epistemic mutation, and I see transmedia storytelling as a crucial part of the rhizome branch of the digitized medium and the accessibility of a text.

CHAPTER V

CONCLUSION

Action Figures. Bertie Bott's Every Flavour Beans. Chocolate Frog Candy Molds. Dark Mark Lollipops. Harry Potter Snuggies. iPhone Cases. Legos. Luna Lovegood's Spectra Specs. Marauder's Maps. Neckties. Playing Cards. Sheet Music. Wall Decals. In twenty-first century culture, the child has access to Harry Potter commodities just as much as the text itself. While it is not my intention to suggest all children first experience Harry Potter through commodities, the extensive amount of products available establishes Harry Potter as a cultural artifact. In this vein, I believe Professor McGonagall's prediction as used in the conclusion of my previous chapter, *J.K. Rowling and Transmedia Storytelling in New Media Manifestations of the Twenty-First Century Children's Texts*, is spot-on: that is, today, the twenty-first century child does know the name Harry Potter, albeit through an assortment of mediums and merchandise. In the introduction to this thesis, I interrogated the scholarship of Beverly Lyon Clark, who proposed in *Kiddie Lit: The Cultural Construction of Children's Literature in America* (2003) that Harry Potter could not be considered a classic text because it is "too new [of] a phenomenon" (162). In response to Clark's claim, I believe Harry Potter is already a cultural artifact of both children's literature and children's culture; more simply, it is a classic because it has, and continues to, endure for the current generation. As of February 2013, Rowling's series, a linear text first released for American publication in 1998,⁴⁶ has endured for almost fifteen years within the rhizome. Harry Potter participates in the historical rhizome of children's literature and

⁴⁶ The British version of Rowling's first text in her series, *Harry Potter and the Philosopher's Stone*, was published in 1997.

simultaneously exists as a rhizome itself, extending beyond the linear texts, film adaptations, and digitized manifestations.

I wish to point out that the rhizome does not begin or end with Rowling; instead, Rowling is an important case study because her model of writing allows for new branches in the rhizome of children's literature and children's culture to form. Much in the same way Disney revolutionized children's literature into children's culture in the 1950s by standardizing the film adaptation, Rowling, too, has created a new standard through her twenty-first century awareness of the privileged, Western child: her model prompts children's authors in the twenty-first century to allow for a digitization of their texts in order to appeal to the millennial child. In this same vein, a twenty-first century children's author does not necessarily need to convert a linear or cinematic text into the digitized medium. Instead, because of Rowling's successful use of the digital medium, an enduring model has been created: a digital narrative can stand on its own as a primary, source text.⁴⁷

In 2010, the first installment in the two-part series finale of the film adaptations, Warner Bros.'s *Harry Potter and the Deathly Hallows, Part 1* (2010), was released in cinemas worldwide. In a year marked by what was, presumably, the end of an era in the Potter franchise, 2010 was, instead, the springboard for a new decade of even more manifestations of Harry Potter. In this same year, Universal's Islands of Adventure theme park at the Universal Orlando Resort in Orlando, Florida opened the Harry Potter themed attraction, *The Wizarding World of Harry Potter*. The 2011 release of Warner Bros.'s *Harry Potter and the Deathly Hallows, Part 2* film coincided with the opening of the official *Warner Bros. Studio Tour London: The Making of Harry Potter* at Leavesden Studios in 2012, an attraction that gives fans and enthusiasts an opportunity to tour the London studio where the cinematic adaptations were filmed. Whereas the

⁴⁷ I am aware that a small number of children's texts, such as Laura Fleming's *Inanimate Alice* (2005), have already been released as a digitized novel. For more information, see Fleming and Begeal, and *Inanimate Alice*.

theme park attraction and studio tour lend themselves to the marketing argument, both just as equally extend the Harry Potter narrative. However, I believe these new manifestations of Rowling's text can, and should be, evaluated because they are significant offshoots of the rhizome. Although both manifestations of the text are relatively new, these extensions allow for Harry Potter to continue to endure in twenty-first century children's literature and children's culture. I see room for this thesis to grow and expand into more in-depth conversations on the theme park attraction and studio tour in order to accommodate new offshoots of the Harry Potter rhizome. I believe recent developments in the Harry Potter brand already demonstrate the rhizomatic nature of the Harry Potter franchise, and allow for an extension in this discussion as new manifestations of the text emerge in twenty-first century culture.

In a November 2012 announcement from the SONY Corporation concerning its partnership with Rowling's Pottermore website, an announcement advertised the new *Wonderbook: Book of Spells*, an interactive text for the SONY PlayStation 3. The product's initial selling price was \$79.99, assuming the child already owned the PlayStation 3 Gaming Console. According to the June 2012 blog post "SONY Announce Wonderbook Launch for PlayStation 3 with Wonderbook: Book of Spells," the Pottermore Insider reported that, when users "first play Book of Spells, [they] will have the option to link to [their] Pottermore account." From this, users can unite their participation across multiple digital manifestations of Rowling's series; just as much, the *Wonderbook* advertises *Book of Spells* as the first book in a series of new interactive Harry Potter themed PlayStation 3 books forthcoming from SONY. As long as Rowling, Warner Bros., and SONY find ways to continue to extend the Harry Potter narrative, the digital manifestations of Rowling's text will endure as new lines of flight in the Harry Potter rhizome.

An announcement in February 2013 advertised the new illustrated cover art for the fifteenth anniversary edition of *Harry Potter and the Sorcerer's Stone*, the forthcoming paperback edition to be released by Scholastic in September 2013. In Bob Minzeheimer's USA Today article, "Harry Potter Gets New Book Covers for 15th Anniversary," president of Scholastic Trade Publishing, Ellie Berger, commented on the new cover art, suggesting they "aren't meant to replace the original ones by Mary GrandPré." Berger went on to refer to the anniversary covers as a "way of attracting the interest of a new generation of 8- and 9-year-olds who may know Harry mostly through the movies." Berger's commentary reflects the historical rhizome, and the shift to accommodate a twenty-first century children's culture, which may be more familiar with adaptations of Rowling's texts than the actual books themselves. In light of the SONY *Wonderbook* and the re-release of the print text, it is clear that Harry Potter continues to endure. The new directions in the rhizome appear to function much in the way Pottermore and other media manifestations of a text do, because they drive the narrative forward, albeit through an interactive and multimodal, or print, platform. At the same time, these new manifestations of Harry Potter focus on readership; while the fifteenth anniversary edition is a re-release of Rowling's linear source text, the *Wonderbook: Book of Spells* includes new, never-before-released material from Rowling, echoing Rowling's ethics in the creation of Pottermore.

From this, the rhizome branch in which twenty-first century writers are working permits authors to borrow from the historical rhizome: their creation of a completely digitized narrative as the primary text has the potential to be, in turn, translated into a print text, adapted to film, or manifested into other new mediums. In this current epistemic mutation to new media in twenty-first century culture, children's texts are emerging as forerunners in this cultural shift. In a 2012 interview "Creating Transmedia: An Interview with Andrea Phillips (Part One)," Andrea Phillips referred to the audience of transmedia stories as a "living organism" because of their constant

involvement with and engagement in the text. I propose that the genre of children's literature is, itself, a type of living organism. However, in order for the genre to evolve, I believe both children's literature and children's culture must be united in order to understand the ways a text functions in twenty-first century culture. Just as I have suggested Harry Potter's literariness cannot be separated from its marketability, I believe children's literature and children's culture cannot, and should not be, separated.

If we unite the culture of childhood with the text itself, we may begin to understand the ways the contemporary child engages with a text. In doing this, we can use this knowledge to create a text that appeals to, and endures for, the child audience. In "Hyperread: Children's Literature, CD-ROMs, and the New Literacy," Dorothy Clark suggests literary issues arise when a print text is digitized, suggesting the apparent lack of a traditional narrative and the child's participation in the story can be problematic (337). I interrogate Clark's suggestion; it is my argument that digitized texts do incorporate the traditional narrative. At the same time, the child's participation in the text reflects the attitudes of the millennial child—a child who needs a certain level of interactivity to remain engaged with a text. Digitized adaptations have made great strides since Clark's analysis of CD-ROM based textual adaptations; however, I believe Clark's criticism reflects the trepidation many twenty-first century children's authors have towards the eBook. Clark claims "new media technology challenges traditional linear narrative from the ground up" (338), but I believe new media does just the opposite: new media provides cutting-edge mediums for children's authors to utilize in order to expand the traditional narrative.

I unite the traditional linear narrative with the new media manifestations of the text in order to approach a model of criticism and scholarship that echoes Rowling's own approach to the fantasy genre; rather than adhering to one particular area within the historical rhizome of children's literature, it is important to, instead, manipulate the historical rhizome. I use this type

of approach in order to acknowledge the historical past of children's literature, and, at the same time, reach forward to the future of children's texts as new manifestations of the genre continue to emerge in contemporary culture. To ignore either the historical background or the future manifestations in the rhizome would result in a text that, although potentially successful at its onset, will not endure within the larger historical rhizome. I employ the rhizome in order to participate in the larger conversation of children's literature and children's culture, a discussion I believe is as much a "living organism" as the participants in and the genre of children's literature. A rhizomatic approach allows this case study to be "in the middle, between things, interbeing, *intermezzo*. . . it is where things pick up speed" (Deleuze and Guattari 25); or more simply, I believe a study of this magnitude is not yet complete. It is because of the incompleteness of this study that my thesis prompts a deeper conversation of the rhizome of Harry Potter, of the historical rhizome of the genre, and on the larger implications of children's literature and children's culture. Even though we are in a current shift towards the digitized medium, we should remain constantly aware of the ways the text pays homage to the traditional print text. At the same time, it is just as crucial to consider the new directions in the rhizome, and acknowledge new manifestations of the text as they emerge in contemporary culture. Phillips embraces this shift of twenty-first century culture, suggesting today is one of the most exciting times to be a storyteller ("Creating Transmedia"). In this current rise of a new art form, I also suggest there has never been a more exciting time to be an audience member.

WORKS CITED

- “AFI’s One Hundred Years of Film Scores.” *AFI.com*. American Film Institute, 2005. Web. 3 Jan. 2013.
- Age of Conan. *Funcom*. Conan Properties International, 2012. Web. 1 Dec. 2012.
- Amazon.com*. Amazon.com, Inc. 1996-2013. Web. 3 Jan. 2013.
- “Amber Alert.” *Amber Alert, America’s Missing: Broadcast Emergency Response*. U.S. Department of Justice, n.d. Web. 25 Nov. 2012.
- Barrie, J.M. *Peter and Wendy*. London: Hodder & Stoughton, 1911. Print.
- Barthes, Roland. “The Death of the Author.” *The Norton Anthology of Theory and Criticism*, 2nd ed. Vincent B. Leitch, et. al., Eds. New York: W. W. Norton, 2010. 1322-26. Print.
- Baum, L. Frank. *The Wonderful Wizard of Oz*. Chicago: George M. Hill, 1900. Print.
- Blais, Jacqueline, and Anthony DeBarros. “‘Deathly Hallows’ Records Lively Sales.” *USA Today*. 25 July 2007. Web. 5 March 2013.
- Bloom, Harold. “Can 35 Million Book Buyers Be Wrong? Yes.” *Wall Street Journal*. 11 June 2000: A26. Print.
- Bolter, Jay David. *Writing Space: Computers, Hypertext, and the Remediation of Print*. 2nd ed. Mahwah: Lawrence Erlbaum, 2001. Print.
- Bortolotti, Gary R. and Linda Hutcheon. “On the Origin of Adaptations: Rethinking Fidelity Discourse and ‘Success’—Biologically.” *New Literary History* 38.3 (Summer 2007): 443-58. Print.
- Brooke-Rose, Christine. *A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic*. Cambridge: Cambridge UP, 1981. Print.
- Brooks, Karen. *Consuming Innocence: Popular Culture and Our Children*. Queensland: U of Queensland P, 2008. Print.
- “Brooms.” *The Harry Potter Lexicon: The Definitive Dictionary of Magical Items and Devices*. The Harry Potter Lexicon, 30 Oct. 2006. Web. 29 Jan. 2012.

- Cahir, Linda Costanzo. *Literature into Film: Theory and Practical Approaches*. Jefferson: McFarland, 2006. Print.
- Carroll, Lewis. *Alice's Adventures in Wonderland*. London: Macmillan, 1865. Print.
- . *Through the Looking-Glass, and What Alice Found There*. London: Macmillan, 1871. Print.
- Clark, Beverly Lyon. *Kiddie Lit: The Cultural Construction of Children's Literature in America*. Baltimore: Johns Hopkins UP, 2003. Print.
- Clark, Dorothy G. "Hyperread: Children's Literature, CD-ROMs, and the New Literacy." *The Lion and the Unicorn* 30 (2006): 337-59. Print.
- Clute, John and John Grant. *Encyclopedia of Fantasy*. London: Orbit, 1997. Print.
- Cockrell, Amanda. "Harry Potter and the Secret Password: Finding Our Way in the Magical Genre." *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Ed. Lana A. Whited. Columbia: U of Missouri P, 2002. 15-26. Print.
- "Coke Bottles Up Harry Potter." *The Toronto Star* ed. 1. 21 Feb. 2001: n.p. Print. *Comic Relief*. Comic Relief, 2013. Web. 3 Jan. 2013.
- Connelly, Sherryl. "Make Broom for Potter Minibooks." *Daily News* 9 Jan. 2001. 32. Print.
- Coombe, Rosemary J., and Andrew Herman. "Culture Wars on the Net: Intellectual Property and Corporate Property in Digital Environments." *The South Atlantic Quarterly Review* 100.4 (Fall 2001): 919-47. Print.
- Deleuze, Gilles and Félix Guattari. Trans. Brian Massumi. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: U of Minnesota P, 1987. 3-25. Print.
- Demers, Patricia, ed. *From Instruction to Delight: An Anthology of Children's Literature to 1850*. 2nd ed. Oxford: Oxford UP, 2004. Print.
- Dickerson, Matthew T., and David O'Hara. *From Homer to Harry Potter: A Handbook on Myth and Fantasy*. Grand Rapids: Brazos, 2006. Print.
- Facebook. Facebook, 2012. Web. 25 Nov. 2012.
- "Fair Play on Pottermore." *Pottermore Insider: The Official Blog*. Pottermore Limited, 23 Nov. 2012. Web. 25 Nov. 2012.
- Falconer, Rachel. *The Crossover Novel: Contemporary Children's Fiction and Its Adult Readership*. New York: Routledge, 2009. Print.

- “Fantastical Elements Blended by J.K. Rowling in the Formation of Fantasy 2.0 in the *Harry Potter* Series from KaTosha O’Daniel.” Jan. 2013. Print.
- Fleming, Laura, and Jen Begeal. Interviewed by Henry Jenkins. “On Transmedia and Education” A Conversation with Robot Heart Stories’ Jen Begeal and Inanimate Alice’s Laura Fleming (Part One).” *Confessions of a Aca-Fan: The Official Website of Henry Jenkins*. Wordpress, 27. Jan. 2012. Web. 12 Nov. 2012.
- . Interviewed by Henry Jenkins. “On Transmedia and Education” A Conversation with Robot Heart Stories’ Jen Begeal and Inanimate Alice’s Laura Fleming (Part Two).” *Confessions of a Aca-Fan: The Official Website of Henry Jenkins*. Wordpress, 27. Jan. 2012. Web. 12 Nov. 2012.
- Flood, Alison. “Harry Potter Encyclopedia in Progress, Says J.K. Rowling.” *The Guardian*. Guardian News and Media Limited, 16 April 2012. Web. 30 Nov. 2012.
- “Further Information on Fair Play on Pottermore.com.” *Pottermore Insider: The Official Blog*. Pottermore Limited, 28 Nov. 2012. Web. 29 Nov. 2012.
- “GameStop Counts Down to Call of Duty: Black Ops II with Midnight Opening Festivities.” *GameStop.com*. GameStop Corp., 2011. Web. 24 Jan. 2013.
- Gavins, Joanna and Gerard Steen, Eds. *Cognitive Poetics in Practice*. London: Routledge, 2003. Print.
- Gennette, Gerard. “L’Homme et les Signes.” *Revue Generale des Publications Francaises et Etrangeres* 21, (1965): 99-114. Print.
- Gomez, Jeff. Interviewed by Michael Humphrey. “Pottermore: Expert Explains how Harry Potter’s Website will Transform Storytelling.” *Forbes*. Forbes.com, 29 July 2011. Web. 3 Oct. 2012.
- . *Print is Dead: Books in Our Digital Age*. New York: Palgrave Macmillan, 2008. Print.
- Harry Potter and the Chamber of Secrets*. Dir. Chris Columbus. Perf. Daniel Radcliffe, Rupert Grint, and Emma Watson. Warner Bros., 2002. DVD.
- Harry Potter and the Deathly Hallows, Part 1*. Dir. David Yates. Perf. Daniel Radcliffe, Rupert Grint, and Emma Watson. Warner Bros., 2010. DVD.
- Harry Potter and the Deathly Hallows, Part 2*. Dir. David Yates. Perf. Daniel Radcliffe, Rupert Grint, and Emma Watson. Warner Bros., 2011. DVD.
- “Harry Potter and the Deathly Hallows Series 2—Harry Potter Six Inch Action Figure—NECA Toys—Movie.” Figurine For All, 2002-2013. Web. 5 March 2013.

Harry Potter and the Goblet of Fire. Dir. Mike Newell. Perf. Daniel Radcliffe, Rupert Grint, and Emma Watson. Warner Bros., 2005. DVD.

Harry Potter and the Half-Blood Prince. Dir. David Yates. Perf. Daniel Radcliffe, Rupert Grint, and Emma Watson. Warner Bros., 2009. DVD.

Harry Potter and the Order of the Phoenix. Dir. David Yates. Perf. Daniel Radcliffe, Rupert Grint, and Emma Watson. Warner Bros., 2007. DVD.

Harry Potter and the Prisoner of Azkaban. Dir. Alfonso Cuarón. Perf. Daniel Radcliffe, Rupert Grint, and Emma Watson. Warner Bros., 2004. DVD.

Harry Potter and the Sorcerer's Stone. Dir. Chris Columbus. Perf. Daniel Radcliffe, Rupert Grint, and Emma Watson. Warner Bros., 2001. DVD.

“Help Menu.” *Pottermore*. Pottermore Limited, 2012. Web. 25 Nov. 2012.

Herman, David. “Cognitive Approaches to Narrative Analysis.” *Applications of Cognitive Linguistics, Cognitive Poetics: Goals, Gains, and Gaps*.” Geert Brône and Jeroen Vandaele, Eds. Berlin: Mouton de Gruyter, 2009. 79-118. Print.

Hinduja, S. and Patchin, J. W. “Cyberbullying research.” Cyberbullying Research Center, 2012. Web. 25 Nov. 2012.

“How are Millennials different from previous generations at the same age?” PowerPoint. By Richard Sweeney. *Millennial Behaviors and Higher Education Focus Group Results*. New Jersey Institute of Technology, 2009. Web. 31 Jan. 2013.

“How to Analyze Transmedia Narratives?” Prezi. By Renira Rampazzo Gambarato. *Narration transmedia et education: Ressources documentaires pour aborder à l'Ecole les oeuvres transmedia, débats, réflexions, outils*. Scoop.it!, 2012. Web. 11 Nov. 2012.

Hutcheon, Linda. “Harry Potter and the Novice’s Confession.” *The Lion and the Unicorn* 32.2 (Apr.2008): 169-69. Print.

---. *A Theory of Adaptation*. New York: Routledge, 2006. Print.

Inanimate Alice. The BradField Company Ltd., 2005-2012. Web. 23 Feb. 2013.

Jaws. Dir. Steven Spielberg. Perf. Roy Scheider, Robert Shaw, and Richard Dreyfuss. Universal Pictures, 1975. VHS.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York UP, 2006. Print.

---. “Transmedia Storytelling 101.” *Confessions of an Aca-Fan: The Official Website of Henry Jenkins*. Wordpress, 22 Mar. 2007. Web. 1 Dec. 2012.

- John Williams.org*. The Johns Williams Web Pages, 1995-2013. Web. 3 Jan. 2013.
- Kertzer, Adrienne. "Fidelity, Felicity, and Playing Around in Wes Anderson's Fantastic Mr.Fox." *Children's Literature Association Quarterly* 36.1 (Spring 2011):4-24. Print.
- Kloves, Steve. "Creating the Vision." *Harry Potter and the Prisoner of Azkaban*. Dir. Alfonso Cuarón. Warner Bros., 2004. DVD.
- Lloyd, Sarah. "A Book Publisher's Manifesto for the Twenty-first Century: How Traditional Publishers Can Position Themselves in the Changing Media Flows of a Networked Era." *Literary Trends* 57.1 (Summer 2008): 30-42. Print.
- Marx, Karl. "The Fetishism of Commodities and the Secret Thereof." *The Norton Anthology of Theory and Criticism*, 2nd ed. Eds. Vincent B. Leitch, et al. New York: W. W. Norton, 2010. 663-71. Print.
- Mary Poppins*. Dir. Robert Stevenson. Perf. Julie Andrews and Dick Van Dyke. Walt Disney Pictures, 1964. DVD.
- McCabe, Bob. *Harry Potter Page to Screen: The Complete Filmmaking Journey*. New York: Harper Design, 2011. Print.
- "Meet Illustrator Mary GrandPré." *Scholastic.com*. Scholastic, Inc., 2013. Web. 25 Jan. 2013.
- "Microblog." Webopedia. *Webopedia Terms*. ITBusinessEdge, 2012. Web. 12 Nov. 2012.
- Miller, J. Hillis. "Reading. The Swiss Family Robinson as Virtual Reality." *Children's Literature: New Approaches*. Ed. Karín Lesnik-Oberstein. New York: Palgrave Macmillan, 2004. 78-92. Print.
- Milne, A. A. *Winnie-the-Pooh*. London: Methuen, 1926. Print.
- Minzesheimer, Bob. "Harry Potter Gets New Book Covers for 15th Anniversary." *USA Today*. 13 Feb. 2013. Web. 23 Feb. 2013.
- Nel, Philip. "Is There a Text in This Advertising Campaign?: Literature, Marketing, and Harry Potter." *The Lion and the Unicorn* 29 (2005): 236-67. Print.
- . "Lost in Translation?: Harry Potter, from Page to Screen." *Critical Perspectives on Harry Potter*, 2nd ed. Ed. Elizabeth E. Heilman. New York: Routledge, 2009. 275-90. Print.
- Newbery, John. *A Little Pretty Pocket-Book*. Worcester, 1744. Print.
- Nodelman, Perry. *The Hidden Adult: Defining Children's Literature*. Baltimore: Johns Hopkins UP, 2008. Print.

- . "Some Presumptuous Generalizations About Fantasy." *Children's Literature Association Quarterly* 4.2 (Summer 1979): 5-18. Print.
- One Hundred and One Dalmatians*. Dir. Clyde Geronimi. Perf. Rod Taylor and Kate Bauer. Walt Disney Pictures, 1961. DVD.
- "Opening Ceremony—London 2012 Olympic Games." *Olympic*. YouTube, 28 July 2012. Web. 28 Feb. 2013.
- Orwell, George. *Animal Farm*. London: Secker and Warburg, 1945. Print.
- Pennington, John. "From Elfland to Hogwarts, or the Aesthetic Trouble with Harry Potter." *The Lion and the Unicorn* 26.1 (Jan. 2002): 78-97. Print.
- Phillips, Andrea. Interviewed by Henry Jenkins. "Creating Transmedia: An Interview with Andrea Phillips (Part One)." *Confessions of an Aca-Fan: The Official Website of Henry Jenkins*. Wordpress, 2 Nov. 2012. Web. 25 Nov. 2012.
- "Pottermore Child Safety Policy." *Pottermore*. Pottermore Limited, 2012. Web. 25 Nov. 2012.
- Pottermore.com*. Pottermore Limited, 2012. Web. 25 Nov. 2012.
- Pottermore*. Pottermore Limited, 2012. Web. 14. Sept. 2012.
- PotionShield5910. "Slytherin House Common Room." *Pottermore.com*. Pottermore Limited, 2012. Web. 12 Nov. 2012.
- "Privacy and Cookies Policy." *Pottermore*. Pottermore Limited, 2012. Web. 25 Nov. 2012.
- Puig, Claudia. "We Have a Confirmed Harry Potter: Daniel Radcliffe, He's 11, British, with a Fresh Face that Fits the Role." *USA Today Final Ed.* 22 Aug. 2000. 1D. Print.
- Rabkin, Eric S. *The Fantastic in Literature*. Princeton: Princeton UP, 1976. Print.
- Raiders of the Lost Ark*. Dir. Steven Spielberg. Perf. Harrison Ford. Paramount Pictures, 1981. VHS.
- Rideout, Victoria J., Ulla G. Foehr, and Donald F. Roberts. "Generation M²: Media in the Lives of 8- to 18-Year-Olds." Menlo Park: Henry J. Kaiser Family Foundation, 2010. Print.
- Rose, Frank. *The Art of Immersion: How the Digital Generation is Remaking Hollywood, Madison Avenue, and the Way We Tell Stories*. New York: W. W. Norton, 2011. Print.
- Rowling, J.K. *Fantastic Beasts & Where to Find Them*. New York: Scholastic, 2001. Print.
- . *Harry Potter and the Chamber of Secrets*. New York: Scholastic, 1999. Print.

- . *Harry Potter and the Deathly Hallows*. New York: Scholastic, 2007. Print.
- . *Harry Potter and the Goblet of Fire*. New York: Scholastic, 2000. Print.
- . *Harry Potter and the Sorcerer's Stone*. New York: Scholastic, 1998. Print.
- . "J.K. Rowling Announces Pottermore." *JKRowlingAnnounces*. YouTube, 23 June 2011. Web. 17 Sept. 2012.
- . *Quidditch Through the Ages*. New York: Scholastic, 2001. Print.
- Ryan, Laure-Marie. "The Interactive Onion: Layers of User Participation in Digital Narrative Texts." *New Narratives: Stories and Storytelling in the Digital Age*. Eds. Ruth Page and Bronwen Thomas. Lincoln: U of Nebraska P, 2011. 35-62. Print.
- Sims, Andrew. "AP: Bloomsbury to Re-Release 'Harry Potter' Books in Illustrated Format." *hypable.com*. hypable. 23 Feb. 2012. Web. 25 Jan. 2013.
- Smith, Dodie. *The Hundred and One Dalmatians*. London: Heinemann, 1956. Print.
- "SONY Announce Wonderbook Launch for PlayStation 3 with Wonderbook: Book of Spells." *Pottermore Insider: The Official Blog*. Pottermore Limited, 26 June 2012. Web. 23 Feb. 2013.
- Stevenson, Robert Lewis. *Treasure Island*. London: Cassell, 1883. Print.
- Striphas, Ted. "Harry Potter and the Simulacrum: Contested Copies in an Age of Intellectual Property." *Critical Studies in Media Communication* 26.4 (Oct. 2009): 295-311. Print.
- Stockwell, Peter. *Cognitive Poetics: An Introduction*. London: Routledge, 2002. Print.
- StopBullying.gov*. U.S. Department of Health & Human Services, n.d. Web. 25 Nov. 2012.
- Susina, Jan. *The Place of Lewis Carroll in Children's Literature*. New York: Routledge, 2010. Print.
- "Terms and Conditions." *Pottermore*. Pottermore Limited, 2012. Web. 25 Nov. 2012.
- Thomas, Bronwen, Ed. "'Update Soon!': Harry Potter Fanfiction and Narrative as a Participatory Process." *New Narratives: Stories and Storytelling in the Digital Age*. Ed. Ruth Page. Lincoln: U of Nebraska P. 205-19. Print.
- Thompson, Kristin. "Fantasy, Franchises, and Frodo Baggins: The Lord of the Rings and Modern Hollywood." *The Velvet Light Trap* 52 (Fall 2003): 45-63. Print.
- Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. Trans. Richard Howard. Ithaca: Cornell Paperbacks, 1993. Print.

- Tolkien, J. R. R. *The Hobbit; Or There and Back Again*. Boston: Houghton Mifflin, 1937. Print.
- . *The Lord of the Rings*. Boston: Houghton Mifflin, 1954-56. Print.
- . "On Fairy-Stories." *Tree and Leaf*. Boston: Houghton Mifflin, 1965. 3-84. Print.
- Travers, P.L. *Mary Poppins*. London: Harper Collins, 1934. Print.
- The Walt Disney Company. *Disney.com*. The Walt Disney Company, n.d. Web. 3 Jan. 2013.
- WB Shop.com*. Warner Bros. Entertainment Inc., 2013. Web. 3 Jan. 2013.
- Wearelumos.org*. Lumos, 2013. Web. 3 Jan. 2013.
- White, E. B. *Charlotte's Web*. New York: Harper & Brothers, 1952. Print.
- Williams, John, comp. "Hedwig's Theme." Rec. Sept. 2001. *Harry Potter and the Sorcerer's Stone Original Motion Picture Soundtrack*. London: Air Lyndhurst, Oct. 2001. CD.
- . "Prologue." Rec. Sept. 2001. *Harry Potter and the Sorcerer's Stone Original Motion Picture Soundtrack*. London: Air Lyndhurst, Oct. 2001. CD.
- Winters, Ben. "The Non-Diegetic Fallacy: Film, Music, and Narrative Space." *Music and Letters* 91.2 (May 2010): 224-44. Print.
- "The Wizarding World of Harry Potter Super Bowl Commercial." *AttractionsMagazine*. YouTube, 4 Feb. 2010. Web. 11 Feb. 2013.
- World of Warcraft. *Battlenet*. Blizzard Entertainment, 2012. Web. 1 Dec. 2012.
- Worley, Alec. *Empires of the Imagination: A Critical Survey of Fantasy Cinemas from George Méliès to The Lord of the Rings*. Jefferson: McFarland, 2005. Print.
- "You Ask, We Answer." *Pottermore Insider: The Official Blog*. Pottermore Limited, 19 July 2011. Web. 25 Nov. 2012.
- Zipes, Jack. *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter*. New York: Routledge, 2001. Print.

VITA

KaTosha O'Daniel attended the University of Tennessee at Knoxville, where she completed her Bachelor of Arts degree in English, with a concentration in Creative Writing. She is currently a Master's Candidate at the University of Tennessee at Chattanooga, and will complete her degree in English, with a concentration in Literary Studies in May 2013. KaTosha will begin her Doctoral program in August 2013, where she will continue research in the arenas of children's literature, children's culture, and new media studies.