Book of Abstracts for Accio 2005

AJ Hall - Which beast is more fantastic: the rule of law or the crumpled horned snorkack?

AJH argues that in the Wizarding World the real difference between the Rule of Law and the Crumple Horned Snorkack is that the Rule of Law is mythical. Her paper starts with 1692, the date of the original Statute of Secrecy, which, she postulates, provoked a divergence between Wizard and Muggle procedure, so that while Wizarding institutions may have superficial similarities to their Muggle equivalents, the underlying reality is quite different. The Wizarding World operates a form of bastard patronage in which Draco Malfoy's comment "it isn't what you know, it's who you know that counts" is a literal statement of the constitutional realities. The impact which this has upon how laws are made and enforced in the Wizarding World is profound. The paper will examine why Hermione's and - to some extent - Harry's assumptions about how a legal system ought to work, based on their Muggle expectations, highlight the fundamental but hidden flaws in the Wizarding legal and social structures, and discusses how the absence of legal safeguards makes the rise of Voldemort - and others like him - not merely possible but inevitable.

AL Carpenter - The Veil of Mystery

The Veil in the Department of Mysteries is a symbol that has been used throughout written time to describe the indescribable. It envelops the greatest mystery of humankind - death. Shrouds have long been uses as part of funeral ceremony rituals and as symbols of "the beyond". Lifting the veil signifies an "awakening", while the enshrouded symbolizes mystery. Veils of different sorts have been used as metaphor in works by Sophocles, Virgil, Homer, Nietzsche and in world mythology. It is possible that such works influenced J.K. Rowling. In this paper I discuss Rowling's possible influences in choosing this device and what the veil could signify in the Harry Potter septology. The clues to the demise of enigmatic character Sirius Black will also be discussed, including his nickname "Snuffles" and his time spent living in a cave - a possible nod to Plato. The stories of other characters who have ventured into the "underworld", including Orpheus, Odysseus and Aeneas will be discussed, as well as any "tie-ins" to other symbolically rich icons, such as Penelope and The Weird Sisters.

Alicia Willson-Metzger - "Thestrals in the Moonlight: Existential Intelligence in J.K. Rowling's Harry Potter and the Order of the Phoenix"

Assistant Professor of Library Science/Access Services Librarian, Captain John Smith Library, Christopher Newport University, VA, USA

In his ground-breaking Frames of Mind (1983), Harvard psychologist Howard Gardner proposed that "intelligence" as such does not exist; rather, human beings exhibit, to lesser or greater degrees, a variety of intelligences, which he described as bodily-kinesthetic, linguistic, interpersonal, intrapersonal, musical, logical-mathematical, spatial, and naturalist. As Gardner has revised and developed what has come to be known as "the theory of multiple intelligences," he has come to consider the possibility of adding "existential intelligence" to the list presented above in order to account for "the capacity to locate oneself with respect to the furthest reaches of the cosmos-the infinite and the infinitesimal-and the related capacity to locate oneself with respect to such existential features of the human condition as the significance of life, the meaning of death, the ultimate fate of the physical and the psychological worlds, and such profound experiences as love of another person or total immersion in a work of art" (Intelligence, 60). While Gardner has expressed concern that an investigation of "existential intelligence" might lead the psychologist into the nonquantifiable realm of the "spiritual," his discussion of "existential intelligence" may help literary scholars to clarify the unique abilities of characters in Harry Potter and the Order of the Phoenix, particularly Luna Lovegood and Harry Potter himself. In the early pages of Order of the Phoenix, the reader learns that Luna Lovegood and Harry Potter have one very odd similarity-both can see the skeletal horse-like creatures pulling the Hogwarts' carriages; it appears, however, that very few others can. Not until Hagrid's "Care of Magical Creatures" lesson on thestrals does Harry discover that only those who have witnessed a death can see a thestral.

It is my contention that, in the characters of Luna Lovegood and Harry, Rowling is showing her readers two extremes of existential inquiry. For Luna, death is but a step away from life, as she tells Harry at the end of the novel: "….it's not as though I'll never see Mum again, is it?…You heard them, just behind the veil, didn't you? They were just lurking out of sight, that's all" (Phoenix 863). As "loony" as this may seem, we must also note that Luna is described throughout as being "serene." Harry, however, has had neither the time nor the inclination to reach a state of serenity regarding death. While Luna accepts the inevitability of death and the necessary physical separation that accompanies it, Harry searches for ways to circumvent physical death, as we see in his response to the death of his godparent, Sirius Black. Harry is mired squarely in the middle of Kubler-Ross' stages of dying, caught within a cycle of denial, anger, and bargaining. For example, after Sirius' death, we see him venting considerable anger against Albus Dumbledore. And, in his discussion with Nearly-Headless Nick, he seems to be bargaining for Sirius' return in any form, even as a ghost. Harry has not reached any sort of acceptance by the end of this book, but he is indeed seeking answers to far more profound questions than most of his classmates: Why, he wonders, did Sirius' die? What does it mean "to die"? Indeed, Harry does not know whether he will die at the hands of Voldemort, or he will himself murder Voldemort. And he connects these questions to perhaps the most pressing question of all: Will the wizarding world be lost if Voldemort does win? Rowling, then, puts us in a position to determine whether Luna's serenity (spirituality?) means that she has developed answers to

Harry's questions, or that Harry would simply not accept the answers in which Luna finds comfort.

Works Cited

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Rowling, J.K. Harry Potter and the Order of the Phoenix. New York: Scholastic Press, 2003.

Cantor Amy O. Miller - Why Do the Harry Potter Books Resonate So Personally?

What is it about these stories that have such a personal appeal? Why do the characters have meaning for so many people? Are the situations depicted so well that we suspend our disbelief and place ourselves at Hogwarts? Do some of us believe that there is a parallel universe that includes a world of witches and wizards? Do we want to be included in that world? Do these stories become a source of comfort during a troubled time? Do we wish that we had friends like Harry, Hermione and Ron, or parents like Mr. and Mrs. Weasley?

Cantor Amy O. Miller - Is Harry Potter Still a Nice Jewish Boy? A Jewish Perspective on Harry Potter - Part 2

That Harry Potter could be called "a nice Jewish boy" makes many people laugh, including me. He isn't going to have a bar mitzvah (the ceremony when a Jewish child is called upon to chant a Hebrew blessing before the reading of the torah scroll), or fast on Yom Kippur (the Day of Atonement), or have a seder on Passover (the ritual meal that recounts the Jews' redemption from Egypt). He doesn't wear a skull cap, or go to Hebrew school, or keep kosher (the practice of not eating pork or shellfish and separating dairy foods from meat and poultry by not eating them together and using separate dishes for each). But Harry Potter, as Joanne Rowling has drawn him, has a "yiddishe neshome," a Jewish soul. He cares about how others are feeling, he is kind, and he defends his beliefs; these are a very few examples of proper Jewish behavior.

I have previously spoken and written my opinions and perspectives about Harry Potter and Judaism. However, I read Edmund Kern's book, The Wisdom of Harry Potter, and was fascinated by his hypothesis that Harry's character is drawn as a Stoic. I then began to think about how a Jewish approach to Harry Potter differs from a secular one. How does the same situation look from each perspective? If there is conflict, what is the motivation for its resolution? What prompts specific behavior-devotion to God's commandments or secular humanism? I believe Harry and his friends have Jewish values, even though Joanne Rowling is not Jewish and probably has very little, if any, knowledge of Jewish texts.

Dr. Andrea Schutz - Beings and the Beast: Free Will, Destiny, Contagion for Animagi and Werewolf

English Department, St. Thomas University, Fredericton, NB. Canada

Moony, Wormtail, Padfoot and Prongs roam Hogwarts by moonlight much as they do by day: as four young men from the same house, the same year, the same room. Their very compatibility (mis)leads one to think that they are four of a kind. In the respects just listed, they are. Actually - essentially - they are not. For all that they can all change shape, three do so at will, and one most emphatically cannot. Three, in other words, are Beings - humans with Free Will and a sense of their own power, freedom and legal rights. The other is Beast, the werewolf, who shifts without will, by the mechanisms of something that has no will (the moon), at the behest of another beast who bites and transmits not only the disease of lycanthropy but the helplessness that accompanies the beast's power to destroy. The werewolf is a site of paradox: power and helplessness, a human life lived more consciously and with more sense of consequence but with less ability for self-determination because of his affliction and the laws which constrict him still further.

Remus Lupin's lycanthropy, this paper argues, stands in sharp contrast to his friends' Animagicity. As a character, Remus explores the paradox of being and being beast, of free will to transform and contagious destiny to transform. Moreover, his destiny to be constrained spills over into other questions of destiny and free will, such that Remus' likeness to Harry becomes ever more acute: Harry is marked as Remus is, lives with destiny as Remus does, is "contagious" as Remus is. Harry also walks the frontiers of his own theriomorphism, walks between his father's stag-self and Voldemort's snake. Remus, then, as the only parental friend left standing, teaches Harry how to live with destiny, how to define freedom and will not as an unhampered exercise of the individual, but as the exercise of choice - for the benefit of community - when essential choices are not permitted. Remus as Beast is the symptomatic point (in Zizek's sense) of the Wizarding world: the thing which must be suppressed so that the world can define itself. Similarly, his lycanthropy is the symptomatic point for Remus as Being - the thing which defines him as also essentially not that which he is defined to be. This is the free will Remus exercises: he lives his humanity very consciously, as he controls his contagion himself. Free will for Remus is not about individual agency to shape one's own life; it is about living with what cannot be changed.

Audrey Spindler - Alchemical symbols

JK Rowling begins the Harry Potter series with the Philosopher's Stone symbol and introduces the historic character of Nicolas Flamel, a medieval alchemist, suggesting a trail of alchemical symbols as a literary device for the reader to follow. Alchemical language gives the reader an elegant key to Rowling's universe.

Alchemists developed a secret symbolic language to share their knowledge only with people they thought deserving of the information: "The Fraternity of the true philosophers". Alchemists drew pictures in an elaborate language of symbols, which correctly read by another alchemist, would give him information and procedures to follow.

The main images of Alchemy were: the 7 metals they used (silver, gold, mercury, lead...) and the 7 planets these metals were connected to (moon=silver...), animals : lion, serpent, eagle, dragon, unicorn, peacock, phoenix, crow, grey wolf..., each of them symbolizing a metal or a procedure. Readers can find these images in the (7!) books used, as metaphors, with the characters and/or the actions that connect them.

Alchemists also loved to communicate by anagrams. Rowling also uses anagrams as a literary device, beginning with the Riddle/Voldemort anagram.

Alchemists were searching for the Philosopher's Stone, a transformational object used to make silver and gold from metals which were not precious and also to provide universal medical cure for illness. Yet, alchemist's main aim was the ennoblement of the soul, symbolized by the ennoblement of the matter; this symbolism is especially rich when applied to Harry Potter.

Some examples: alchemists called the phoenix the Cinnabar Bird. Cinnabar is a red mercuric sulphide meant to give immortality (cf red and gold Fawkes regenerating himself and his magical healing powers). Cinnabar was the main ingredient used for the Philosopher's stone (red!). Cinnabar is quicksilver become solid (Fawkes strengthens hearts), and, through mercury, symbolizes the quest the soul (here Harry) has to achieve.

The hand of Wormtail may be another alchemical clue: assuming it is a metaphor of mercury (quicksilver here), this is a symbol of the Hand of Fate that will turn from Slytherin silver to Gryffindor gold as he repays his debt life to Harry. Furthermore, if we presume that the replacement of his non-precious hand by a silver one is a kind of purification of his "materia prima", as a kind of ennoblement of the matter and -therefore- of the soul in that perspective.

JK Rowling also uses some astrological clues. Astrology and alchemy are closely bound. Alchemists believed in the relation between the macrocosm and the microcosm: the universe was organized in concentric spheres (from the planet to men, from men to minerals). Each planet is connected with a metal, a human organ and a constellation. This alchemical theory leads us to the theory of the balance of the 4 elements/4 temperaments (air/fire/water/earth - sanguine/bilious/phlegmatic/melancholic humours). The metaphor could apply to the 4 Hogwarts' founders: when Slytherin left Hogwarts, he broke the balance of the Wizarding World. So Harry's true aim may be to restore this balance by reunifying Hogwarts and defeating Voldemort.

Carla Hodge - The characterisation of Rita Skeeter, Dolores Umbridge and Bellatrix Lestrange, and the creation of degrees of evil

This presentation focuses on the portrayal of the female characters in the first four Harry Potter books, and how the characteristics given to the 'good' females are distorted and inverted to create the 'bad' female characters of Bellatrix Lestrange and Dolores Umbridge in the fifth book of the series. Incorporating arguments from Elizabeth E. Heilman, John Kornfeld and Laurie Prothro in favour of stereotypical, one dimensional females throughout books one to four, the paper argues that this is essential for the creation of believably evil characters. Rather than being supernaturally terrifying, Umbridge and Bellatrix are not entirely removed from the domestic side of the wizarding world.

Bellatrix, Umbridge and Rita Skeeter are examined in terms of their inclusion and subsequent distortion of the mothering characteristics displayed by the more conventional female figures of Molly Weasley, Professor McGonagall and Petunia Dursley. The paper examines the qualities shared by the 'good' female characters, such as their treatment of children, their reactions to people they consider subversive and the extent they will go to protect their loved ones, and how these are altered by the 'bad' women. Umbridge and Bellatrix are willing to hurt children physically, and their cruelty highlights their fanaticism as they believe they are doing it to protect their leaders - the 'evil' equivalent of loved ones.

Taking Sirius Black's idea that "the world isn't split into good people and Death Eaters" , a comparison is drawn between Bellatrix and Umbridge to explore the idea of degrees of evil, with particular emphasis on the behaviour expected of those who are Death Eaters and those who are not. Bellatrix, as the self-declared most loyal member of Voldemort's followers is expected to be violent and abhorrent, whereas Umbridge, although not expected to be entirely on board with Dumbledore's plans (as so ably demonstrated by Fudge), is not at all what we believe a character who is allied with the 'good' (ie not Death Eater) side to be. It is this difference between expected and actual behaviour contributes to the idea of degrees of evil, and explores the possibility that Dolores Umbridge is more 'evil' than Bellatrix Lestrange - Umbridge is unlike any teacher, government official or woman encountered in the Harry Potter series.

Cia Sautter, Ph.D. - Blessed are you for Creating Harry: Jewish Affinity with Rowling's tale

Is Harry Potter Jewish? Several articles in prominent Jewish Journals asked the question, exploring Jewish affection of the series. With spells that may sound like blessings, apparent borrowing of rabbinic tales, and even use of last names like "Black," the affection is not surprising. It reads "Jewish." But there are also several historical and social factors allowing for such an extraordinarily positive reaction to the stories. Significantly, there is a amazingly strong correlation with the Jewish mystical kabbalah, magic presumably serving as a symbol of spiritual reality amidst the material world.

This paper will explore some important reasons for Jewish embracing of Harry Potter books, especially exploring how Harry's growth as an individual follows the kabbalistic "tree of life" sefirot system. This comparison will constitute the bulk of discussion especially focusing on the use of happiness,

desire, and love. Relating how this ties into to Rowling's updating of the Inklings tradition is a consideration.

Sources for the paper include Rabbi Gershon Winkler, who specializes in Jewish magical traditions (The Magic of the Ordinary), Hebrew Amulet studies (Schire), Kabbalah texts (The Zohar, Sefer Yetzirah, Daniel Matt, Steven Fisdel); John Granger's The Hidden Key to Harry Potter; C.S. Lewis on myth and story; and numerous Jewish journal articles, sermons, and lesson plans based on portions of Harry Potter (" Is Harry Jewish?"; Torah Aura productions; etc.).

David Rafer - Mythic Symbols in Harry Potter

This paper explores mythic symbols in Harry Potter as battlegrounds of allegorisation, psychology, sacramentalism and mystic power. J.K. Rowling draws upon the treasure store of 'collective' mythic materials, the universally familiar special symbols, images and archetypes that she immerses in the broken imagery of contemporary psychology. Her use of myth and symbol has suffered scathing criticism since it often seems that her mythic symbols are not quite mythic enough to satisfy readers who enjoy J.R.R. Tolkien, C.S. Lewis or Ursula K. Le Guin. Key among Rowling's archetypal structures is the basic opposition of good and evil with Harry championing good whilst Voldemort functions as the shadow or dark side of the ego, a view supported by their similar powers, half-blood lineage etc. Each is the other's antithesis, rather as though Harry is stalked by a monster from his own Id. His deepest desire when before the mirror of Erised is to lose the painful reality of his older self through re-integration back into the womb of the family from which he was cruelly separated by Voldemort. This childhood trauma emerges through his struggle with the forces of repression and desire. Also, Rowling has spoken of her experience of the mental illness of depression that she used as an inspiration for the creation of the Dementors who consume human emotions and are an archetypal evil and an expression of the artist's negativity. There is a sense that the writer is unburdening herself by bringing these archetypes to consciousness. However her use of symbols contrasts with that of Lewis and Tolkien who saw myth and symbol as a way to evoke spiritual experience. Metaphysical implications emerge in the transition from psychology to higher illumination and Rowling uses sacramental symbolism in her use of Fawkes as a Christian symbol of the Resurrection. The great serpent deep under ground embodying poisonous evil and the symbols for the Hogwarts Houses also reflect insight into Rowling's formal structures. However there is an inherent tension between Christian, pagan and psychoanalytic symbols which promote transcendent or reductive readings. Whilst ancient mythological materials are re-fashioned within Rowling's modern fantasies, the creation of a 'higher' or Tolkien-like Secondary World in which we encounter mystic realities is undercut in Potter's wizard world by the intrusion of Muggle reality and the satirical mirror that Rowling holds up to the world of the reader. The wizard world is Harry's wish-fulfilment for escape from Muggledom and is populated by mythical creatures such as merpeople, centaurs, unicorns, giants and pixies that recall popular myth, classical and Northern literature, and the poeticised divine or mythical eras. Mythical beings in Harry Potter are made into character types by Rowling, a process that goes some way to reduce their mythic quality despite the fact that mythic symbols inevitably retain vestiges of their function as talismans or carriers of ancient mythic power. Similarly they serve to manifest the wizards' magic world, the reality of which is denied by Muggles. Rowling's mythic symbols carry both psychological, inner experience and the holistic, transcendent power to grasp the world beyond the visible, empirical domain.

Diana Patterson - The nameless world of Harry Potter

Department of English, Mount Royal College, Calgary, Alberta, Canada

The Harry Potter books have been published in 55 languages in 75 countries. In most English- speaking countries the books are published wholly or in part by Bloomsbury, the original copyright purchaser. Most people are aware of the changes made by Jo Rowling and the American editor, Arthur A. Levine, in adapting the books for the American market, and the ramifications of those changes when the books were made into films. These changes are part of that Shavian notion of two countries divided by a common language. In genuine translations of the text, much liberty needs to be taken with names and descriptions not only because of the vagaries of language, but also of culture. Some of these changes are amusing, and tell much about prejudices for and against the British in various countries. They also, of course, emphasize the "Everyperson" quality of Harry Potter, transforming the Harry into someone similar to the reader. This paper would not focus so much on language but on the books as physical objects: size, shape, layout, illustration. What is most surprising is that the artwork accompanying these translations seems to have its own special bias. Many translations are accompanied by indigenous artwork that transforms Harry and his associates into more familiar people with local facial features and apparel, but a great many translations use the American artwork rather than the British. The modern Greek translation (the ancient one being a Bloomsbury edition) seems to be an anomaly as it uses the British artwork. This paper would examine some of the implications of the complexity of rights for Warner Brothers' 'indicia' as they call their Harry Potter logo, the rights for the British text, and the rights for the American artwork. Much of the implications of these agreements will be illustrated using slides of various translations, showing the implications in layout, the use of the American typefaces in some cases, the odd look of the Harry Potter lightening scar logo in non-roman alphabets, and the implications and interests of illustration by various artists, particularly Serena Riglietti The paper shall then consider the implications of such differences in making the child / adult quality of this cross-over publication.

Elena Anastasaki - Harry Potter through the looking-glass: wordplay and the use of language in the works of J. K. Rowling and Lewis Carroll

In both the Harry Potter series and the Alice books (Alice in Wonderland and Through the looking-glass) language and wordplay have had a very important role in the creation of a magical world parallel to our own. For this paper I propose to do a comparative study of this aspect of Rowling's and Carroll's works and to show that this use of language, common to both, is the reason why their works appeal equally to children and to adults.

More specifically, I am going to analyse the different ways in which language is used to create an unsettling effect, which gives substance and consistency to the magical worlds created by Carroll and Rowling.

The following connections will be analysed. In the work of both Carroll and Rowling, names, their meaning and the things they reveal (or hide) are very important. Naming is the creation act par excellence; it is knowing but also conjuring; in this light, the reluctance to name could be seen as the will to destroy what is not named (Cf. the reluctance to name lord Voldemort).

In fact, words are acts in their own right in the magical worlds. The performative quality of some expressions is vastly extended and amplified (the word and what it designates become one). Language is used by both authors as a means of creation: words materialise and bring to life the magical world (Cf. spells or peculiar creatures such as the Mock Turtle). To achieve this effect, language draws its power by being taken literally. Linguistic conventions and their associated social conventions are also being challenged and, as their 'nonsense' is revealed, the reader's perception of the language is unsettled. It would seem that part of our language is 'dead' and it has to come back to life. Ironically, to bring language to life (and give it the power to become an action in itself) Rowling is using a 'dead' language (latin) and Carroll is using an 'abstract language' (mathematics and logic). The magical worlds are simply based on a different logic than our own and this is reflected in the language.

Puzzles are another common element in the works of both authors. They serve to illustrate the opposition of logic versus imagination, which is one of the main themes in both the Harry Potter series and the Alice books. In order for a puzzle to be solved, one has to think unconventionally and to deviate from the common paths of logic.

Seeing life from a different point of view is essential to magic, and for Rowling, as for Carroll, a fresh perception of language is the means to bring magic into the world.

Gili Bar-Hillel (official Hebrew translator) - Splinched in Translation: a translator's perspective on the tricky business of rendering Harry Potter in a foreign language

The "Harry Potter" books are amongst the most widely translated books in the history of literature. Millions of readers worldwide know Harry only through translated texts. Many readers take for granted what they expect a translation to deliver - for instance, accuracy; but when they eventually turn their attention to scrutinize the translation, they are often suprised to discover discrepancies. Just what is it that readers expect of a translated text? How do these expectation match up with the defined objectives of the professional translator? What degree of poetic license may a translator take, and are compromises inevitable? Is it at all possible to produce a "perfect" translation? And what are the particular difficulties involved in translating the Harry Potter books?

This presentation will provide an insight into the dilemmas and quandaries facing an "official" Harry Potter translator, through the personal anecdotes of one translator: for instance, how does one translate "God rest ye merry Hippogriffs" for readers who are unfamiliar with Christmas carols? Why is a sherbet lemon like a krembo, and what is a krembo anyway? I will describe my actual work process, including the extent of my interaction with the author, and the "quality control" measures developed over time by myself and by the Israeli publishers; and I'll attempt to share some of my solutions, and give English speakers a taste of the uniqueness of the Hebrew translation.

Giuliana Peresso - The Harry Potter Series: Retelling and Reawakening

University of Newcastle Upon Tyne, UK

How is it that one incomplete series, produced by a single unrenowned author has awakened a reading revolution world-wide and redefined our twenty-first century notion of a best-seller? Was the world awaiting its literary hero in despair, or are Harry's character and adventures so associated with our own, that he has unconsciously forced us to look deeper into everyday realities seeking the fundamental truths? Whether the world was on the look out or taken by storm, the fact is that Harry is here and if book sales are anything to go by, he's here to stay!

This paper seeks to accomplish two things. Firstly, it will use a narratological approach to outline the structural similarities that the Harry Potter series shares with its ancestor, the traditional wonder tale. The structural analysis will show how this retelling of the traditional tales constitutes what is now known as a high fantasy sub-genre, in which a form of quest or adventure is present. Juxtaposing Harry to the likes of Frodo, Ged, Lyra and others, shows that their journeys are not made to find and keep a treasure, but to return to the source and destroy great menace whilst restoring peace and serenity to worlds wrought with anguish and despair. Ultimately, the modern-day quest is shown to redefine both the journey, as well as the grail that the heroes, by implication children or young adults, must seek and find to save themselves and their worlds.

This done, the paper will go on to place the series within the twenty-first century global cultural milieu. Comparative study shows that the high fantasy sub-genre is typified by a coming-of-age pattern, reflective of contemporary problems as well as the individual's hunt for identity. The significance of these

concerns is considered to be the main reason behind the genre's huge cultural relevance and commercial success, for which the Harry Potter series is partially, if not mostly, responsible.

Gwen Athene Tarbox - From Convention to Insurgency: J.K. Rowling's Critique of 'Childhood Innocence' in the Harry Potter Series

English Department, Western Michigan University, Kalamazoo, MI, USA

At the end of each installment of the Harry Potter series, Professor Dumbledore and Harry engage in a philosophical discussion that serves two important functions: first, to underscore the lessons that Harry has learned during his most recent encounter with Lord Voldemort; and second, to illustrate the power relationship that exists between the experienced adult, Dumbledore, and the talented neophyte, Harry. Many literary critics have observed that these key moments represent highly conventional, didactic summations which do little more than reinforce the moral sentiments of the stories.

However, I would argue that these discussions become a flashpoint for Rowling's critique of the concept of "childhood innocence" - the idea that children must be protected from certain realities regarding the human condition, until such time as the adults in their lives deem them mature enough to handle "the truth." With each successive text in the Harry Potter series, the power relationship between Dumbledore and Harry shifts by increments, until the dénouement of The Order of the Phoenix, when Dumbledore admits that his desire to keep secret the unpleasant nature of Harry's prophecy was an impulse that he deeply regrets.

In my paper, I outline the manner in which Rowling moves from what I term a "conventional" examination of the concept of childhood innocence in the first two installments of the Harry Potter series to a more critical assessment in both The Prisoner of Azkaban and The Goblet of Fire, culminating in the openly "insurgent" moment in The Order of the Phoenix, when Harry receives a full disclosure of his destiny, as recorded in Sibyll Trelawney's prophecy. This narrative progression, which compels both child and adult readers to consider the fallibility of Enlightenment-era ideals of childhood, places Rowling squarely within a tradition begun in the 19th century by Charles Dickens and Mark Twain, and continued in the modern era by Judy Blume and Lois Lowry.

Hans Andréa - Harry Potter: The road map to liberating alchemy

Hidden deep under all the excitement, mystery and suspense of Harry Potter is a spiritual foundation of intense power and beauty that can take the human being on a road to liberation from suffering, illness and death, and on to the freedom of man's original divine universe. This foundation consists of the esoteric teachings of all ages, on which the exoteric religions are based.

The aim of this presentation will be to show remarkable similarities between Harry Potter and one of the fundamental manifestos of the Rosicrucians, published in 1616: The Alchemical Wedding of Christian Rosycross anno 1459.

From there the presentation will aim to show that Harry Potter is basically a Rosicrucian story outlining the process of liberation through alchemical transmutation and transfiguration. References will be made to the writings of the 20th century Rosicrucian, Jan van Rijckenborgh.

Each of the main characters will be dealt with and their place in the process of liberation shown. A few references will also be made to esoteric Christianity, Gnosticism, and Taoism.

A more detailed description of the above ideas can be found on the website: http://www.harrypotterforseekers.com.

Joanna Lipinska - Social problems of the wizarding community within the UK - house-elves

Department of Ethnology and Cultural Anthropology, Warsaw University, Poland

As almost every community, wizards also have problems with "minorities". One of the minorities which could potentially be dangerous to social order is the house-elf community. House-elves are treated by most wizards worse than human beings - worse, indeed, than many of their favourite playthings, such as broomsticks.

In my presentation I would like to discuss the problem of elf rights in the wizarding world and the differences between the treatment of house-elves and other races. I wish to draw your attention to the way wizards ignore the house-elves' Natural Rights and to ponder on the question whether house-elves are and whether they should be granted such rights.

I would also like to bring up the problem of slavery and discuss the house-elves' "escape from freedom" as per the theory of Erich Fromm, denying themselves the right to be independent. Slavery and the methods enabling house-elves and other similar fabulous creatures to become free is depicted in some of the best known fairy tales, e.g. "The Elves and the Shoemaker" by Brothers Grimm. Another important subject I would like to bring up is the freeing gift which I wish to discuss against the background of "The Gift" by Marcell Mauss.

Finally I would like to draw your attention to three very different walks of life: to the lives of Dobby, Winky and Kreacher. These three house-elves have started at the same point - in service. I will use their biographies as reference in discussing the kindling of the revolutionary spirit within the elf community in the UK.

John Newton - From Folkloric Phantoms to Paracelsan Spectres? Contexts for reading ghosts in the Harry Potter series

This paper will look at the ghosts as they are presented in the Harry Potter books and seek to explore the various different contexts in which the ghosts

might best be read. I will argue that in the earlier books ghosts should be read in the context of English folklore. Nearly Headless Nick, for example, can be considered as a type of the various headless cavaliers which are well known throughout the length of Britain, such as the one said to haunt the basement of the George tavern in the Strand, or the spectre said to walk the upper storey of Tudor House on Lower Bridge Street in Chester. However, I would propose that the portrayal of ghosts, while stemming from folkloric traditions has been filtered through the use of spectres in juvenile literature, particularly in IPC humour strips such as "The Spooks of St. Lukes" (images in the Potter series, such as the Deathday party in The Chamber of Secrets, resonate with the IPC tradition of grotesque humour) and also the portrayal of ghosts in the BBC's childrens' series, such as "Rent-a-Ghost".

The paper will also look at how these portrayals have been a source for criticism, particularly by Christians in the United states of America who were formerly involved in occult practises. They tend to locate these portrayals in the tradition of post-Reformation interpretations of ghosts, and see this as an aspect of the books that contravenes Christian norms. I will examine the specific contexts in which certain critics read the ghosts. Marcia Montenagro sees interaction with ghosts in the books as violating the Mosaic prohibitions about contacting the dead: 'the Harry Potter books endorse the idea that spirit contact is possible and that it can be a good thing.' While Matthew Arnold reads the depiction of ghosts, particularly the Deathday party as an open and 'offensive' attack on the Roman Catholic faith. I will argue that while some of the elements Arnold critiques historically had their roots in anti-Catholic narratives (such as Matthew Lewis' The Monk) that these elements have long since passed into general folklore (in tales such as the phantom monk of Lesnes Abbey) and are removed from any religious polemic as they are presented in Harry Potter.

I will conclude the paper by suggesting that in the later books a shift occurs in the presentation of ghosts, and that the spirits seen in Harry's confrontation with Voldemort in The Goblet of Fire, and the general presentations of ghosts in The Order of the Phoenix marks a shift in the presentation of ghosts. They begin to take on features which are found in Platonic thought, and particularly in Paracelsus' modification of the classical tradition. Notably I will show how these views were utilised by the Cambridge Neo-Platonists in the seventeenth century, and how this appears to be the most likely context for reading the spectres in the more recent books.

Julia Collar - Expecto Patronum!: Anti-Bullying and Defense Against the Dark Arts for Muggles

Milton Keynes Anti-Bullying Network's project to teach Middle School children assertiveness techniques using Muggle Magic

Very few Middle School children haven't heard of Harry Potter, and if they haven't read the books then they've almost certainly seen the films, so the world of Hogwarts, magic, and larger-than-life villains and monsters is a familiar context. More than this, Harry Potter's world is one where children can usually be sure that their 'good' heroes will always win out, no matter how scared or how overwhelming the events they live through may seem. Children long to be in that world so Anti-Bullying Project Worker, Julia Collar, decided to take them there!

Using a combination of assemblies and circle time sessions structured around personality tests, Protective Behaviours, assertiveness techniques, and self-defence Julia has taken her unique brand of anti-bullying work to more than 5000 children in Milton Keynes to date. Children are encouraged to tap into their Muggle powers and discover how, even without real magic, they can still banish Boggarts (bullies who hurt your feelings) and Dementors (bullies who hurt your body).

Finding new ways to engage children with awareness of bullying can often be difficult as they often assume that bullying is something that only affects other people; effective anti-bullying work should, ideally, reach everyone as while one in five children will be bullied during their school life, the other four are almost certain to witness bullying even if they are not directly involved in it themselves. While a majority of anti-bullying resources used in UK schools are very good at explaining what bullying is and why it happens, there are very few that help children learn what to do if they are hurt by someone else's behaviour; a hurtful behaviour could be bullying, but it could equally be an argument with a friend or family member.

Not knowing what to do when hurt by others can leave children feeling alone, powerless, weak and stupid; the long-term effects of this can contribute to low self-esteem, communication difficulties, depression, and academic underachievement. Early intervention that focuses on giving children a repertoire of practical skills and techniques they can use to help themselves and others has been proved to be key contributing factors in building positive emotional and mental health, self-image, and ambition.

This paper will explore the effectiveness of the world of Harry Potter as a one-step-removed conceptual space children can use to learn about bullying, and provides case study material of Muggle Magic in action!

Dr Karen McGavock - Harry Potter and the deconstruction of childhood

In this paper, attempts will be made to analyse the representation of childhood and adulthood in the Harry Potter series thus far. The reflexive relationship between childhood and adulthood will be explored, against the background of changes in today's society. The books provide an interesting vantage point from which to trace Harry Potter's development from childhood (we first meet him at age eleven) to adulthood (when he leaves school aged eighteen), enabling the transition to be followed through in the seven book series. It also provides a useful forum in which to consider "a whole raft of issues around childhood, adulthood and the boundaries in between" (Blake, 2002, pp93-94).

Kiah Morris (part of panel) - Hermione's Gaze into the Mirror of Erised

In Harry Potter and the Sorcerer's Stone, the magical Mirror of Erised is a powerful symbol that offers readers in-depth perspectives on the characters who engage it. Literally inscribed on the Mirror it reads, "Erised stra ehru oyt ube cafru oyt on woshi" (In reverse: I show not your face but your heart's desire.) Instead of merely reflecting them as they naturally are, the Mirror gives those who gaze into it a visual manifestation of their strongest desires. In this volume, Harry Potter and Ron Weasley both glimpse their imagined selves, but Hermione Granger is not invited to participate similarly. This paper will address this exclusion by creating an imagined illustration of Hermione's reflection in the Mirror based on her representations in the first five volumes. To accomplish this, this paper uses the symbolism of the Mirror and its reflective and revealing abilities to discuss her desires. This framework will enable dialogue about the character Hermione Granger that centers her and creates possibilities for re-imagining her. The intention is to offer promising and dynamic representations of Hermione by using feminist approaches to knowledge and critique. I am particularly interested in the ways that Hermione's desires influence her actions and shape her responses to the world around her. Hermione's unique placement in the adventure tale as a gendered and racialized character produces complex desires that come into play through the text. This paper identifies and categorizes her desires around themes such as heroism, equality and justice in the Wizarding world, romance and desirability. By raising questions about Hermione's possible desires, and creating alternate readings of her representations, this paper creates a unique opportunity to discuss the character Hermione in a nuanced, balanced way. This dialogue is important to the larger discourse about the Harry Potter series as it offers possibilities for reconsidering some of the more latent and sometimes problematic elements of Hermione's character and the real world associations that are written into the text. Additionally, I can also assuage my concerns about how the series' audiences might internalize these representations by adding some new imagery to the mix. I will use direct examples from the texts, scholarly critiques of the Harry Potter series, popular culture and media responses to the series and discourse used by scholars of Western Girl Studies. Finally, I will literally produce an artists' rendering of Hermione's reflection in the Mirror that illustrates the potential desires this paper has read through and for her across the first five volumes.

Kimberly Lesk - Getting Stoned at Hogwarts - The Gorgon Threat in Harry Potter and the Chamber of Secrets

Rutgers University, NJ, USA

Harry Potter and the Chamber of Secrets is a fascinating story that relies heavily on ancient Greek mythology. Throughout the book, Harry Potter encounters several terrifying monsters, including a giant basilisk, which can trace their roots back millennia. To the casual reader, the basilisk is the most threatening thing that stalks the halls of the school. But this is not true. There is a far greater and more ancient threat - adolescent girls, namely Hermione Granger, Moaning Myrtle, and Ginny Weasley. Together, the three characters make up the triple Gorgon threat that jeopardizes the entirety of Hogwarts. My main evidence for this claim lies in the Medusa myth. Though there are other myths at work in this story (Rowling is a much too complex writer to rely solely on one myth), the Medusa myth is by far the most important. By interpreting Harry Potter and the Chamber of Secrets through the Medusa lens, we can see that, even though J.K. Rowling is a female author, the story is full of blatant fear, hatred, and punishment of the female.

My presentation will deal with how the Medusa myth works in Harry Potter and the Chamber of Secrets, as well as how Hermione, Moaning Myrtle, and Ginny Weasley are first threats to Hogwarts, and then how they are punished.

Lisa Cherrett - Harry Potter and the Bible

Starting from C.S. Lewis's observation that much of the best secular literature includes what he called "sub-Christian values", this paper explores some of those values that might be found in Harry Potter. While claiming no allegorical intent by J.K. Rowling, it proposes that the warnings against judging character by surface appearance, the consequence of personal choices between "what is right and what is easy", the contrast between Voldemort's and Dumbledore's attitudes to power, Fawkes's role as encourager, and the significance of Harry's refuge in his mother's blood, all reflect important aspects of biblical Christian belief. It therefore refutes the accusation by some sectors of the church that Harry Potter is in any way anti-Christian.

Michael Howarth - Forbidden Forests: The Sublime in J.K. Rowling's Harry Potter Novels

In Gothic literature for adults, the sublime typically does not function as a didactic entity; instead of providing instruction and moral lessons, it awes and thrills with its presentation of the unknown and the supernatural. Although the sublime is typically linked with mountains and oceans, it refers to any natural landscape that stirs conflicted feelings in its viewer, such as joy, wonder, terror and awe. The sublime suggests ideas and thoughts that lie beyond human comprehension. Associated with grandeur and magnificence, it evokes excessive emotions, much like those often expressed by children who have not yet learned to think rationally.

In children's literature, however, the sublime does often function as a didactic entity. Because children have difficulty rationalizing their thoughts, they frequently act on their emotions. In an effort to give meaning to their feelings, children ask questions and explore unfamiliar landscapes. Usually, such attempts are directed towards adults, but in children's literature the sublime functions as an adult presence that tempts children to explore the world around them in their quest for maturity. Because children and the sublime both evoke excessive emotions, there exists an umbilical connection between the

two. Thus, authors of children's literature use the sublime to entertain young readers while also presenting them with moral lessons.

My essay examines J.K Rowling's use of the sublime in the Harry Potter novels. Throughout the series, the gothic elements symbolize Harry's anger and frustration. Gothic landscapes are desolate, alienating, and full of menace, and these characteristics create feelings of uneasiness and instill in readers a mounting dread and apprehension. One can see these emotions in Harry Potter as he matures through each of the novels and attempts to learn about his mysterious past. The darkness, a staple in Gothicism, represents Harry's past; it also harbors the unknown and fuels that insatiable curiosity that children, as well as adults, often cannot suppress. The gothic elements appeal to both Harry and the child readers, thus making them more receptive to the novels' lessons and morals.

As Harry Potter enters adolescence, embarking on his heroic quest, he satisfies his curiosity by interacting with the sublime at Hogwart's Castle, the Forbidden Forest, the Chamber of Secrets, and the graveyard in which he encounters Lord Voldemort, to name a few. One might even argue that the Dursley's household is a form of the domestic sublime in that it reminds Harry he is an abandoned orphan while also tantalizing him with the suburban family lifestyle he desperately craves. Through his interactions with the sublime, Harry Potter, along with contemporary readers, questions such themes as love, honor, tolerance, and friendship. Only by encountering the sublime, and the darkness associated with it, can Harry discover his true self and learn the values and morals of the wizard world.

Mike Gray - Between subversions and conversion: religious identity and narrative in His Dark Materials, Left Behind and Harry Potter

The idea of narrative identity looks for the essential things about who we are not in our physical or metaphysical qualities but in the ongoing stories of our lives. In religious studies this has fostered a new awareness of how third-person narratives can create something I like to call "identity workshops" - which challenge, broaden, even recreate the first person narratives from which we derive our religious identities. The identity workshops created by fantasy fiction are particularly interesting in this respect because they allow an intrinsically religious intersection between two kinds of narrative: speculative narratives about the natural and the supernatural (universal-mystical stories) and the personal narratives of its protagonists (my story). This opens ground for a comparison between the sorts of religious identity workshops created by two fantasy fiction series and one series with a close relationship to the genre: Rowling's Harry Potter books, Pullman's His Dark Materials series and LaHaye & Jenkins' Left Behind series. Despite their diametrically opposite takes on Christianity, Pullman and LaHaye work with similar "shop tools" - that is, they work with clear religious agendas such that their universal-mystical narratives create the controlling context for their personal narratives - although LaHaye's blurring of the boundaries between fantasy fiction and apocalyptic gives his workshop a very peculiar atmosphere. In contrast, Rowling uses the toolset in the opposite order: personal narrative - with its subjective, intuitively ethical aspects - creates the context for her universal-mystical narrative, which is articulated powerfully but with reticence. If we grant a narrative understanding of human identity, I think that Rowling's series creates more fertile identity workshops than LaHaye's (certainly) or even Pullman's. Rather than pushing the reader toward a "conversion" to a given religious stance, the HP books tend to "subvert" readers' assumptions about their own religious stories and encourage them to try out the possibilities of living in the context of a deeply - albeit reticently articulated - Christian narrative. The comparison certainly leads to serious questions about the kind of thinking that grants fictional narrative an epistemological mulligan. The three works in questions don't just "attest" - they argue vehemently about basic theological issues. Their readers should understand them correctly.

Petra Rehling - Cyber Harry

I would like to compare a visual to a literary universe. Why not? It has been done for ages, ever since visual media overtook written media in the popularity of youngsters. Therefore, it has been a myth to many scholars, why especially young boys are so fond of reading Harry Potter these days. We believed them to be completely wrapped up in cartoons and cyber culture by now, living in imaginary worlds, fighting themselves through levels of various (for adults) often unspeakable obstructions with the fast movement of their bare fingertips. No wonder so many fathers still buy their kids toy guns, hoping for their offspring to come out of their rooms for some real live action. But new fantasies for a new breed! After all, by now it is not the first generation any more to be babysitted into adulthood by TV and computer screens.

The similarity of the Harry Potter universe to Cyberspace is not as far-fetched as one might think. The topic and content is quite well-known and popular, as fantasy has various on- and offline fan communities through all age groups. J.K. Rowling manages to provide us with a world, as virtual as we could wish for. It has to be said though, that this comparison is only valid for the perception of youngsters today, because the appeal of Potterworld to grown-ups is a completely different one, as many scholars have pointed out so far. Grown-up readers have a much more emotional, if not nostalgic connection to the stories. But the experience of reading the books and the willingness of children today to read at all might have nothing to do with the process of reading itself and the conclusion that it will result in a greater enthusiasm to challenge books in the future. What if "navigation" through other stories is much more demanding? If social and moral competence is more important than innate talents, fight potential, sense of orientation and a detective-like combination talent? Are young readers willing, and even more important, are they capable of "active" understanding? Do their stories need episodic adventures in which they have to climb from one level to another, collecting bonus points, clues and tools for further use like in a "Monkey Island" adventure game? The more the novels

move away from their basic structure, most prominent in the first three books, how much is really understood?

For some kids familiarity with this world might come from a very picturesque approach to reading, rather than a literary one. The kids navigate through this world like through a website. Maybe there are even blanks in their understanding of the story we are not yet aware of, due to their altered perception of text in blocks of meaning that represent images or a set of image levels. Even though the books grow constantly in complexity, they still draw a large crowd of readers of all ages. Can it be that for some young readers nowadays the awareness of written words can become a way of "watching" and not "reading" a story anymore? But maybe it is going a tad too far in the analysis to degrade the novels to picture books. With the right triggers, any book can become "virtual reality" in our minds. Harry Potter just happens to have a lot of these triggers. This paper is going to analyse and probably speculate about possible ways of perception and their attraction for kids. Maybe in the end we will discover, that these books were not written for kids at all. They are here for us, for the people thriving to search for metaphors, layers of meaning and analogies, while younger readers make sense of fascinating, intertextual Potterworld by means of their cyberspace competence.

Phyllis D. Morris - Elements of the Arthurian Tradition in Harry Potter

Elements of the Arthurian Tradition in Harry Potter explores the parallels between the themes and characters in Arthurian legend and those in the Harry Potter series. Both Arthur and Harry are heroes; both were taken from their parents and hidden for their own safety; both have wise, aged mentors; both are on a quest to fulfill their destiny and both may become immortal. The parallels extend beyond Arthur and Harry, however, as four Harry Potter characters bear names that are associated with the Arthurian tradition: Percy Weasley, Albus Percival Wulfric Brian Dumbledore, Lucius Malfoy and Arthur Weasley. This paper seeks to identify the many elements of the Arthurian tradition that are woven throughout Rowling's Harry Potter series, and notes both similarities and differences.

Renee Ward - Shape-shifting, Identity, and Change in Harry Potter and the Prisoner of Azkaban

The proliferation of shape-shifters in all periods and genres of literature, from Ovid's Metamorphoses to Robert Louis Stevenson's Dr. Jekyll and Mr. Hyde, testifies to our ongoing fascination with such figures and narratives. Shape-shifting is particularly prevalent in fantasy literature, especially in children's or youths' fantasy literature, where it is frequently connected to the themes of identity and the development of the hero. For example, in two of the most studied youth's fantasy literature texts, A Wizard of Earthsea and The Sword in the Stone, Ursula K. LeGuin and T. H. White link shape-shifting to the identity and development of their protagonists, Ged and the Wart (Arthur). In their texts, LeGuin and White present two traditional concepts of identity:

one mutable, one fixed. The fixed notion of identity portrayed by White perpetuates an understanding of identity based upon binaries such as the mind versus the body, and resists the Aristotelian notion of "real" change, "the replacement of one existing substance by another" (Walker Bynum 177). Thus, throughout his shape-shifting, the Wart's inner, human essence perdures. LeGuin's interpretation of identity allows fluid movement between different physical forms; indeed, it even allows the simultaneous existence of two separate physical forms, Ged and his shadow. However, the notion that a single, inner essence perdures underlies LeGuin's concept of identity. Ged's raptor form flees danger and returns to Ogion's home because like Ged's shadow it shares in the consciousness of the character it signifies.

In 1999, J. K. Rowling's Harry Potter and the Prisoner of Azkaban foregrounded theriomorphic (human to animal) shape-shifting through its focus on Animagi and its werewolf figure, 'Remus Lupin.' Rowling's use of the motif and its connected themes of identity and the development of the hero places her within the tradition epitomized by White and LeGuin. In Prisoner of Azkaban, the Animagi James Potter, Sirius Black, and Peter Pettigrew all remain essentially human despite physical transformation, echoing the shape-shifting of White's Wart and LeGuin's Ged. However, unlike her predecessors, who suggest that an inner, human identity perdures, Rowling presents contradictory and sometimes irreconcilable notions of identity. While the shape-shifting of the Animagi suggests that an inner, human essence perdures, Remus Lupin's transformation suggests that "real" change can occur. Unlike the others, Lupin does not retain an inner, human consciousness when he transforms, and becomes less "wolfish" (Azkaban 260) only when surrounded by his Animagi friends. Lupin's character perdures only in its rhythmic division; that is, its transformation at each full moon. In addition, while LeGuin's Ged and his shadow exist simultaneously as the physical and psychological elements of a single being, Lupin cannot exist in both his human and wolf forms at the same time. Thus, Rowling insists, unlike White and LeGuin, that an individual can have two separate identities and that, while movement between these identities is possible, they cannot coexist. Rowling departs from traditional representations of the werewolf, shape-shifting, and identity, and instead presents a problematic interpretation of identity that reflects the cultural context within which she works.

Robyn Steggles - 'Looking Beyond the Words'

Normanhurst West Primary School, Sydney, Australia

I decided to give this paper the above title because in a classroom situation once who have read the books to the children, or they have read them to themselves, so much of the work associated with the literature is looking beyond the words. As is so common in all classrooms, be they in Australia, U.K. or America, so many good things happen that we never plan for and we can never make happen again. This scenario prompted me to try and change that. Everything in my paper has happened to me and being able to tap into a

piece of literature, that the children can so readily relate to, to give children strategies to deal with issues in their lives is fantastic.

I ask the question about the literature; 'What themes, issues, ideals, morals or values are children being exposed to, often without them realizing, and being made to think about and unconsciously digest? Sometimes esoteric ideas such as bullying, friendship, integrity, loyalty and even jealousy.'

These are the issues that I discuss from a viewpoint of giving children the necessary strategies to deal with these issues in their own lives using the experiences of Harry, Hermione, Ron and others as stimulus and starting points for improving the quality of our teaching and enhancing the lives of our children.

I then focus on ways to involve reluctant readers not in classroom activities but in ways to get them to be part of the wonderful world of this literature. It is so disheartening to hear a child say they haven't read the books because they're too hard and then watch the child be left out of the discussions, games and fun that the other children are experiencing. The words in the books are the power of the phenomenon, the movies, as enjoyable as they are, are just a small window into the world of Harry Potter.

Rosemary Watson - Whodunnit: The Case Against Remus Lupin

Could JK Rowling's favorite character be a bad guy? Strange as it may seem, there is compelling evidence that Lupin is not what he appears to be. A trail of clues, hints and wordplay leads through all five books, from Harry's first suspicion that a werewolf might be killing the unicorns to the murder of Sirius Black. Readers may find it difficult to believe that Rowling could call a character who betrayed his dearest friends her favorite, but if it is her purpose to show that the potential for evil exists in all of us, not just in a special class of people called villains, she must show us how a genuinely good person, one whom she would like to meet in real life, could succumb to evil.

Ruth Roulston - Muggle Magic: Have They Caught Up With Us?

As Mrs. Weasley said, "Muggles do know more than we give them credit for." Professor McGonagall will explore this point to some extent, comparing accomplishments in the Muggle world with those of the Wizarding World. How far do the two worlds overlap? What can wizards do that Muggles can't, and vice versa? Is the International Confederation of Wizards' Statute of Secrecy in danger of being obsolete? Urgent examination of these issues is a vital part of this presentation.

S. P. Sipal - Geomancy and Alchemy in Harry Potter

Geomancy, a system of divination documented by Cornelius Agrippa, was highly popular in the Middle Ages. Geomancy is based on the principle that Earth's energies could be contacted, honed and intuitively understood by a geomancer in order to answer questions about the future. Though many methods

of probability and chance were used to "draw the earth energies", the most common was for the geomancer to cut a series of lines or dots in soil or sand. These dots were then formed into "characters", using a set system of interpretation (based on binary numbers), with a total of sixteen character possibilities.

Caput Draconis and *Fortuna Major* are two of these geomantic characters. "Caput Draconis" (Head of the Dragon) is the first password into Gryffindor tower that Harry learns in Book 1 {Ch 7}, whereas, in Book 3, "Fortuna Major" (Greater Fortune) is the Gryffindor password.

Albus and *Rubeus* are two other geomantic characters with a special relationship. Albus (white) represents peace, wisdom and purity, while Rubeus (red) indicates passion, power and violence. The sixteen geomantic characters are divided into eight pairs of opposites. Albus and Rubeus are one set of opposing figures.

By JKR's accurate use of the geomantic passwords, it's clear to me that she must be aware of geomancy and, thus, of the implications behind the choice of names for Dumbledore and Hagrid. Their role in the septology probably carries geomantic hints as well.

This discussion will analyse how Dumbledore and Hagrid reflect their geomantic characteristics, how they relate to each other, and their interaction with Harry. I will also focus briefly on a few related symbols from alchemy that refer back not only to Dumbledore and Hagrid, but bring in Sirius Black and Severus Snape as well. Finally, I'll provide an overview on how these geomantic and alchemic clues could play out in the final book.

Stephanie Dutchen - Mischief managed: The young Marauders ride again in Fan Fiction

What drives fanfiction authors to write about James, Sirius, Remus and Peter during their school years? How have they crafted four flesh-and-blood boys out of the scraps tossed to us in the books? What were each of the Marauders like, and what were their relationships to each other? How did they meet, become friends, make trouble, grow up, suspect each other of betrayal, and fall to where they are in Book 5-two dead, one the villain's right-hand man, one shunned by wizarding society and barely scraping by?

We will look at a selection of fanfiction depicting the Marauders as a group (aged 11 through their early 20s, or from their first year at Hogwarts until James' death), and consider various fans' and writers' insights on the friends, to answer these questions. Along the way we will learn how fanfiction writers have taken inspiration from the boys' animal forms; the Marauder's Map, our introduction to MWPP and a heavy influence before OotP; and the Pensieve scene in OotP, the only direct window into the boys' lives so far. We will see how they have helped the boys grow up and then grow apart. We will also consider various outside sources that have influenced portrayals of the four friends. And finally we will examine the challenges of writing fanfiction in an ongoing series.

Steve Barfield - On being the "Chosen One": Narratives of Psychosis and Prophecy and Their Relationship to The Harry Potter Books

Senior Lecturer in English Literature, The University of Westminster.

This paper will explore a more general phenomenon in fantasy literature, but will do so with specific reference to the Harry Potter books. This is that the narrative trope of being the 'Chosen One' (as a comparable example in the Matrix) in literary and filmic fantasy occurs in a very similar form in narratives of psychosis (the psychotic imagines they are being chosen by some high power and that their view of world is right, despite everyone else's disagreement). This is also, of course, the very similar narrative of prophets in religious discourse who are especially chosen to tell or do something which the rest of the world has forgotten or ignores: 'a voice crying in the wilderness' and so forth.

What all three narratives have in common, I will argue, is not whether they are verifiable or not, as that to some extent raises problematic questions of verifiability (especially in the case of religious prophetic narratives). But that they construct the subject (individual) of the narrative in certain ways and with certain key attributes. Disbelief from society in general, being marked in some special way, through a reading of hidden signs turning the real world into a form of allegory, ambivalence to being chosen and so on. I will show how all of these are interwoven in the Potter narrative and argue that the common roots of these three narrative and the way Rowling so cleverly articulates them is one of the reason's for the books' phenomenal success and is one which initiates the complex kinds of identification between readers and the character of Harry Potter in the novels.

I will if there is time suggest some more cultural and psychoanalytic reasons for such narrative using Lacan and the relationship between the Real, the Symbolic and the Imaginary.

Dr Tim Regan - How statistics and computer-based visualisations contribute to our understanding of Harry Potter

In this paper I will show how statistics and computer based visualizations may be used to aid our understanding of the Harry Potter novels.

These can help us with two aspects of our exploration of the Harry Potter series:

1. Providing evidence for or against existing theories, and
2. Predicting events and character developments of the final two books.

As good novels, and more importantly as an unfinished series of good novels, the Harry Potter series give ample scope for theorising about the true motives of the characters and the fates that J.K. Rowling has in store for them. The best of this theorising and speculation is based on repeated and detailed readings of the novels and the surrounding pronouncements of JKR and other readers. But careful reading is not the only way to glean and analyse the content locked in the text of a book.

Alongside statistics, computers can be used to provide abstract interactive visualizations of text. While a human reader is very good at gleaning the rhythm or poetic structure of a text, and the various plots and sub-plots, there are other structures or patterns present in written works of fiction, like the distribution of certain word clusters, which we may overlook. A computerised rendering of the text may help us to see these more abstract patterns.

Numerical or statistical analysis of text has a long history, starting with the use of checksums by early religious scribes, and progressing through the analysis of authorship; for example, from looking at Shakespeare's plays, up to current work using forensic stylistics to attribute leaked governmental secrets. Recently, information retrieval has been revolutionised by computing so that huge corpuses of texts can be reliably indexed, searched, and even to a certain extent summarised. These statistical methods include measures of style such as word counting, recording the length of sentences, or counting new words in each sentence.

So how can we apply these techniques to J.K. Rowling's Harry Potter novels? We can compare the frequencies and distributions of uncommon words around each character and event. This provides insight into the conscious and unconscious J.K. Rowling as she writes. For example, though the increased occurrence of the noun "beetle" through Harry Potter and the Goblet of Fire is missed on first reading, until Hermione uncovers Rita Skeeter's disguise, a statistical analysis would not be diverted by such obfuscation. Though providing evidence for or against existing theories is valuable, predicting the outcome of the series would be far more exciting. We know that J.K. Rowling has plotted all seven books, and that some events in the existing five books are clues while others are red-herrings. Can we use statistics and visualizations to tease these apart? I hope that my talk will show people how we can.

Twists and Turns in Time - Troels Forchhammer

Time is in many ways the last frontier. While we can travel almost as we please in the spatial dimensions, our motion through time is quite restricted: we move towards the future at a set pace. There is, however, nothing in the laws of physics that dictates that this must be so: the possibility of moving through time with other speeds than the normal one is an accepted result of general relativity, and even the possibility of motion through time in the opposite direction (i.e. towards the past) cannot be ruled out. All of this opens some interesting questions of not only physical nature, but also of a metaphysical and philosophical nature. This is discussed briefly, and put in the context of Potterverse. The intersection of what is possible according to physics and according to the evidence in the Harry Potter books is analysed for possible consequences and is discussed. Several models for time in Potterverse are discussed in the context of both theoretical physics, literary problems and evidence from the books.

Ursula Bergenthal - Jack Shall Have Jill, Naught Shall Go Ill - Harry Potter, a Traditional Love Story? 'Shipping' as Narrative and Aesthetic Strategies

Harry Potter has so far been looked at as a school story, a crime novel, a modern fairy tale, and as juvenile fantasy fiction - all of these literary traditions, which Rowling quotes and modifies to a certain degree. The theme of the love story, however, has so far only been touched on the periphery and that only in critical approaches analysing the series as a preadolescent novel or as an example of modern gender construction.

This lack of attention is rather surprising. After all, the topics of love and erotic experiences play a crucial role both in critical reviews of the novels as well as in readers' responses. In my presentation I will therefore discuss how - and, more importantly, why - the Harry Potter-novels follow certain conventions of the love story.

After giving a short overview of the literary tradition of the love story, I will analyse how Rowling integrates cliché characters (the sexy French woman, the foolish lover), how she uses names that indicate potential erotic involvement, paints stereotypical landscapes and how she describes highly conventional episodes. One can safely argue that Rowling implies certain narrative strategies following the love story in order to create emotional meaning, motivate plot/ conflicts, as well as evoke identification and empathy.

In Harry Potter the love story also accommodates its worldwide readership: So far matchmaking in Harry Potter focuses on intercultural relationships, and thus integrates relevant storylines like globalisation and multiculturalism. Besides, by adding a fantastic, ironic or humorous perspective - and thus an extra dimension for adult readers who are rarely interested in preadolescent matchmaking - Rowling skilfully plays with the material of the traditional love story without, however, deconstructing the macrostructure of the genre. She makes clever use of a highly conventional, yet emotionally involving topic that is extremely popular in shipping debates, fan art as well as fan (slash) fiction. By narrating the story from their own perspective, fan writers modify Harry Potter according to their prior interest.

A great discrepancy in readers' reactions, however, is obvious. Parents and pedagogues have (re)started a highly controversial discussion about the role of love and sex in juvenile literature. Are those built in in order to address a media-oriented premature readership? Or does Rowling simply follow a literary tradition? A close look at fan publications and critical reviews will illustrate these contrasts in the readers' responses.

Ursula Mueller - Choosing between "what is right and what is easy" - the anatomy of Power and the Conquering of the Self in J K Rowling's Work

What is at the heart of the Harry Potter series? What is driving J K Rowling to tell this epic story, besides the plain fun and intellectual excitement in outlining such a complex plot? Underneath this extremely entertaining storyline lies a coming-of-age novel with a truly existential and moral groundwork: What constitutes us as humans? How can we conquer our Self? What constitutes evil? What is power and how should we deal with it? Rowling's series is a socio-political allegory, where the magical world mirrors the human world, albeit in an accentuated way. It is the magical power which makes a difference in the Wizarding World and which is the only distinction between wizards and muggles. Magical power means ultimate power and that is why power and its ethical and moral implications are crucial to the whole series and Rowling's underlying philosophical discourse.

Wendy Richardson - A comparison analysis of the boy mage in Susan Cooper's The Dark is Rising; in Ursula K. LeGuin's A Wizard of Earthsea and in JK Rowling's Harry Potter and the Philosopher's Stone

Newton North High School Newtonville, Massachusetts, USA

Three boys from ordinary backgrounds are pitched headlong into wonderous and dangerous worlds. Each in their respective fantasy series will discover powers that amaze them and that stymie unconscionably evil adults. With the assistance of mentors and friends these young magi, Will Stanton, Ged of Gont and Harry Potter engage in a winding pathway to adulthood.

The pattern for this type of journey of self-discovery is a close reflection of the extraordinary work compiled by global mythologist Joseph Campbell. Campbell provided compelling insight into the cross-cultural design of the hero in his seminal work The Hero With a Thousand Faces. Campbell observed across a wide range of cultures that the starting point for the hero is often predictable: humble and naive he is introduced to his career path in a moment of puzling mystery; the hero engages his new surroundings with growing wonder; he makes dangerous gaffs in his new world , but escapes into life-saving power. Finally, the young hero becomes the acknowledged worthy defender of his community.

There are roughly 8 stepts in Campbell's hero's journey and with each defined step the hero will advance in the useful knowledge of magic and gain insight into the nature of evil. Through years of schooling and adventures the three youthful magi grow into their healthy manhood. That is principally why the journey of the boy wizards must be fashioned within a narrative series: it is the real-life pattern of developing complications and tests that human beings use on their journey to adulthood and the full discovery of their powers.

The focus of this proposal is to treat the character of the boy mage found in Cooper,LeGuin and Rowling as repeating the biography of the hero from around the globe and throughout the history of storytelling. This very paradigm of the journey and maturation of the hero in these three series is at the core of their continued popularity for readers. A centuries-long pedigree of what appeals to our dreams and struggles to grow up safely , whole and responsible can be found in these clever narratives. I have chosen Will Stanton, Ged of Gont and Harry Potter because they do, after all, share an uncommon heritage: Boy Mage and Savior to an entire Other World.