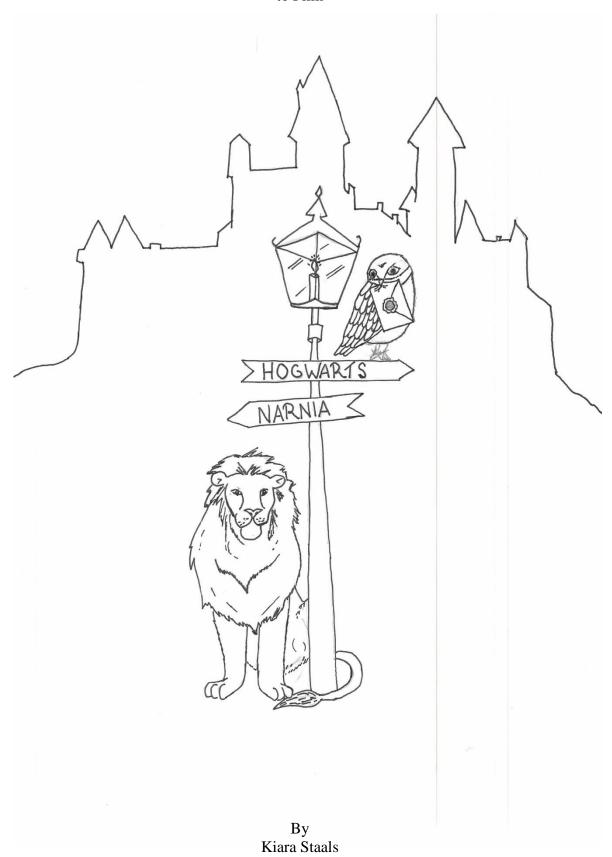The Constructs of *Harry Potter* and *Narnia*

The Representation of the Issues of Race and Gender in Fantasy Novels and their Translation to Film

By
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Dutch Summary

In deze studie is er onderzoek gedaan over drie boeken uit de *Harry Potter* serie en drie boeken uit de *Narnia* serie waarbij zowel de boeken als de film adaptaties zijn geanalyseerd. Er is research verricht naar de representatie van de problemen rondom ras en gender in deze boeken en hoe ze zijn vertaald naar de films. In de analyse wordt tevens aandacht besteed aan de relatie tussen de representatie van ras en gender en de maatschappij waarin de boeken en de films zijn gemaakt, aangezien er bijna 50 jaar tussen de eerste publicaties van de boeken zit. Er wordt gekeken naar de verschillende representaties van ras en gender in de fantasiewerelden en deze worden vergeleken met bestaande theorieën over ras en gender in de hedendaagse wereld. Daarnaast worden de films geanalyseerd, waarbij de focus ligt op de mate van verwerking van deze representaties in de films en eventuele veranderingen die zijn aangebracht vanwege verschillen met de huidige maatschappij. Het onderzoek wordt geleid door de vraag: hoe zijn in drie delen van *Harry Potter* en in drie delen van *Narnia* de problemen rondom ras en gender gerepresenteerd en in hoeverre zijn deze problemen zichtbaar in de films?

Tijdens de analyse van de boeken bleek dat de kwesties rondom ras en gender een prominentere rol spelen in *Harry Potter* dan in *Narnia.* Dit is voornamelijk zichtbaar in de representatie van de problemen op meerdere, verschillende manieren, als deel van de karakters en hun interactie met elkaar in *Harry Potter,* terwijl in *Narnia* de representatie zich min of meer op de achtergrond afspeelt. Hoewel het nog steeds een belangrijk onderdeel van het verhaal is en het Lewis' werk meer gelaagdheid geeft, heeft het in dit boek niet de functie om het verhaal te vorderen zoals in Rowling's werk. Daarnaast representeert *Narnia* de maatschappij van 1950 terwijl het Potter boek de jaren 90 reflecteert. Dit zorgt voor verschillen in de representatie van voornamelijk geslacht, aangezien er in de tussentijd ontwikkelingen hebben plaatsgevonden. Bij de analyse van de film werd duidelijk dat het belang van ras en gender in *Harry Potter* ook zichtbaar is in de adaptatie, die dicht bij het origineel is gebleven. In tegenstelling tot *Harry Potter* echter, zitten er tussen de boeken en de verfilmingen van *Narnia* een groot tijdsverschil, waardoor de representatie van ras en gender is aangepast in de films. Hierbij zijn bijvoorbeeld de problemen rondom geslacht lichtelijk veranderd om beter in de maatschappij van begin 2000 te passen. Er is dus een zichtbaar verschil in de aanpak van de representatie van deze problemen in zowel de boeken als de films, die deels te wijten is aan de tijd waarin ze zijn gemaakt.

Abstract

The following research will investigate three specific books of the *Harry Potter* series and three early books of the *Narnia* series on their representation of the issues of race and gender and their translation to film. It will answer the question: In what way are the issues of race and gender represented in three *Harry Potter* novels and three *Narnia* novels, and to what extent are these representations essential to the film adaptations? The study will analyse each novel and film in detail and will discuss specific instances of representations of issues regarding race and gender. Furthermore, detailed attention will be paid to the representation of the issues and their connection to the society in which the novels were written and the films were made.

Over the course of the study, it was found that each of the mentioned issues were represented more prominently and to more depth in *Harry Potter,* both in the books and in the films. The issues are entangled with the characters and their interaction with one another and in this position help progress the story. Due to their importance, they have been translated to film quite faithfully. In *Narnia,* however, the issues of race and gender are present, but have more of a background function that adds more layers to the story but does not help progress the plot. Additionally, race and gender in the novels represent the 1950s, when it was written. Due to this, and some of the representations being somewhat outdated, the films have altered the issues slightly to make them fitting for the time in which the films were made, the early 2000s.

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Chapter 1: Introduction

Over the course of the last few decades, there are only few examples of novels that have earned the right to call themselves literary and cultural phenomena. The *Harry Potter* series and *The Chronicles of Narnia* both fall into this category and have captured the minds of their audience from the moment they were published. The two series both belong to the fantasy genre and have been adapted to various formats since their publications, including films, games and theatre productions. The official website of C.S. Lewis notes that *The Chronicles of Narnia*, the first instalment of which was published in 1950, has sold over 100 million copies in 47 languages and is considered a children's literature classic. The *Harry Potter* series, of which the first novel was published in 1997, has sold over 500 million copies in 80 languages, making it the best-selling book series in history (Rowling, Pottermore). This research focusses on these novels as its source material, not only for their astounding success and similar fantasy genre, but also because, as Joy Farmer puts it, "Like Lewis, whose Chronicles are art for the soul of both child and adult, Rowling has crafted books that engage the minds and nourish the spirits of readers of all ages" (54). Their success and influence have given cause to research these novels on a number of occasions and in a variety of ways. Sharon Black, for example, studied the use of the *Harry Potter* novels for educational purposes, while others investigated the Christian symbolism that may be found in these novels (Black; Apostolides and Meylahn). Another scholar investigated the environmental vision of Lewis and what it could be used for (Blum). There are many more examples of studies that have used these novels, and their subsequent adaptations, as the subject for their research, and some compare *Narnia* and *Harry Potter* to one another due to the similarities in their genre and themes.

A prominent example that is particularly useful in relation to the present study, is the research conducted by Loris Vezzali et al., who have investigated the use of the *Harry Potter* novels in improving behaviour related to discrimination (106). They specifically looked at the representations of stigmatized groups in the novels and how these may influence the audience. Their approach and discussion of discrimination based on race and background will prove useful in the following chapter and throughout the research. The research done by James Russell is another study that ties into the one conducted here. He discusses the adaptation of *Harry Potter* and its various elements and in doing so he touches on the extreme faithfulness to the novels (391). His attention to detail and step by step explanation will aid in chapter five of this study as it provides an insight into the process of the adaptation. Shanna Caughey

delves deeper into *Narnia* with a particular focus on the negative comments the novels have received over the years. In her analysis, she mentions issues of gender and race and the way in which Lewis has represented them, which also connects her study to the present research (185). Additionally, much like Russell, Frances Pheasant-Kelly discusses the transition from page to screen, but in this case, the focus is on *Narnia*. One of her main arguments revolves around the fidelity of the films to the novels and the debate that has followed from this. In doing so, she mentions several elements that are important to this research, including the choices made in the adaptation, the faithfulness to the novel and the criticism on the adaptations.

Regarding earlier studies, it becomes clear that although the novels have been discussed a number of times, the academic research is often quite broad and nonspecific, and the adaptations receive little attention and are mentioned in passing without any analysis. Moreover, on the occasions that the scholars do discuss the films, they rarely go beyond the surface and do not discuss the representations of race and gender. For this reason, this study will work with a clear focus on the issues of race and gender and will discuss these in more detail. Though there are quite a number of studies that focus on these novels, and even compare them to one another on various levels, these often take the approach of reviewing all seven novels on stylistic elements, the effects the novels have on their readers or their use in education. In doing so, they do not consider subtle representations of race and gender, or only mention them to a limited degree. This study provides a more detailed account of two specific elements in these novels and discusses them through close analysis concerning both their development and importance to the narrative. In doing so, this study will be keeping the current position of these issues in society in mind, as well as their position at the time the novels were written. As such, the present study adds to the previous research by placing itself in current debates on issues of race and gender and furthermore reviews theoretical approaches.

In order to investigate the representation of the issues of race and gender in a specific and focussed manner, a research question will be used to guide the study. The research question that this study will aim to answer is: in what way are the issues of race and gender represented in three *Harry Potter* novels and three *Narnia* novels, and to what extent are these representations visible in the film adaptations?

As has been mentioned before, this research will be investigating three novels from each series and will also pay attention to their film adaptations, though in a less detailed manner. This case study aims to research specific elements of the books by comparing and

contrasting a total of six novels of the fantasy genre and their adaptations, and investigating their respective representations of issues of race and gender. The theoretical framework presented in chapter two will provide more information on what is understood by issues of race and gender, and it will present these issues in current theory surrounding them and the society in which they appear. This is particularly interesting because these novels were written decades apart and may show large differences in their representations and the importance of the representations in the narrative. As this research will be dealing with the issues of race and gender, it will be discussing rather complex and debated subjects. It must be noted, therefore, that these issues will not be taken lightly. This is also why their representation in these books is such a complicated and interesting subject, as the novels have the reach and success to influence entire generations of readers.

The research will concentrate on the first, second and fifth instalments of *Harry Potter* and the first, second and third novels of *The Chronicles of Narnia,* henceforth referred to as *Narnia*, to see how issues of race and gender are implemented and discussed in these novels. The scope of the present investigation allows for only three of the novels of each series, which will permit the study to review the progression of the discussed issues in the novels even though the full total of fourteen books cannot be included. The books that will be considered have been chosen for several reasons. For *Narnia,* only the first three novels have thus far been adapted to film. Because this research will be drawing on the films to some extent, the books that are discussed need a film counterpart. Furthermore, the first three novels revolve around the same family, namely the Pevensies, whereas the other novels have a different set of main characters. Thus, to keep this research focussed without too many changes to the pivotal characters, the first three novels were chosen. In the case of the *Harry Potter* novels, all seven of the books have been translated to screen, and the novels all revolve around the same characters growing up. As such, the choice in novels is somewhat broader. Here, the first two novels have been chosen to allow for the same approach to introduce the series as with the *Narnia* novels. The fifth novel has been chosen because the story is set directly after the return of Voldemort and displays a turning point in the series that may also influence the representation of the issues of race and gender and it portrays the overall build of the narrative up to this point. For these reasons, *Harry Potter and the Philosopher's Stone, Harry Potter and the Chamber of Secrets* and *Harry Potter and the Order of the Phoenix* will be analysed for *Harry Potter* and *The Lion, the Witch and the Wardrobe, Prince Caspian* and *The Voyage of the Dawn Treader* will be reviewed for *Narnia.*

Although both series discussed in this study are well-known, a short summary of the relevant novels will be presented here as an overview of the literature. J.K. Rowling's *Harry Potter* follows the life of eleven-year old Harry Potter who lives with his aunt and uncle and is forced to sleep in the cupboard under the stairs. On his eleventh birthday he receives a letter from Hogwarts School of Witchcraft and Wizardry and learns that he is a wizard. On his way to Hogwarts he finds out his parents were murdered by the dark wizard Voldemort and that Harry inexplicably defeated him as a baby, which is why the entire wizarding world knows his name. During his first year and second year at Hogwarts, during which the events of the first and second book take place, he makes two best friends, Ron Weasley and Hermione Granger, makes a rival, Draco Malfoy, joins the Quidditch team and gets into quite a bit of trouble. After adventures such as midnight dragon smuggling and a multitude of riddles, the novels both end in a final showdown between Harry and a half-returned Voldemort. The novels introduce the main characters and plot lines and set up the story for the sequels. The fifth book takes place directly after the return of Voldemort in the fourth novel and shows a change in the wizarding world, with new alliances and the beginnings of a war. In this novel Harry and his friends are not only fighting Voldemort, but also the wizarding government who do not support Harry anymore. This creates new dynamics at Hogwarts and among the main characters and finally the second wizarding war starts which is detailed in the final two novels.

In the first three novels of *Narnia,* C.S. Lewis introduces the reader to the Pevensie children named Peter, Susan, Edmund and Lucy. The four children are sent to the countryside to get away from the London air raids of the Second World War and upon exploring the house the youngest of them, Lucy, finds a passage in a wardrobe that leads to the magical world of Narnia. Once all four of the Pevensies enter Narnia, after some dispute amongst them, the children find themselves at the apex of an ongoing struggle in Narnia, which is brought on by the reign of the villain of the story the White Witch and her everlasting winter without Christmas. They learn of a prophecy that points to the four of them as the true rulers and speaks of the almighty lion Aslan and his return to Narnia to defeat the witch. Forced by Edmund's misguided trust in the White Witch they begin their adventure to defeat the witch, save their brother and bring prosperity back to Narnia. The final battle shows the defeat of the witch, followed by the coronation of the Pevensies and the return of peace to Narnia. Finally, the now adults find their way back to the wardrobe and return to the normal world as children because no time has passed there. The second novel sees the children returning to Narnia, because the land needs their help once more. Narnia has been taken over and is far grimmer

than the children remember and the Pevensies are once more faced with the trial of fitting the right heir to the throne, in this case Prince Caspian. After their inevitable victory the Pevensies return to England with the message that Peter and Susan will never be coming back to Narnia, as they have learned all they can there. For this reason, only Edmund and Lucy return in the third instalment, accompanied by their cousin. However, this time it is not quite clear why they have been called, as there is peace in Narnia. They join Caspian in his quest to find the seven lost lords, uncover more of Narnia's secrets and in the end return to their home once more.

In addition to the summaries above, the authors' lives will be briefly discussed here, to provide some insight into the background of their writing, which will aid the research later on. Rowling and Lewis can be compared to one another in a variety of ways. For example, they are both frequently described as the authors of cultural phenomena of the fantasy genre and are, for this reason alone, often used side by side. Apart from their similar choices of genre, however, they have a very different background. The official C.S. Lewis website reports that Lewis was born in 1898 in Ireland, was an English literature professor at Oxford, is considered one of the "intellectual giants of the twentieth century" and had already published eighteen other novels prior to the first *Narnia.* Rowling's official site states that she was born 1965 in England, studied French and the Classics at University, became a single struggling mother and set a record with her first ever novel *Harry Potter and the Philosopher's Stone.* Their lives have been completely different, and this is visible in their novels. Lewis' site also states that he was a former soldier and had witnessed the effects and horrors of war first hand, which explains the war background and evil ruling power in *Narnia.* Rowling came out of a difficult relationship and was struck by poverty, both very important elements in *Harry Potter* (Winerip)*.* In this manner, their novels not only reflect the overall society they were written in, but also the authors' personal lives and struggles, which is likely to have had an influence on the representations of race and gender in their works.

As can be expected, the novels will likely differ in the way they have implemented the issues of race and gender, due to the different periods of time in which they were written, thus reflecting different societies. This will be one of the hypotheses this study will be working with. However, this research also hypothesises that there will be similarities in the representation, even though the books are years apart in date. The issues are also expected to influence the narrative and the progression of the story in each series. Additionally, not all representations of the issues may be found in the main themes of the novels and some examples will be presented through symbolism. For the films, the research hypothesises that,

in the cases where the representations of the issues of race and gender have been translated to film, changes were made due to the time difference between the publication of the novel and the release of the film.

In the attempt to answer the research question and prove the hypotheses stated above, the study combines multiple areas of research and uses a variety of existing theories, including intersectionality theory, critical race theory and theories on gender, which will be expanded upon in the following chapter. This research hopes to open the field for further research into fantasy literature in a comparative manner. One could, for example, compare these novels to *the Lord of the Rings* franchise, as this series is also set in a fantasy world and has had similar overall success. The comparison can also be drawn with this series, because C.S. Lewis and Tolkien were friends in their day and share a similar background in literature and life. It could also renew the conversation on the uses of literature in the classroom, specifically with regards to the use of popular literature as a tool to discuss complex subjects such as race and gender. This is especially useful because the issues of race and gender continue to be present in society and their representation in literature can help in understanding these issues and seeing them in a different context or from a varying viewpoint.

Due to the complexity of the discussed issues and their importance in society, the approach to their representation in these novels is vital for the success of this research. The sources mentioned throughout the research will be used to support the arguments made in each chapter and previous studies into both the novels and films will aid in setting up the background information and theoretical framework for this research. After collecting the necessary information, this research will go on to analyse the relevant instalments of *Harry Potter* and *Narnia,* the titles of which are mentioned above. It is important to note that the first three novels of *Narnia* being discussed here are based on their publication date and not the order in which they may be intended to be read.

The issues of race and gender as the focus of the analysis, have been chosen for a variety of reasons. As mentioned, these issues continue to be present in today's society. Furthermore, they are often connected to other problems and discussions in society, thus making them well known and debated subjects. The analysis will discuss the novels' representations of race and gender and their importance and role in the narratives. The novels will thus be examined through a process of close reading, accompanied by key theories and prior studies on the novels. To keep the analysis consistent and fair, the novels will be reviewed on specific elements, which will then be compared to one another. For example, the main characters of each series and their actions will be used as a guideline for the analysis.

The main characters' composition, their ethnicity, gender and their communication with one another will be compared, and the same is true for the analysis of the additional characters. Because three novels of each series will be discussed, the progression and development of the issues of race and gender will be reviewed, particularly with regards to the characters and their communication. Apart from this, the research will also be paying attention to the representations with regards to the society in which the novels were written. This will help to reveal if the novels reflect what society is really like or if they portray an idealised view. At this point the film adaptations will be reviewed to see to what extent the representations of race and gender have been translated to film. The focus will be on any significant changes to the representation and the influence this may have on the narrative.

The elements discussed above will be divided into separate chapters. The first two chapters analyse the three novels to each series, followed by a chapter on the film adaptations. The chapters will be guided by sub-questions to the research question. The sub-question guiding the analysis of the novels is: in what way are issues of race and gender represented in the novels? The question guiding the film analysis is: to what extent and how have the representations of race and gender in the novels been translated to film? Finally, a comparative question will be used in each chapter to review the similarities and differences in the two series, which is: how do the novels and their film adaptations compare to one another in their representation of race and gender? The answers to these questions as well as to the main research question will then be used to draw the conclusion in the final chapter. Additionally, the conclusion will evaluate the implications the results of this research may have in the field, as well as the possibilities for future research.

Chapter 2: The Theoretical Framework

Referencing literature in popular culture in today's film and television, is a regular feature and both *Narnia* and *Harry Potter* have been used as such numerous times. *Harry Potter* references can be found from a hip-hop song mentioning J.K. Rowling, to the likes of *Doctor Who, the Office* and *Will and Grace* and there are many more examples. *Narnia* is mentioned in, for example, *Family Guy* and *Friends* and is often used to describe an alternate dimension. Shows such as these usually reference the most well-known examples of popular culture and by mentioning *Harry Potter* and *Narnia,* their phenomena status is once more confirmed. It may thus be no surprise, that the two series have been used as the source texts of many studies. The theoretical framework presented below is comprised of a number of these studies, combined with key theories on race and gender and is essential in guiding the research in the right direction and providing supporting evidence for the arguments made. This framework will be used to analyse both the novels and the films, but the additional theory on the films can be found in chapter five, as the theory presented here will be focussed on the analysis of the books.

As has been mentioned before, the issues of race and gender have been chosen due to their significant importance in society and these issues also appear in many of the previous studies reviewed for the present paper. Many scholars use one or the other in their research, albeit not explicitly but by looking at features of the characters or the narrative. As issues of race and gender may differ in their meaning between cultures and individuals, it is important to set a base of theory with regards to race and gender from which this study can draw. From the reviewed literature, it became apparent that terms such as "issue", "problem" and "question" are often tied to race and gender, showing the difficulty of the subject. John Storey expands on the issue of race and theorises that race is not just a biological, but a historical and cultural phenomenon and he notes that "what is important is not difference as such, but how it is made to signify; how it is made meaningful in terms of a social and political hierarchy. (…) In other words, 'race' and racism are more about signification than about biology" (175). The issue of race is not inherent to humans, it is something that has been created throughout history and is given significance in society in various forms. Storey goes on to state:

> Race is not something that people or groups have or are, but rather a set of actions that people do. More specifically, race is a dynamic system of historically derived and institutionalized ideas and practices. Certainly, the process involved in doing race takes different forms in various times and

> places. But doing race always involves creating groups based on perceived physical and behavioural characteristics, associating differential power and privilege with these characteristics, and then justifying the resulting inequalities (…) Working from this perspective, analysis of 'race' in popular culture would be the exploration of the different ways in which it has and can be made to signify—the different ways in which individuals and institutions 'do race'. (176)

This theory on race is part of what this study will be basing itself on. In this theory, race is found in the instances where specific characteristics or stereotypes are given meaning from the society in which they appear and the different ways in which race has been made to signify in this respect.

Mike Cole's critical race theory adds to this and he explains that the issue of race, and thus racism with it, should be viewed as a mixture of various forms. He notes:

> a definition of racism which includes cultural as well as biological racism, intentional as well as unintentional racism; 'seemingly positive' attributes with probably ultimately racist implications as well as obvious negative racism; dominative racism (direct and oppressive) as opposed to aversive racism (exclusion and cold-shouldering) and overt as well as covert racism. Finally, and crucially in the context of this chapter, racism can be non-colour-coded. All of these forms of racism can be individual or personal, and they can be brought on, given certain stimuli. These various forms of racism can also take institutional forms and there can, of course, be permutations among them. I would argue, therefore, that, in order to encompass the multifaceted nature of contemporary racism, it is important to adopt a broad concept and definition of racism, rather than a narrow one. (57)

Cole provides a multifaceted concept of race and racism in which each facet plays a key role and is connected to one another. His combination of biological, cultural, historical and personal forms of race and racism are critical in the discussion of the novels in the following chapters. As not all races in the fantasy universes may be human, his theory also accounts for any non-human deviations that may be treated differently for their non-humanness. This study will adopt the broad concept of racism Cole suggests and works with the definition of a complex and mixed definition of race, especially since this can be transported to a fantasy setting as well.

Much like Cole, Tanya Golash-Boza adopts a wide view on the issue of race, that includes institutional racism. She explains the institutional level, "Where racism as a normative, societal ideology operates within and among the organizations, institutions, and processes of the larger society. And the overt acts of individual racism and the more covert acts of institutional racism have a mutually reinforcing effect" (132). She goes on to mention the concept of racial ideology, a feature that may be present in the novels as well, and notes that "racial ideology is a set of principles and ideas that (1) divides people into different racial groups and (2) serves the interests of one group. Ideologies are created by the dominant group and reflect the interests of that group. Racial ideologies change over time because the needs and interests of the elite change" (133). From the summaries of the novels in chapter one, it is already clear that there are differing views and ideologies between the protagonists and antagonists of the narratives, as may be expected, and this theory will aid in analysing the basis of these differences. These different kinds of racism will receive additional attention in the analysis of the books as well, in combination with the theory explained above.

Like race, gender is a highly debated issue. Lauren Posey discusses the meaning of gender and its position in society today. She suggests that while gender used to have strictly biological connotations, it has now become related to social identity (94). She notes that gender is of crucial importance in society because of the conflict between the concept's biological nature and the social expectations and definitions that define it now and in the past. The term automatically comes with both negative and positive associations and is subject to the changes within society, and it is important to keep this in mind when discussing its meaning and representations in any form.

Helmi Järviluoma, Pirkko Moisala and Anni Vilkko elaborate on the various meanings of gender and state that gender is "the cultural construction of femininity and masculinity" (2). They, too, believe that the biological and social constructs are linked, which in this sense makes it similar to the issue of race as discussed prior in this chapter. This theory will prove to be valuable in the following chapters, as it also suggests that this issue is bound to the time in which it appears and the changes of this time. It is thus influenced by history and society as well. Järviluoma, Moisala and Vilkko also expand on the stereotyping within gender and claim:

> Stereotypical images of women and men, opinions about purported qualities of masculinity and femininity, as well as all beliefs concerning males and females, can be examined as aspects of a gender belief system. A gender belief system – or dominant gender schema – is working on us from the moment we

are born. We learn the prevailing sex roles in the course of enculturation
(primary learning of our first cultural surroundings) and socialization (the
process of becoming a member of a society). (4)

The roles associated with each gender are imprinted on the mind from birth and are reinforced
by society and everything that can be found in it, once more highlighting the importance of
society. Gender roles are thus in many ways taught. Furthermore, they claim that the
stereotypes surrounding both men and women are strengthened by the assigning of a gender
to almost everything in our surroundings (6-7). They note:

> Various cultural practices are taken for granted as being gendered, so that, for
> example, heavy metal music associates more with masculinity than with
> femininity. In addition, most often our gendered understandings of the world
> and its phenomena are hierarchically ordered; certain qualities are accorded
> more value and respect than others because of the nature of their gendering.
> Gender, with the power attached to it, is a subject of constant negotiation in our
> daily social lives. (6-7)

This idea of associating certain items, actions and characteristics to either the female or male
gender can change throughout time and from one culture to another and can thus determine
how these things are viewed. Particularly the theory that differentiation based on gender is
more than a biological distinction and is based on societal attitudes and ideologies attached to
femininity and masculinity will prove to be of value in the later chapters of the present study.
Furthermore, the notion that these attitudes and expectations have the ability to change
depending on their culture and society, will also be vital in the analysis.

The abovementioned theories provide some insight into the respective issues of race
and gender. However, apart from viewing them separately it is also important to connect them
to one another. For this reason, intersectionality theory will be used. Patricia Hill Collins and
Sirma Bilge introduce intersectionality as:

> A way of understanding and analysing the complexity in the world, in people,
> and in human experiences. The events and conditions of social and political life
> and the self can seldom be understood as shaped by one factor. They are
> generally shaped by many factors in diverse and mutually influencing ways.
> When it comes to social inequality, people's lives and the organization of
> power in a given society are better understood as being shaped not by a single
> axis of social division, be it race or gender or class, but by many axes that work

together and influence each other. Intersectionality as an analytic tool gives

people better access to the complexity of the world and of themselves. (11)

Sylvia Walby, Jo Armstrong and Sofia Strid add to this that "the theoretical questions concerning intersectionality are linked to debates in the 'real' world," suggesting that intersectionality is closely linked to society (225). They also suggest that the categories that may be linked to one another, such as race and gender, can be addressed in various ways, in which the theory that categories are to be equal to one another, but still retain some fluidity is best fitted to the present study. Intersectionality theory is particularly useful here, because it concerns itself with various forms of social groups, identity and discrimination and is especially interested in the intersections of these categories. Intersectionality thus provides an insight into complex issues from a different perspective by connecting issues to one another. This theory can be used in this research to connect and investigate the issues of race and gender and the places where the two connect.

Apart from the larger theories on race and gender described above, several studies on *Harry Potter* and *Narnia* investigate elements of the novels relevant to the present study. Loris Vezzali et al., for example, claim that the *Harry Potter* novels may be used for "improving attitudes toward stigmatized groups" (105). This study theorises that the books' representations of stigmatized groups work in such a way that they could improve the overall understanding of these issues for the readers. Sharon Black explains the various uses of the novel going beyond simply reading it as well. She states, "Rowling is not instructing children to obtain a magic mirror from a local coven of witches; she is helping them reflect on hopes and fears, families and relationships" (240). According to Black, Rowling has created a world that children can reflect their own realities and fears upon, thus helping them to understand the world as it is. She goes on to explain that the literary journeys portrayed in books such as *Harry Potter* and *Narnia,* though steeped in magic, symbolism and metaphor, help children understand their own existence and problems (243). She notes that these books help children cope with the struggles in their own lives by seeing them reflected in a novel, be it in a fantasy setting, showing the effect these books can have on children.

Shira Wolosky mentions the duality and the mirror-like aspects of the *Harry Potter* novels and explains that nearly everything has an opposite in them. Like many of the other scholars, she mentions the two worlds appearing in the novels and states, "Entering the Harry Potter books means entering two worlds that are mirrors of each other: the magic world and the Muggle one. But this mirror image frames many other aspects of the books: events, objects, and—above all—characters" (99). She discusses the duality and patterns in almost

every other aspect in the novels and how these reveal crucial information to the audience. For example, the opposition between McGonagall and Umbridge, Ron and Draco and the centaurs and the house-elves, which will be expanded on later. She notes, "A central way in which Rowling defines and explores identities is by making different characters mirror each other, revealing things about each through the relationships between them" (100). In the various examples she provides, she shows that by creating opposing characters, Rowling has revealed information about how they interact with one another and how they respond to the events in the novels. One example is the contrast between the Weasley family and the Malfoy family (105). The Weasleys and the Malfoys have opposing views on both race and gender and their depiction as good versus evil is shown not only in their main characterisation, but also in their interaction with other characters. By characterising the Weasley family as ultimately good, Rowling depicts their views and responses as the desired ones, while the Malfoys are seen as evil and their ideas are displayed likewise.

Suman Gupta discusses the social and political impact of the novels and in doing so mentions three key points: the economic success, the transcending of cultural boundaries and the controversial nature of the novels (15-20). The study goes on to suggest two possible ways for close examination of the novels, one being a world-to-text approach and the other a text-to-world approach (21-22). Gupta states:

> The second (text-to-world) approach has a more specific objective: to understand how specific texts and their readings lead outwards towards and devolve from the world they occur within. Methodologically, this demands a primary focus on specific texts and how they may be read. It is more or less assumed in such an approach that the content of texts and their possible readings have something to do with their social and political effects, and indicate something of the social and political circumstances they derive from. (22)

This approach seems the most fitting for this research as it concerns itself most with the society in literature. However, the first approach, which looks more into the condition of the world to explain certain phenomena, will be taken into account to allow for a more complete view.

The above-mentioned studies focus largely on the texts themselves and what may be found in them. Steve Dempster et al. take a different approach by investigating the novels' uses in improving the literacy of children, their attitude towards reading and their understanding of complex subjects such as death (Dempster et.al). They review the novels on

their use of interaction between the characters and how this may be perceived by children. In doing so, they found that the fantasy setting was appealing to children on its own and the novels' subtle use of complex issues helped the children understand these issues better in their own lives. This notion is particularly interesting here, because it shows the depth and complexity the novels have and implicitly refers to the representations of race and gender as some of these issues as well. What is noticeable, however, is that these sources hardly ever explicitly mention the novels' representations of race or gender. In their explanations, they mention elements of reflecting society and novels dealing with complex issues present in society, but rarely refer to race or gender in plain terms. However, by discussing the presence of a complex society with its faults in the novels, they do imply the presence of representations of race and gender.

Other scholars that have investigated Rowling's work have also commented on the uses of the novels in aiding children in their understanding of the world, through another world. The majority of the abovementioned studies also refer to *Narnia* in their research, often as a comparative tool. This shows an existing link between these novels, which is only cemented further by the fact that Rowling herself has stated that she was a fan of Lewis' work when she was a child and can even see parallels between his work and her own, such as the gateway to the magical world and the seven-novel series (Renton). Nonetheless, she also notes the differences between the two, stating among others that the Narnia world is in fact a completely different world, whereas her magical world exists within the normal world, and mentions that *Narnia* has less humour (Renton).

In researching the *Narnia* novels, James Russell delves deeper into the Christian narrative he claims the books have and states:

> Lewis began work on the Narnia novels shortly after the end of the war, which loomed large in the narrative. (The Lion, the Witch and the Wardrobe begins with the Pevensie children being sent away from London during the Blitz.) On entering Narnia through an enchanted wardrobe, the Pevensies precipitate a battle between the forces of good, overseen by Asian, and the forces of evil, led by the White Witch Jadis (…). (62)

Here, it is shown that *Narnia* is in many ways a reflection of the post-war society in which it was written. The battle still looming and society recovering is very present in the novel. In a research by Walter Hooper, it is mentioned that "in the autumn of 1939 four schoolgirls were evacuated from London to Lewis's home on the outskirts of Oxford. It was his adopted "mother," Mrs. Moore, who mainly looked after the evacuees, but Lewis shared the

responsibility of entertaining the young visitors," showing again that Lewis drew from what was around him and thus likely also drew from societies views on race and gender at that time, alongside with his own (12).

Like the *Harry Potter* books, *Narnia* may also be used for educational purposes and Laure E. Taylor discusses the properties of the novels with regards to social work. She states, "Students should also be aware of the criticisms that have been made about Lewis around the literacy style of *The Chronicles of Narnia*, and issues of racism, sexism, and classism (150). Where with the research on *Harry Potter* the representations of race and gender were largely implied, but not directly mentioned, *Narnia* has received criticism on just these elements and they are thus often directly addressed. It is shown that the issues concerning race and gender are present in these novels and that the books can be used to explain these issues to prospective readers. This is made more interesting by the fact that the novels have received criticism on these elements, causing for an additional point of discussion and reflection. Taylor goes on to explain how these representations can be used in social work to clarify the problems and how to relate them not only to the issues of that time, but those of our time as well (154). This shows that although these novels may have been written almost seven decades ago, their content is still relevant today and the issues presented may still be present in society. Additionally, though Taylor pays little attention to this, it shows that while the issues are still relevant today, they may be presented in a different light in these novels and that this should be considered in their analysis.

Devin Brown discusses the ongoing success of *Narnia* and in doing so evaluates the criticism about it once more. He mentions a *Guardian* article with the title, "'Narnia books attacked as racist and sexist'" in which the author accuses the novels of being "'monumentally disparaging of girls and women' and 'blatantly racist'" (99-100). This shows that although the novels have enjoyed immense success over time, they were not always well received and some even interpret the representations of race and gender very negatively. This criticism and the arguments they use will be used in chapter four to explain the representations and how they have been viewed until this point.

In the theoretical sections on race and gender of this chapter, it has been shown that both race and gender have both biological and social facets and that these are undeniably linked. The representations of race and gender and their overall position in society is influenced by a number of aspects, including history and popular culture of the time. It would, therefore, be a logical transition to believe that this influence also exists the other way around. Once more, intersectionality theory aids in this respect, as this theory suggests a connection to

the 'real world', which is precisely what will be looked for. The previously mentioned studies, particularly those concerning critical race theory, gender theory and intersectionality theory will be used as the framework for the rest of this research and will, therefore, be mentioned throughout in connection to the novels.

Chapter 3: *Harry Potter* and the Representation of Race and Gender

"Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much" (Rowling, *Philosopher's* 1). This is the first line in *Harry Potter and the Philosopher's Stone* and the sentence that started the Harry Potter series. This franchise has since grown to become so large that it draws millions of people to the cinema to this day. As has been mentioned in the previous chapters, the scope of this research allows for a limited number of sources and as such only three books, and their film adaptations, will be taken from the Potter-universe. The following chapter will be devoted to the analysis of *Harry Potter and the Philosopher's Stone, Harry Potter and the Chamber of Secrets* and *Harry Potter and the Order of the Phoenix,* and their representation of the issues of race and gender. In order to keep a clear and focussed line, the chapter will be divided into two subchapters, with the first subchapter focusing on the representation of the issue of race and the second on the representation of the issue of gender. However, the issues will not only be investigated in their individual context, but also in their relation to one another and the areas in which they may overlap, in accordance with the intersectionality theory discussed in chapter two.

It is important to keep in mind that the novels fit into to the fantasy genre and that the issues may not be represented in the way they would be in our normal world. Instead, they may be altered to be appropriate in the fantasy world as created by Rowling, such as the existence of fantasy creatures. As such the analysis aims to unveil any symbolism represented in it regarding the issues of race and gender. However, the focus will remain on the issues of race and gender and their representation and it will merely mention the symbolic representation to clarify where they were found.

As has been mentioned in the first chapter of this research, the sub-question guiding this part of the study is: in what way are issues of race and gender represented in the novels? Examples will be given to illustrate the ways in which the issues have been implemented, represented and discussed by the characters or the narrative. Previous research on the novels and their elements will be used to guide the research as well as to support any statements made in the analysis. The study conducted by Vezzali et al. will be used as a guide in the analysis of the interaction between the characters, as they explain, "In the Harry Potter context, Harry is the main positive character, who fights against social inequality and injustice" (107). They go on to note that Harry is presented as the 'good' in the novels and that the identification with the hero may help change behaviour against stigmatized groups.

Harry, in this manner, is given an important role here, because according to these scholars he is to be viewed as the moral compass and hero of this story and the one that the audience may be expected to feel for and identify with (107). Within this notion, Harry is shown to have the desired attitudes and the article explains, "Harry, during contact with characters belonging to stigmatized groups that suffer the consequences of prejudices and discrimination, tries to understand them and to improve their situation" (107). As such, Harry and his responses and interaction may be viewed as the moral guide in the novels and it is his response to the representations of race and gender that the novels portray as the central one. This will be an important notion throughout both the analyses of the books as well as in the analysis of the films in the fifth chapter. Furthermore, the chapter will be reviewing each book in the same manner, by focusing on a set number of elements, such as the creatures and the characters. Each of the examples will be discussed in the context of the individual novels as well as their development and importance to the overall plot. This will be done to create one clear and coherent line of argumentation throughout the three novels discussed here.

3.1 *Harry Potter* and the Issue of Race

It has been mentioned before that the *Harry Potter* novels have received a fair amount of attention in academia, and one example is presented by Jackie C. Horne, who discusses the different races presented in the novels. In this case the research discusses race with regards to species, meaning centaurs, goblins, wizards, giants, trolls and many other examples as presented in the novels (80). Here, 'race' does not refer to the human race, but to biologically different kinds of species and there are various mentions of them throughout the novels. The creatures discussed by Horne, and in this study as well, may be grouped under the broad term race and the issues related to this term, which may cause some confusion. To clarify the subject of discussion, the present study will be using the terms 'species' and 'creatures' when discussing anything non-human, while still relating this to the issue of race as a whole. The representation of race as different species is more obvious and presented on the surface of these novels. The presence of various creatures interacting with each other is a large element in the story, as the creatures help shape the magical world and are thus vital to the narrative.

In the second chapter of this text it was clarified that in line with critical race theorist Mike Cole, this research will be using a broad, rather than narrow concept of the issue of race (Cole 57). Within this concept, issues of race are often multifaceted and comprised of a combination of biological and cultural or social elements. Because of the presence of various creatures in the *Harry Potter* novels, the representation of race is initially primarily a

biological distinction. However, throughout the novels their importance grows and through their interactions with the protagonists and antagonists of the story it is revealed that the representation of race surrounding the creatures goes far beyond the biological. In the first novel there are several different creatures, such as goblins and centaurs, accompanied by a short mention or introduction of them, but the novel does not treat them with much detail. The second and fifth novel, however, show the underlying relationships between the varying species, particularly with regards to the centaurs and the house-elves, and in this manner shows a political and societal side of the issue of race with regards to the creatures in these novels and the introduction of forms of racism. Cole explains that racism relates to "social collectivities identified as 'races' being 'attributed with negatively evaluated characteristics," while also including "seemingly positive attributes" (56). This can be found in each of the three novels, beginning with the comment that you should "never mess with goblins" (Rowling, *Philosopher's* 68). The different creatures might not be described with animosity, but they are viewed with stereotypes depending on their species, displaying a form of racism between the species and the humans, much like racism within the human race in the real world. The second novel, for example, introduces the house-elf Dobby, who serves a wizarding family. A house-elf is explained to be "bound to serve one house and one family for ever," and over the course of this novel, and in the fifth novel as well, it is shown that house-elves receive no compensation for their services and have barely any rights and that this is a widely accepted phenomenon in the wizarding community (Rowling, *Chamber* 14).

The introduction of this species, the house-elves, and the development of the other creatures in the novels show a link between the presence of different races and racism. It also shows, however, a form of racism that may not always be intentional, as Cole suggests is possible (55-56). Tanya Golash-Boza expands on this as she explains that racism can appear in two distinct ways, individual racism and institutional racism and she describes institutional racism as "a normative, societal ideology [that] operates within and among the organizations, institutions, and processes of the larger society," which is not always noticed by the society in which it operates (132). The treatment of house-elves within the wizarding society seems to fit this description of racism in its representation and reflects a form of a racial issue found in society but which may not always be recognised as an issue of race. This is accentuated by the fact that Harry and Hermione, both raised in muggle families and thus unfamiliar with house-elves, view the treatment and servant nature of the house-elves as strange, while Ron does not see the problem. Ron's mother is even mentioned to have wished to have a house-elf to help around the house (Rowling, *Chamber* 30). This difference between those raised in the

wizarding community, and thus experiencing the institutional racism regarding this subject, and those outside of it is displayed even more in the fifth book. Here, Harry visits the ministry of magic and sees a fountain with a witch, a wizard, a centaur, a goblin and a house-elf, the last three of which are looking at the wizard and witch with admiration. While this seems quite normal to those at the ministry, the institution, Harry notes, "From what Harry knew of goblins and centaurs, they were most unlikely to be caught staring so soppily at humans of any description. Only the house-elf's attitude of creeping servility looked convincing" (Rowling, *Order* 143-144). The institution has displayed these creatures in a largely inaccurate manner that favours the wizards themselves, while featuring the creatures as humbled and beneath them.

It is also shown, however, that many people do treat the house-elves kindly. In the second novel Dobby exclaims that at the height of Voldemort's power, house-elves were "treated like vermin" but that this got better when the war was over (Rowling, *Chamber* 188). Dobby, however, is still treated badly and the reader finds out that his family are the Malfoys and thus the villains. Although there is a form of institutional racism in place, which the character of Hermione attempts to fight in the fifth instalment, another problem lies with the individual racism portrayed by the antagonists, which is displayed as the undesired kind of behaviour. This description is in line with Tanya Golash- Boza's idea of individual and institutional racism reinforcing each other, especially since the Malfoys are repeatedly mentioned to be respected members of the wizarding community (Golash-Boza 132).

There are more examples in which the antagonists in the novels are used to display the opposing view to that of the main characters, and thus the wrong view in the eyes of the protagonists. One such moment is displayed in the fifth novel, when Harry and Hermione take their teacher Professor Umbridge to the forest to deceive her. At this point, Umbridge has been established to be the kind of witch who would torture the students for information and who has a clear dislike of anything other than wizards. When she is faced with centaurs in the forest, she makes the mistake of calling them "half-breeds" and insulting their intelligence (Rowling, *Order* 694). As a result, the centaurs, who by this point are mentioned to dislike humans, become enraged and react with the same animosity Umbridge has shown them. The racial bias between the centaurs and wizards as different species shows that hatred and violence only create more of this and that this is a fundamental problem in thinking in society, both magical and non-magical. The various creatures not only represent biological differences in race, but show the interspecies connections and frictions as well, along with long standing

differences and mistrust that far precede and most likely outlive the narrative displayed here, and thus represent the issue of race within cultural and social terms as well.

It has been shown above that the interspecies connections are important in these novels' representations of the issue of race, as they combine the biological and cultural aspects of race and racism and accentuate the political and historical aspects of them as well. Horne mentions these relationships between the races as well, alongside her main focus on the representation of house-elves and goblins. She states:

> One issue in particular has led to vastly different interpretations of the Potter series: the books' stance on issues of race and ethnic otherness. As many readers have noted, the Harry Potter books are deeply invested in teaching their protagonists (and through them, their readers) how to confront, eradicate, and ameliorate racism through its depiction of the racism that underlies Voldemort's campaign against "Mudbloods". (76)

The scholar not only touches on the novels' stance in representing race, arguably important in its presentation, but also notes one of the main story lines and its entanglement with issues of race. Additionally, it shows once more the 'good' characterisation of Harry versus the evil Voldemort and all he stands for. Voldemort and all his ideas are represented as being harmful and it starts with his aversion of "muggles" (non-magic people) and a wizard's superiority over them. Maria Sachiko Cicere add to this as she mentions the novels' race representations and notes:

> Rowling addresses questions of blood-based discrimination directly through 'Pure-blood' prejudice against 'Muggle-borns' (witches and wizards born to non-magical parents, derogatorily termed 'Mudbloods') and 'Half-bloods' (witches and wizards with one magical and one non-magical parent). (402)

She again focusses on the racial relation between the wizards and the muggles. However, she also mentions the racial composition of Hogwarts and how the issues we face in society, often focused on skin colour, appear to not exist in this wizarding world. The only importance is the magical blood. She states:

> J.K. Rowling creates a 'dream' Britain of uncomplicated race relations for her fantasy works by including British characters from several different racial backgrounds as equal members of the magical community. However, these characters are flat and relatively minor, and at no point are their ethnicities raised, explored or discussed, or seem to have any impact on their lives. (401)

Cicere claims that these characters' inclusion and submersion in British culture may seem diverse, but also suggests that an immigrant's background has no impact or importance in their lives, and she is not alone in this criticism. Though it is true that these characters do not have a particularly explored past and are relatively flat and minor, this is not just true for the ethnic characters. It is true for all additional characters apart from the main characters, whose background and heritage may not be explicitly explored. The characters with a different racial background are not treated differently based on this aspect and in this sense, Rowling has created an ideal society in which skin colour and racial background have no relevance. Nevertheless, the main conflict in the novels is a race war, but one that focuses on blood instead of skin colour. Although the superficial notion of the issue of race, based on skin, may be taken out, the stereotyping, discrimination and abuse is still present, suggesting that the issue of race runs far deeper than what may be thought.

The main conflict in these novels centers around a difference in blood, as such a biological difference, but it also ties into the social aspect of it, creating the complex, multifaceted concept Cole speaks of. As mentioned before, this concept includes both individual and institutional racism and is linked to historic differences as well. The racial issue presented through the blood in these novels can be traced back to each of these facets of the issue of race, particularly the social impact, such as the entire magical world being scared to say Voldemort's name, and the individual beliefs, such as the difference between the Weasley and Malfoy families (Rowling, *Philosopher's* 59). The conflict in the *Harry Potter* novels is also driven by a kind of racial ideology, which Golash-Boza suggests is "a set of principles and ideas that (1) divides people into different racial groups and (2) serves the interests of one group. Ideologies are created by the dominant group and reflect the interests of that group" (133). During the war Voldemort and his troops were the dominant party in question and their interests where the ones being pursued. The racial ideologies of Voldemort and his followers are the driving force behind the central conflict and throughout the three books discussed here the issue builds. In the first novel, it is mostly suggested through Harry and Draco Malfoy, a rich boy from a pure-blood family and someone Harry instantly dislikes due to his attitude. One of the first things Draco asks Harry is if his parents were "our kind," and he continues by saying, "I really don't think they should let the other sort in," showing his dislike of anyone who is not from a magical family (Rowling, *Philosopher's* 84). Upon traveling to Hogwarts, he offers his friendship to Harry with the words, "You'll soon find out some wizarding families are much better than others, Potter. You don't want to go making friends with the wrong sort. I can help you there" (Rowling, *Philosopher's* 116). This moment

illustrates the Malfoys' attitude towards people they believe to be beneath them, and although in this case he is referring to Ron Weasley as being the "wrong sort", a pure-blood wizard himself, the Weasleys are kind to muggles, which the Malfoy family does not appreciate. Draco is immediately presented as the antagonist when Harry declines the offer and all he and his family stand for is represented in a negative way, such as their involvement with Voldemort, who the Malfoys did not need to be persuaded into following, and Draco's hatred of Hermione, a muggle-born (Rowling, *Philosopher's* 117).

The representation develops in the second novel, when the term "mud-blood" is introduced and when a form of Voldemort returns. This novel divulges some of the history of the wizarding world, including the fact that pure-blood fanatics have been around for centuries and the struggles between muggles and wizards has been present for the same amount of time. When Voldemort fully returns in the fifth novel, it causes a divide in the wizarding world that displays the tensions in the narrative. Harry is told that during the first war many people held similar views to Voldemort and "were all for the purification of the wizarding race, getting rid of Muggle-borns and having pure-bloods in charge," and with the return of Voldemort, these differing views escalate and impact society (Rowling, *Order* 103). This divide in the wizarding community is again based on both biological and cultural aspects with differences in blood and beliefs.

Aside from this major storyline, there are several instances in which the novels indicate that the wizarding community has similar preconceptions as can be found in normal society. Apart from stereotypes surrounding creatures, there are also stereotypes surrounding what magical abilities the characters have and what they are capable of. For example, in the first novel, Neville is thought to not be brave enough to be in Gryffindor, where bravery is one of the most important attributes, but proves this wrong in the fifth book by being one of the heroes (Rowling, *Philosopher's* 234). And, more distinctly, in the second novel Harry's ability to speak to snakes is revealed to the students and faculty at Hogwarts (Rowling, *Chamber* 205-206). The skill of parseltongue is accompanied by the idea that this is a bad thing, because some evil, or bad wizards have possessed this talent (Rowling, *Chamber* 207). Harry has, up to this point, given no indication that he is a bad wizard at all, or that he wants to harm those with a different blood status, but this singular talent has an astounding effect on how he is viewed by the rest of the students. The ability has negative connotations, because the wizards in history that possessed the talent were largely of the malevolent variety. Everyone associates the trait with something negative, and Harry is immediately judged for having a talent he has no influence over. It is shown that many people jump to other

conclusions because of it and students are mentioned to say, "He's a Parselmouth. Everyone knows that's the mark of a Dark wizard" (Rowling, *Chamber* 210). One student questions if this ability should automatically mean that Harry is "all bad", because "he always seems so nice," but she is barely taken seriously by her peers and the majority believe that a decent wizard would never possess the ability (Rowling, *Chamber* 210). This trait alone makes Harry an entirely different person to his peers based on stereotypes and previous examples in history. That this idea, of Harry being somehow evil because of one ability, is presented as misguided by a comment from Dumbledore, who is displayed as the powerful, wise and trustworthy wizard everyone respects. He states, "You happen to have many qualities Salazar Slytherin prized in his hand-picked students. His own very rare gift, Parseltongue (…) It is our choices, Harry, that show what we truly are, far more than our abilities" (Rowling, *Chamber* 351-352). This stresses once more that people should be judged on who they are and the choices they make, and not what abilities they have or what they look like. The same can be said about Hagrid's half-brother and giant Grawp in the fifth novel. The giants are described to be violent and murderous, but Grawp is shown to be caring, when his kind are expected to be brutes (Rowling, *Order* 397). Through these kinds of examples, it is shown that the wizarding community holds stereotypes and racism based on a singular trait as well. The issue of race is in many ways just as present in the wizarding world as it is in the human world but translated to a fantasy setting. Scenarios are continuously created in which the stereotypes and racial ideologies are proven to be incorrect, by showing the characters defying expectations and going against the stereotypes that are held against them.

The discussion of the issue of race in the novels has the message that the racist attitudes must be confronted and fixed. Suman Gupta mentions this as follows, "Insofar as the Harry Potter novels are a gesture made in the politics of race in our world, they appear to be fairly unambiguously against intolerant and extremist ideologies; against violent demands for racial purity, and in favour of tolerance and the widest ambit of personal relationships between people" (104). The second and fifth novels not only continue the general storylines within Hogwarts and reveal information about racial and wizarding politics and ideas at the time in which it is set, but also provides a history lesson on the wizarding world in which Harry lives, by revealing information about this society's history through classes at Hogwarts and conversations between the characters. The racial strains and the struggle between the pure-blood believers and the people who believe otherwise, in this scenario the heroes, have been around for hundreds of years. This leads one to believe that even though these issues have come to a breaking point in the *Harry Potter* novels in the form of Voldemort and Harry,

the issues far precede them and are not likely to go away when the battle is over. The issue is within the community, and the battle in these books is simply a display of what has been lurking underneath. This growing struggle develops throughout the books and becomes increasingly important and complex over the course of them. The novels make it clear that although there is a clear battle now, the struggle and silent battle has been around for a long time and may be expected to remain that way when this battle is over, be it with somewhat less, or less obvious, violence. Racial ideologies, and the bias that comes with this, particularly between the muggles and the wizards, play a significant role in these novels, but may be overlooked when one does not focus on them. The concept of the issue of race as described by Cole in his critical race studies match the representation in these three *Harry Potter* novels. There are biological and cultural race manifestations and they each have individual and institutional examples. Furthermore, there are covert and overt examples and the influence of the issue of race in present throughout the entirety of the series. Although the wizarding community may not (openly) have a racial problem based on skin colour, the racialisation is still very much present and fitting both Cole and Golash-Boza in their explanations of race in the real world, it is based in, and influenced by, history and the eventual victor writing the history, as well as the dominant group being the one setting the rules. *Harry Potter* thus reflects the real society in its depiction of a fantasy society.

3.2 *Harry Potter* and the Issue of Gender

"Don't tell me what I can and can't do, Potter" (Rowling, *Philosopher's* 262). This sentence is spoken by Professor Minerva McGonagall in the first novel and exemplifies her strong and strict, yet fair character. McGonagall is one of the many female characters in the novels and one described with having strength and the inevitable respect she receives from her pupils and her colleagues. For example, she is the one promising to help Harry become an Auror, a wizard profession, "if it is the last thing I do," when he has the entire magical ministry opposing him (Rowling, *Order* 614). She continuously fights Umbridge to protect the school and its pupils and is a key character in each of the novels. She is also the first magical character the reader meets in the first novel and one example of many concerning the representation of the issue of gender in the series, which will be explored later in this chapter. Meredith Cherland suggests, "Rowling uses a certain discourse (a familiar pattern of language) to create gender as a set of two opposites categories and to support a common-sense view of how the two genders interact and relate to each other" (275-276). Here she is talking about the opposition between Harry and Hermione, arguably the hero and the heroine in the

story, and how they interact with one another, as well as how they are viewed by others. Kylie Smith argues that this representation:

> Highlights the passive and invisible roles that are enacted by the female characters in Harry Potter, even though these characters are intrinsically woven through the storyline and sit next to the male 'hero' characters who are central to the storylines. The analysis highlights the absence of a female 'hero'. The female characters are bounded by traditional gender convention and construction. The analysis illustrates how the female characters are positioned as the caring, nurturing female who supports the male characters in their adventures but is never placed as the hero. (666)

Smith suggests that the female characters in these novels are bound by gender convention and construction, but although it is true that the novels have a male hero who is supported by other characters, the supporting female characters are in no way passive or invisible. The female characters go against gender conventions on a regular basis, especially with regards to what may be considered feminine traits. The majority of the female characters, such as the previously mentioned McGonagall and Hermione, are outspoken and active, not passive. Hermione, a key example and arguable the most important female character in the series, is shown to be caring, but also headstrong and often the one taking initiative. For example, Hermione is the one deciding to brew the Polyjuice potion needed to find out the information they need in the second book, and in *The Order of the Phoenix* she is the one to think of and gather together Dumbledore's Army (Rowling, *Chamber* 168-169; Rowling, *Order* 302). Additionally, the Polyjuice potion is noted to be one of the most complex and dangerous ones in the magical world and Hermione's ability to brew it correctly, at only twelve years old, once more shows her immense skill (Rowling, *Chamber* 174, 223).

Hermione's character develops to be more important in each novel and she is an equal partner to both Harry and Ron. Järviluoma, Moisala and Vilkko explain that gender and its constructs are created from birth by both biological and cultural constructions, much like race (3). In doing so they touch upon typical elements associated with femininity and masculinity, such as the passiveness ascribed to females and the strength in men. The females in *Harry Potter* cannot be described as passive nor as typical damsels. Each central female character is well-rounded in different ways and with different traits, but they each are as strong and fierce as the men and this is often acknowledged by the men as well. Ginny, for example, develops into a strong and powerful witch, which her brothers, and others, have noticed as well. They mention that "'size is not guarantee of power,' said George. 'Look at Ginny'" (Rowling,

Order 92). And Hagrid notes that "they haven't invented a spell our Hermione can't do" (Rowling, *Chamber* 121). Both of these examples are key characters in these novels and they are each displayed as respected, powerful members of the magical community.

Michele Fry challenges the criticism Kylie Smith voices about Rowling's female characters by looking at the character Hermione and her depiction. One of the points she makes is that Harry needs her (157). She notes that it is not true that the female characters are presented as damsels in distress. As a matter of fact, Hermione is often the one who saves the day with her strong intellect and calm in the face of distress, which is proven time and time again (158-159). Where some articles might say Hermione needs to be saved from the troll attack in the bathroom, the reality is that Hermione is in the end the one taking all the blame when the teachers arrive, notwithstanding the fact that she would not have been in this situation if it had not been for Ron making comments about her and then accidentally locking the troll in the bathroom with her, thus forcing him and Harry to help save her (Rowling, *Philosopher's* 184- 191). Harry and Ron going into the bathroom may seem like a heroic act, but they are forced into doing so by their own actions and it is mentioned that "it was the last thing they wanted to do, but what choice did they have?" (Rowling, *Philosopher's* 188). In another scenario, Hermione is the one that gets the three friends past the majority of the tests that lead to the final showdown with Voldemort. Ron and Harry would not have made it through the devil's snare if it were not for her and Harry would have most likely been stuck in the potion riddle room for eternity had she not been by his side (Rowling, *Philosopher's* 307). Harry may be the hero of these novels, but without Hermione he would not have gotten to the first fight with Voldemort, nor any of the ones that follow. Hermione is a heroine in these novels and not a damsel in distress or a simple character gawking at Harry's achievements and, as Fry puts it, "She does not rely on Harry to rescue her, any more than Ron does" (164). If anything, Ron needs rescuing more.

Although there are instances in which Hermione can be perceived as a damsel in the first novel, the second and fifth show this is far from the truth. In *The Chamber of Secrets* she is the one who eventually figures out what has been tormenting the school and who leads Harry to the right places. Furthermore, she is the only one who is capable of creating a complex potion that is far beyond her years. In the fifth novel, she is the one to defy Umbridge and start a club with Harry and Ron to teach real defensive spells, while also being a class prefect. To some she may just be a studious character, but in many ways, Hermione is a warrior in her own right. Her intelligence, strength and bravery are what guide Harry to his eventual victory, a place he would not have gotten without her. Her character develops

throughout the novels from a rule abiding student who puts her school results above almost anything else, to a fierce and strong girl who will do whatever it takes to save the people she cares about and to fight Voldemort and his regime, while still maintaining the highest grades in her year and routinely being called the cleverest witch her age. Harry and Ron show immense respect for her on several occasions, are well aware that they would be lost without her and all decisions between the three are made as equals.

Not only the female characters break convention, but also some of the male characters. Fry explains the way in which Rowling has displayed her characters as she states:

> Rowling could have used a mere role switch of a similar nature, making Hermione strong and active, and Harry gentle and passive, but instead she makes both characters dualistic. Thus, at various times Hermione is strong and active, and Harry gentle and more passive, or they switch these positions. This allows Rowling to challenge readers with different ways of approaching gender, and invites them to question imposed, socially constructed, modes of behaviour. (158)

Fry explains that Rowling is not only challenging female stereotypes with her characters, but also male ones, giving both ends of the spectrum and equal and fair approach and challenging what is usually portrayed in novels. Harry does not fit the masculine hero stereotype with his "thin face, knobbly knees black hair (…) round glasses held together with a lot of Sellotape," and outsider status, but he is still brave and ready to do what is right (Rowling, *Philosopher's* 21). By the fifth novel, Hermione even mentions that he has a "bit of [a] saving-people thing" (Rowling, *Order* 676). He is seen as the hero, because of his initial fame in the first novel, but it is through his actions and resolve to defeat Voldemort once and for all in the second and fifth novels that Harry develops into an actual hero. Nevertheless, he is never alone in his quests and continuously receives help from both Hermione and Ron. Fry explains that a typical hero is one who is masculine in the traditional sense of strength and "the control he exerts over himself, his world and his environment" (161-162). She goes on to note that this kind of hero "never falters, and they never suffer from uncertainty or self-doubt" (162-162). Harry, however, is often thrown into dangerous situations he does not really want to be in and then attempts to do the right thing. His character is no typical hero but one with insecurities and doubt on more than one occasion, where a classic hero may be expected to be confident and sure. For example, in the fifth novel, he doubts himself after seeing an attack in a dream that is later revealed to have really happened (Rowling, *Order* 433). Another example is his genuine surprise in the second novel, where it is stated that "what Harry found most unusual

about life at Ron's (…) was the fact that everybody there seemed to like him" (Rowling, *Chamber* 44). He lacks the self-confidence one may usually find in a masculine hero and is shown to be self-conscious, caring and kind instead.

The representation of the issue of gender is displayed consistently through the behaviour and development of the characters, as it is inherent to their personalities and their beliefs. Additionally, the presence of it grows from one novel to the next and becomes increasingly more complex and diverse. Much like in the representation of race the characters that are on the "good" side show the desired behaviour of treating each other equally regardless of gender. This is often displayed through opposing characters. An example of this is the relationship between McGonagall and Umbridge in the fifth book. Although McGonagall has been a clearly defined and overall strong character in the first two books, the fifth shows her from a different side. She is presented as the opposite to the ministry appointed Umbridge, a woman described to look like a toad and as an overall judgemental and horrible character (Rowling, *Order* 134-135). She is disliked by nearly everyone, enforces cruel punishments for those who step out of line and attempts to take over Hogwarts. McGonagall, however, may be strict, but is always fair in her assessment and will protect the school and its students. She goes against Umbridge, who is supposedly her superior and calls her out for her inhumane practices. The students even go so far as to look forward to seeing them go head to head at an inspection (Rowling, *Order* 286) McGonagall's character develops from teacher to fierce protector of what she cares for. She is driven by a desire to do right by the school, while Umbridge is driven by the desire for power. The female characters are quite different. While Umbridge is constantly dressed in pink and has kittens and lace on her office wall and maybe viewed as having a feminine style, she has a horrible soul (Rowling, *Order* 245). McGonagall, however, who is sober in clothing, demands respect from those around her and has an active attitude, traits usually ascribed to masculinity, and ultimately fights for what is right. This representation shows two sides of the issue of gender, what may be expected of a female character, pink and high-pitched, versus what it can also be and that it is their actions that matter.

The issues of race and gender are quite often connected in these novels. The defining features of both of these issues is that they each have biological and cultural facets to them and are influenced by the society in which they appear. In these novels, their representation can often be found in the 'good' characters often displaying the centralised or ideal behaviour, meaning not distinguishing based on blood, limited stereotyping and equal treatment. The antagonists are the complete opposite and value pure-bloods more, treat anyone other horribly

and have a limited number of women among their ranks and when they do, these are inferior to the men. The men in these groups cherish power, status and appearances above all else and display the masculine stereotypes the heroes of these novels attempt to break. Their belief systems are thus tied to both race and gender, be it in a variety of ways. Furthermore, the issue of race and gender in these books are connected through their development in the individual novels. Both issues consistently appear in each novel and become more complex and multifaceted as the narratives progress. Additionally, the issues are inherently linked to the characterisation of each of the central characters and the very construction of the magical world in which the narrative is set. As such, the issues are connected in the society in which they are set and reflect many features of real society.

Chapter 4: *The Chronicles of Narnia*: The Race and the Gender

The Chronicles of Narnia appear in numerous scholarly articles, for example as the subject of the research or as a comparative tool for other fantasy novels, including *Harry Potter.* Many of these studies mention the criticism *Narnia* has had to endure, specifically with regards to issues of race and gender, implying that these are important elements in these novels. The previous chapter has already provided the set up for the structure used in the analysis of the *Harry Potter* novels and the same structure will be used here. As such the analysis of the first three *Narnia* books of the series will be investigating the representation of the issues of race and gender as mentioned in chapters one and two. The difference in the present chapter, is the fact that these novels were written around 1950 and the analysis will mention this difference when discussing the representations, as this is likely to influence the representation of the issues.

The *Lion, the Witch and the Wardrobe, Prince Caspian* and *The Voyage of the Dawn Treader* are the first novels in the seven-part *Chronicles of Narnia.* During the discussion, examples will be given to illustrate how the issues of race and gender have been represented and discussed in these novels. Because these novels were published between 1950 and 1952 and the issues of race and gender may have been different at this time, specific sources on the issues of race and gender at the time the novels were written will be used to clarify the statements made on their representation in the novels.

In chapter three, Vezzali et al. explained that the moral guide in *Harry Potter* was Harry himself, as he was presented as the 'good' and central character from the start, who is kind and caring to others and behaves admirably in difficult situations (107). If these criteria for the moral guide of the novels are translated to *Narnia,* the guiding characters are Peter, Susan, Edmund and Lucy in the first two novels, and only Edmund and Lucy in the third, as their intentions are presented in a positive manner from the beginning and they are described as the heroes of the story. Like Harry, the children will be used to find out the book's representation of the desired and positive behaviour, and how the issues are represented in relation to these characters. In addition to this, this chapter will feature a comparison between the *Harry Potter* and *Narnia* novels, to clarify their representations in relation to one another.

4.1 *The Chronicles of Narnia:* The Issue of Race

""But how could it be true, sir?" said Peter" (Lewis 131). This question was asked by Peter after hearing about the land of Narnia from his little sister, a land which he cannot

believe to be real. In the stories by Lewis, the lion Aslan, the fauns, dwarves, talking animals and the sheer existence of a land behind a wardrobe are all made to be real. The stories of *Narnia* feature many different things, including representations of issues of race and upon close reading *Narnia*, various examples of these representations become clear. The difficulty here is that the majority of the research on *Narnia* discuss the entire series as a whole or discuss the Christian allegories in it. This means, that although the representation of issues of race are discussed in some of the studies used for the present investigation, they often refer to one of the later novels in the chronicles and hardly ever mention the issue in relation to the first few novels. Nonetheless, these examples provide information on the general attitudes towards Lewis' representation of race. Philip Pullman, for example, claims that in *Narnia* the "light-colored people are better than dark-colored people" (Pullman). He refers here to the Calormenes people featured in the later novels, who, by many researchers, have been compared to Arabs in a negative way. Because the Calormenes are not featured to great length in the first novels, except by name, their representation will not be taken into consideration, but the overall attitudes towards Lewis' use of race is important.

Much like the *Harry Potter* novels, there are many kinds of creatures, and thus different species under the combined term of race, presented to the reader in the *Narnia* books. As with the Potter books a broad concept of race will be used here as defined by Cole. As mentioned before this definition includes "cultural as well as biological racism, intentional as well as unintentional racism; 'seemingly positive' attributes with probably ultimately racist implications as well as obvious negative racism" (57). The beasts may thus be considered in terms of the biological racial differences in being of various species, but also as culturally varying from the children as they are from Narnia and may hold different beliefs. Cicere explains that as a medievalist at Oxford, Lewis played a major role in shaping the "medieval-heavy English curriculum" and with that, what is accepted in fantasy literature (398). She goes on to explain that this also includes some fantasy creatures and states, "Thus in addition to castles, knights, and other medieval trappings, fantasy accepts centaurs, for example, which Lewis borrowed from classical mythology for The Chronicles of Narnia" (398). Lewis used a wide variety of creatures to inhabit Narnia, making it his own fantasy land with recognisable medieval elements. The inclusion of different creatures makes the land more inclusive as well as more believable, because a fantasy land with fantasy beasts is more logical than a fantasy land with normal animals. This is especially true, because the creatures do not treat each other differently based on their race. And even the Pevensie children appear to quickly accept the existence of a faun and the possibility of a talking beaver and do not treat them any differently

than they would a human. Lucy kindly greets the faun on her first trip to Narnia by simply saying, "Good evening," without any hesitation or surprise (Lewis 115). And when the rest of the children come to Narnia, they follow a talking beaver and their main concern is whether they can trust him, without commenting on the fact that he is talking. These instances display the need to treat people equally, especially since Peter, Susan and Lucy are portrayed as the "good" characters and Edmund, initially the difficult child, is the only one acting strange about the creatures and displaying any distrust by asking, "How do we know" (Lewis 140). This idea of equal treatment is carried throughout the first novel, with different species working together to overthrow the villain of the story. Furthermore, the races that were aligned with the villains are not displayed as being an evil race, but as having both good and bad examples. This can be seen towards the end of the first novel, when the Pevensies give honours to the "good centaurs, and the good dwarfs" (Lewis 194). There are mentions of an evil dwarf, but also of good ones, showing that the species are capable of both good and evil and no one race is all evil, nor all good. None of the characters are displayed as either good or bad based on their race, but on their actions. Lewis represents race as something that should not influence the way someone is viewed or treated.

There are, however, also some less positive representations. For example, throughout the books the human race appears to be depicted as more important than the others. Though this is not something that is visible on the surface of the novels, there are multiple instances that would suggest this, the first being the prophecy foretelling that four sons and daughters of Adam and Eve are to be the Kings and Queens of Narnia. This would automatically mean that the ruling party of Narnia does not actually come from Narnia, seeing as there are no humans there. This begs the question what gives them the power? What makes an even more compelling case is that the White Witch apparently pretends to be human and that "it's on that that she bases her claim to be Queen" (Lewis 147). The status of humans is apparently so important that the White Witch would lie about it. This idea is further cemented in *Prince Caspian* following a discussion between some of the creatures. These creatures appear to hate the humans that are present in Narnia at that moment, but nevertheless believe that Narnia should be ruled by a man (Lewis 347). Although hundreds of years have passed in Narnia between the story in the first novel and the second, the notion that a human must rule has for some reason prevailed, but it is never explained why the human race is the one to govern, leaving one to conclude that they are somehow better.

However, the representations of issues of race in these novels are slightly ambiguous. Where on the one hand the novels suggest that humans are better, they also suggest that all

races should be treated equally and that there is good and bad in each race, while simultaneously setting the species against each other. In the first novel, the issue of race is largely presented through the biological differences of species, but in the second novel the issue becomes more important in a larger battle at the centre of the book, which essentially revolves around race. Here, there is a new distinction between the old Narnians and the new Narnians, who are a humans from the land of Telmarine. The old Narnians, meaning the various creatures and talking animals, are forced into hiding when the Telmarines take over the land. Instead of a war in which the same species fight each other depending on the side of the battle they have picked, this book has chosen to depict a battle between species, humans against Narnians, and the humans are the villains in this scenario. This war is grounded in the history the species have with one another. The Telmarines took the land from the old Narnians and have secretly been persecuting them since then. The war that is displayed is both territorial and racial. The racial aspect of this war thus represents the biological and cultural facets of the issue of race as defined by Cole. However, this war is another reason why the persistence that a human should be king of Narnia seems somewhat inexplicable. The old Narnians fight the humans and want to banish them from their land, but at the same time expect there to be a human ruler, which causes for some uncertainty.

Additionally, the novels are not consistent with their depiction of race. The main problem here lies with the decreasing amounts of creatures in each novel. Where the first novel described a large variety of species, the second has limited the diversity, due to the believed extinction. The third novel features even less creatures, especially those that are well-rounded vital characters to the plot. Although the general attitudes between the various creatures towards one another seems to be stable in all three novels, there are some instances in which they move away from previous notions. For example, the beasts are shown to be inclusive and working side by side in the first and third novel and treat each other reasonable equally. However, in the second novel there are some comments that show that specific species are the victims of racial bias. The ogres and hags are seen as evil and referred to as "that sort" by both beasts and humans (Lewis 351). This is done without having introduced these creatures in any other way and thus judging them based solely on their race. Slightly later in the story, however, a half-dwarf is defended by saying "the creature can't help its ancestry," displaying a double standard (Lewis 355). Where one species is defended, the other is instantly vilified. The novel thus switches between beliefs. Furthermore, the creatures are heavily stereotyped in this novel, in a sequence where they portray the exact behaviour they

are known for, such as a squirrel being bustling (Lewis 354-355). The novel does not attempt to break any stereotypes, but rather reinforces them.

Since there are only three years between the events in *Prince Caspian* and *The Voyage of the Dawn Treader,* the issue of race is represented quite equally in them, with a stronger focus on it in *Prince Caspian.* It has been mentioned that *Narnia* has been critiqued frequently over the years. Part of the reason for this are the racial stereotyping depicted in its narrative. However, most of the racism and ideologies depicted in the novels is done by the villains, which is ironically a stereotype in itself. By depicting the antagonist's views in a negative way and as an opposition to those of the heroes, the novels display disapproval of these views. In *Prince Caspian,* Miraz is the one who intends to erase anyone who is other than Telmarine and he is depicted as cruel, vile and vicious. Caspian, on the other hand, is shown to be interested in the varying cultures and is mentioned to be "thinking and dreaming about the old days, and longing that they might come back" (Lewis 341). Aside from this, he is the true ruler of Narnia. The novels may have slight inconsistencies at times, arguably a natural occurrence since everyone may judge or stereotype occasionally, the consensus is in the characters' depictions of good and evil. The protagonists are fair and treat all races equally, while the antagonists thrive on power and injustice in every respect.

These novels display less development surrounding the representation of race in comparison to *Harry Potter.* Additionally, the representations, though arguably somewhat more present in the second book, remain centred around the variety in creatures and the differing cultures of Narnians and humans. In this manner, it does adhere to a depiction of race that can be related to the real world in differences of race and society, based on both biology and culture. The issue of race is presented in the overall narrative and the details, but the issue is far less defined and developed compared to the *Harry Potter* books. Instead, it is presented in a rather basic form, by representing both the biological and cultural facets of the concept, but not delving into the other, subtler, forms of race and racism.

4.2 *The Chronicles of Narnia:* The Issue of Gender

In the research about these novels the representation of gender is a highly debated subject. Some researchers believe that Lewis was downright sexist, while others see positive representations as well. Pullman, for example, is quite critical of the *Narnia* series and has stated, ""It is monumentally disparaging of girls and women. It is blatantly racist. One girl was sent to hell because she was getting interested in clothes and boys"" (Pullman). The moment he is referring to here, appears in the final book and will thus not be considered here,

but this is not the only instance where critics have called Lewis sexist or misogynistic. Shanna Caughey has evaluated the criticism and challenges some of the claims made by other scholars. She states:

> I will freely admit that adult women, what few there are, do not come off well in these books. (…) The witches simply want to usurp power in Narnia, which must be wrong because power in Narnia is divinely appointed. It is also, except for the queens Susan and Lucy, male. (185)

When looking at the novels this becomes especially clear. The only two adult women in the series are Mrs. Macready, the White Witch, and the main villain in the first novel, and Miraz's wife, the first of whom is described as very strict and overall rather unpleasant, while the latter two are willing to do whatever it takes for power. However, this is not true for the adult versions of Susan and Lucy at the very end of the novel. Though it is only a short moment, Susan is referred to as "the Gentle" and Lucy as "the Valiant" (Lewis 194-195). Furthermore, the brothers and sisters seem relatively equal in rank as Kings and Queens, with no one of them making all the decisions, but everything being discussed as partners, which is largely true for each of the novels. The children never differentiate between each other based on gender and it is mostly other people that do this for them by, for example, seeing Peter as the High King. Following the idea that the Pevensies express the desired behaviour, the representation here is that they should be treated equally. Caughey adds to this, "The girls are consistently strong, respected and wholly themselves. The presence of kings, princes and older brothers never reduces is the girls in any way. Their personal flaws are individual to them, not the result of their sex or their age" (186).

This does not mean, however, that traditional gender roles are not reinforced in this novel. While in Narnia, there is a moment when Peter goes out to help Mr. Beaver with the fishing, although he arguably does help much and merely watches, while the girls help Mrs. Beaver with the tea and the table. This depicts the children in the "traditional hunter-gatherer" and "domesticity" positions (Caughey 64-65). This is only increased by the appearance of Father Christmas, who carries presents for Peter, Susan and Lucy. He hands Peter a sword, Susan a bow and arrow and a horn and Lucy a small dagger and a potion bottle (Lewis 160). Then "in case the girls don't perceive this difference, Father Christmas tells them overtly that they are not to fight in the battle" (Caughey 65). Lucy asks him why not and tells him she thinks she could be brave enough, but Father Christmas states, "That's not the point, but battles are ugly when women fight" (Lewis 160). Here the issue is quite clearly gender, and sure enough neither Susan nor Lucy fight in the final battle. What exactly is meant by the

statement "battles are ugly when women fight" is not explained however and researchers cannot quite figure out the meaning of it. However, the notion that Susan and Lucy are not to fight in battle is carried through in *Prince Caspian* as well.

Once again, this novel shows a type of duality in its representation of a social issue. On one side there are the rather negative depictions of adult women, whose motives are questionable to say the least. This is paired with the traditional gender role reinforcement in a variety of scenes, including one by a trusted, recognisable and good figure, meaning Father Christmas. These kinds of depictions are in line with Järviluoma, Moisala and Vilkko and their theory that gender stereotypes are reinforced from birth. Apart from that, there are only seven larger female characters in the novels, and one of them is a beaver. Although the gender of every creature is not revealed, the fact that they fight alongside Peter and Edmund in the battles would suggest that they are male. In other words, the women are grossly outnumbered. Nevertheless, these views are questioned from time to time in the novel itself, for example when Lucy thinks herself to be brave enough and when the four children go hunting together, not just the two men. This representation hinges on the Pevensies themselves and the way they interact with the people around them, as is true for most of the representations of the issues in this novel. Susan and Lucy may have been given some stereotypical attributes, such as being more emotional and worried, but they, and their brothers, never make a difference based on gender. As such the representation of gender can be seen from two perspectives. Though the criticism is understandable and true in many ways, the positive side must also be considered.

It is crucial to keep in mind that Lewis was writing in 1950, a time in which the view of women was quite different than it is now. Stephanie Spencer discusses gender in the 1950s and explains that the position of women in society had started to change after the war (22). During the war, many women in Britain had to take over the jobs while the men were away and when the war was over, they had gotten used to the independence. Spencer argues that where before the war the "natural job" for women was to be married, have children and take care of the house, women now wanted careers too and society appeared to be ready to accept this (22). However, the most important role for women was still to be a mother, which was accompanied by virtues of passivity and submission (26). Nevertheless, the real changes for women did not happen until the 1960s and women were still largely viewed in a domestic role, sometimes with a job on the side. This means that the traditional roles were still present, but changing at the time Lewis was writing. This slight change can be seen in the books as well.

Where Susan and Lucy are at times placed in a domestic role, they are not as passive as may be expected from the time and each has their own talents. Susan, for example is a skilled archer and in *Prince Caspian,* when a dwarf is about to be drowned by soldiers and the rest of the children are still pondering what to do, she acts and strikes the soldier on his helmet (Lewis 330-331). With her actions she takes control of the situation and saves the life of the dwarf by intentionally scaring the soldiers, but not killing them. Her shot is then praised by both her family and the dwarf (Lewis 362). Susan may be the mother-figure of the group, but she takes action when it is needed as is often quicker to do so than her family. Lucy shows herself to be proactive on more than one occasion as well and in *The Voyage of the Dawn Treader* volunteers for a dangerous task, while the rest of the party, all male, are reluctant to do (Lewis 487). She is also quite vocal in defending herself when someone does appear to judge her based on her gender and defends both herself and her gender. In *Prince Caspian,* for example, Edmund notes, "That's the worst of girls. They never carry a map in their heads," and Lucy instantly responds by stating, "That's because our heads have something inside them" (Lewis 369). In the next novel Lucy even comments on the behaviour of the men as being "swaggering, bullying idiots" (Lewis 484). She is not a passive character and possibly the best example of the progression of the issue of gender, as she grows in her confidence and role throughout the books and her depiction reflects this growth.

In addition to this, there are some other characters that take a stand on gender. Eustace, though initially depicted as annoying, does seem to believe that women should not be treated differently, or rather pampered, merely because of their gender. He notes that this kind of behaviour is only "lowering girls" (Lewis 438). Although this is self-preservation, he does seem to believe that equal treatment would be best. Furthermore, much like with the representation of race, the wrong kind of view is presented by the evil characters. Miraz in the second novel calls some characters "womanish", for example, as an insult. By this time, he has been well established as the antagonist and his actions and thoughts are for that reason presented as misguided.

Although some may criticise the traditional gender roles presented in the book, these roles were still present then. In other words, what may be deemed unacceptable by today's standards, was no more than normal at the time the novels were written. Furthermore, the girls do not adhere to these roles as much as they seem. They frequently act of their own accord, make their own choices, are not governed by the men and speak their minds when they are taunted or believe something to be wrong. They may not be the kind of female characters that are expected in literature today, but they do carry elements of them.

4.3 *Harry Potter* versus *Narnia*

As is to be expected with fantasy novels, *Harry Potter* and *Narnia* can be compared on numerous levels, including their inclusion of a variety of creatures. In *Narnia* these creatures communicate with each other without there being a problem based on their species for most of the time. This can be compared to the ethnic students at Hogwarts, whose background does not influence their acceptance. Furthermore, both series present a major issue that is rooted in race. In *Harry Potter* this can be seen in Voldemort's war and Draco's snobbish behaviour on blood-lines. In *Narnia,* a similar issue can be spotted in the first two instalments, where the human race needs to be on the throne according to the prophecy, which leads to the White Witch wanting to hunt down the children, and the fight between humans and beasts in the second. However, where in the Potter books the issue of race develops with the plot and is integral to the characterisation of the main characters, in *Narnia* it is more a side issue and does not aid in the progression of the plot of the first or the third book. The second book is different, but these large alterations seem to hinder the development of the issue of race, as it changes in its importance.

In both cases, the novels show that the extreme racial biases, wanting a pure-blood rule and wanting the old Narnians extinct, are displayed through the views of the antagonists of the stories. In this manner, each series portrays these views in a negative way. Nevertheless, in the *Harry Potter* novels, race is a far larger plot point, where in *Narnia* it may not always be recognised as an issue of race, unless one is looking for it. In Rowling's books the issue is displayed at the forefront of the story and, throughout the novels discussed here, develops into an important part of the story's main theme. Although Lewis' depiction of race is largely featured on the background, it is still an important element. Particularly the good and bad sides of each race is quite interesting, especially considering that this book was written by a former soldier and directly after the second World War, when particularly the German race was viewed as all bad. Furthermore, both of these series show that issues of race are something that needs to be faced and confronted in our society whether it is in the time when Lewis was writing, around 1950, at the time when Rowling was writing in the mid-1990s or even now, when both of these novels are still being read and still appear to be applicable to modern society.

Gender, however, is a different story. In both cases, the issue of gender is present, as might be expected, in the characters themselves. Nevertheless, the representation of it is quite subtle and especially in *Harry Potter* the issue develops as the characters do. This issue has a smaller influence on the overall progression of the plot and focusses more on the growth of

the characters individually. As such it drives, and is driven by, the narrative in a different manner.

The issue of gender has been displayed quite differently in the novels, although both series have been criticized for having one dimensional females in stereotypical gender roles. However, where this is partially true for *Narnia,* the first *Harry Potter* novels show that the females are strong, intelligent and respected characters in the story, with the prime example being Hermione, as has been discussed before. Furthermore, where *Narnia* presents Susan and Lucy in a traditional domesticity role, Hermione is often shown to be sharper and more resourceful than the boys and the boys to be more emotional than stereotypically masculine. The first *Narnia* novels largely reinforce the gender stereotypes, but *Harry Potter* attempts to break them. On the other hand, although some gender stereotypes are reinforced in *Narnia,* the girls are never portrayed as being weaker, especially not within their own family. In this respect, the novels take a similar approach. Hermione is in no way described as weak and neither are any of the other female characters.

Apart from the representation of the issues in the novels, their roles in them also need to be discussed. In *Harry Potter* the representations of the issues of race and gender are embedded into the characters, their interaction and some of the main plot lines. As such, race and gender form an integral part of the story and are essential for the progression of the story. In *Narnia,* however, the representation of the issues has made it clear that the role of them in the story is far less prominent. In this role, the issues are still important to the novel, as it adds additional layers to the meaning, but it is not always essential to the progression of the story. More importantly, however, is that where the *Harry Potter* novels are quite clear and consistent in their representation of what is deemed right and wrong and have multifaceted representations of both race and gender which intersect on several occasions, the *Narnia* books can be dubious, as there are several moments in which the novels are not entirely consistent in their representation or have negative representations.

Chapter 5: The Films

As may be expected, the film adaptations of the six novels discussed in the previous chapters have received a fair amount of attention. *Variety* notes that the first *Harry Potter* film is a "near-perfect commercial and cultural commodity," and when discussing *Narnia, The Telegraph* writes, "But if a few liberties have been taken here and there, as is inevitable in the transition from page to screen, the spirit of the book is very much intact" (McCarthy; Scott). Elvis Mitchell, of *the New York Times*, adds to this that particularly the first film in the *Harry Potter* series is "following the letter of the law as laid down by the author" (Mitchell). Additionally, these critics, and other reviewers as well, mention the faithfulness of the adaptations and the characters' translation to screen and in doing so often touch on the issues of race and gender and their representations in the novels and the films. They particularly mention the various creatures and the roles of Hermione and Susan and how they have been depicted as strong female characters. In this manner, these reviews show the importance of these issues in the narrative, as even their transition to screen has been deemed significant enough to mention in a review. Furthermore, these reviews note that these films may be considered blockbusters, due to their high budgets and wide reach and this will be shown to be important later in this chapter. The following chapter will provide some context into the adaptations and how the representations of the issues of race and gender discussed prior to this chapter have been translated. This will then give additional clarity on the representations as a whole and their role in the respective narratives.

Previous theories will be used to clarify the process of film adaptation, the possible influence of the society in which the adaptation is made and the emphasis on the faithfulness to the original story. For example, Lindiwe Dovey theorises that the field of adaptation studies is particularly dependent on the culture in which the adaptation is made, and that as the culture changes, so do adaptation studies (182). She notes that a primary focus is often on the fidelity and argues that, "where and when adaptations take place, where and when they are exhibited, crucially determine how they are apprehended and defined by viewers" (167). This notion is particularly interesting, because it suggests a different understanding of adaptations depending on the time and culture in which they are viewed. Since the time between the *Narnia* books and the films is 55 years, there is already a noticeable distinction in societies with differing views. Her theory touches on the importance of this distinction and the influence it may have on the adaptation itself.

Pascal Nicklas and Oliver Lindner also touch upon the social context in which the adaptations are constructed and the influence this has on the eventual outcome (3). They note that fidelity "has haunted adaptation studies from their inception," and that this can be a defining factor in adaptations (2). However, they also state that in the process of adaptation, "They have to take into account the realities of the market" (3). In their theory, there needs to be a coalition between the concept of fidelity to the source and the market in which they are made. As such, the adaptations need to be, and are inevitably, influenced by society and the issues present in it, such as the issues of race and gender. Furthermore, in line with both Dovey and Nicklas and Lindner, the adaptation is also influenced by the audience for which it is intended. For example, the *Narnia* films were intended to be blockbusters, which may have had an influence on how the adaptations were made. Here, the link between adaptations and society is shown through the influence society has on the process of adaptation, as well as the influence of the market to which the adaptation is attempting to appeal.

However, when it comes to adaptation, there is always the question of fidelity. Shelley Cobb explains that "the language of fidelity has coded adaptation as a form of artistic reproduction rather than production" (108). In this scenario, the adaptation is close to the original and it is essentially a representation of it in a different form. She goes on to explain a different possibility, in which the reproduction is recoded to a production and in which the final adaptation is the "artistic product of their film authors" (108). Some adaptations have been altered to such an extent that they are barely a product of the novel and have become something else entirely. This can be perceived as a risk when adapting a novel, especially with novels that have received a lot of attention, such as *Harry Potter* and *Narnia,* as the expectation of fidelity may be higher from the audience. For both the Potter and *Narnia* books, the novels' success and immense following might have led the screenwriters to keep as much as possible in the films, so as not to let the audience down and to secure a box-office hit. The concern for this need for fidelity can be found in the amount of changes to the novels' plot. However, fidelity is not a defining feature for a successful adaptation. In the case of a literary phenomenon, like *Harry Potter* or *Narnia*, one may expect to find a closeness to the text to satisfy the audience and to create a recognisable film. Nevertheless, this does not mean that this fidelity will extent to the representations of the issues of race and gender. Because the adaptations are also influenced by the society in which they are made, changes could have been made to the representation to fit this society. Additionally, staying faithful to the plot of the novels, does not have to mean that this us also true for the details of the novels, which is where some of their complexity may be found. As such, it is the combination of fidelity and

societal influence that will be important in the following chapter and that will define the representations of the issues of race and gender in the films.

5.1 *Harry Potter* and the Film Adaptations

      Harry Potter and the Philosopher's Stone, Harry Potter and the Chamber of Secrets and *Harry Potter and the Order of the Phoenix* were released in 2001, 2002 and 2007 respectively and are the corresponding film adaptations to the three *Harry Potter* novels discussed in the previous chapters. The first two films were both directed by Chris Columbus, but the fifth film was directed by David Yates. Guiding this section is the sub-question: to what extent and how have the representations of race and gender in the novels been translated to film? First, it is important to look at the faithfulness of the translation, where specific attention will be paid to the instances discussed in the previous chapters. The theories and ideas displayed in the sources in this chapter as well as the previous chapters, will aid in where to look for the representations and how they may have been translated. As has been stated before, the issues in the novels are an integral part of the characters and more importantly the way they interact with one another. It is expected that although the issues of race and gender have been translated within the larger plotlines of the film, they do not reach the same level of complexity the novels do and display merely the surface representations of the issues in the novels.

      Frances Pheasant-Kelly aptly notes that "the films, inevitably eliciting comparison to their literary sources, display a general fidelity to the novels," and goes on to state that for example the music helps to put an emphasis on the important segments (47). Adaptations can not only bring a novel to life, but can also change the story through artistic choices made by the director. James Russell discusses the Potter adaptations in particular and notes that the producers and screenwriters were adamant on displaying what the books were conveying, positioning Rowling as the authority and the filmmakers as workers who create a film that matches her vision (391). He goes on that the creation of a blockbuster comes with added difficulties and high costs, due to, for example, CGI imaging, various teams and different approaches, and cannot be compared to normal adaptations. He suggests, "Instead, we might more fruitfully try to understand blockbuster adaptations on their own terms – as the product of sometimes divergent creative and commercial impulses" (394). He points out that Rowling initially struck a deal with Heyman and his studio, because "he promised to remain faithful to the books," and this can be seen in the careful adaptations, where faithfulness trumps the artistry of the director (395-397). Russell stresses that faithfulness was one of the main

concerns in the adaptation of especially the first novel and according to him the set design contributes to this a great deal. This first film's approach has created a starting point for the following films as well, especially with regards to the sets and the attention to detail. Not only has the head of the design team constructed the world as described in the novels, into tiny details, but his work also serves other complex functions (Russell 400). The sterile environment with the Dursleys, for example, is the opposite of the busy Diagon Alley, which is full of colour and life. Among others, this tells us about the Dursleys' cold behaviour towards Harry as opposed to the loving wizarding world he finds himself in later. As Russell puts it, "It is organized in such a way as to facilitate a series of important narrative developments" (400). The approach and composition of the first film has set the bar for those that come after it and the faithfulness to the original has been carried through in each of them. Nevertheless, while the first film is nearly an exact copy of the novel, the second and fifth have taken more liberties in the process, the results of which can be seen in the representations of the issues of race and gender, as will be shown below.

5.1.1 Race

It has been noted before that the characters and their interactions with one another are a key factor in the representations of both issues of race and gender. This is particularly visible in the distinctions between the protagonists and the antagonists and their beliefs. Nevertheless, there are some examples that are more visual in their representations, such as the presence of various creatures. These representations are equally important to the narrative and help create the magical world and as such are present in the adaptations. For example, the centaurs, and their star gazing nature, are introduced in the first film in a similar fashion to the novel, as are the goblins and the house-elves. Much like in the novels, the racial distinction is not based on the same elements as it is in the real world, such as skin colour, but instead revolves around differences in species and blood. More importantly, the films have taken the implications of the novels depictions and adapted them in a similar fashion. In the second film, Dobby the house-elf is introduced and his life and the lives of many house-elves as slave-like creatures to wizards, is explained. This point in the novels shows the variety of race depictions in a biological, individual and institutional fashion, and the films have given it the appropriate gravitas. Furthermore, the Malfoys' treatment of Dobby is accentuated in a separate scene, which brings the antagonists' display of the frowned upon behaviour to the audience's attention. It also shows the audience the novels' message that individual racism is a large contributor to the larger issues surrounding race.

Apart from the various creatures, the different ethnic backgrounds of the students are visible in the films as well, and, much like in the book, do not appear to influence the way in which these students are treated. Instead the racial distinction between the wizards is based on blood. In the novels this is shown through Voldemort's war for power and Draco's attitude towards people who are not pure-bloods, and it is one of the most important and multifaceted representations of the issue of race in these novels. The story of Voldemort and what he has done and plans to do builds up throughout both the novels and the films and is a key factor in each individual film, where the audience finds out more every time. In the first novel and film, the different racial beliefs are mainly depicted through Draco and Ron. Though they are both from pure-blood families, Ron's family is poor and kind to muggles, while Draco's is rich and prefer pure-bloods and this is the same in both the novels and the films, with their hatred for one another growing with each passing instalment. The movies present the same message about issues of race, by portraying Draco as the questionable character and Harry as the morally sound one. There appear to be very few influences of the society in which these films were made in this respect, most likely because the films were released only a few years after the novels and the societies would have been relatively the same. The fifth film, however, does show some differences to the novel, which can be linked to the new director of this film. This film is darker both literally, in terms of lighting and music, and figuratively, in their subject matter, and this at times overshadows the issue of race underneath the war. While the cause of the war is quite clear, the battle presented in this film seems far more personal between Harry and Voldemort, particularly because Harry has lost the support of the rest of the wizarding community. While the adaptation still represents the racial war in the form of blood differences, it comes across as more of a personal vendetta due to the film's accentuation of Harry's feelings of loneliness and his resolve to fight Voldemort.

Nevertheless, the second and fifth film build on the first in a similar fashion as the novels do, by revealing information about the wizarding community and the divide in beliefs. In the films, the focal point of this are the Malfoy and Weasley family and they use many key sentences from the novels to do so. An example of this is Arthur Weasley's response to Malfoy, saying "We have a very different idea about what disgraces the name of wizard, Malfoy" (Columbus 2002). Their rivalry is somewhat greater in the films and is often the main indicator of differing ideas, especially when Voldemort is not being discussed.

Although the movies have adapted most of the representations of race, and even accentuated some to make them more poignant, the films lack the nuance and depth of the novels, as may be expected from an adaptation. Interestingly, however, in the *Narnia*

adaptation the issue of race is expanded, which will be explained later. While the adaptations build the storyline, and the racial representations in them, in a very similar fashion and have the same stance on these issues by portraying the negative views as undesirable, they do not show the historical and societal struggle that goes back centuries in this magical world. The novels show a racial problem that has evolved through history and is largely based on historic events, while also showing a society at a breaking point. The books show the ongoing nature of the racial issue, while the films lack this and for this reason appear to suggest that with the defeat of Voldemort, the issue of race will be resolved.

5.1.2 Gender

One of the main representations of the issue of gender in the novels, is the breaking of the masculine and feminine stereotypes, which can be seen in a variety of characters. Ming-Hsun Lin suggests that each fairy tale, which according to her *Harry Potter* could be classified as, typically contains a princess role that is often a stereotype of women in a weaker, domesticated and damsel in distress representation (89). She goes on to argue that although the films have shifted the focus somewhat by displaying Harry in a more heroic light, Hermione has remained the complex heroine she is presented as in the novels and a character that breaks the stereotypical depiction of a fairy tale damsel. She notes that "her complex, self-contradictory qualities make her a foil to Harry and a telling contrast to the stereotypical fairy tale princess" (92-96). According to this scholar, the princess role is more on Harry than on Hermione due to Harry's need for rescue from the Dursleys, help from other characters, his destiny finding him instead of him finding his destiny himself, and his kind personality (94). Although the films take a more masculine approach to Harry, for example by making his actions more self-assured and less hesitant, Lin claims:

> The elements that identify Harry as the innocent persecuted heroine lie not only in the lines he delivers or the acts he undertakes. They are deeply rooted in the stories' characterizations, plot structure, and motifs. These are at the heart of the stories and cannot be easily removed through adaptation. Surface changes or audio-visual elements do create a different emphasis, but the films' adherence to the books' essential narrative mean that these alterations cannot wholly transform Rowling's approach to her characters. (97)

The way in which Rowling has constructed her characters this way, have not been, and could not be, deleted from the films. Instead of attempting to change the characters and their depiction, the adaptation team has chosen to accentuate their features. For example, the

pivotal troll scene is enhanced by Hermione suggesting the spell that eventually defeats the troll. The same is true in the films as it is in the novels, Hermione does not need Harry's saving any more than Ron does, and probably even less so. Scenes that may have been cut from the adaptations are those that merely confirm the characters' representations once more, but do not necessarily add to them. The breaking of stereotypes is also shown in Hagrid, who Lin relates to the fairy godmother in fairy tales. She states, "The pink umbrella that conceals his wand provides a joke on Hagrid's sensitive and soft personality—maternal and feminine like that of all fairy godmothers" (94). Furthermore, the films pay special attention to the Quidditch players, where, just like in the novels, three of the seven players on the Gryffindor team are female. However, where in the novels there do not appear to be any female player on the Slytherin team, the films have added at least one girl to the team. Why this is done, however, is not entirely clear, as it effects the idea that Slytherins have a more sexist disposition. Nonetheless, the representation of issues of gender is quite close to that in the novels and presents the same message of equality as is displayed in the books.

As has been mentioned before, the adaptations accentuate the representation of the issue of gender quite consistently. The fifth film, for example, puts additional focus on the females in Dumbledore's army and on more than one occasions shows them defeating the men. Furthermore, it shows both Umbridge and Bellatrix Lestrange as admiring women to the men in power, the minister and Voldemort respectively. Their admiration and Umbridge's pink colour palette suggest the typical damsels, but in both cases, they are shown to be quite vicious and destructive, usually traits ascribed to masculinity. The films appear to mock these stereotypes even more so than the novels, by accentuating their admiration. This same film also puts additional focus on Harry's self-doubt, by including an extra scene with his godfather in which he wonders if he is "becoming bad," and questions his own mind (Yates 2007). The films continuously shed light on the growth of the characters as well, such as Ginny's transition from admirer of Harry to a strong witch who is admired for her strength by her peers in a scene where she perfectly executes a difficult spell (Yates 2007).

The film adaptations have largely attempted to stay as truthful to the original novels as possible, while highlighting its strong female characters. The pivotal scenes in both the representation of race and gender have remained intact and on more than one occasion have been given additional attention to accentuate their importance and implications. The representations of these issues in the films are largely the same as the ones in the novels, be it with less depth to the depiction of race. As the novels and the films were only a few years apart in release date, the issues are represented in a similar fashion, fitting the time in which

the novels were written and the films were made. There are, therefore, no noticeable major differences to the representations based on the time in which they were made.

5.2 *The Chronicles of Narnia:* The Film Adaptation

The Chronicles of Narnia: The Lion, the Witch and the Wardrobe and *Prince Caspian,* released in 2005 and 2008 respectively, were directed by Andrew Adamson, while *The Voyage of the Dawn Treader,* of 2010, was directed by Michael Apted. As such, much like the *Harry Potter* films in this research, the third film was led by a different man. The following subchapter will have the same approach as the previous one and thus adhere to the same method. Although looking at the faithfulness of the adaptation may appear somewhat simplistic, in the specific cases of *Harry Potter* and *Narnia,* where there are little other sources on the films, the faithfulness is a valuable source of information. This is especially true because, as mentioned before, these films were highly anticipated and each have a large fanbase of the novels. However, unlike the *Harry Potter* adaptations, which were released only four years after the publication of the novels, these films were made 55 years after the novels. As such, the position of the issues of race and gender may have drastically altered. Due to this, specific attention will be paid to alterations of the representation of these issues.

Pheasant-Kelly discusses the adaptations in her research and starts off by saying, "For the novel's readers, the film's visualization of the transition from wardrobe to magical realm, with the incongruous appearance of the iconic Victorian lamp in a snow-filled landscape, is rendered just as Lewis described it and retains its symbolism as a guiding force" (88). This seems rather faithful, but Pheasant-Kelly quickly adds:

> the Narnia films have attracted less favourable critical attention, with reviews
> dismissive of their "blockbuster" approach to C. S. Lewis's themes and their
> exaggeration of the battle scenes. As Newman notes of the first film, "It is torn
> between a need to stay faithful to much-loved source material and a desire to
> be the foundation of a fantasy blockbuster franchise". (90)

This quote very aptly shows the films' approach to the adaptation. Although many of the scenes stay close to the novels, down to the exact lines spoken, scenes were added and altered to make for a blockbuster appeal alongside the adaptation appeal. And this is precisely the point many people have criticised, that "although the adaptations retain many of Lewis's magical and spiritual elements and follow the original stories relatively closely, critical attention centres on their additions to, and departures from, the books" (90). According to Pheasant-Kelly, this problem is in partially due to the stretching of the short novels into two-

hour long films. This has resulted in not only the extended and dramatized battle scenes, but also in additional scenes that were made to keep the audience interested and on the edge of their seats and that do not have any further use in progressing the narrative (95). This may have also been the main reason from the larger departures from the novel in the third adaptation. This film has retained many of the original plot points, be it not in the same order of appearance, but has altered it by adding an evil to be defeated that was never mentioned in the book. This causes for a different tension in the film than there was to the novel. The additional goal for the films to be blockbusters has thus influenced the result. As such, it is imaginable that the representations of race and gender have been altered as well, to fit the blockbuster approach.

5.2.1 Race

The main representation of the issue of race is the presence of a variety of creatures in the first two novels, and some in the third. However, while the number of different creatures appears to decrease in each novel, with there mainly being humans in the third, the films depicts a larger variety in the first two instalments and adds creatures to the crew of the ship in the third book as well. Although this does not change the plot particularly much, this approach does cause more diversity and consistency in the films than there is in the novels. Like in the novels, the Pevensie children quickly accept the strange creatures, though they show a bit more surprise at the sight of a talking beaver, possibly to add some comedic effect. More importantly, however, the same creatures are shown to be on the bad side, as well as on the good side. This reflects the novels' representation of all creatures being capable of both good and evil, no matter their race. This is especially apparent in the second film, when all the creatures fight together to defeat the humans, while being led by humans.

Nevertheless, the films have made some alterations in the representation of race. For example, where the second novel makes a distinction between red and black dwarves and goes on to depict the black dwarves in a negative manner, the film has made no distinction. This suggest that the filmmakers also saw this representation as questionable and thus decided to leave it out all together to avoid conflict. This was also done with the "those people" comments made in both the second and third novel, which indicate a negative relation to creatures solely based on their race. Curiously, however, in the first film there is an added scene in which a fox is introduced, just after the heroes have run from wolves. Mr. Beaver distrusts him and notes that "you look an awful lot like one of the bad ones" (Adamson 2005). Pheasant-Kelly notes that this can be seen as Mr. Beaver "reflecting a form of ethnic

stereotyping in relation to terrorism. However, when its intentions of protecting the children become clear, then the spectator too sees the fox as "good"" (94). For this instance, it needs to be noted that this film was made shortly after 9/11 and the effects were still visible in society, particularly with people distrusting a certain "kind" (94). This distrust and stereotyping is displayed effectively in the first film and is directly followed by the indication that things are not always what they appear to be, sending the message that this kind of stereotyping should not be done. However, by avoiding this idea altogether, in the second as well as in the third film, in which case the stereotypes are confirmed in the novels, the filmmakers appear to only implement this kind of representation when it is added from their side and not from the author's. In this manner, the film has taken the overall message of the novel on issues of race and adapted it to fit into their own views and the time in which it was made. And it was done in such a way that it fit into the original story.

One argument in the novels' depiction of race is that the negative views are held by the villains. This has been translated to film as well and has been accentuated several times. An example of this is the character of Miraz in *Prince Caspian.* From the start of both the novel and the film, he is the clear villain and his words and actions depict this, such as attempting to kill his nephew. In the film, a scene was added to convey his racial ideas even further. The scene shows Miraz using words such as "vermin" to describe the creatures of Narnia and he suggests that "Narnia was once a savage land" (Adamson 2008). His views are plainly presented as the negative ones and his adversaries seen as the heroes.

In the novels the representation of race is quite shallow and does not evolve much over the course of the three instalments and the diversity even decreases in each novel. The films have kept a more consistent approach, most likely to keep the fantasy appeal of the creatures, but the representation remains largely superficial. Nevertheless, the creatures are treated largely equally in both the novels and the films and they thus convey the same overall message, be it with alterations to be appropriate for the society of the time and to accentuate the problems of that time.

5.2.2 Gender

While the representation of race in the films has stayed relatively close to the novels, the representation of gender is treated quite differently. First of all, in the novels there are no positive representations of adult women. In the first film, however, the Pevensie's mother was added as a character. The mother is the opposite of Macready and the White Witch and she is kind, loving and protective of her children. Although Macready and the White Witch have

remained quite negative, the mother shows that this is not true for all women and creates a more balanced view, especially with the still present mentions of Susan the Gentle and Lucy the Valiant. This more nuanced and balanced view of women was not present in the novels. Furthermore, in the films the arguably "good" children never treat each other, or anyone, differently based on their gender. In line with the representation in the novels, the girls and boys are brave and strong throughout the films and display the same desirable behaviour when it comes to gender as is displayed in the novels.

In the criticism the novels have gotten, one of the largest issues with its representation of gender is the traditional gender roles the children have been given. In the previous chapter, it has been shown that these gender roles were still enforced at the time Lewis was writing. For this reason, it is not entirely surprising to see these roles in the novels. Today, these traditional roles are far less accepted and this change in how gender is viewed is visible in the films. For example, the scene in which Peter goes out to help Mr. Beaver with the fishing while the girls set the table has been largely cut, taking away a major example of traditional hunter-gatherer and domestic roles. The more striking example, however, is the scene with Father Christmas. In the novel Peter is the one receiving his presents first, but the film has switched the order and starts with Lucy. Additionally, and more importantly, Father Christmas never states that he does not intend for the women to fight, he merely notes that the weapons they are given should only be used when necessary, which seems like a much more sensible comment. Lucy still mentions that she thinks she could be brave enough, but Father Christmas now responds by agreeing with her. Furthermore, the somewhat mysterious quote "battles are ugly when women fight" has been altered and is now "battles are ugly affairs" (Adamson 2005). The battle is not ugly because the women fight, but because that is the nature of battles and it is no longer related to gender. This is reinforced when Susan does not get a warning about the battle being ugly when she is given her bow and arrow. From this scene, it appears that the people around the Pevensies no longer distinguish between the children based on gender either.

This study has already mentioned some of the stereotypical depictions of women, especially in fairy tales. One of these is that women are often shown in domesticated roles, as damsels in distress and as more emotional. The women are given what are seen as feminine traits and are often more passive, while the men are the pinnacle of masculinity and lead the adventure. This portrayal is not entirely in line with the novels, as both Susan and Lucy are equal to their brothers and are told to be archers in both the second and third novel, but it is true that the women are often said to be away from battle. The films, however, show both

Susan and Lucy fighting in battles and especially Lucy is often depicted as being essential to the eventual victory. Furthermore, both Susan and Lucy have become far more vocal characters. Both in the novels and the films all decisions are made as a group, but in the films, Susan expresses her opinion far more clearly and she is an overall stronger character. She shares the protective nature of Peter over her siblings, which is especially clear in a scene when the wolves attack and Susan protects Lucy and fights them off before getting help, and when she is the first to shoot to help a dwarf in need. These scenes are featured in the novels as well, but they have been given more attention here to show Susan's bravery and strength.

The largest differences are in the active involvement of both Susan and Lucy in battle, who on several occasions have been given their own fight scenes. But a change in representation can also be seen in the deletion or change in tone of some gender related comments. The final scene of the first novel and film, for example, features the children hunting together. In the film Susan and Lucy recount a comment of Edmund's before they left for the hunt, where he said, "You girls wait at the castle I'll catch the stag myself" (Adamson 2005). They all laugh at this and the girls are shown as equally capable and the comment as ridiculous. And the same is true for a comment made in the novel about "the worst of girls," to which Lucy instantly responds (Lewis 374). In the novel, this comment is presented as quite serious, but in the film it is said in laughter and as a joke, changing the tone and meaning of it. Other comments, such as boys not being allowed to cry have been entirely left out, as is Lucy's notion of boys being "swaggering, bullying idiots" (Lewis 479). It appears that the filmmakers did not see these as positive representations and instead of defusing their tension, decided to leave them out. Nevertheless, the adaptations have not always improved the representations of gender. They have, for example, added a rivalry between Peter and Caspian in the second film, that was non-existent in the novel. This battle between them is what might usually be seen as very masculine and does not aid in breaking any such stereotypes.

The issue of gender has been given more attention than the issue of race, mainly by attempting to erase any negative or ambiguous representations of the novels. Much like the issue of race, the representations of gender have been updated to the time in which the films were made. However, because this issue was represented with more negative examples that have received a lot of criticism, the changes are far greater than with the issue of race. As such, though many of the original elements have been kept, alterations were made to put women in a more positive daylight, but also to give the men more emotion and vulnerability than the description in the novels, and as such breaking the masculine hero stereotype.

Nevertheless, by adding tension between the men that was not there before, the films undo some of this work. The adaptations have not only translated the representations that were found in the novels, but enhanced them to such a degree that they fit more appropriately into today's society. The filmmakers have taken the positive representations and focussed on these and altered the negative representations or left them out. This displays the films approach to the adaptation process once more as they attempt to stay faithful to the original text, while also making it attractive for the wider audience and fitted for modern times.

Chapter 6: Conclusion

This study has discussed the representation of the issues of race and gender in the novels *Harry Potter and the Philosopher's Stone, Harry Potter and the Chamber of Secret, Harry Potter and the Order of the Phoenix, The Chronicles of Narnia: The Lion, the Witch and the Wardrobe, Prince Caspian* and *The Voyage of the Dawn Treader.* In doing so, their respective film adaptations were also taken into consideration to shed light on the importance of the representations and their implications. The thesis started out with the research question: in what way are the issues of race and gender represented in three *Harry Potter* novels and three *Narnia* novels, and to what extent are these representations visible in the film adaptations? Over the course of this study, it was shown that the two series both use fantasy creatures to display a biological interpretation of race, while also showing some interspecies communication and relationships. However, where the *Harry Potter* representation is enhanced and given more depth by relating the issue of race to historic events of the magical world and creating forms of both individual and institutional racism, *Narnia*'s representation is shown to be far more shallow. The same can be said for the representation of gender. Where the *Harry Potter* novels use various examples of characters breaking feminine and masculine stereotypes, the *Narnia* books lack this type of representation and can even be found to have negative portrayals of women. Nevertheless, both series depict a fantasy society in which both the issue of race and gender display a message of inclusiveness, while also reflecting the real society in their representations. In the film adaptations, similar comparisons may be drawn, with the addition that both series enhance the representations on several accounts, often with regards to the issue of gender, while simultaneously being unable to represent the complexity of the issues, especially in the *Harry Potter* films.

From the research conducted it can be concluded that a relatively wide definition of both the issues of race and gender was needed to allow for a variety of interpretations and representations, to encompass the complexity of the two issues and to allow for the transition of these issues to a fantasy world. As may be expected, in both novels there is some sort of representation of the issues concerning race or gender, be it in different ways and to a varying degree. In *Harry Potter* the representations are presented both within the characterisation of some of the main characters, and as part of the major plot lines. As such, the representations are quite vital to the narrative. In *Narnia* the issues play a less important role but help shape the world of *Narnia* and the desired actions of society. Though still important, their role does not reach the same level as it does in the *Harry Potter* books. Furthermore, through their

representation, the novels send a message to their readers about these issues and their own, or the novels', stance on it. Additionally, both of the authors' representations of race and gender reflect the society in which they were writing, which explains some of the differences between the representations. Moreover, the depictions also reflect elements of the authors' own lives and struggles. As such, their representations are shaped not only by society, but by the authors' experiences within this society. Through the use of the main characters, that have been shown to be the moral guides in both of the stories, the novels show the desired responses and attitudes towards the issues of race and gender, as well as the opposing negative depictions. When analysing the films it became clear that the film adaptations have stayed as faithful as possible to the original novel, though in different ways. For example, the *Narnia* films had to adapt to make it more appealing to a broader audience and to alter the representations to the time in which the movies were made, instead of the time in which the stories were first written. The *Harry Potter* films have kept the representations close to the original as well, partially due to the fact that the time between the novels and the films were far shorter and the representations were still applicable to that society.

The representations of both race and gender in *Narnia* are not particularly obvious, but they are somewhat superficial. They lack the depth and complexity of the *Harry Potter* novels, in which everything is built up from the start and which evolves with the narrative. The representations in Potter have a purpose, a history and a symbolic meaning and tie in together over the course of the novels to create one coherent narrative developed over multiple volumes. The representations can be found in nearly every aspect of the novels, and subsequently their films, where in *Narnia* it does not appear to go beyond the surface. The stories are thus less coherent and complex in their representations.

Although this study has on several occasions mentioned the criticism on the *Narnia* books, it must be noted that the representations, though sometimes flawed, are not usually intentionally negative. For example, they are not overly bad depictions of women, but mostly stereotypes that are by now outdated. The women are not, however, seen as damsels, incapable or weak. They are, in fact, more often presented as valiant, just, caring and courageous. The representations rely on those elements that are often seen as masculine and feminine traits and the fact that they are ascribed to the genders they were named after. That they are not necessarily negative depictions of women is shown further by the films. Although some elements have been altered, mainly comments about women made by the villains, the characterisation is largely the same. They have highlighted the stronger factors of the women and brought them to the surface and into battle.

This representation, though arguably subtler than in Rowling's work, might be indicative of the deeper underlying difference between the two series. The *Narnia* series were written in a time when both masculine and feminine stereotypes and character traits were reinforced in society. Their slight reinforcement in the books is thus no surprise. It also shows a different way of thinking. Where this representation was normal around 1950, something that can also be seen in other works from around that time, the breaking of these depictions and expectations is far more suitable for the late-nineties and early 2000s. Their differences are based on a difference in thinking and this has its effect on the narratives discussed here.

It has been displayed that it is not just the literature that reflects society, but also the adaptations of it. Although the films may attempt to stay faithful to the original, it also appears to be important, at least to these adaptations, to reflect and to be influenced by the society and the culture in which it is made and to accentuate those representations the filmmakers found most striking.

The research has shown that the issues of race and gender are represented as important elements of the novels that bring additional layers of meaning and intrigue to the stories. The representations of the issues have also been demonstrated to be significant in the adaptations, as the majority of them have been retained in the screen version. Furthermore, it has been established that the representations are largely reflections of the time in which the novels were written and that the adaptations reflect the films' society and not necessarily the one depicted in the novels.

It has been shown that the issues may be found not only in the main themes of the novels, but also in the details. However, the hypothesis that the issues influence and progress the story in both novels is not entirely true. Whereas the issues of race and gender serve to progress the story in *Harry Potter,* they do not appear to have this function in *Narnia.* In Rowling's novels they are an essential part of the characters themselves and the way in which they interact with one another. In *Narnia,* they are represented through the characters to some extent, but do not appear to be essential to the characters, as their representation is somewhat altered in the films, to fit the 2000s instead of the 1950s and to highlight the features they believed to be more important, and this has not changed the plot or its progression. As such, this hypothesis was shown to be incorrect in the case of *Narnia.* As such, although there are some discrepancies with the hypothesis, the main lines of it have been confirmed by the research.

The study has shown that there is more potential for these kinds of studies, as there is a wide range of literature and adaptations that may be compared to one another in a similar

manner. For example, both *Harry Potter* and *Narnia* are often mentioned in line with another literary series, namely *The Lord of the Rings.* One could compare Lewis' and Tolkien's approach to issues of race and gender, which is particularly interesting because the two were writing around the same time and were friends. The study has provided the material from which other scholars can build and which may aid in future research into the remaining novels and their film adaptations. Furthermore, this text and its approach can also be extended to the various spin-offs and varying adaptations of these novels as well as other fantasy novels, such as the theatre show of *Harry Potter and the Cursed Child,* the *Fantastic Beast and Where to Find Them* franchise or the tv adaptations of all of *The Chronicles of Narnia.*

The study has revealed information on these pop culture phenomena and their representation of issues of race and gender. It has shown the ways in which literature can reflect the society in which they have been written and that a similar thing is true for their adaptations to film. As such, it has provided a new point from which other scholars can move forward. In addition, these literary examples and their respective films have had an effect on society in their own turn, shaping and inspiring minds and stories. There is a connection between the shaping and reshaping of literature, film, time, society and culture. And this might be the exact purpose of both literature and adaptation. Much like society and culture, it is constantly changing and reinventing or reimagining. For this very reason, a novel or film made twenty years ago may reflect entirely different ideas than a novel today and the same may be true for literature and adaptation in the future. For decades literary and cinematic phenomena have had a profound impact on society and society on them, causing changes and developments which provides continual research opportunities.

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