

Manipulation of Textual Models in Harry Potter Series Books

La manipulación de modelos textuales en las obras de la serie Harry Potter

Jose Manuel López-Gaseni
The University of the Basque Country (UPV-EHU)

Abstract

After J. K. Rowling's Harry Potter seven issues series has been finished, this paper studies the clever integration of several previous narrative models put into practice by the author in order to obtain a product more complex than popular literature, which is able to appeal to such different readers as young people and highly skilled adult readers. This paper is based on the Polysystem studies by Itamar Even-Zohar and Zohar Shavit.

Keywords: Narrative models, textual manipulation.

Resumen

Una vez dada por finalizada la serie de siete entregas de Harry Potter, de J. K. Rowling, este artículo analiza la hábil integración de diferentes modelos narrativos previos para obtener un producto más complejo que la literatura popular, que es capaz de apelar a públicos lectores diversos, desde los lectores jóvenes hasta lectores adultos altamente competentes. Para este trabajo se ha partido de los estudios polisistémicos de Itamar Even-Zohar y Zohar Shavit.

Palabras clave: Modelos narrativos, manipulación textual.

Introduction

Once the Harry Potter series has finished and all the books have been published, the aim of this paper is to make an approach to the textual model of the Harry Potter series books, in the conviction that such a model has been the key to the popularity of the J. K. Rowling's works by appealing to diverse kinds of readerships, from children and young people to adults of different backgrounds and reading experience.

This analysis will firstly rely on the interesting proposals by Professor Zohar Shavit, who, in her well known *Poetics of Children's Literature* (1986), applied the principles of Itamar Even-Zohar's Polysystem Studies, to the field of Children's literature.

Before this, however, a briefly report on the history of the series will be made. When Joanne K. Rowling published the first book in 1997, she announced that the series will be composed of a total of seven books -one for every year at the Wizard School. Thus, once all the books have been published, these are their titles: *Harry Potter and the Philosopher's Stone* (1997), *Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban*, (1999), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), *Harry Potter and the Half-Blood Prince* (2005) eta *Harry Potter and the Deathly Hallows* (2007).

The Basque language versions have been translated by Iñaki Mendiguren and published by Elkar publishing house, with the following names: *Harry Potter eta sorgin harria* (2000), *Harry Potter eta sekretuen ganbera* (2001), *Harry Potter eta Azkabango preso* (2001), *Harry Potter eta suaren kopa* (2002), *Harry Potter eta Fenixaren ordena* (2004), *Harry Potter eta odol nahasiko printzea* (2007) eta *Harry Potter eta Herioaren erlikiak* (2008).

Most of the Harry Potter series issues have been made into films by Warner Bros. (they were released in French and Spanish the same years): "Harry Potter and the Philosopher's Stone" (2001), "Harry Potter and the Chamber of Secrets" (2002), "Harry Potter and the Prisoner of Azkaban" (2004), "Harry Potter and the Goblet of Fire" (2005), "Harry Potter and the Order of the Phoenix" (2007). The last two films are being planned: "Harry Potter and the Half-Blood Prince" will be released in July 2009; "Harry Potter and the Deathly Hallows" will be filmed in two parts, the first is said to be released in November 2010, and the second one in May 2011.

Harry Potter as an ambivalent text

The fact that the works that comprise the series of Harry Potter successfully appeal to very different readerships is no mere coincidence, but the result of manipulation and integration of a series of narrative models that lead to the construction of an ambivalent text, as Shavit defined:

Texts that synchronically (yet dynamically, not statically) maintain an ambivalent status in the literary polysystem. These texts belong simultaneously to more than one system and consequently are read differently (though concurrently), by at least two groups of readers. Those groups of readers diverge in their expectations, as well as in their norms and habits of reading. Hence their realization of the same text will be greatly different (Shavit, 1986, p. 66).

Indeed, while less experienced readers substantially pay attention to the adventures of Harry Potter, identifying themselves with him, suffering his hardships and rejoicing at his moments of glory; those readers who accumulate more literary experience enjoy the collection of winks addressed to them by the author by means of the accurate design of two parallel worlds of wizards and muggles, or whenever she uses parodic humor, introduces a minor character known from other readings, or manages to personify evil in a way such effective.

The play of textual models

As it has been already advanced, the ambivalence of the text is based on the integration of several previous textual models which are easily identifiable by a skilled reader; some of these models are structural and are used to organize the series, while others are secondary and their appearance is more or less sporadic. For the construction of such ambivalent texts, Professor Shavit refers to two main models:

What makes possible the appeal of the ambivalent text to two groups of readers from the structural point view is the fact that the text is composed of at least two different coexisting models –one, more established, and the other, less so. The former is more conventional and addresses the child reader; the other, addressing the adult reader, is less established, more sophisticated, and sometimes based on the distortion and/or adaptation and renewal of the more established model. This is accomplished in several ways: by parodying some elements; by introducing new elements into the model (sometimes another established model); by changing the motivation for existing elements; by changing the functions and hierarchy of elements; or by changing the principles of the text's segmentation (ibid., 68).

The first model Rowling integrates in her famous series, which would coincide with that Shavit calls the “more established one, well known and identifiable to the English reader (although to a lesser extent by readers unaware of Anglo-Saxon narrative) is that of the “school story. This is a realistic narrative model opened with *Tom Brown's Schooldays* (1857), by Thomas Hughes; and *Eric, or Little by Little* (1859), by F. W. Farrar; and had its heyday during the rest of the Victorian era. These stories take invariably place far from the authority of parents, usually in boarding schools. J. R. Townsend, when referring to this subject, states the features of school stories as follows:

The older type of boarding-school story is another matter. It had interesting features and fictional advantages. A boarding school is in many ways a self-contained world in which boys or girls are full citizens. At home, a young person is a subordinate member of the family; it is a parent, nor a child, who is the householder, the citizen, the decision-maker, the person responsible to the law. At school the boy –it was commonly though by no means always a boy– is standing on his own feet; he must hold his own among his contemporaries; he is responsible for himself. The school story thus gets over one of the first problems of any realistic literature for children: how to make the characters full participants in the life of their community (Townsend, 1990, p. 85).

It is, incidentally, one of the first attempts to find spaces for the development of that kind of Children's literature, which is located in supposedly autonomous worlds, and appeals only to the child, and "ignores the adult and rejects the need to court him and obtain his approval" (Shavit, op. cit., 94). This type of literature, which appeals only to the child, found great success in the twentieth century thanks to works like "Pippi Longstocking, by Astrid Lindgren, or the "Famous Five", by Enid Blyton. This does not mean that adults disappear, but their functions are relegated to the background. Marisa Fernández López explains some features of this kind of literature as follows:

El otro tipo de escritores lo constituyen aquéllos que se dirigen unilateralmente al lector niño. En estos casos se ignora al adulto como lector potencial, llegándose en algunos casos a crear un mundo narrativo en el que existe una fuerte oposición adulto/niño y en el que el primero, si aparece, lo hace normalmente para crear problemas o interferir en el normal desenvolvimiento de la acción del protagonista (ciertos esperpénticos policías de las obras de Blyton), representa los roles negativos de la narración (ladrones, asesinos, clases sociales inferiores) o, en el mejor de los casos, adopta una posición pasiva o de menor categoría que la de los protagonistas más jóvenes (Fernández López, 1996, p. 32).

[The other kind of writers are those that address child readers unilaterally. In these cases the adult is ignored as a potential reader, reaching in some cases to create a narrative world in which there is strong opposition adult / child and in which the first, if it occurs, he or she usually does to create problems or interfere with the normal development of the protagonist's action (certain grotesque polices in Blyton's works) represents the negative roles of the narrative (thieves, murderers, lower social classes) or, at best, takes a passive or minor category role than that of younger players (Fernández López, 1996, p. 32).]

According to this first model, the works of Harry Potter take place in the Hogwarts boarding school, where students enjoy a relatively high degree of autonomy, easily circumvent the authority of teachers and caretakers, are grouped into "families" or "houses made up exclusively of students, and only return home during holiday periods.

The second structuring model of the Harry Potter series is, among all that have been used here, which is the most respected, at least according to the Anglo-Saxon literary coordinates; it is the model of "high fantasy, whose precursor was J. R. R. Tolkien's *The Hobbit* (1937) and, above all, the famous *The Lord of the Rings* (1954-55) saga, which was growing in popularity over the years up to become the model for "Narnia" series, written by C. S. Lewis, a friend of Tolkien, and more recently, for works such as the trilogy "His Dark Materials (*Northern Lights*, 1995; *The Subtle Knife*, 1997; *The Amber Spyglass*, 2000), by P. Pullman, and other bestsellers such as *Eragon*, by Ch. Paolini.

The "high fantasy was inspired by the mythology and folklore of northern Europe, and thus it uses the structure of the fairy tales (the most often mentioned when talking about the formal elements of Harry Potter): a hero, often orphaned, with his genealogy

and identifiable signals, who undergoes a process of initiation that prepares him to face his enemies, often with the help of a magical object, and who achieves victory over the forces of evil. It also takes elements from the tales of chivalry based on the Arthurian cycle: idealistic warriors engaged in a particular venture or quest, the wise wizard and mentor of the hero, with clear reference to Merlin, magic objects such as rings or layers to be invisible (Anton, 1990) Elves, gnomes, ogres, dragons and other forest beings are taken from the mythology.

Some other features of this model, immediately identifiable in Harry Potter series, are the creation of imaginary worlds vaguely identifiable with a chaotic Middle Ages, the introduction of foreign languages and the endless struggle of the forces of good versus evil. And one last common trait in which most of the scholars of the genre match is the unequivocal moral commitment in favor of “good in this type of narrative, a commitment that in the case of Harry Potter series is certainly explicit. Fernando Savater, about *Lord of the Rings*, wrote: “En *El señor de los anillos*, la condición ética lo impregna todo y los olores, las espadas o las montañas son en primer término buenas o malas, han tomado partido moral del mismo modo que las personas, y esa opción es en último extremo lo que determina su eficacia” (Savater, 1976, p. 128).

It is clear that most of the mentioned features appear in greater or lesser extent in Harry Potter series, and are therefore easily identified and valued by the adult reader or the mediator. However, in the present case the model of “high fantasy has undergone some parodic distortions or imitations, as often happens with the models moving from positions more or less central to more peripheral in the polysystem as, in this case, Children's literature.

Playful distortion is a kind of hipertextuality in Gérard Genette's classification, and in this case it belongs to the textual function. From a structural point of view, when playful distortion is made by means of a transformation, it is called “parody; and when it is made by imitation, it is named “pastiche. To bring some order into the terminological confounding, Genette states that:

I propose therefore to (re)baptize as *parody* the distortion of a text by means of a minimal transformation of the *Chaplain décoiffé* type; *travesty* will designate the stylistic transformation whose function is to debase, à la *Virgile travesti*; *caricature* (but no longer, as previously, *parody*) will designate the satirical pastiche [...]; and *pastiche* plain and simple would refer to the imitation of a style without any satirical intent (Genette, 1989, p. 25).

Later he is more specific, saying that:

the distinction between the satirical and the nonsatirical is obviously too pat, for there are no doubt several ways of not being satirical, and frequent exposure to hypertextual practices shows that in this field one must distinguish at least two kinds. One (to which belong the practices of the pastiche and parody) aims at a sort of pure amusement or pleasing exercise with no aggressive or mocking intention (ibid., 27).

The first and most important of parodic distortions, directly related to the merger of the two models described above, is the idea that magic is no longer an esoteric art, and become into something that can be learned in a school of magic, a kind of “didactics of magic *ad usum delphini*. Besides, it can be found several distortions of the

traditional roles of different characters, which is so frequent in the new Children's literature, as the "big friendly giant Hagrid, house-elves who deny their destiny, owls gathered in a courier company, centaurs who are friends of humans, etc. One of the purposes of parody distortion is humor, what is another important features in the Harry Potter series.

The secondary narrative models introduced in the series are those of the mystery or detective literature and horror literature. By means of the first of those secondary models in each issue of the young apprentice magicians have to solve a mystery, and it is closer to the trivialization of the genre in its many adaptations for children than of their precursors Edgar Allan Poe and Arthur Conan Doyle. The model of horror literature, however, does not appear in all the works of the series: some passages can be found in the third and fourth issues, and becomes more present in the fifth and sixth books, contributing to the progressive darkening of the plot and atmosphere. Some examples are the end of the first chapter of *Harry Potter and the Goblet of Fire*, the attack of the Dementors in the twentieth chapter of *Harry Potter and the Prisoner of Azkaban*, and others. Let us look at an example of the first of them:

Astiro, aurpegia bihurrituta zuela, bere nagusiarengana eta sugea atsedenean zegoen alfonbratxora hurbiltzea baino beste edozer nahiago balu bezala, gizontxoak aurrera egin zuen eta aulkiari bira ematen hasi zen. Sugeak bere buru triangeluar itsusia altxatu zuen, eta txistu-hots arin bat egin zuen aulkiaren hankak haren alfonbratxoan katigatu zirenean.

Eta orduan aulkia Franken aurrez aurre geratu zen, eta han eserita zegoena ikusi zuen. Makila lurrera erori zitzaion burrunbaz. Ahoa zabaldu eta garrasi egin zuen. Hain ozen ari zen garrasika, ezen ez baitzituen entzun aurkian zegoen zera hark esandako hitzak, bere makila magikoa altxatzen zuen bitartean. Argitasun berde bat sortu zen, haize-lasterrarena bezalako hotsa entzun, eta Frank Bryce erortzen hasi zen. Hilda zegoen lurra jo baino lehen.

Handik hirurehun kilometrora, Harry Potter izeneko mutikoa izututa esnatu zen (Rowling, 2002, p. 21).

[Slowly, with his face screwed up, as though he would rather have done anything than approach his master and the hearth rug where the snake lay, the small man walked forward and began to turn the chair. The snake lifted its ugly triangular head and hissed slightly as the legs of the chair snagged on its rug.

And then the chair was facing Frank, and he saw what was sitting in it. His walking stick fell to the floor with a clatter. He opened his mouth and let out a scream. He was screaming so loudly that he never heard the words the thing in the chair spoke as it raised a wand. There was a flash of green light, a rushing sound and Frank Bryce crumpled. He was dead before he hit the floor.

Two hundred miles away, the boy called Harry Potter woke with a start. (Rowling, 2002, p. 11)].

Finally, it would be interesting to emphasize one last structural aspect, and it is precisely that unlike other sagas, the hero of the present one gets older as the series goes on, thereby his characterization and psychological maturity is evolving up to the end of his formation and adulthood. This conception of the series requires the author, beyond

the plots developed in each issue, to carry out careful planning of the main story that gives unity to the seven books.

Although less experienced readers prefer an unchanged age hero (because it makes it easier inferences and expectations of reading), the features mentioned make the distance between Harry Potter and other series, both in intent and in the results, and it is a feature that gives prestige to the series.

Conclusions

In conclusion, it can be said that the wise integration of several previous models has resulted in a formula of quality and success, and that each model, both in its structural and plot characteristics, has been able to attract different types of readers.

Moreover, the problem that the models that make up the Harry Potter series are not as well known at first hand among us as in the Anglo world seems to have been overcome by the subsidiary knowledge of them through the mass media, and it should not be forgotten that, as Even-Zohar stated, much of literary consumers are only indirect users, through fragments, adaptations, etc., or consumers of the socio-cultural related activity question, rather than direct users of the product itself.

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Jose Manuel López-Gaseni (Bilbao, 1961) is a senior lecturer at The University of the Basque Country. He's got a degree in Basque and a PhD in Psychodidactics; their research subjects are Children's Literature and Translated Literature. He is the author, among other works, of *Euskarara itzulitako Haur eta Gazte literature: funtzioak, eraginak eta itzulpen estrategiak* (UPV / EHU, 2000), *Autoitzulpengintza euskal haur eta gazte literaturan* (Utriusque Vasconiae, 2005), *Literaturak umeei begiratu zienean* (Pamiela, 2006), *90eko hamarkadako haur eta gazte literatura* (Pamiela, 2005, together with Xabier Etxaniz).

Eredu narratiboen manipulazioa Harry Potter-en saileko liburuetan

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Euskal Herriko Unibertsitatea (UPV-EHU)

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Resumen

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Palabras clave: Modelos narrativos, manipulación textual.

Sarrera

Harry Potter saila itxita dagoela, eta emanaldi guztiak dagoeneko plazan daudela, artikulu honen helburua sail horretako testu-ereduak aztertzea da, mota oso desberdinetako irakurleek J. K. Rowling-en saila arrakasta handiz hartu izanaren giltzarrietako bat izan direlakoan. Izan ere, hartzaile naturalek ez ezik (11-16 urteko irakurleak), gazteagoek (8-9 urtetik aurrera) eta helduek ere gogo onez hartu baitituzte irakurgaiok.

Azterketa honetarako, Zohar Shavit irakaslearen *Poetics of Children's Literature* (1986) delakoan oinarrituko naiz nagusiki, Itamar Even-Zohar-en Polisistemen Teoria haur eta gazte literaturaren eremuan aplikatu baitzuen.

Horren aurretik, ordea, sailaren historiaren berri emango dut laburki. Joanne K. Rowling-ek lehen emanaldia argitaratu zuenean, 1997an, saila guztira zazpi liburuz osatuta egongo zela iragarri zuen, liburu bat Harry Potter eta bere lagunen magia-ikasketek irauten zuten ikasturte bakoitzeko hain zuzen ere. Hala, saila amaiturik dagoela, honakoak dira argitaratutako tituluak: *Harry Potter and the Philosopher's Stone* (1997), *Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban*, (1999), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), *Harry Potter and the Half-Blood Prince* (2005) eta *Harry Potter and the Deathly Hallows* (2007).

Euskarazko bertsioak Iñaki Mendiguren Bereziartuk egin eta Elkar argitaletxeak plazaratu ditu, honako izen hauekin: *Harry Potter eta sorgin harria* (2000), *Harry Potter eta sekretuen ganbera* (2001), *Harry Potter eta Azkabango presoak* (2001), *Harry Potter eta suaren kopa* (2002), *Harry Potter eta Fenixaren ordena* (2004), *Harry Potter eta odol nahasiko printzea* (2007) eta *Harry Potter eta Herioaren erlikiak* (2008).

Emanaldi gehienak zinemara ere eraman dira, eskubide guztiak erosi zituen Warner Bros. Etxearen eskutik (gaztelaniaz zein frantsesez urte beretan estrainatu ziren): “Harry Potter and the Philosopher's Stone” (2001), “Harry Potter and the Chamber of Secrets” (2002), “Harry Potter and the Prisoner of Azkaban” (2004), “Harry Potter and the Goblet of Fire” (2005), “Harry Potter and the Order of the Phoenix” (2007). Beste biak ere proiektuan daude: “Harry Potter and the Half-Blood Prince” 2009ko uztaillean aterako da; “Harry Potter and the Deathly Hallows”, azkenik, bi zatitan filmatuko da; lehena 2010eko azaroan estreinatuko omen da, eta bigarrena 2011ko maiatzean.

Harry Potter testu anbibalente gisa

Harry Potter-en saila osatzen duten obrek irakurle mota desberdinei halako arrakastaz zuzentzea ez da kasualitate hutsa, eredu narratibo batzuk testu anbibalente bat lortu arte manipulatu eta integratzearen ondorioa baizik, Shavit irakasleak definitzen duen gisa berean:

Texts that synchronically (yet dynamically, not statically) maintain an ambivalent status in the literary polysystem. These texts belong simultaneously to more than one system and consequently are read differently (though concurrently), by at least two groups of readers. Those groups of readers diverge in their expectations, as well as in

their norms and habits of reading. Hence their realization of the same text will be greatly different (Shavit, 1986, p. 66).

Eta halaxe da, izan: esperientzia gutxieneko irakurleek, protagonistarekiko identifikazioaren bitartez, Harry Potter heroiaren abenturei erreparatzen dieten bitartean, literatur esperientzia handiagoko irakurleek egileak milimetrikoki diseinaturiko bi mundu paraleloen bidez egindako keinu ugariekin gozatzen dute, edo parodiazko umorearekin, edo gaizkia halako eraginkortasunez gauzatzen duen bakoitzean.

Testu-ereduen arteko jolasa

Dagoeneko aurreratu dudan legez, testuaren anbibalentzia irakurle iaioak erraz identifika ditzakeen aldez aurreko eredu batzuen integrazioan datza. Eredu horietako batzuk estrukturalak dira eta, beraz, saila egituratzeko baliatu dira, eta beste batzuk, berriz, bigarren mailakoak dira eta noizbehinka ager daitezke. Halako testu anbibalenteak eratzeko, Zohar Shavit irakasleak bi eredu nagusi ekartzen ditu hizpidera:

What makes possible the appeal of the ambivalent text to two groups of readers from the structural point view is the fact that the text is composed of at least two different coexisting models –one, more established, and the other, less so. The former is more conventional and addresses the child reader; the other, addressing the adult reader, is less established, more sophisticated, and sometimes based on the distortion and/or adaptation and renewal of the more established model. This is accomplished in several ways: by parodying some elements; by introducing new elements into the model (sometimes another established model); by changing the motivation for existing elements; by changing the functions and hierarchy of elements; or by changing the principles of the text's segmentation (ibid., 68).

Rowling-ek bere sail arrakastatsuan integratzen duen lehen eredua, Shavit-ek “more conventional” izena eman dion hori, ingelesezko irakurleak primeran ezagutu eta identifikatzen duen eredua (tradizio horretatik kanpokoek askoz gutxiago ezagutzen duten arren) “school story” delakoa da. Eredu horri hasiera eman ziotenak *Tom Brown's Schooldays* (1857), Thomas Hughes-ena, eta *Eric, or Little by Little* (1859), F. W. Farrar-ena, izan ziren, eta aro victoriarrean zehar ezagutu zuen bere urrezko aroa. Istorio horiek gurasoen aginpidetik urrun garatzen dira beti, barnetegietan, hain zuzen ere. Hauxe dio J. R. Townsend-ek “boardind-school story” edo barnetegiko istorioen ezaugarriei buruz:

The older type of boarding-school story is another matter. It had interesting features and fictional advantages. A boarding school is in many ways a self-contained world in which boys or girls are full citizens. At home, a young person is a subordinate member of the family; it is a parente, nor a child, who is the householder, the citizen, the decision-maker, the person responsible to the law. At school the boy –it was commonly thought by no means always a boy– is standing on his own feet; he must hold his own among his contemporaries; he is

responsible for himself. The school story thus gets over one of the first problems of any realistic literature for children: how to make the characters full participants in the life of their community (Townsend, 1990, p. 85).

Horiek, bide batez esanda, itxurazko autonomia duten munduetan kokatutako haur literatura mota bat garatzeko lehen ahaleginak izan ziren, non haurrak “ignores the adult and rejects the need to court him and obtain his approval” (Shavit, op. cit., 94). Literatura mota horrek, haurrari soilik zuzenduta, arrakasta handia lortu zuen XX. mendean zehar Astrid Lindgren-en “Pippi Kaltzaluze” edo Enid Blyton-en “Bostak” bezalako sailekin. Horrelakoetan helduak ez dira desagertzen, baina bigarren mailako funtzioetara baztertuak dira. Honela azaltzen du literatura mota hau Marisa Fernández Lópezek:

El otro tipo de escritores lo constituyen aquéllos que se dirigen unilateralmente al lector niño. En estos casos se ignora al adulto como lector potencial, llegando en algunos casos a crear un mundo narrativo en el que existe una fuerte oposición adulto/niño y en el que el primero, si aparece, lo hace normalmente para crear problemas o interferir en el normal desenvolvimiento de la acción del protagonista (ciertos esperpénticos policías de las obras de Byton), representa los roles negativos de la narración (ladrones, asesinos, clases sociales inferiores) o, en el mejor de los casos, adopta una posición pasiva o de menor categoría que la de los protagonistas más jóvenes (Fernández López, 1996, p. 32).

Lehen eredu horren arabera, Harry Potter-en obrak Hogwarts izeneko barnetegian kokatuta daude: Bertako ikasleek autonomia maila handi samarra daukate, nahiko erraz saihesten dute irakasle eta zaindarien aginpidea, ikasleek soilik osatutako “etxe” edo “familia”tan taldekatuta daude, eta oporretan baino ez dira gurasoen etxera itzultzen. Harry Potter-en saila estrukturatzen duen bigarren ereduak da, jokoan jarritako guztien artean, prestigio handienaren jabe dena, literatura koordinada anglosaxoietatik begituta beti ere. “High Fantasy” delakoa da, hain zuzen ere, J. R. R. Tolkien-ek aitzindari gisa zabaltu zuen bidea *The Hobbit* (1937) eta, batez ere, *The Lord of the Rings* (1954-55) obra-bildumarekin. Lan horien guztien ospea handituz joan zen urteak aurrera joan ahala, eta geroke beste obra garrantzitsu batzuen eredu bihurtu ziren, hala nola, C. S. Lewis-en “Narnia” (1950-1956) sailerako, edo oraindik orain argitaratutako “His Dark Materials” saila (*Northern Lights*, 1995; *The Subtle Knife*, 1997; *The Amber Spyglass*, 2000), P. Pullman-ena, edo Ch. Paolini-ren *Eragon* (2003) beste seller-a.

“High Fantasy” delakoaren iturriak Ipar Europako mitologia eta folklorean aurki daitezke, eta, horrenbestez, ipuin tradizionalaren egitura baliatzen du (horixe da, hain zuzen, Harry Potter-en liburuek hitz egiten denean sarrien aipatutako osagai formala); heroi bat, gehienetan umezurtza, dagokion genealogia eta marka identifikagarriez hornituta, inimiztas prozesua pairatu behar izango duena bere arerioei aurre egin ahal izateko, sarritan objektu magikoren baten laguntzaz, eta gaizkiaren indarren aurreko borrokan garaile aterako dena. “High Fantasy”-ak ziklo arturikoko zalditeria-narrazioetatik ere edaten du: “quest” edo bilaketaren batean konprometuriko gertari idealistak; heroiaren aholkulari papera betetzen duen azti jakintsua, Merlin-en

erreferente nabarmenarekin; osagai magikoak, hala nola, eraztunak edo ikusezin bihurtzeko kapak (Antón, 1990). Mitologiatik hartutako basa izakiak, berriz, elfoak, gnomoak, ogroak eta dragoiak dira, besteak beste.

Eredu horretako beste ezaugarrietako batzuk, Harry Potter-en sailean berehala antzeman daitezkeenak, Erdi Aro kaotiko batekin lausoki identifika litezkeen irudizko munduak, hizkuntza arrotzen sorkuntza eta ongiaren eta gaizkiaren indarren arteko etengabeko borroka. Generoko ikertzaileek aipatzen duten azken ezaugarri komun bat, azkenik, horrelako kontakizunek izaten duten “ongiaren” aldeko konpromiso moral nabarmena da, Harry Potter-en kasuan guztiz esplizitua dena. *The Lord of the Rings* zela eta, F. Savater-en honakoa idatzi zuen: “En *El señor de los anillos*, la condición ética lo impregna todo y los olores, las espadas o las montañas son en primer término buenas o malas, han tomado partido moral del mismo modo que las personas, y esa opción es en último extremo lo que determina su eficacia” (Savater, 1976, p. 128).

Garbi dago arestian azaldutako ezaugarri gehienak agertu egiten direla, gutxi asko, Harry Potter-en sailean, eta, hortaz, irakurle helduak edo bitartekariak oso erraz identifika eta baliozta ditzakeela. Halarik ere, hizpide dugun kasu honetan “High Fantasy” ereduak desitxuratze ludiko batzuk jasan ditu, Polisistemako kokaleku zentraletatik haur eta gazte literatura bezalako toki periferikoetara pasatzen diren ereduak gertatu ohi den bezala.

Desitxuratze ludikoa hipertestualitate mota bat da Gérard Genette-ren sailkapenean, eta testuaren funtzioari dagokio. Estrukturalki, berriz, desitxuratze ludikoa eraldaketa bidezkoa izan daiteke, eta orduan “parodia” izena hartzen du; edo imitazio bidezkoa, “pastiche” deitua. Nahasketa terminologikoan ordena jarri nahian, Genette-k hauxe dio:

Así pues, propongo (re)bautizar *parodia* la desviación de un texto por medio de un mínimo de transformación, tipo *Chapelain décoiffé*; *travestimiento*, la transformación estilística con función degradante, tipo *Virgile travesti*; *imitación satírica* (y no parodia, como en páginas anteriores) el pastiche satírico, cuyos ejemplos canónicos son los *A manera de...*, y del cual el pastiche heróico-cómico es una variedad; y simplemente *pastiche* la imitación de un estilo sin función satírica (Genette, 1989, pp. 37-38).

Aurrerago, gehiago zehazten du, esanez,

la distinción entre satírico y no satírico es demasiado simple, pues hay, sin duda, varias maneras de no ser satírico, y la frecuencia de las prácticas hipertextuales muestra que es necesario, en este campo, distinguir al menos dos: una, de la que resultan manifiestamente las prácticas del pastiche o de la parodia, apunta a una especie de puro divertimento o ejercicio ameno, sin intención agresiva o burlona (ibid., 40).

Desitxuratze ludikorik garrantzitsuena, arestian deskribaturiko bi ereduak bat-egitearekin zuzenki erlazionatutakoa, magiak ezkutuko arte esoteriko bat izateari utzi eta magiaren eskolan ikas daitezkeen zerbait bihurtzea da, nolabaiteko “magiaren didaktika” *ad usum delphini*. Horrekin batera, zenbait pertsonaiaren rol tradizionalen desitxuratzeak ere aurki daitezke, haur literatura modernoan hain ohikoak bihurtu

direnak, hala nola, Hagrid “erraldoi onbera”, beren patuari uko egiten dioten etxe-elfoak, mezulari-enpresa moduko batean bildutako hontzak, gizakiekin adiskidetutako zentauroak, eta abar. Desitxuratze ludikoaren ondorio nagusia umore parodikoa da, Harry Potter-en saileko beste ezaugarri garrantzitsu bat.

Sailean erabiltzen diren bigarren mailako eredu narratiboak misterio- edo detektibe-eleberriarena eta beldurrezko literaturarena. Lehenari jarraikiz, saileko emanaldi bakoitzean zenbait misterio edo jolas argitu behar dituzte magia-ikasle gazteek, nahiz eta eredu hori hurbilago egon ume eta gazteentzat egindako egokitzapen anitzetatik Edgar Allan Poe edo Arthur Conan Doyle generoko aitzindarietatik baino. Beldurrezko literaturaren eredua, aitzitik, ez da saileko emanaldi guztietan agertzen: hirugarren eta laugarren emanaldietan pasarte batzuk aurki daitezke, eta nabarmenago egiten da bosgarren eta seigarrenean, argumentuaren eta girotzearen mailakako iluntzearekin batera. Horren adibide batzuk *Harry Potter eta suaren kopa* delakoaren lehen kapituluaren amaiera, dementoreen eraso *Harry Potter eta Azkabango preso* izenekoan, eta beste. Ikus dezagun lehenaren adibide bat:

Astiro, aurpegia bihurrituta zuela, bere nagusiarengana eta sugea atsedenean zegoen alfonbratxora hurbiltzea baino beste edozer nahiago balu bezala, gizontxoak aurrera egin zuen eta aulkiari bira ematen hasi zen. Sugeak bere buru triangeluar itsusia altxatu zuen, eta txistu-hots arin bat egin zuen aulkiaren hankak haren alfonbratxoan katigatu zirenean.

Eta orduan aulkia Franken aurrez aurre geratu zen, eta han eserita zegoena ikusi zuen. Makila lurrera erori zitzaionburrunbaz. Ahoa zabaldu eta garrasi egin zuen. Hain ozen ari zen garrasika, ezen ez baitzituen entzun aurkian zegoen zera hark esandako hitzak, bere makila magikoa altxatzen zuen bitartean. Argitasun berde bat sortu zen, haize-lasterrarena bezalako hotsa entzun, eta Frank Bryce erortzen hasi zen. Hilda zegoen lurra jo baino lehen.

Handik hirurehun kilometrorra, Harry Potter izeneko mutikoa izututa esnatu zen (Rowling, 2002, p. 21).

Amaitzeko, sailaren egituraren azken alderdi bat azpimarratu nahi nuke. Sailka idatzitako beste liburuetan ez bezala, Harry Potter-enean protagonistaren adina aurrera joaten da liburu batetik bestera (gogoratu emanaldi bakoitza magia-eskolan emandako ikasturte bakoitzari dagokiola), eta horrekin batera Harryren karakterizazioa eta heldutasun psikologikoa garatuz doa ikasketen amaierarantz eta helduarorantz hurbiltzen doan heinean. Sailaren molde horrek behartu du egilea, emanaldi bakoitzean gertatzen diren anekdotetatik haratago, zazpi emanaldiei batasuna ematen dien narrazio nagusia arreta handiz planifikatzera. Heldutasun handirik gabeko irakurleek adin mugigaitzeko protagonistak nahiago dituzten arren (horrek inferentzia eta espektatiben aldetik asko errazten duelako irakurketa), aipatutako ezaugarriak distantzia markatzen du Harry Potter-en sailetik ohiko beste batzuetara, asmoetan bezala emaitzetan ere, eta prestigioa ematera datorren beste ezaugarri bat da.

Ondorioak

Ondorio gisa, esan daiteke alde zureko eredu desberdinen integrazioaren emaitza kalitatezko formula arrakastatsua izan dela, eta eredu bakoitzak bere aldetik, ezaugarri estruktural zein argumentaletan, irakurle mota desberdin bat erakartzeko gai izan dela.

Beste aldetik, Harry Potter-en sailak baliatzen dituen ereduak gure artean mundu anglosaxoian bezain ezagunak ez izatearen arazoa gainditua izan da, neurri batean, bigarren eskuko ezagutza subsidiarioei esker, mass mediei esker batez ere; izan ere, ez da ahaztu behar Even-Zohar-en esanetan literatur kontsumitzaile gehienek zeharkakoak direla, egokitzapenen bidez, zatikako aipuen bidez, egunkarietako elkarrizketen bidez, edo jarduera jakin bati lotutako funtzio sozio-kulturalaren kontsumitzaileak soilik, eta ez produktu jakin horren erabiltzaile zuzenak.

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José Manuel López-Gaseni (Bilbo, 1961) Euskal Herriko Unibertsitateko irakasle titularra da. Euskal Filologian lizentziatua eta Psikodidaktikan doktoratua, haren ikerketa lerroak Haur eta gazte literatura eta Itzulitako literatura dira. Besteak beste, honako ikerketa-lanak argitaratu ditu: *Euskarara itzulitako haur eta gazte literatura: funtzioak, eraginak eta itzulpen-estrategiak* (EHU, 2000), *Autoitzulpengintza euskal haur eta gazte literaturan* (Utriusque Vasconiae, 2005), *Literaturak umeei begiratu zienean* (Pamiela, 2006), *90eko hamarkadako haur eta gazte literatura* (Pamiela, 2005, Xabier Etxanizekin batera).

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