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Accio Empathy: Harry Potter and the Goblet of Fire through the Lens of Cognitive Literary Studies

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ACCIO EMPATHY*: HARRY POTTER AND THE GOBLET OF FIRE* THROUGH THE
LENS OF COGNITIVE LITERARY STUDIES

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ACKNOWLEDGEMENTS

Like Harry, I was about 11 years old when I received my owl from Hogwarts School of Witchcraft and Wizardry, and I was so thrilled to learn that I would be studying under the impressive leadership and creativity of the one and only J.K. Rowling. I have many older cousins, most of whom were totally engrossed in the series by the time I was in middle school, and I couldn't wait until it was my turn to read these books. My cousins and my aunt, Anne spoke constantly of the series, referencing the brilliant prose, sorting themselves into houses, and chattering about their favorite characters. While they were careful not to expose any secret plot information, discussion on the *Harry Potter* books was a constant topic at family gatherings. I couldn't imagine a world with a giant named Hagrid, castles, wizards and witches, magic wands, or mail delivered by owls. My little brain was eager to learn about these things so that I could enter this world for myself and actively participate in this magical community. I wanted to enter the magical world to experience the mystical creatures and complex characters that Rowling created. When I heard my family talk about these books, I hoped that I would be transported into the magical world, just as they were.

Although I was thrilled when it was finally time to jump into this world, I was unprepared for the intense, lasting, positive impact that the series would have on my life. My sister Gretchen and I immersed ourselves into Harry's world by listening to the books on tape and reading them out loud to each other as we created potions from berries, sticks, mud, and rocks from our back yard. We even attempted to transform bugs into drinking glasses, just like they do at Hogwarts. We imagined and discussed the grounds, classrooms, and dormitories of the Hogwarts castle, the taste of the food, and even sorted

ourselves into houses (Hufflepuff for me, Ravenclaw for Gretchen). While Harry completed homework for History of Magic, I studied World History and Government. Harry played Quidditch, and I played soccer. When I immersed myself in the magical *Harry Potter* world, I was unknowingly experiencing the psychological phenomenon of identification, which will be further discussed in this work. I felt that I understood the struggles and joys of the *HP* characters because Rowling's work reflected the challenges of adolescence that I experienced as I read her books: her characters dealt with stress in school, family issues, and cliques just like I did. These similarities made it easy for me to connect with the characters Rowling created, and I fell even more in love with the series along the way.

Rowling outlined many relatable, delightful aspects of adolescence in the *HP* books including friendship, teamwork, loyalty, and love. Harry and his friends regularly stand up to bullies to protect their friends; they embrace werewolves, mud-bloods, house-elves, and giants, groups that that many people in their society hate. Most notably, Harry and his friends actively fight against the evil Lord Voldemort, an extremely hate-filled, prejudiced man who is consistently present throughout the series. I admired Harry's courage, as he fought for justice and protected his friends and strangers. Rowling's narratives invited me to connect with the characters she created, and I truly believe that the *Harry Potter* series transformed my life and made me a more empathetic, open-minded person. As a result, I began questioning the impact that reading has on the reader, and these ponderings became the genesis of my thesis topic.

In this thesis, I will explore the many ways that literature impacts readers, specifically examining changes in levels of empathy. According to the *Merriam-Webster* dictionary, empathy is "the action of understanding, being aware of, being sensitive to, and vicariously experiencing the feelings, thoughts, and experience of another of either the past or present without having the feelings, thoughts, and experience fully communicated in an objectively explicit manner" (*Empathy*, n.d.). This definition notably includes the word "action," meaning that empathy is not a passive experience; instead, it calls for effort so to enter the experiences and identify the emotions of another, even if an individual has never had those experiences (Kidd & Castano, 2013; Meneses & Larkin, 2017; Sopcak, Salgaro, & Herrmann, 2016). Empathy includes an affective or emotional understanding of another as well as a cognitive understanding of the other person's perspective (Crandall & Marion, 2009; Gibson, 2007). Importantly, each individual brings their own experiences and memories into the situation, so there is no special formula for empathizing with another; some people empathize with those that are similar to themselves, while others are able to understand situations that are completely new (Gibson, 2007). Clearly, empathy is a fundamental component of successful, interpersonal relationships and is therefore a key component for social understanding (Meneses & Larkin, 2017). Empathy allows human beings to gather insight on the experiences of another person, regardless of whether the reader has experienced that situation or not, while recognizing that that experience is not their own (Bortolussi & Dixon, 2015; Meneses & Larkin, 2017; Oatley, Mar, & Djikic, 2012). According to recent researchers, it is possible to develop empathy by encountering fictional events and

characters, as the genre of fiction immerses readers into the story and invites them to experience the perspectives of characters they encounter (Sopcak, Salgaro, & Herrmann, 2016).

Researchers in the fields of psychology and cognitive literary studies examine the impact of literature on a reader's empathy levels, which I am eager to explore in this project as well. Empathy is a human capacity that develops with age, but it can also be altered based on experiences such as reading. While some people are more empathetic than others based on their genetic code and cognitive abilities, it is possible to increase one's empathy by reading fiction, among other methods. Recent research suggests that reading fiction alters an individual's ability to empathize with characters within the text and real people in their own lives (Hsu, Conrad, & Jacobs, 2014; Kidd & Castano, 2013; Djikic, Oatley, Moldoveanu, 2013; Gibson, 2007; Zunshine, 2015). In a study conducted by Djikic, Oatley, and Moldoveanu (2013), 100 participants completed questionnaires that measured lifelong exposure to fiction and nonfiction, personality traits, and initial affective and cognitive empathy levels. The participants were then placed into one of two reading conditions: nonfiction or fictional. Next, they were tested again for cognitive and affective empathy. Finally, participants completed another empirical empathy test. Results of this study showed that participants who read fiction showed statistically significant increases in cognitive empathy, and overall, frequent fiction readers had higher scores on the empirical empathy test than those that did not have long-term exposure to fiction. These results suggest that fiction plays a key role in the development

of empathy. For my specific project, I wonder, do the *Harry Potter* books lead to an increase in reader empathy as well?

I am certain that these books have shaped my life, but I make this claim based my own life experience and self-reflection. However, when I join the conversation with literary critics and psychologists, I find that my claim is challenged by the findings of recent research. Some scholars refer to the *Harry Potter* books as literary texts, but others maintain that they are strictly popular fiction texts with no real literary benefits; this distinction is important because literary fiction has specific cognitive and empathetic effects on the reader that popular fiction does not (Flood, 2012; Kidd & Castano, 2013; Kustritz, 2015). Literary texts contain more complex characters and invite the reader to fill in gaps purposefully created by the author. On the other hand, popular genre texts have static, two-dimensional characters, and the reader is not as involved with the creation and interpretation of plot information because the author provides all the necessary information (Kidd & Castano, 2013; Kidd, Ongis, & Castano, 2016). These distinctions will be further expanded in chapter two of this text.

Throughout this project, I hope to explore the importance of reading fiction and the many impacts that reading has on our brains, specifically in the realm of empathy development. The question that is driving my research is whether *Harry Potter and the Goblet of Fire* is considered literary fiction or popular fiction. If it is literary fiction, and has the potential to increase the empathy of readers, does that mean that certain religious or educational groups should be encouraged to re-consider their ban on the *HP* books? In the following chapters, I will discuss relevant findings in the fields of cognitive literary

studies, psychology, and literary analysis to explore the current research on the impact of reading on cognition and empathy development. I will do a close-reading analysis of chapter thirty-two in *Harry Potter and the Goblet of Fire*, entitled "Flesh, Blood, and Bone" using criteria outlined by recent researchers to examine the language and form of the text. I am eager to blend so many areas of my life into one work and hope to learn even more about these concepts and practices of my favorite series during the process.

The Magic of Cognitive Literary Studies

The fields of literature and science seem to be on opposite sides of the world, at least in the eyes of many academics. Often, an individual is labeled as a "science person" or an "English person," and the crossover between these two fields is minimal. However, in recent years, this gap is narrowing, thanks to the growing field of cognitive literary studies (CLS). This area of academia blends research in the humanities and cognitive science, and its goal is to engage both disciplines in conversation while recognizing their differences, therefore avoiding consilience (Oatley, Mar, & Djikic, 2012; Zunshine, 2015). At its most basic level, the field of CLS aims to explore the psychological (behavioral) and cognitive (mental processes) effects literature has on readers. For example, some researchers in this field explore the impacts that literature has on empathy levels, which is the area that I will focus on for my project.

To begin this exploration of the impact of literature on the reader, I will first provide some distinctions between two genres, fiction and nonfiction. Works of fiction contain content that comes from an author's imagination while non-fiction describes how processes work or how one's life was lived, refraining from intentionally engaging the reader's emotions through the style of the prose (Abram, 1981; Djikic, Oatley, & Moldoveanu, 2013; Richardson, 2015). Although fiction is born from imagination, this genre somehow *reflects* reality because of the way characters interact with one another, their environments, and themselves in very complex, human ways, even if the characters are mystical or non-human (Cheetham, Hanggi, & Jancke, 2014; Cohen, 2006; Djikic, Oatley, & Moldoveanu, 2013; Zunshine, 2015).

Along with the previously mentioned distinctions between fiction and nonfiction, another key difference between these genres is how the stories are told. For example, fiction is usually told in narrative style, which engages the reader through dialogue, detailed character and setting descriptions, and emotional content using a variety of stylistic devices and intentional grammatical style. Mar (2008) portrays reading fiction as a means of simulating social experiences, during which chronic readers gain social knowledge and can hone key socio-cognitive abilities (Kidd & Castano, 2013; Mar R. A., 2008). These features of fiction encourage readers to immerse themselves in the stories and lives of the characters while non-fiction aims to communicate facts and findings without intentionally inviting readers into such immersion (Djikic, Oatley, & Moldoveanu, 2013; Sopcak, Salgaro, & Herrmann, 2016). Non-fiction authors may choose to deliver their content using stories, but other common methods include essays, journal articles, scientific or economic writings.

Evidently, fictional narrative is not just a collection of words and phrases that tell a story; instead, the story comes to life in the reader's mind, inviting the reader to directly engage with and react to the events they read about (Abram, 1981; Breithaupt, 2015). Although readers of fiction know that the events they are reading about are not really occurring, they often connect strongly to the plots and characters they encounter (Cohen, 2006). While some sub-types of fiction invite this emotional connection and immersion more than others, works of fiction provide access to the private thoughts and experiences of the characters involved, thereby evoking emotions in the reader that are not often present in works of nonfiction (Caracciolo, 2014; Paul, 2012).

As previously mentioned, reading fiction offers a simulation of reality to readers.

Just as human beings develop emotional and intellectual maturity through interactions

with real people that challenge their perspectives and expand their worldviews, engaging

with fictional characters has a similar effect (Cohen, 2006; Hsu, Conrad, & Jacobs, 2014;

Kidd & Castano, 2013; Sopcak, Salgaro, & Herrmann, 2016). Works of fiction are often

used in higher level educational settings to help students build critical thinking skills,

encounter diverse people, and increase their empathy (Boyaltzis, 1992; Carlson, 1992;

Cavanaugh, 1999; Cohen, 2006; Crawford, 1994; Kidd & Castano, 2013; Viggiani,

Charlesworth, Hutchinson, & Faria, 2005). For example, Kidd and Castano manipulated

the empathy of readers by exposing participants to different types of fiction, and they

found that participants that read fiction experienced an increase in empathy while those

that read nonfiction did not experience such a significant increase (Kidd & Castano,

2013). Just as internships and laboratory practicums are important for assessing student

application and acquisition of knowledge, educators use fictional literature to teach

empathy and compassionate listening in the classroom, specifically in the fields of

counseling, medicine, and social work (Gibson, 2007). Gibson describes the

implementation of *Harry Potter and the Sorcerer's Stone* into counselor education and

claims that reading about the personal experiences of fictional characters allows students

to practice empathizing with "clients," collaborate with others and strategize a care plan,

and monitor their own emotions under direct supervision for long periods of time

(Gibson, 2007). These skills are quite valuable for making strong connections between

people, and this study helps illustrate that empathy-building has a place in the

professional world and is an important method for increasing empathy. However, some types of fiction are more effective at enhancing empathy than others, and these distinctions will be made clear in the following paragraphs.

While there are some clear differences between fiction and non-fiction, there are also important distinctions within these genres. In this work, I will focus primarily on the variances between literary and popular fiction. As described by Kidd and Castano in their article "Reading Literary Fiction Improves Theory of Mind," literary fiction is a genre that challenges readers by unsettling their expectations, while popular fiction predictably portrays characters and the world (Kidd & Castano, 2013). This tactic is called "defamiliarization" and occurs when a reader is challenged to engage with the text on a deeper level because their expectations are shaken (Kidd & Castano, 2013). While the primary goal of popular fiction is to entertain the audience, literary fiction directly encourages the reader to be involved with the story creation alongside the author (Kidd & Castano, 2013; Oatley, 2006). Literary fiction more effectively allows readers to access the experiences of characters, as this genre aims to preserve the complexity of their characters, and therefore mimic real humans (Kidd & Castano, 2013; Kidd, Ongis, & Castano, 2016; Wulandini, 2018). Because of the complexity and reader involvement in literary fiction, evidence suggests that literary fiction may increase empathy development (Kidd & Castano, 2013; Kidd, Ongis, & Castano, 2016; Oatley, 2006; Wulandini, 2018; Zunshine, "The Secret Life of Fiction," 2015). These distinctions show that literary and popular fiction invite varying levels of reader involvement, so it is logical that their impacts on the reader are different as well.

Clearly, empathy is a capacity that is activated whilst reading fiction, but it is not the only one. Another concept that invites readers to connect with real and fictional characters is Theory of Mind (ToM). ToM gives humans the capacity to comprehend the mental states of others, so essentially it is necessary for empathy to occur (Burke, Kuzmičová, Mangen, & Schilhab, 2016; Kidd & Castano, 2013; Starr, 2015). ToM plays a critical role in perspective-taking, a cognitive component of empathy, specifically when the other's feelings are not immediately apparent, are unfamiliar, or are complex (Mitchell, 2015; Singer, 2006). As we have learned, reading fiction gives us access to the minds of characters, and this encounter can enhance an individual's ToM (Burke, Kuzmičová, Mangen, & Schilhab, 2016; Paul, 2012). Although all fiction invites readers to be active participants in stories, many researchers in this field maintain that literary fiction is the sub-category of fiction that is most effective for developing ToM (Kidd & Castano, 2013; Zunshine, 2015). After mainpulating the type of fiction participants received, Kidd and Castano found that readers of literary fiction scored higher on ToM tests than those that read non-fiction or popular fiction (Kidd & Castano, 2013). The complexity of literary fiction forces the reader to engage in ToM processes so to interpret the implications hidden within the text or to fill in intentional gaps left by the author (Kidd & Castano, 2013; Miall & Kuiken, "Foregrounding Defamiliarization," 1994; Miall & Kuiken, "Understanding Literary," 1994; Miall & Kuiken, "What is Literariness," 1999). Improvement of ToM allows readers to better understand the emotional and mental states of others (fictional or real), but also gives them the tools to

communicate their own emotions effectively (Zunshine, "The Secret Life of Fiction," 2015).

Empathy and ToM are two ways that readers engage with the texts they encounter, but identification is another capacity that is important to discuss. While empathy and Theory of Mind help humans to understand the thoughts and feelings of another person (real or fictive), identification invites individuals to transport themselves into the experience of another, basically giving readers the power to *become* a fictional character or a real person they encounter (Cheetham, Hanggi, & Jancke, 2014). This process invites the reader to claim that "this character is like me," which then leads them to enter the story themselves. This means that identification often occurs when a reader feels similar to characters they encounter (Bortolussi & Dixon, 2015). Some researchers claim that identification is possible because of Theory of Mind, or that having more empathy enhances an individual's ability to identify with another (Cheetham, Hanggi, & Jancke, 2014; Livingstone, 1998). Increased levels of these two capacities allows individuals to understand the mental and emotional experiences of another, which then could make it easier to project oneself into the story.

When experiencing *identification*, the reader uses his or her imagination to take on the perspectives, feelings, or experiences of another while drawing upon their own experiences to do so (Cheetham, Hanggi, & Jancke, 2014; Livingstone, 1998). When a reader *empathizes* with a character, the self-other distinction is maintained, so although one may understand the feelings and emotions of a character, they recognize that these feelings are not their own. However, during identification, the reader engages directly

with the characters, and it seems that whatever is happening to the character is also happening to the reader (Cheetham, Hanggi, & Jancke, 2014). In other words, the self and other are merged together, and the reader adopts the characteristics of the person they read about (Cheetham, Hanggi, & Jancke, 2014). Instead of merely understanding the thought processes and emotions of a character, the reader seems to adopt the mental and emotional experiences of another as their own.

While it is quite easy to confuse the boundary between empathy and identification, it is important to recognize that when an individual is empathizing with another human or a fictional character, they are able to understand the emotional state of another, without directly experiencing the events they read or hear about (Burke, Kuzmičová, Mangen, & Schilhab, 2016). Importantly, identification, like empathy and ToM, can occur when an individual is interacting with real or fictive people, but this section will focus on identification with fictional characters. Cohen argues that identification incorporates both empathetic and cognitive components, because a reader must first understand the emotions and goals of the character to successfully immerse themselves in the story (Cohen, 2006). Identification requires the reader to have an open mind to experience life through the lens of another, just as empathy and ToM do, but identification takes it a step further when the reader seemingly becomes a character and adopts their emotions, goals, fears, and triumphs. When an individual identifies with a fictional character, their own experience in reality is momentarily forgotten (Cheetham, Hanggi, & Jancke, 2014; Cohen, 2001). Identification is a capacity that increases a reader's ability to interact with

fictive and real characters, so along with empathy and ToM, it is crucial for relationship building.

Human beings are social beings, and we can learn important socio-cognitive skills from real and fictional experiences. This chapter explores three major capacities of human relationship building (empathy, Theory of Mind, and identification). These three capacities are key for building healthy relationships with real people and can be used to interact with characters from fictional texts as well. Evidently, daily activities such as reading have the power to alter the circuitry in our brains, and the capacities of ToM, empathy, and identification can be increased as a result of such activities. Specifically, through exposure to literary fiction, readers can experience alterations that allow them to connect more effectively with other people in the world in professional, casual, and personal settings. This chapter is really the foundation for my research, as it is crucial to understand the topics of empathy, ToM, and identification in order to have the lens of cognitive literary studies for the rest of my project. The field of CLS is important to those in and out of academia, as it illustrates that reading, which is a common daily activity, can so drastically alter one's ability to encounter another. The field of CLS is crucial because it blends subjects that are not often in conversation with one another in order to expand our understanding of the human mind.

In the following chapter, I will explore the literariness of the *Harry Potter* books, including insights from literary scholars, psychologists, and other vocal members in both academic and non-academic circles. I hope to gather a general sense of whether members of the general public and academia would categorize *Harry Potter* books as literary or

popular fiction, and then I will conduct my own analysis to hypothesize where I believe

the book should be categorized.

Key Terms from Chapter 1

Cognitive literary studies: an emerging academic field that blends the worlds of cognitive science and literary analysis/criticism

Fiction: a genre of writing that communicates information from an author's imagination as opposed to relating facts

Non-fiction: a genre of writing in which the author conveys historical events, biographical information, or facts that are true

Literary fiction: a sub-type of fiction that invites the reader to creatively interact with the text and fill in gaps left intentionally by the author; reading this type of fiction often results in increased empathy and ToM levels

Popular fiction: a sub-type of fiction that is straightforward and predictable; this type of writing can be read passively, as it does not require much reader interpretation or involvement; reading this type of fiction does not often result in increased empathy

Empathy: the capacity to comprehend and share the experiences, thoughts, and intentions of another without directly experiencing these with them

Theory of Mind: the capacity to understand another's mental state; a necessary component for empathy; an important distinction from empathy is that ToM does not allow one to share in the other's experience, just helps to recognize and comprehend the mental state of another

Identification: a psychological concept that occurs when a reader projects/transports themselves into the experience of another, similar person, therefore *becoming* the other person so to speak, and taking on their goals, intentions, aspirations, etc.

Harry Potter in Academia

Since the *Harry Potter* series arrived into the world of popular culture in June of 1997, people have engaged in debates on its literariness; some classify the series as literary, while others deem it popular. In order to further engage with this debate, this chapter will explore critics' views on the *HP* series as well as outline criteria that researchers use to classify texts as popular or literary fiction. These criteria will be used in the following chapter analyse the literariness of *Harry Potter and the Goblet of Fire*.

Many areas of academia focus on the scholarly exploration of the *Harry Potter* books. Some explore the psychological implications of these books, while others critique the literary content such as the hero's story or the mythological references. In short, these books and their content are highly esteemed by some in the realm of academia. In 2012, the University of St Andrews School of English in Scotland held a conference called "A Brand of Fictional Magic: Reading *Harry Potter* as Literature." This conference was organized by John Pazdziora from the University of St. Andrews, and 60 academics gathered for this event featuring 50 scheduled lecturers. The specific purpose of this conference was to explore the literariness of these books as a larger, academic community. Pazdziora stated that "In 100, 200 years' time, when scholars want to understand the early 21st century, when they want to understand the ethos and culture of the generation that's just breaking into adulthood, it's a safe bet that they'll be looking at the *Harry Potter* novels" (Flood, 2012). Pazdziora believes that these books contain a plethora of complex content which requires discussion in the academic world and pulls them out of the "children only" category. In a similar vein, Dr. Anne Kustritz, a presenter

in this Scotland conference, believes that the *Harry Potter* books are important to study

because the characters experience "othering" (as discussed in the introduction to this

thesis), prejudice, friendship, love, war, and so forth. Kustritz argues that the content of

these magical, fictional stories provides parallels to the complex reality that we live in,

and these similarities are valid reasons to study this series in an academic setting. Many

academics believe that these books are truly literary and should be continuously studied

as time goes on.

John Mullan, an English professor at University College London, has quite a different

take on the literary merit of the *Potter* books and this "Brand of Fictional Magic"

conference. He claims that "*Harry Potter* is for children, not for grownups…it's all the

fault of cultural studies: anything that is consumed with any appearance of appetite by

people becomes an object of academic study" (Flood, 2012). He believes that these books

do not contain content that deserves such intense academic research, as he believes that

the scholars are just focusing on this series because of their impact on popular culture and

the fandom surrounding them.

Clearly, the great *Harry Potter* debate will continue, so I will add my own voice into

this discussion and challenge the arguments previously presented. Pazdziora and Kustritz

believe that the *Harry Potter* books are worth studying due to their complex fictional

content which somehow mirror challenges in reality, and Mullan claims that this content

does not deserve such attention because they are merely a childish, popular phenomenon.

To begin, I challenge Mullan's claim that these books are merely children's books not

intended for "grownups," because when the final installment of the *HP* series was

available, 47% of the book buyers did not, in fact, have children ("Harry Potter Preorders Top 1 Million," 2007). This statistic illustrates the significant popularity of these books amongst adults; clearly, the *HP* books are important to adults and children alike. While I believe that the content of these books will likely have a lasting impact on this generation and those to come, I'd like to argue that the content of a work of fiction is not the most important factor in classifying it as literary or popular fiction; instead, the style and delivery of this content are what give a work literary merit. In short, I believe that the *Harry Potter* books are so much more than just popular phenomena, and I will analyze their literary merit in the next chapter, using the criteria I will lay out in the following pages.

Categorizing a work as literary or popular fiction is quite subjective, but according to experts, the delivery of the content is the primary distinction between the two genres. In the article "Reading Literary Fiction Improves Theory of Mind", David Comer Kidd and Emanuele Castano (2013) set up a few stylistic criteria for classifying works as literary fiction. The first of these criteria is the presence of unusual or abrupt semantic devices such as similes or metaphors. For example, if a character was described to have a "voice like the sound of a dehydrated camel", the reader would likely stop and question what on earth that means (Dawe, 2018). This phrase was used by my communications professor last semester, and everyone was quite confused about the meaning of this phrase. I began brainstorming whether he was referencing the tonal quality, roughness, or the loudness of a voice and struggled to imagine what camel sounds could be attributed to a human

being. Authors of literary fiction regularly utilize such devices to defamiliarize the readers while also encouraging them to think outside the box as they encounter the text.

Another distinct criterion of literary fiction that Kidd and Castano outline is the use of phonological devices, or devices that specifically relate to the sounds of letters in relationship to one another (Kidd & Castano, 2013). These include consonance, assonance, and rhyme. Consonance is the repetition of certain consonant sounds like in the phrase "clean coffee cup." Assonance is the repetition of a vowel sound like in the phrase "I like to hike." Correspondence between the sound of words in a phrase or stanza is called a rhyme; for example, in the phrase "fun in the sun," "fun" and "sun" rhyme. While it is common for works of poetry to contain such language, the presence of these and other phonological devices is much less common in works of fictional prose. The presence of such devices in prose defamiliarizes the reader and encourages him or her to pay closer attention to the text.

Grammatical style is another criterion that distinguishes between these two genres, specifically with the placement of the subject and predicate in a sentence. Often in prose, sentences follow the structure of a simple sentence in which the subject comes first, followed by the predicate (e.g. "Elise studied for her exam this weekend.") (Kidd & Castano, 2013). Although sentences may vary in length and complexity, popular fiction may contain more examples that follow this simple order (Basic Sentence Structure, 2016). Works of literary fiction are different because they do not follow this grammatical style all the time. Sometimes authors will flip the order of subject and predicate, add dependent clauses, or incorporate unusual punctuation to defamiliarize the reader (e.g.

"Here comes the train."). As a result, the reader may be taken aback and encouraged to re-read the sentence to gather its full meaning.

The main difference between popular and literary fiction is the amount of reader engagement with the text, specifically in the creation and interpretation of content. Popular texts are classified by experts as "readerly texts" because the reader passively experiences the text (Kidd & Castano, 2013). By this I mean that the reader does not have to draw conclusions based on interpreting implications within the text; instead, the author clearly lays out information for the reader which requires little to no reader creativity or action. This information is often transferred to the reader through narrator or dialogue between characters. Literary texts, on the other hand, are considered "writerly texts" because they invite the reader to actively fill in gaps in character development, plot points, or other parts of the narrative. In his article, "Simulation of Substance and Shadow: Inner Emotions and Outer Behavior in Shakespeare's Psychology of Character," Keith Oatley claims that to fill in these intentional gaps, readers must use a mixture of "substance" and "shadow" (Oatley, 2006). According to Oatley, the observable behavior or dialogue readers encounter within a text is referred to as the shadow. The substance of a character includes his or her inward motivations and thoughts that drive an action/shadow. If, in a literary text, a fictive character's behavior is described without explanation of his or her motivations, the reader is encouraged to fill that gap by using the shadow to comprehend the substance. This process invites the reader to creatively engage with the text as a writer and use their knowledge of the character's personality, speech, thoughts, and past decisions to understand their unexplained behaviors. Often in

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literary fiction, the reader is asked to fill in the gaps by "writing" in their own interpretation of the character's motivation, responding to it alongside the original author. Creating writerly texts is a stylistic decision that literary fiction authors make to give readers more power to contribute to the narrative and fill the gaps effectively as the story unfolds (Kidd & Castano, 2013).

Another component of literary fiction is the activation or increase in a reader's Theory of Mind resulting from reading a work of fiction. This criterion is very closely tied with the previous one, as the reader can only interpret information that is given in the text, so it is challenging to read the minds of characters when the substance is unclear. Works of literary fiction lead to an increase in a reader's Theory of Mind, because they are invited to read the minds of the characters in the story (Kidd & Castano, 2013). Readers of literary fiction are challenged to gain access to the characters' subjective experiences by using their ToM and their imaginations (Kidd & Castano, 2013). While most story types require the activation of imagination, the distinction between popular and literary fiction lies in the function of the imagination. In popular fiction, imagination allows readers to visualize the world that is clearly described by the text; this may be easily predictable thanks to its conformity to genre expectations. In literary fiction however, readers rely on imagination to fill in the gaps in the content/plot/character development; the reader must attempt to read the mind of the characters portrayed, increasing their ToM because their expectations have been challenged. By using imagination in such a way so as to expand ToM, readers of literary fiction are granted some amount of authorship, as they are invited to creatively fill in the gaps they

encounter. So, if the character exhibits behavior that is not fully explained, the reader is able to take the previously illustrated information of that character (e.g. past action behaviors and verbal behaviors) and creatively infer why the character acted in that specific way.

Literary fiction is a genre that challenges readers to encounter characters that are complex, confusing, and often very real as a result; to fully understand and engage with these characters, readers are often invited to empathize with the characters they encounter. Another criterion that Kidd and Castano set up for distinguishing between popular and literary fiction is the impact that a work has on the readers' empathy levels. As previously stated, the results of their research show that literary fiction leads to an increase in reader empathy and ToM, but this does not often occur with popular fiction (Kidd & Castano, 2013). In his article, "Moral Education at Hogwarts: The Role of Empathy in the Moral Life," Dr. Gregory Bassham discusses the importance of empathy in moral development and points out that the *Harry Potter* books incorporate a lot of moral education throughout the series (Bassham, 2012). As the characters mature, they begin to recognize the importance of acceptance and equality as opposed to segregation and hatred of those that are "other," and they come to these realizations by means of engaging with empathy (Bassham, 2012). Empathy is a character trait exhibited by a lot of the "good guys" in the *Harry Potter* books, as characters such as Harry and Dumbledore are willing and able to imaginatively enter into the experiences of others so to better understand their behaviors (Bassham, 2012). While the *Harry Potter* books clearly exhibit moments of characters empathizing with each other, increases in character

empathy do not necessarily correlate with increases in reader's empathy. Instead, this criterion encourages readers to pay attention to the shadow and substance and experience increases in empathy organically from the text, which is often a result of the reader response to gaps in the text, as previously described. Kidd and Castano's research shows that reading literary fiction results in a statistically significant increase in reader empathy, likely due to the gapping previously explained (Kidd & Castano, 2013).

Although many scholars have assessed the *Harry Potter* books with regard to the literariness of their content, I have not encountered researchers that analyzed the *HP* books specifically for their stylistic literariness based on the criteria listed above. This chapter offers a set of criteria which will guide my analysis of the *Harry Potter* books in the next chapter, during which I will conduct a close-reading analysis of "Flesh, Blood, and Bone," a chapter in *Harry Potter and the Goblet of Fire.*

Criteria for Literariness

1. Unusual semantic devices such as similes or metaphors

2. Phonological devices such as consonance, assonance, and rhyme

3. Unusual grammatical style that defy the normal subject, predicate order

4. Writerly texts, as opposed to readerly texts

5. Theory of Mind activation and increase

6. Empathy activation and increase

The Literariness of *Harry Potter and the Goblet of Fire*

This chapter will examine specific excerpts from the *Harry Potter* series, as I attempt to analyze their literariness. To refrain from cherry-picking passages that confirm my claims directly, I hoped to analyze specific passages chosen by the speakers at the conference in Scotland previously referenced. However, after perusing the documents provided by these authors, I found that many of them discussed specific themes that spanned the series (e.g. friendship, good vs. evil, love, bravery, slavery, etc.) as opposed to dissecting specific passages. So, I have chosen to analyze passages during which Harry matures immensely, the plot becomes more complex, and the general feeling of the book is altered. While I based my choice of passage on the content of that passage, I will be analyzing the passage based on its formal literariness using the criteria from the last chapter.

After some personal research and conversations with family members that are hardcore *HP* fans, I decided to analyze a section of the fourth book, *Harry Potter and the Goblet of Fire* (*GF*). This book is significantly different from the previous three, starting with the most obvious difference: the length. While the first three books in this series are well under 500 pages, *GF* is 734 pages total. In addition to its length, this book is about Harry's involvement in an international wizarding student competition called the Triwizard Tournament, so the Hogwarts bubble is temporarily popped. The incorporation of more culturally diverse characters encourages Harry, Ron, and Hermione to expand their worlds and learn about people, cultures, and traditions outside of those they interact with regularly at Hogwarts. The biggest difference is that at the end of this book, Lord

Voldemort returns in the flesh. In the past three books, Voldemort was present but too weak to directly engage with others. Instead, he borrowed the bodies of other people, worked through servants, or hid while others did his bidding. At the end of *GF*, however, Voldemort's body is restored, more powerfully than ever. Harry and his friends deal with countless challenges and obstacles as the year progresses, and at the end of this book, Harry matures immensely as a result. He meets the man who murdered his parents and countless others, battles him, and realizes that the world as he knew it will be completely altered now that Voldemort has a body of his own. The world will be divided, and he must learn how to navigate this new world as a teenager.

I will analyze the thirty-second chapter of *GF* entitled "Flesh, Blood, and Bone." In this chapter, Harry and Cedric are transported to a graveyard after touching the Triwizard Cup simultaneously. They believe that touching this cup signifies the victorious end to the Triwizard competition in which they participated the whole year, but instead it is a trap. In this graveyard, Cedric is murdered in front of Harry. This is the first time Harry directly experiences death (his parents were murdered when he was quite young), and he is later asked to take Cedric's body back to his family. This is a moment of maturation for Harry, as he is called to act as a caretaker even though he is quite young. After Cedric's murder, Harry encounters a man named Wormtail in the graveyard and many strange occurrences take place. Harry is bound to a headstone and gagged, then Wormtail brings out a cauldron and starts creating a potion, and all the while, there is a bundle of something alive stirring in a pile of robes that is terrifying to Harry. In this chapter, Harry directly faces a darkness that has been flitting on the outskirts of the past

three books. This is the point in the series in which Harry realizes that he has power to protect others, advocate for justice, and fight with love to destroy evil.

As mentioned previously, the content of a work does not make it literary fiction, rather the delivery of the content and the text's overall style are what truly classify the work as literary fiction. The presenters at the conference in Scotland previously mentioned may disagree with this claim, so allow me to further expand this concept. Many of the presenters pointed to themes, specific characters, or large concepts that spanned the series as the basis for their literary analysis. For example, Bassham writes about the presence of empathy throughout the series, the similarities between Voldemort and Hitler, and the interesting moral and personal growth that many characters experiment throughout the series, specifically Snape, who was thought to be a "bad guy" but is revealed to be one of Harry's closest allies in the final book (Bassham, 2012). Hitchcock, another conference speaker, analyzes the *Harry Potter* books as an allegory for the story of Christ, pointing out the themes of sacrificial suffering, loneliness, importance of forgiveness (Hitchcock, 2012). With these examples in mind, I would argue that these points are important, but the delivery of this content is what makes it literary.

So, after explaining the important plot information associated with this chapter, I will now analyze the specific stylistic content of this passage to assess whether it is literary or popular fiction. To do so, I will use the criteria outlined in the previous chapter. The goal of this analysis is not to check off all criteria to label a text as popular or literary. Instead, I will be analyzing the text based on a continuum that runs from

extremely popular to extremely literary, judging the family resemblance or similarities of this passage to other works of fiction. Basically, if the text has more characteristics of a literary work, I will classify it as such, but keep in mind that literariness is also on a continuum.

A few criteria including what constitutes a writerly text and the involvement of Theory of Mind will be discussed in conversation with other criteria. Both of those criteria invite the reader to make inferences about the intention behind a character's behavior or speech; to use terminology previously explained, the reader is invited to analyze the shadow of a character in order to infer the character's inner substance (Oatley, 2006). Some stylistic devices invite more reader involvement than others, and the more the reader has to fill gaps and read the characters' minds, the more literary the text. Keeping these criteria in mind, I now begin my analysis on this chapter.

The first criterion to categorize a work as literary is the use of unusual semantic devices such as similes or metaphors (Kidd & Castano, 2013). Although both are used to compare two concepts, similes use "like" or "as" to do so while metaphors set up the comparison without those words. According to Kidd & Castano (2013), literary texts have more similes and metaphors than popular texts. Because I am not comparing this book to any others, I will instead list and analyze the amount and type of unusual semantic devices I find in this chapter. The mere presence of these devices in *GF* tips this book out of the popular fiction category and into the literary fiction realm. During my analysis, I found many examples of similes and metaphors, but I also judged the literariness of each example. To do this, I labeled each example of a simile or metaphor

as either "conventional" or "novel." Conventional comparisons are lexicalized and/or entrenched in modern English while novel comparisons require the reader to engage their imagination to comprehend the meaning. The phrase "gravelly voice" is an example of a conventional comparison, as it is commonly used in our society; the reader will most likely not imagine tiny rocks in the throat of the character being described. Instead, they likely associate that phrase with a specific quality of sound. On the other hand, if a character is described to have the voice like "a dehydrated camel," the reader will most likely need to pause their reading endeavors and imagine what that would sound like, as this phrase is novel in describing a vocal characteristic (Dawe, 2018). While the use of any simile or metaphor tips a book into the literary realm, the presence of novel comparisons makes a book more literary. With these distinctions in mind, let us explore some examples directly from the chapter "Flesh, Blood, and Bone" from *Harry Potter and the Goblet of Fire*.

Conventional

Within the realm of conventional comparisons, there is another sliding scale specifically that categorizes examples as more or less conventional. The most conventional comparisons are easy to process and rarely draw images to mind when they are stated or written and are therefore less literary. In other words, the reader knows exactly what the author is trying to convey with the phrase, and readers are not challenged to employ their imaginations to decode the phrases. Instead, the reader can effortlessly experience the text. Conventional comparisons that are more literary on that spectrum of conventionality invite the reader to bring an image or sensation to the front

of their minds. In other words, the reader must use his or her personal experiences to imagine the sensation or image being described.

After I gathered a list of similes and metaphors, I divided them up again into two categories: comparisons that have processing ease (less literary) and those that have processing richness (more literary, use imagination). In this chapter, during his accidental visit to the graveyard, Harry experiences pain in his scar unlike any he felt in the past. To describe Harry's pain, Rowling uses a few conventional comparisons with processing ease, including "[Harry's] scar exploded with pain" and "[his] head was about to split open" (Rowling, "Flesh, Blood, and Bone," 2000). These are conventional metaphors because they are phrases often used to describe intense, physical pain, and they are commonly used, so they are easily processed by the reader. With these comparisons, the reader does not actually imagine Harry's head being split open with an ax, or his skull and brain literally exploding because of his pain. Instead, we associate the phrases directly with painful sensations we have experienced and do not have to work hard to process what Rowling is attempting to convey.

Comparisons that contain processing richness are scattered throughout this chapter as well. In one example, Rowling describes the life form stirring in the bundle of robes: "[i]t was as though Wormtail had flipped over a stone and revealed something ugly, slimy, and blind" (Rowling, "Flesh, Blood, and Bone," 2000). This is considered a conventional simile because it is a comparison that is easy to process semantically due to the use of imagery. This comparison requires little work on the reader's part besides pulling an image into the front of their mind's eye. Many people have flipped over a

stone and felt disgusted or revolted by the creepy, multi-legged, slimy creatures that lurk underneath, so the reader is invited to draw upon a similar experience and imagine how Harry and Wormtail are feeling after seeing such an ugly, frightening image. Here, the author calls the reader to use their imagination to visualize the comparison being described. This extra effort is what makes this conventional comparison somewhat more literary than the previous ones I examined.

Novel

There is also a sliding scale amongst the novel comparisons that can be split between descriptive and substantial comparisons. Descriptive comparisons pull the reader into the action of the plot and may help dramatically depict the scene and characters. These comparisons call the reader to use their imagination a little bit less than in the other type of novel comparison because they are describing behaviors and speech that can be observed, that is, the shadow of the story rather than its substance. In a substantial comparison, the writer gives insight into the themes of the book, characters and motivations, calling the reader to use their world knowledge and imagination to fill in the gaps of the metaphors. This type of comparison requires more reader involvement, making it the more literary of the two types of comparisons. The more the reader is invited to infer the substance behind an action or speech, the more imaginatively productive is the example and thus the more literary the work.

Descriptive

Novel comparisons challenge the reader to engage his or her imagination more creatively than conventional ones do, and descriptive comparisons dramatize characters,

scenes, and actions to do so. The following three examples include descriptive, novel comparisons. For the first example, the being in the bundle of robes is what is left of the humanity of Lord Voldemort, the villain of this whole series. Rowling describes Voldemort's face as something "[w]hiter than a skull, with wide, livid scarlet eyes and a nose that was flat as a snake's with slits for nostrils…" (Rowling, "Flesh, Blood, and Bone," 2000). This comparison can be classified as novel because Rowling describes a human face using animal features, and it is difficult to piece those features together to create a visual image of this face. The reader cannot passively read this description because Rowling defamiliarizes the reader's experience of imagining faces, and her description invites the reader to pause and pay close attention to the details given. The reader is challenged to imagine the characteristics of a snake and human face combined, which takes a fair amount of mental effort. Pausing even briefly to imagine this terrifying face engages the reader with the text as they are pulled into the drama with Harry. However, the reader must remember that this example provides detail about the external shadow, as it does not invite the reader to supplement subjective information about what this terrifying face is thinking or feeling.

In another example of a descriptive, novel comparison, Rowling describes the cauldron (that holds the previously mentioned potion) as "a great stone belly," which is a novel way to describe such a container (Rowling, "Flesh, Blood, and Bone," 2000). Although I noted that a stone cauldron is unusual, as they are often made of metal, the most significant defamiliarization in this example is the presence of the word "belly" (Cauldron, n.d.). While a cauldron may be associated with a belly in that the food

prepared in it will likely end up in a human belly, this metaphor suggests that the cauldron itself is a belly. Here, Rowling "collapses the conventional relationship of cause (food preparation in a cauldron) and effect (putting the prepared food into one's belly) into a relation of identity," and this defamiliarizes the reader immensely (Bruhn, 2019).

Later in the text, Rowling sets up yet another descriptive, novel comparison when she claims that the sparks were "so blindingly bright that it turned all else to velvety blackness" (Rowling, "Flesh, Blood, and Bone," 2000). This description helps the reader to imagine the contrast being observed: the sparks from the fire were so bright that the textures and structures in the graveyard outside of the illuminated area seemed to be covered by a large black piece of fabric. Darkness is not often described with texture words, so the reader is invited to imagine what qualities of velvet can be attributed to this darkness. Maybe the darkness is so infinite and impenetrable that it seems to be smooth and somehow soft like the fabric of velvet feels. Maybe the overwhelming, infinite darkness makes Harry feel claustrophobic, as if the graveyard is covered by a piece of such fabric. Similar to the previous examples, this comparison invites the reader to engage with the text in order to imagine the scenes being portrayed.

Transitional

The next two examples illustrate comparisons that are essentially descriptive, even though they characterize a specific internal experience of Harry in this chapter. According to Oatley, these invitations to interpret the internal experiences from a shadow

description help the reader determine the substance, but since the comparison makes the substance explicit, the reader does not need to do all the work to infer this substance[1].

The first transitional example occurs during the previously mentioned, explosive scar-pain episode: "the pain in his scar reached such a pitch that he retched" (Rowling, "Flesh, Blood, and Bone," 2000). Here, Rowling describes Harry's pain by comparing it to sound, which is a novel association. In this metaphor, the reader is called to imagine that pain has a loudness/volume. While this comparison does not give the reader additional insight into Harry or the other characters' minds, it allows the reader to imagine Harry's experience through this dramatic description of his pain. Apparently, the volume dial of this pain is turned up so high that it makes Harry physically ill. This comparison is another that causes the reader to pause and ponder the association between the two concepts being compared, and this draws the reader further into the scene with Harry.

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[1] While I have just outlined the distinction between novel and conventional comparisons, it is important to point out that some comparisons can be classified as novel initially and transition into conventional if they are overused (Bruhn, 2019). This transformation occurs a few times in the current chapter. For example, Rowling uses an interesting novel metaphor when describing Voldemort as the bearer of a "high, cold voice" (Rowling, "Flesh, Blood, and Bone", 2000). This association of temperature and sound of voice is interesting, as it calls the reader to imagine and sort through the qualities of cold-ness and sound of voices. I have never heard someone with a cold voice, so I imagine that hearing this voice would have the same sensation as if someone whispered in my ear. I might get goosebumps and want to shrug my shoulders up to protect my ears and make myself smaller. While this began as a novel comparison, Rowling uses this description for Voldemort's voice two other times; once the reader has actively imagined this sensation once, it will take less work the next two times, making it a more conventional comparison due to its frequent presence/usage.

A similar situation happens when Rowling describes the surface of the water as "encrusted with diamonds" (Rowling, "Flesh, Blood, and Bone," 2000). The first time this comparison is used is quite effective in engaging the reader's imagination because the reader must imagine what diamonds and water may have in common. Diamonds are slightly transparent, shiny, and reflective when lights hit them, so the reader is invited to imagine the water's surface in a similar way. Rowling uses this same comparison two more times when describing the "diamond surface of the water" and "diamond sparks" (Rowling, "Flesh, Blood, and Bone," 2000). By the third time, the reader can pass over this comparison easily, as they have already done the necessary work.

Finally, Harry experiences an "icy surge of terror" when he figured out what was in the bundle of robes, and this comparison is novel for sure (Rowling, "Flesh, Blood, and Bone," 2000). Terror is not something that we naturally associate with temperature. It takes a moment of creative thinking to imagine this sensation. I imagine that Harry felt so frightened that his breath caught, he got goosebumps, and he felt physically chilled, as he would if he were immersed in ice water, except these sensations occur as a result of his fear. This is a novel way of describing the physical responses to emotional sensations. These metaphors draw the reader to the characters' inner thoughts, but because they contain an explicit reference to this substance, they do not require the same degree of inferential work as a substantial metaphor, as you will soon see.

Substantial

Substantial comparisons demand increased reader involvement, as they ask the reader to use their Theory of Mind and imaginations to infer the substance (inner thoughts, feelings, motivations) behind the observable shadow (behavior, speech) given in the text. A significant example of a substantial comparison occurs when Cedric dies. The narrator explains that "He was dead," so the reader knows this information, but Harry is struggling to process the sudden murder of his friend (Rowling, "Flesh, Blood, and Bone," 2000). Because he cannot fully comprehend what just happened, Harry can only describe what Cedric's body looks like: his eyes are "blank and expressionless as the windows of a deserted house" (Rowling, "Flesh, Blood, and Bone," 2000). Again, Rowling uses strange descriptors to defamiliarize the reader, as features of a human being are not usually compared to building/structural features. The reader is challenged to

deduce what Rowling wants him or her to take away from the comparison and imagine

what qualities of a house could be associated with a human face. A deserted house may

have broken, dark, sad-looking windows, giving the house an overall feeling of

loneliness. A human face may have similar features if the individual is dead, including

dark, lifeless eyes. Although houses can be deserted, they can also be re-occupied, and

the reader implies (by observing the shadow) that Harry is hoping that the house

(Cedric's eyes/body) becomes re-inhabited so that somehow, Cedric will come back to

life. This comparison allows the reader to imagine how lonely Harry must feel now that

his friend is gone, and shows his fear, as a deserted house can often be perceived as being

slightly creepy as well. Harry has never experienced death like this before and seeing the

corpse of his friend is probably (understandably) quite unnerving. This comparison

allows the reader to enter Harry's mind as he struggles to process Cedric's death, and

they can comprehend his fear, loneliness, and despair. Although this is a very productive

example, it is notably the only example of a substantial comparison in this section, so

clearly, Rowling did not incorporate many intentional gaps in her work.

Phonological devices: alliteration, rhyme

The second criterion of literariness is the presence of phonological devices such

as consonance, assonance, and rhyme (Kidd & Castano, 2013). When a work contains

these phonological devices, it is considered more literary than popular (Menninghaus,

Wagner, Wassiliwizky, Jacobsen, & Knoop, 2017). However, I will add another layer of

complexity to this. If a device is iconic, the phrase is considered more literary because it

resembles the concept being described. An iconic pattern imitates the thing being

described or the idea being conveyed; this connection between the object and descriptive pattern is pleasing to perceive and invites the reader to experience "phonetic-semantic integration" and a deeper understanding of the phrase (Bruhn, 2019). While the presence of any of these devices makes a work more literary than popular, the presence of iconic devices makes it even more literary on the scale. A device that is not iconic simply describes the concept without mimicking its qualities.

Non-Iconic Sound Effects

First let us examine some alliterations used by Rowling in this chapter "Flesh, Blood, and Bone." Rowling provides at least three examples of alliteration that are not iconic according to the distinctions previously set. Two of these examples utilize a repeated "h" sound: Harry and Cedric see a "house on the hillside;" and later, "Harry heard the high, cold voice" (Rowling, "Flesh, Blood, and Bone," 2000). The "h" sound in these alliterations does not point to characteristics of a house, hillside, voices, or coldness so these examples are not iconic alliteration. The third example in this set exemplifies a repeated "k" sound: Wormtail "carried the creature to the rim of the cauldron," and this example is also not iconic (Rowling, "Flesh, Blood, and Bone," 2000). The repeated k sound does not point to any characteristics of the creature or cauldron, so it does not call the reader to further engagement with the text other than to simply imagine what is being described. Although these are non-iconic examples, there is still a certain amount of literary pleasure that results from perceiving these patterns of alliteration in the text.

Iconic

Rowling provides a few examples of iconic alliteration that provide an obvious connection through resemblance between the phonological and semantic "planes" or "levels of expression" (Bruhn, 2019). The following phrases are examples of iconic alliteration: "Wormtail was whimpering;" "snake slithered away;" "sickening splash[2]" (Rowling, "Flesh, Blood, and Bone," 2000). The first example shows repetition of the "w" and "m" sounds, which are commonly produced when a person is crying or whimpering. The second example with the repeated "s" sounds like a snake hissing. The final example begins with repeated "s" sounds which are continuant consonants, followed by the stop consonants "k," and "p," which make the reader pause before the final part of the phrase ("-lash"). This combination of sounds mimics the initial sound of something solid hitting liquid, and the final "sh" sound is also continuant, mimicking the experience of a splash falling back onto the water surface. This combination of stop and start mimics the sound of a splash as it hits the water. These examples absorb the reader into the story and exemplify the relation between phonetic pattern and semantic content of the words involved. With an iconic sound effect, the reader experiences the pleasure of the sound pattern, but he or she also recognizes that the pattern imitates the idea or thing being expressed. Iconic sound patterns are more literary than non-iconic patterns because of this added pleasure.

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[2] "Sickening splash" is also an example of a metaphor, as the splash is being compared to an uncomfortable, physical state of being ill. This is one example that shows that the devices outlined in this chapter interact with one another in varying degrees, while still individually contributing to the overall literariness of the work.

Rhyme

Next, we will examine the presence of rhymes in Rowling's work. Rhymes, like examples of alliteration, can be divided into iconic and non-iconic categories. To reiterate, iconic rhymes are more literary than non-iconic rhymes. An example of a simple rhyme that is not iconic is the following: "outline of a fine, old house" (Rowling, "Flesh, Blood, and Bone," 2000). This example has repeated long "i" sounds, but this repetition does not represent any specific characteristics of a house. Because the phonological content of this example does not reinforce the semantic content, this example is considered non-iconic.

However, when Wormtail "stuffed it [a rag/gag] roughly into Harry's mouth," the repetition of vowel sounds here mimics the experience of being gagged, as "uff" and "ough" sounds are associated with that experience (Rowling, "Flesh, Blood, and Bone," 2000). "F" is a fricative consonant that temporarily blocks off the speaker's air supply when spoken, whereas vowels are less restricted, so when reader this phrase, the reader experiences changes in airflow, just like Harry does in this scene; this repetition gives the reader a greater understanding of the semantics of the phrase (Bruhn, 2019). Because the phonological patterns in this phrase mimic the experience being described, this is an iconic rhyme. Similarly, when Harry is tied to the headstone, he tries "struggling hopelessly against the ropes" to avoid being touched by Wormtail; this rhyming pattern of the long "o" sound in addition to the varied vocalization of consonant sounds links the reader to Harry's hopelessness. "P" is a bilabial consonant, so when this letter is pronounced, the speaker's air supply is partially stopped because both lips are involved

and close in order to pronounce this letter (Bruhn, 2019). "G," however, is a velar

consonant, articulated with the tongue at the back of the mouth (Bruhn, 2019). The

specific sounds in this phrase are pronounced in different areas of the mouth, so the

phonological content of this passage directly mirrors the struggle and hopelessness that

Harry experiences, so it too can be classified as iconic. Rowling incorporates many

productive, iconic examples of sound patterning, so I believe that the examples in this

section tilt *GF* even more into the realm of literary fiction rather than popular fiction. The

iconic examples blend the phonological and semantic experiences and are powerful

methods to invite the reader into authorship to unpack the implications of the sentences.

Grammatical style

Punctuation

Another criterion of literariness is the use of unusual grammatical style that

somehow defies the normal subject-predicate order (Kidd & Castano, 2013). "Flesh,

Blood, and Bone" contains many examples of normal sentence structures when the

subject is followed by the predicate, and the prose contains a mixture of narrative and

dialogue. However, there are a few times when this standard structure is broken. In these

instances, the reader perceives the stylistic change. For example, Rowling uses this

phrase at the beginning of a sentence that describes Harry's reaction to Cedric's death:

"For a second that contained an eternity," followed by a normal subject-predicate

independent clause (Rowling, "Flesh, Blood, and Bone," 2000). This is an effective

stylistic decision because it further delays the reader's exposure to information, stretching

our experience into a small, suspenseful "eternity" (Rowling, "Flesh, Blood, and Bone,"

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2000). Rowling uses that same style in a variety of places in this chapter, and each time, she invites the reader to slow down by delaying the communication of information.

Rowling's use of variable punctuation helps build suspense in this section and pulls the reader deeper into the experiences of the characters. For example, when they enter the graveyard, Harry and Cedric feel as if they are being watched, and soon enough, a hooded figure begins walking towards them in the darkness: "And — several paces nearer, the gap between them closing all the time — Harry saw that the thing in the person's arms looked like a baby… or was it merely a bundle of robes?" (Rowling, "Flesh, Blood, and Bone," 2000). This example shows an abrupt change in sentence structure and punctuation that invites the reader to experience the situation with Harry. The main subject and verb in the example are "Harry saw," but there is a lot of information preceding the main clause structure. The sentence begins as a declarative sentence during which Rowling describes the scene and the characters in it with the statement, "Harry saw that the thing in the person's arms looked like a baby" (Rowling, "Flesh, Blood, and Bone," 2000). Then, after the ellipsis, the sentence turns interrogative and we enter Harry's mind as he processes the unfolding events: "or was it merely a bundle of robes?" (Rowling, "Flesh, Blood, and Bone," 2000). Because of the grammatical structure of this sentence, it feels panicked, jumbled, disorganized, and confused, all of which are feelings that Harry may be experiencing. In this example, the grammar invites the reader to enter the mind of Harry, therefore stimulating our Theory of Mind. In this example, Rowling uses her grammatical style to help the reader

experience situations alongside Harry, and we are challenged to interpret his emotions by reading through the lines of text.

In another example, Rowling uses semi-colons to punctuate Harry's extreme pain: "It was agony such as he had never felt in all his life; his wand slipped from his fingers as he put his hands over his face; his knees buckled; he was on the ground and he could see nothing at all, his head was about to split open" (Rowling, "Flesh, Blood, and Bone," 2000). The author's repeated use of semi-colons creates parataxis by juxtaposing phrases that are not otherwise related. This grammatical style invites the reader to engage with the shadow provided in the text to interpret the substance behind the actions and fully comprehend the sentence's meaning. In this quote, the semi-colons imply a close relationship to phrases that aren't otherwise related if separated. This juxtaposition invites the reader to fill in the gaps and infer the relationship between these events. The pain that Harry is experiencing causes many events to occur as a result: he drops his wand, covers his face, cannot support his own weight, and is blinded by the intense pain in his head. Each event is worse than the previous one as the pain increases, and the reader begins to comprehend the intense physical reaction that Harry experiences.

In another example, Rowling uses punctuation, specifically ellipses, to invite the reader into Harry's mind and comprehend his fear: "Harry watched it [the bundle of robes], and his scar seared with pain again . . . and he suddenly knew that he didn't want to see what was in those robes . . . he didn't want that bundle opened . . ." (Rowling, "Flesh, Blood, and Bone," 2000). This passage puts the reader in Harry's point of view as he faces this frightening situation. The word "again" is important, because it invites the

reader to recall that the first time Harry's scar hurt in the graveyard, when a horrible event followed the pain…the death of his friend. This connection between pain and danger are made by the reader, as Rowling never explicitly states in this passage that the two are connected, so this is an example in the text where the reader must act in a writerly way, inferring the substance from the shadow presented. In this case, the ellipses are not solely building suspense to delay information for dramatic purposes; instead, they allow the reader to tangibly relate to Harry's fear, as he is obviously terrified of what is coming next. He seems to be wishing that time would slow down so that he will not find out what is in the bundle.

The examples of unusual grammatical style in "Flesh, Blood, and Bone" slide *GF* even further into the realm of literary fiction. Rowling's style challenges the reader's grammatical expectations and encourages the reader to slow down and decode the implications of the text, inviting the reader into a writerly experience of this chapter of *Harry Potter and the Goblet of Fire*.

Font style

Another significant stylistic device is Rowling's use of italics throughout this chapter. In a recurring example, Harry's thoughts, fears and distress are conveyed through italicized phrases. Harry is extremely frightened of whatever is wrapped in the robes, and when Wormtail lowers this being into the cauldron filled with the potion, Harry's thinks the following: *"Let it drown…please…let it drown"* (Rowling, "Flesh, Blood, and Bone," 2000). Later, he repeats this mantra: *"Let it have drowned…let it have gone wrong…"* (Rowling, "Flesh, Blood, and Bone," 2000). Further on, he tries to

convince himself that the chant and potion were unsuccessful: "*It's gone wrong…it's drowned…please…please let it be dead…*" (Rowling, "Flesh, Blood, and Bone," 2000). This italicization eliminates the necessity to read Harry's mind based on his shadow of outward actions. Instead, we read exactly what Harry is thinking. We directly perceive his distress and pleading or praying to the night. Although the reader is unsure to whom or what Harry is speaking, we are acutely aware that he is in deep distress. These passages show Rowling's intentional parallelism as she repeats these pleas. The repetition and font style break Rowling's typical prose style, so the reader must pay close attention at these points.

In another example, Rowling uses italics to bring out the tone in dialogue. At the very beginning of this chapter, Cedric speaks to Harry about the events that just occurred and asks him, "Did anyone tell *you* the cup was a Portkey?" (Rowling, "Flesh, Blood, and Bone," 2000). This italicization helps the reader enter the mind of Cedric, as his tone seems accusatory. Cedric and Harry grew in friendship during the year's trials and challenges and began helping each other along the way. When it was time to reach out and take the Triwizard Cup, the two friends took the cup at the same time so that they could split the honor and prize money. However, when they touched the cup, they were transported to the graveyard, which is where we find them now. When Cedric says this to Harry, the emphasized word "you" implies that Cedric is upset and frustrated, as he seems to accuse Harry of keeping secrets from him. As soon as Harry assures Cedric that he had no idea that this would occur, Cedric's tone and word choice relaxes, and he casually says, "Wands out, d'you reckon?" bringing the blame out of his voice (Rowling,

"Flesh, Blood, and Bone," 2000; Strouse, 2019). In response to this question, Harry agrees with Cedric's suggestion, and the description that follows says that Harry was glad that Cedric suggested that so that he didn't have to say anything, implying that Harry is much more nervous about the situation than the narrator is telling us. The dialogue and descriptions in this passage allow the readers to enter the minds of Cedric and Harry and exercise their mind-reading skills.

A final example in this chapter associates italics to magic or supernatural qualities of speech. Before Voldemort has a body of his own, his speech is recorded using italics. Quickly after arriving to the graveyard, Wormtail receives orders to "*Kill the spare"* from a high-pitched, unidentified voice (Rowling, "Flesh, Blood, and Bone," 2000). We learn later that this creepy, murderous, bodiless voice belongs to Voldemort. However, at the end of the chapter, after he emerges from the potion in the flesh, Voldemort's words are no longer italicized. Once again, Rowling uses the font style to illustrate the magical powers and mystery of Voldemort, which is an effective tool for grabbing the reader's attention.

As we know, literary texts are classified as such because they often contain many stylistic devices that invite the reader to actively fill in gaps in the text instead of passively reading for the sole purpose of entertainment. In "Flesh, Blood, and Bone," Rowling inserts three lines of chant/poetry and in doing so, she breaks many stylistic patterns previously set up in this chapter which is primarily prose/dialogue. While he is creating the potion in the giant cauldron, Wormtail speaks this mystical chant or spell to the night:

"Bone of the father, unknowingly given, you will renew your son!"

"Flesh — of the servant — w-willingly given [3]— you will — revive — your

master."

"B-blood of the enemy…forcibly taken…you will resurrect your foe." (Rowling,

"Flesh, Blood, and Bone," 2000).

Notably, these phrases do not appear immediately next to each other in the original

chapter. In fact, these three short lines are scattered throughout the chapter, surrounded

by prose, but the italics are the first clue that they are related. Over time, however, the

evident parallelism firmly establishes their relationship, so for these reasons, I thought it

best to analyze these lines simultaneously.

This chant is different than the other examples of spells throughout the *HP* series

because spells are often depicted as short phrases, often one or two words. For example,

earlier in the chapter, the spell that killed Cedric was "*Avada Kedavra,*" which illustrates

the typical spell formula (Rowling, "Flesh, Blood, and Bone," 2000). With the current,

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[3] In the second line of the chant, the sentence is not very smooth because the speaker, Wormtail, is stuttering in anticipation of self-harm. This is an example of ToM activation as a result of unusual spelling, illustrating yet another interaction between literary devices. During this scene, Wormtail cuts of his hand using a dagger and an upward swinging motion. While this seems like a strange detail fixate on, this action reveals Wormtail's fear and distress as he prepares for what he must do. A dagger seems to be a bad tool to choose for this task, as it is small and usually used to stab, not cut through materials. Possibly, Wormtail may have been ordered to use such a tool or feels that he must punish himself, because a dagger would inflict intense pain. He uses an upward swing which would require more force than a swift downward motion, so this invites the reader to use their ToM, mind-reading skills to infer that maybe, although he must perform this task, he does not want to harm himself, or hopes that he will somehow fail. In the previous HP book (*Harry Potter and the Prisoner of Azkaban*), the readers learn that Wormtail is the man that betrayed Harry's parents to Lord Voldemort, so he was the man responsible for their murder. We learned that Wormtail is a coward who idolizes strong people so that he is protected. At the end of the third book, the readers (and Harry) hate Wormtail. However, in this scene, when he must sacrifice a part of his body to bring back his master, I cannot help but hope that he is somehow spared from this pain. Somehow, Rowling invites the reader to empathize (to an extent) with the man that ruined Harry's life with his selfish actions.

three-lined chant, the reader is invited to pay more attention due to the italics, which point to the mystical and magical quality of the language, as well as the length of this spell. In addition to italics, Rowling uses a range of poetic devices to make this passage stand out, beginning with "apostrophe." Apostrophe addresses something non-human as though it can understand and act in a human way. In this poem/chant/spell, Wormtail address "bone," "flesh," and "blood" as though they have human qualities (Rowling, "Flesh, Blood, and Bone," 2000). These objects are addressed by Wormtail as "you" and apparently have qualities that will revive Voldemort.

In addition to the apostrophe, Rowling introduces a parallelism between the lines, a tactic that usually suggests similar qualities between concepts. For instance, "Bone," "Flesh," and "Blood" are in parallel position in the three lines, which is logical as these are all parts of a human body that can be seen. Much stranger is Rowling's parallel placement of "father," "servant," and "enemy," as these are concepts that are not often associated with one another. Is Rowling trying to break the normal understanding of these words to challenge the reader's expectations? For example, should a "father" be thought of as a "servant" and/or an "enemy"? This may be another example of Rowling breaking conventional understandings or associations between words by defamiliarizing the reader in this way, inviting puzzlement and therefore additional cognitive load and processing. (Later in the series, we learn that Voldemort had a complicated, negative relationship with his father, so this may be a bit of foreshadowing for the reader.) The parallelism between "unknowingly," "w-willingly," "forcibly" is significant, as these words are not often associated with one another. In fact, "willingly" and "forcibly" and are opposites

describing participation in this magical ritual, and "unknowingly" illustrates ignorance of the situation. This parallelism illustrates the different relationships that father, servant and enemy may have with the thing being transformed by the potion. The parallelism between "renew," "revive," and "resurrect" is logical and familiar, as these words are easily associated with one another. Finally, the words "son," "master," "foe" are not easily or often associated with one another, but these are all roles that the thing being created has played, which is why they are juxtaposed in this way. The parallelism in this chant creates puzzling semantic relationships, and these examples force the reader to fill in the gaps to comprehend Rowling's meaning. The examples in this section are strong enough to tip *GF* even further into the literary realm, because they invite the reader to search for implications using the available text to do so.

This chapter includes a detailed analysis of "Flesh, Blood, and Bone," and my conclusion from this analysis is that *GF* can in fact be classified as a literary text due to the number and productivity of the examples provided. Overall, there are more novel comparisons than conventional comparisons, tipping this book into the land of literary fiction. However, I will classify this work as *moderately* literary because of the number of examples within the subcategories. For example, in *GF*, there are more examples with processing ease than those with processing richness, and there are more descriptive examples than substantial examples. The division of examples within these subcategories is significant because examples with processing ease and descriptive examples are less literary than their counterparts. On the other hand, the division of examples in the sound effect category are extremely productive and their presence makes the work more

literary. For example, there are more examples of iconic sound effects over non-iconic

sound effects, and there are twelve significant examples of Rowling's use of unusual

grammar in this section. While Rowling has countless examples following the standard

sentence structure, these twelve examples are prominent and productive, as they

effectively defamiliarize the reader. The final chapter will discuss the importance of these

seemingly small categorizations, and the importance of this research in the world of

academia.

Accio Empathy?

Harry Potter and the Goblet of Fire is a work that can likely be classified as literary fiction, according to the criteria established by Kidd and Castano and others, outlined in the previous chapters. While a work need not include all criteria to be labeled as literary, interestingly, the portion of *GF* that I read meets all the criteria, nudging this book towards literary as opposed to popular fiction. The previously analyzed chapter contains many examples of similes, metaphors, rhymes and alliterations, unusual grammar, and activation of ToM and empathy, and the mere presence of these devices slides the book along the scale away from popular and into the realm of literary fiction.

While the analysis I did was important for me to learn more about the cognitive and empathy effects of a book in my favorite series, my analysis did not follow a specific scientific method or procedure, so my work is not a replicable experiment. To expand upon this work, I would propose a future study in which *Harry Potter and the Goblet of Fire* is empirically measured for literariness and empathy and ToM activation as in the Kidd and Castano experiments (2013, 2016). In these experiments, expert raters including literary prize jurors judged the texts based on the presence of metaphor and other devices (similar to my method) and analyzed the character development and complexity to categorize texts as literary or popular (Kidd, Ongis, & Castano, 2016). To classify *GF*, I believe this professional analysis would be beneficial, and then researchers should determine the empathy and ToM activation that results from reading an excerpt from this book, as in Kidd and Castano's experiment, using a standardized empathy test (Kidd, Ongis, & Castano, 2016). My hands-on analysis focused on examining literary devices

and, in certain especially literary instances, interpreting gaps in the text to infer the substance from the observable shadow. However, to analyze literariness in a more standardized way, researchers have developed a computer program to attempt to quantify the literariness of a text by analyzing the words in a text (Kidd, Ongis, & Castano, 2016). This quantification points out the reflective function (RF) of a work, and if a work has a higher RF score according to the computer program, then the text is often classified as literary fiction. However, it is important to note that RF scores are not the most significant method for determining literariness. In Kidd and Castano's recent experiment (2016), researchers combined measures of literariness in order to categorize the excerpts they used in their experiment. They relied on expert jurors, as previously described, but also determined the RF score of the same texts. A significant note is that one of the texts that was classified as literary had the lowest RF score of the examples chosen. This is interesting because it shows that RF does not catch all components of what makes a text literary, specifically examples of gapping. For texts that include little gapping, RF is probably a good measure of literariness, but for texts that invite the reader to gather the implications that lie between the text itself, RF is not a good measure of literariness. My analysis of "Flesh, Blood, and Bone" in *Harry Potter and the Goblet of Fire* suggests that the book does not contain many examples of gapping and instead contains many comparisons or other literary devices that are found within the text, so RF would most likely be a good measure of literariness for this work. By combining my analysis with an empirical measure, this potential experiment may provide further evidence as to whether

GF is in fact literary or not and if it causes similar empathy effects as works of literary fiction.

An important factor to examine in this conversation is the level of register that Rowling was aiming to provide. As many know, the *Harry Potter* books are written at a level primarily for children in early adolescence, a neutral register, although people of all ages enjoy the series. So, Rowling possibly intended the balance of novel and conventional devices to suit her audience.

Children process literature and empathy differently from adults, so it is possible that the empathy effects are different depending on the age of the reader. According to recent research, children acquire the ability to empathize over the course of early development, and this impacts their social interactions. One hypothesis of empathy development suggests that there are five different stages: (1) *newborn reactive cry* occurs when infants reflect the emotions of those around them (e.g. cry when others cry); (2) *egocentric empathic distress* is the next stage in which children recognize the emotions of others without being overwhelmed or distressed; (3) *quasi-egocentric empathy* is the next stage during which children learn how to console others in the face distress; (4) *veridical empathic distress* is the following stage during which children can understand that the feelings of another person are different from their own; (5) *empathic distress beyond the situation* is the final stage which occurs in late childhood and during this stage, empathy is not restricted to one situation, but is instead generalized (Licata, Williams, & Paulus, 2016). When the readers meet the characters of the first *Harry Potter* book, Harry and his friends are approximately 11 years old. According to this theory of empathy

development, the Hogwarts students are most likely in the veridical empathic distress stage (4) and can recognize the emotions of other individuals and cognitively process the emotions of others separately from their own. For example, when they are in the graveyard, Harry can recognize that Cedric's nerves and fear about their situation are different than his own emotions (Rowling, "Flesh, Blood, and Bone," 2000). In another theory of empathy development, recent research suggests that affective and cognitive empathy increase in girls as they develop from childhood to adolescence while these decrease in boys in that same age range (Overgaauw, Rieffe, Broekhof, Crone, & Güroglu, 2017). This gender theory is reflected in Rowling's writing specifically in the fourth book, when the characters are about 14 years old. Over the course of the year, Hermione becomes dedicated to a cause that hopes to free house elves, magical creatures that often perform tasks such as cooking and cleaning and must work with a family or institution until they are freed. Hermione claims that the house elves are enslaved to their human masters, and suddenly starts a movement called Society for the Promotion of Elfish Welfare (SPEW) after feeling deeply troubled by their fate (Rowling, "The Unforgivable Curses," 2000). When she announces her society to Ron and Harry, they seem neutral about the situation. Although they join the movement, they do not invest themselves in this cause as Hermione does. It is not until the seventh book, when they are about 17 years old, that Ron becomes a dedicated house elf supporter and protector. During the final battle at Hogwarts, many characters engage in a battle to the death against Voldemort and his supporters, showing their alliance and support to Harry. During this intense battle, Ron rushes to the kitchen to protect the house-elves by

removing them from harm's way, gaining an overwhelming amount of appreciation from

Hermione (Rowling, The Battle of Hogwarts, 2007). This example shows that Rowling's

text represents gendered differences in empathy development.

Notably, children interact with text differently than adults do, so it is possible that

the interpretation of substance and empathetic results may be missed by children reading

this series. The reader must interact directly with the text itself because the writer is

typically removed from the work after publication (Kaplan, 2013). Because the reader

does not have direct access to the mind of the author, they are invited to interpret the text;

however, each reader brings their own experiences to the text, so sometimes

interpretations are different than what the author intended. According to recent research,

literary processing abilities usually evolve as individuals go through school because of

their increased exposure to written, spoken, and world experiences (Kaplan, 2013). One

article explains the development of narrative processing and claims that by age 8, readers

recognize main character goals and intention behind behavior. At age 10, readers

appreciate the causal relationship between series or episodes. Early adolescence (appx 14

years old) is the first time that readers integrate motivations of characters and events

together and use world knowledge to inform comprehension as well. When reading

narrative texts at a younger age, children report facts and events, but later in adolescence,

readers can evaluate and interpret these texts more completely (Kaplan, 2013). According

to Kaplan, younger readers rely on their knowledge of the world rather than information

given in the text to give meaning to text (Kaplan, 2013). 7th graders have more mature

processing of narrative due to their higher-level self-monitoring and self-regulation tools

as well as more experience with literature and the world in general; they related more to the characters in the text. 11th graders understood texts as whole entities and could recall and make meaning from the information given. They can comprehend what is implicit and evaluate the texts, partially due to their greater autonomy (Kaplan, 2013)

We know that empathy levels can increase as a result of exposure to literary fiction, and it is possible that the *Harry Potter* books may have similar effects. I believe that the findings of this project may add valuable information to the controversy surrounding the *Harry Potter* books, as some religious groups ban these books from homes, schools, and libraries around the world. Some vocal fundamentalist Christians that believe the Bible to be the literal truth from God claim that Rowling's books are appalling and should not be read to children (Tucker, 2017). Some extreme groups have organized public book burnings across the United States, claiming that the content of the series is Satanic, anti-family, and promotes violence in children (Kennedy, 2018; Maughan, 2001; Tucker, 2017). However, based on the research in this thesis previously stated, evidently, content is not the most important factor in analyzing the effects of a work. While it is important to protect children from harmful and violent content during their development, the content in the *Harry Potter* books has very little to do with their potential empathy effects. As previously stated, the empathy effects occur as a result of the literariness of the work, due to the presence of literary devices. If this is the case, that the content is not what is important for the development of empathy in children, and I would argue that these books should be encouraged instead of banned in the homes of children all over the world. If children are encouraged to read these books instead of

banned from doing so, they will certainly experience the ToM activation that occurs when readers experience fiction, and this will help them to develop improved social skills. Additionally, children may experience an increase in empathy as a result of reading this book, and that is another

Clearly, fiction is a powerful tool that has the potential to increase empathy amongst other cognitive and emotional effects, but the clearest results are observable at later stages of empathy and literary development. When readers are in the later stages of adolescence, they will likely experience the most notable increases in empathy because of reading literary fiction. This is a significant finding because currently with the Common Core State Standards Initiative (CCSSI) in the education system in the United States, children are encouraged to read more "complex" texts than stories and narratives (Zunshine, "The Secret Life of Fiction," 2015). According to the CCSSI, as children transition from middle school to the end of high school, the percentage of literary texts in the curriculum should decrease as the percentage of informational texts increases. CCSSI researchers claim that this shift is crucial for the development of a richer vocabulary, as this apparently "predicts academic success" (Zunshine, "The Secret Life of Fiction," 2015). However, there is little to no research that supports the claim that informational texts enrich children's vocabulary more so than stories and literature, yet there is a large amount of research that suggests that children's vocabulary is positively correlated to the development of theory of mind (Zunshine, "The Secret Life of Fiction," 2015). These findings suggest that students should be reading at least the same amount or more fiction

than informational text as they continue through middle school and high school, and my own experience makes this case.

Re-visiting the Re-visiting the Harry Potter series as an adult reader allowed me to experience a depth of Rowling's writing that I did not previously appreciate. If these books were forbidden to me, as they are to many children, I would not have experienced the transformation that I did and will likely carry with me into my future. Exploring the impact that literary style has on the reader led me to question whether I can integrate both literary and informational writing approaches into my future. Evidently, the content of a work does not determine its literariness, so what would it look like to communicate non-fiction information in a way that mimics the fictional literary style by incorporating metaphors, rhymes, or altered grammatical style? Rowling's moderately literary style gave me access to Dumbledore's wisdom, Hermione's intelligence, Harry's bravery, and Neville's loyalty, qualities that I would like to carry forward in my research and writing as a science communicator.

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