VOICING THE MARGINALIZED IN ROWLING'S *HARRY POTTER* SERIES: HOW BOOK ILLUSTRATIONS ECHO THEMATIC POSTCOLONIAL SPATIALITY

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Abstract: *Bhabha views colonial discourse as an arena of struggle that gives rise to the emergence of new postcolonial spaces. This study scrutinizes the first four books of Rowling's* Harry Potter *series (1997-2000) to explore three groups of marginal characters consisting of werewolves, half-giants, and house-elves. The analysis is based on Bhabha's, and Kress and Van Leeuwen's theories on the verbal and visual aspects of the series, respectively. Bhabha's notions of hybridity, mimicry, stereotype, ambivalence, agency, third space, and the uncanny reveal the reasons for the marginalization of some characters. In addition, Kress and Van Leeuwen's visual grammar is utilized to elaborate on how postcolonial space displays itself metaphorically through visual arts when portraying the margins. In the investigation of each book, those chapter illustrations related to the chosen marginal characters, including Dobby, Hagrid, and Lupin, are analyzed and compared with their verbal representation. It is concluded that several instances of the illustrations reveal the concurrent contribution of the visual text to the hegemony and power structures of the verbal text in demoting the margins' rights; only seventeen out of ninety-four illustrations (18%) were dedicated to the marginalized groups despite their crucial roles; few instances - two out of ninety-four (2%) - defy this hegemony.*

Keywords: Harry Potter *series; book illustrations; colonial discourse; postcolonial space; pictorial semiotics; metaphor*

1. Introduction

Several articles have been written outlining the various roles of illustrations. They view "illustrations as a means of dressing up books, making the page easier on the eye, making reading pleasant and inviting, assisting the author to 'spin the magic;' and providing resting points within lengthy text" (Houghton and Willows 90). In short, illustrations exist to support, clarify, complement, and show what the text is about; therefore, they can be considered as a second medium for delivering and representing the concept.

This study strives to provide an analysis of the first four books of the *Harry Potter* series' internal illustrations dealing with marginal characters consisting of Hagrid, the half-giant, Dobby, the house-elf, and Lupin, the werewolf. Through creating both magical and non-magical human and non-human variations, Rowling manifests a spectrum of ethnic differences within the wizarding community. Based on Bhabha's perceptions of stereotype, mimicry, hybridity, ambivalence, agency, third space and the uncanny, this study strives to present and analyze these margins'

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strategies in reinforcing and/or subverting the hegemonic authority of the colonial discourse governed by human wizards. The visual text consisting of those chapter illustrations dealing with marginal characters will be under consideration with the help of the needed tools borrowed from Kress and Van Leeuwen's proposed semiotics to show how postcolonial marginality finds its way in the metaphorical visual resemblance of textual and pictorial characters.

The *Harry Potter* series has been published by two major publishers: Bloomsbury Children's Books in the UK and Scholastic in the US. The primary source used for the pictorial analysis is the Scholastic Press' (1998-2008) edition with Mary GrandPré as the illustrator, due to the fact that the Bloomsbury edition does not contain any interior chapter illustrations.

After reviewing the related literature, the needed introductory information on each of these marginal characters will be provided. This article will debate the chosen characters' marginality in the first four novels of the series, *Harry Potter and the Sorcerer's Stone* (1997)*, Harry Potter and the Chamber of Secrets* (1998)*, Harry Potter and the Prisoner of Azkaban* (1999)*, Harry Potter and the Goblet of Fire* (2000)*;* therefore, each one of the following sections is dedicated to the analysis of one book. This order of segmentation has been employed to maintain the flow of the story and to bring a more thorough discussion of the vain efforts of these marginal characters in fighting the discriminatory hegemony of the colonial discourse. In the analysis of each book, those chapter illustrations that are related to these marginalized, yet significant characters will be observed and compared with their representation in the verbal text to reveal the concurrent contribution of the visual text to the hegemony and power structures of the verbal text in demoting the margin's rights since seventeen out of ninety-four pictures (18%) depict this group.

2. The *Harry Potter* Series through the Lens of Postcolonial Academia

The *Harry Potter* series is believed to be a global phenomenon; this series' influence was very strong both economically and culturally, which made it unique in publishing history (Karjala 17). Considerable research was dedicated to this series from different perspectives, among which postcolonial studies is going to be the focus of this article. According to Thamarana, postcolonialism is the most dominant form of literature and has a great appeal (540). The relationship of this school of thought to the *Harry Potter* series is discussed by Douglas in "Harry Potter and the Goblet of Colonialism". He also debated how postcolonialism appears in texts that are not typically considered colonialist and, though fantasy literature is not usually associated with the colonial discourse, Rowling's text can be viewed as one (282).

Chappell claims that Harry and his friends try to question injustices established by the adult wizarding world (292), embracing the qualities of postmodern childhood. Horne strived to analyze the books' stance on issues of race and ethnic otherness, claiming that the *Harry Potter* books are intensely endowed with "teaching their protagonists (and through them, their readers) how to confront, eradicate, and

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ameliorate racism" (76). Howard explored the impact of a slave culture, identity, and psychology on the marginalized, with emphasis on the slave's point of view focusing primarily on the house-elves (35). The discrimination theme in the *Harry Potter* series is consummated without deploying the traditional concept of race, "but by creating a multilayered world of supernatural species and magical/non-magical humans" (Minteer 2). Huls explained the social structures that influenced Rowling in her writing with a postcolonial stance of the 'Orient vs. Occident' and concluded that "Potter books mirror British postcolonial attitudes" and the stereotypical representation of immigrants (9).

To this date, no study has approached the pictorial representations in the *Harry Potter* series. Benefiting from Bhabha, and Kress and Van Leeuwen's ideas, this article attempts to create a link between postcolonial discourse and pictorial semiotics to provide an analysis which surveys and compares both verbal and visual depictions of marginal characters to reveal their contribution to and deviation from each other in portraying their marginality in a postcolonial space.

3. Space and Metaphor Meet in the Theoretical Framework: From Colonial Discourse to Pictorial Semiotics

Henderson and Frelke define spatiality as "the way that space and social relations are inextricably intertwined"; spatiality can also refer to experiences of displacement or feelings of alienation (22). Similarly, in colonial discourse, Homi Bhabha does not consider space as an absolute dimension; it is rather rooted in social relations. When Bhabha refers to the location of cultures, this location is mainly a metaphorical abstract space rather than a physical one, "not metaphorical as opposed to literal. Instead, the location is both spatial and temporal" (Huddart 5). To Bhabha postcolonial spaces are liminal; they mark the constant process of hybridization undermining the assumption that the colonizer and colonized belong to two binary different spaces.

He believes that cultures are constructed in the "Third Space of Enunciation"; therefore, for him the colonized and the colonizer's transcultural interaction create a third space that results in the formation of hybrid identities (*Location of Culture* 38). According to him, postcolonial space is an anxious one. Those who are stuck in the third space experience unhomely feelings. For Bhabha the 'unhomely' state is not a condition of lacking a home, but is a condition of lacking a sense of belonging ("The World and the Home" 141). The unhomed subject in the third space uncannily suffers from feelings of "being caught between cultures, of belonging to neither rather than to both" (Tyson 421). Both uncanny and hybridity refer to the position of in-betweenness. Those who suffer from the uncanny have unsettled identities, feeling alienated from what was already known and familiar ("The World and the Home" 144). Ambivalence pertains to the "complex mix of attraction and repulsion […] between colonizer and colonized" (Ashcroft 12). Bhabha uses the term hybridity to refer to culture as "an arena of struggle, where self is played off against the

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purportedly other" (Smith 252) that gives rise to new positions and identities in the third space, which is "neither the one nor the other" (*Location of Culture* 53).

The colonizer employs the strategies of hierarchization and marginalization to justify the exploitation of the colonized people (Shirdelpour 39). According to Bhabha, the self tries to take control over the other with the help of stereotypical knowledge (*Location of Culture* 83). In the process of stereotyping, the labeled other is given a fixed identity by the colonizers as irrational, savage, immoral, lazy and inferior. However, Bhabha believes that the other is not essentially inferior, but is "constructed, defined and redefined as being so" (Atashi 38):

> Racist stereotypical discourse, […] institutionalize a range of political and cultural ideologies that are prejudicial, discriminatory, vestigial, archaic, 'mythical', and, crucially, are recognized as being so. By 'knowing' the native population in these terms, discriminatory and authoritarian forms of political control are considered appropriate. (*Location of Culture* 83)

Bhabha claims that relying on a "fixated form of representation" establishes the colonized as a misfit other (*Location of Culture* 75). The outcome of the colonizer's construction of stable stereotypes is a colonized subject with the belief in the superiority of the former and the inferiority of the latter; therefore, the colonized is encouraged to mimic the colonizer's culture and manner (Bhabha, *Location of Culture* 86). Bhabha presents his notion of mimicry as a response to stereotypes. For Bhabha mimicry is "an exaggerated copying of language, culture, manners, and ideas" of the colonizer (Huddart 39) that causes the colonized to be "almost the same but not quite" ("Of Mimicry and Man" 126). Mimicry can be considered as the efforts of the recognizable other to be more similar to the self; however, these efforts are accompanied by slippage leading to mockery (*Location of Culture* 86).

For Bhabha, the notion of agency deals with the colonized subjectivity in resisting the colonizer. Bhabha writes: "what is at issue in the discourse of minorities is the creation of agency" (*Location of Culture* 231). Therefore, he believes that the colonized can achieve identity through agency. Bhabha's postcolonial concepts can break the boundaries of verbal discourse and be applicable to visual representations: "Like linguistic structures, visual structures point to particular interpretations of experience and forms of social interaction." (Kress and Van Leeuwen 2) In visual communication, the different ways of expression of the meaning are possible through the choice between different color selections and different compositional structures (Kress and Van Leeuwen 2). Kress and van Leeuwen believe that the key dimensions of visual space (top or bottom, right or left, center and margin, etc.) are not isolated from their background context and can deliver different compositional implications depending on variant cultures' "histories of use of visual space" (4). Hence, they propose that their offered grammar is only suitable for the analysis of the western visual communication.

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Kress and van Leeuwen argue that in visual representations the portrayed form and the intended meaning can be relatively independent from each other "until they are brought together" in a special discourse through the process of constituting a metaphor (8). In this metaphoric process, an analogy is made between graphic representations and the intended abstract meanings while social relations of power structures of the discourse govern the whole process. Bhabha claims that any "criticism that is at all anxious about the ethics of representation" must attend specially to metaphor since it is "the most persuasive and assertive of all forms of comparison"; he believes that metaphor invites the audience to contemplate "the act of comparing and relating" dissimilar issues and their propriety (*Nation and Narration* 191). He asserts that "a metaphor has an ability not only to describe but also to shape or even to prescribe" (Huddart 13); for instance, a familiar manoeuvre of the colonial discourse is to open up "the chasm of cultural difference" through creating "a mediator or metaphor of otherness" (*Location of Culture* 31).

In the following sections, with the help of Bhabha's concepts, Dobby, Hagrid and Lupin's marginal state will be discussed. For their graphic representations, Kress and Van Leeuwen's pictorial semiotics will assist to demonstrate the way interior illustrations metaphorically reflect the same postcolonial context visually.

4. **Book One:** ***The Sorcerer's Stone***

Harry Potter and the Sorcerer's Stone, the first book of the *Harry Potter* series, is about an orphan boy named Harry Potter who has no idea how famous he is. Harry has never even heard of Hogwarts School of Witchcraft and Wizardry, but, on his eleventh birthday, a giant man named Hagrid bursts in with the news of Harry being a wizard, and an extraordinary adventure begins. During his first year at Hogwarts, Harry delves deep inside this magical world, befriends Ron Weasley and Hermione Granger with the help of whom he manages to save the sorcerer's stone (the source of the elixir of life) and prevent Lord Voldemort, the great dark wizard who killed his parents, from returning back to life. Four of the seventeen chapter illustrations of this book (23%) depict these important but marginalized characters; this includes Chapter Four "The Keeper of the Keys" (see fig. 1), Chapter Ten "Halloween" (see fig. 2), Chapter Fourteen "Norbert the Norwegian Ridgeback" (see fig. 3), and Chapter Sixteen "Through the Trapdoor" (see fig. 4).

Harry's first encounter with Hagrid happens in the fourth chapter of the first book of the series. In this encounter, the text recognizes him as an oddly gigantic man and not until the fourth book of the series are his breed and parentage– his father being a human, his mother a giant –revealed. Though Hagrid introduces himself as the "Keeper of Keys and Grounds at Hogwarts", the book highlights his primitive traits in "shaggy mane of hair and a wild tangled bread" (Rowling, *Sorcerer's Stone* 48). The text emphasizes Hagrid's enormous size by describing him as having "hands the size of dustbin lids" and compares the different parts of his physique with animals to reinforce his animalistic/non-human qualities such as "his feet in their leather boots

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were like baby dolphins” or “his eyes, glinting like black beetles under all the hair” (Rowling, *Sorcerer’s Stone* 14 and 46). Hagrid’s adoration for hazardous beasts such as acromantulas or dragons enhances his connection to the animal world. He is not just physically reminiscent of animals; his behaviour is animal-like too. He is uncivilized, uncontrolled, drinks too much and breaks out into “wild howling” (Rowling, *Prisoner of Azkaban* 332) or lets “out a howl like a wounded dog” (Rowling, *Sorcerer’s Stone* 15). Hagrid’s limited and mispronounced vocabulary and colloquial language with fractured grammar also indicate his lower social status and marginality.

This chapter’s illustration (see fig. 1) portrays Rowling’s description of Hagrid visually. Without providing further information on him as a half-breed, Hagrid’s enormous body foreshadows and somehow leaks his human-giant hybridity. His state of otherness is reinforced visually since he is viewed from a social distance, which allows the whole figure to be seen as an unknown object of analysis for the self (Kress and Van Leeuwen 125). The portrayal of a small head metaphorically represents a small brain. The convergence of the vertical lines as a result of the portrayal of his boots in much larger size compared with the small head reveals the odd enlargement of his body as the eye of the observer (i.e. Harry) perceives it; therefore, one has to look up to be able to see him.

As shown in this picture (see fig. 1), Hagrid has imitated the dress code of wizards correctly; therefore, his mimicry is a successful one. The adjectives used for his description in the text, such as “wild”, “shaggy”, etc., bear negative impressions, stress his savagery, and pave the way for later stereotypical portrayals of him as a half-breed (Rowling, *Sorcerer’s Stone* 14). Though in the picture (see fig. 1) Hagrid’s hair and beard are not drawn as such, the notion of wildness is reinforced by the owl sitting on his shoulder.



Fig. 1. Rowling, *The Sorcerer’s Stone* 46; Hagrid’s odd enormousness leaks his human-giant hybridity visually.

After his expulsion from the school, performing magic with a wand, a wizard’s tool for practicing agency, was banned for Hagrid, yet, he illegally concealed his wand inside a pink umbrella and occasionally used it in secret (Rowling,

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Sorcerer's Stone 83). When Uncle Vernon wanted to prevent Hagrid from revealing Harry's identity as a wizard, Hagrid threateningly pointed the "flowery pink umbrella" toward uncle Vernon "like a sword" (Rowling *Sorcerer's Stone* 56). The odd pink colour of Hagrid's umbrella can be considered as an effort to soften his violent masculine behaviour in the text. The illustration (see fig. 1), however, does not deliver the umbrella's colour for it is in black and white. In addition, the painted image deviates from the text's stereotypically violent portrayal of Hagrid by placing the umbrella in his hand, more like a mere stick than a pointing sword (see fig. 1).

The illustration belonging to the tenth chapter (see fig. 2) presents a mountain troll. Though the creature is very humanized in the picture, deviating from the text's description in terms of the long ears (Rowling, *Sorcerer's Stone* 174), it is obvious that this small-headed and barefoot creature is not a human. The rope around its waist for keeping its garment, which is a false mimicry of pants, distinguishes the mountain troll from humans (see fig. 2). Though the troll's skin is "a dull, granite gray" and its "great lumpy body like a boulder with its small bald head", any observer can draw parallels between the mountain troll and Hagrid's size. This similarity enhances the stereotypes held against Hagrid as a half-giant.



Fig. 2. Rowling, *The Sorcerer's Stone* 163; Parallels made between the mountain troll's and Hagrid's sizes indicates stereotypes held against Hagrid as a half-giant hybrid.

Here (see fig. 1), Hagrid is illustrated with an offering picture, for he does not return the gaze of the audience. According to Kress and Van Leeuwen, it is customary to use an offering picture when depicting the unknown other, who is different from the self and whose lifestyle is not approved upon (119-120); therefore, this offering way of Hagrid's portrayal is, in accordance with the hegemony of colonial discourse, intended to consider him as the other.

Hagrid finds dangerous creatures lovable; Ron states, "That's exactly Hagrid's problem! [...] He always thinks monsters aren't as bad as they're made out" (Rowling, *Prisoner of Azkaban* 280-281). "Dragon breeding was outlawed" and every wizard knows that dragons are extremely dangerous and taming them is an impossible

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act, yet Hagrid still wishes to have one as his pet (Rowling, *Sorcerer's Stone* 230-231). Chapters Fourteen and Sixteen (see fig. 3 and fig. 4) are illustrated with a dragon flopping out of an egg and a three-headed dog, respectively. Hagrid has illegally acquired the egg while blurting out the secret on how to calm the three-headed dog protecting the sorcerer's stone (Rowling, *Sorcerer's Stone* 266). When Harry and his friends go to visit Hagrid, Hagrid says he has named the dragon Norbert, "looking at the dragon with misty eyes" (Rowling, *Sorcerer's Stone* 236) like normal wizards who find names for their pets. Hagrid's mimicry, however, leads into mockery as no normal human would adore and treat "the most horrible animal", a dragon with poisonous fangs, like "a fluffy little bunny rabbit"; therefore, Ron mutters "He's lost his marbles," considering Hagrid's acts as verifier to the stereotypes held against him (Rowling, *Sorcerer's Stone* 236-237).

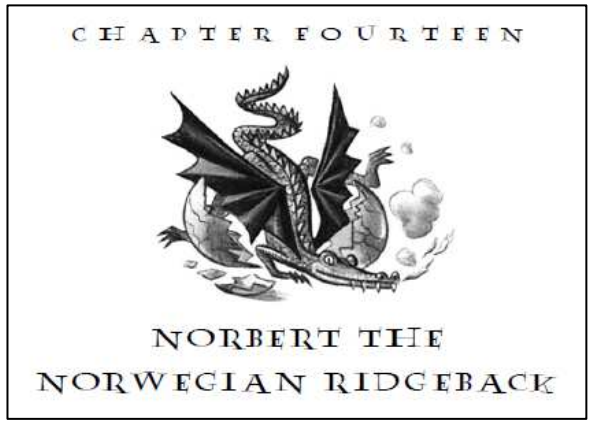


Fig. 3. Rowling, *Sorcerer's Stone* 228; Hagrid's pet, the dragon he has hatched from an egg, verifies the stereotypes held against him.

The illustration (see fig. 3) portrays the dragon in the foreground with "smoke […] furling out of its nostrils" to give salience to its dangerousness (Rowling, *Sorcerer's Stone* 236). Demanding pictures unsettle the viewers and require them to take action (Kress and Van Leeuwen 118). The dragon and the three-headed dog with their sharp teeth are depicted in a demanding mode as the first returns the gaze of the audience sideways with a threatening smirk and the latter returns the gaze from a top-down angle, looking down on the audience with an intimidating anger (see fig. 3 and fig. 4). The two are painted in far social distances since limited space around them is visible. According to Kress and Van Leeuwen, little connection is allowed between the viewers with the object viewed at a social distance (125); hence, this illustration metaphorically resembles Hagrid's giant-hybridity and placement in the third space, highlighting his efforts in taking care of those creatures that normal wizards find "wild" and "dangerous" and stay away from (Rowling, *Sorcerer's Stone* 231).

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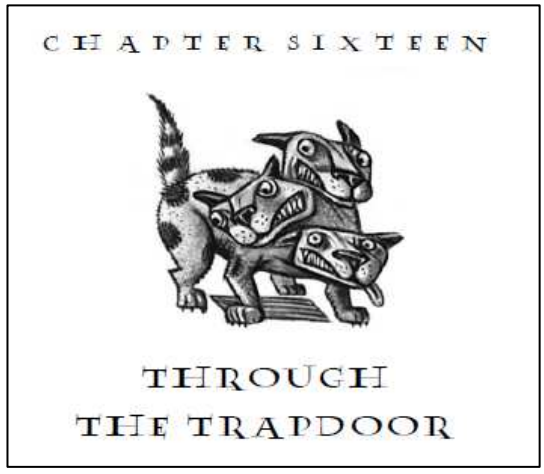


Fig. 4. Rowling, *Sorcerer's Stone* 262; Hagrid's giant-hybridity is emphasized through his affection toward those creatures that normal wizards find wild and dangerous.

5. **Book Two: *The Chamber of Secrets***

Harry Potter and the Chamber of Secrets is the title of the second book of the *Harry Potter* series. Having had a disastrous summer, all Harry Potter wants is to go back to Hogwarts. Nevertheless, he receives ominous warnings from a strange, ugly house-elf named Dobby, who insists that if he returns to the school disaster will strike. Back at Hogwarts for his second year, horrors truly arise, students are petrified, and Harry hears strange whispers that others do not hear. Finally, with the help of his two best friends, Harry manages to save Ron's sister from the monster hidden in the chamber of secrets and destroy one of Lord Voldemort's most deadly and important possessions. Only four of the eighteen chapter illustrations of this book (22%) are related to the crucial but marginal characters; this includes Chapter One "The Worst Birthday" (see fig. 5), Chapter Two "Dobby's Warning" (see fig. 6), Chapter Fifteen "Aragog" (see fig. 7), and Chapter Eighteen "Dobby's Reward" (see fig. 8).

Both visually and textually, Dobby appears first as "two enormous green eyes [...] among the leaves" in the first chapter of the second book (Rowling, *Chamber of Secrets* 8; see fig. 5). The illustration depicts Dobby staring at Harry from a lower position, anticipating the text's description of Dobby in the next chapter: "his great eyes fixed on Harry in an expression of watery adoration" (Rowling, *Chamber of Secrets* 13, see fig. 5).

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Fig. 5. Rowling, *Chamber of Secrets* 1; Dobby's visual marginalization emerges from the fact that only his eyes are visible in the bottom section of the illustration.

The ambivalent sensation in the eyes and the down-to-up mode of eyeing enforces Harry's superiority over the creature (see fig. 5). The foreground and the centre of the picture are dedicated to Harry's depiction and the image's right bottom margin is dedicated to Dobby's eyes. The eyes are placed on a black saturated background, whereas Harry's head is placed on a lighter and less-saturated background; this colouring gives salience to Harry's depiction, reinforcing Harry's superiority. According to Kress and Van Leeuwen, the left side of the image starts with the known, and the familiar, whose authority is taken for granted (57). In this horizontal picture, Harry is placed on the left whereas Dobby's eyes are placed on the right side. This again enforces Harry's authority, superiority, and the house-elf's inferiority: "The little creature […] had large, bat-like ears and bulging green eyes the size of tennis balls"; the house elf "bowed so low that the end of its long, thin nose touched the carpet […] it was wearing what looked like an old pillowcase, with rips for arm- and leg-holes" (Rowling, *Chamber of Secrets* 12). The illustration of this chapter portrays Dobby in a bowing stance, but in contrast to the text, his nose does not touch the carpet. The painted bow does not happen out of servitude; it is only a theatrical gesture. Therefore, it visually deviates from the verbal stereotypes held against Dobby as a "pathetic" servant (Rowling, *Chamber of Secrets* 177; see fig. 6).

While the verbal text describes Dobby as "looking like a large and very ugly doll" (Rowling, *Chamber of Secrets* 13), the illustration (see fig. 6) portrays him as a cute creature. The sharp colour contrast between Dobby's lips and his face, hands, long eyelashes, fingers, painted nails, and legs depict him in a feminine state (i.e. wearing make-up), whereas, according to the text, Dobby is a male house-elf. Dobby's pillow case in the illustration is not filthy; he wears shoes and has a hat in his hand, while according to the text a house-elf's "grubby pillowcase" is a sign of its enslavement and the pathetic creature is not allowed to wear anything except that (Rowling, *Chamber of Secrets* 15). The happy house-elf in the illustration does not show any sign of the ambivalence Dobby is suffering from over the good or evil of his disobedience towards his masters (Rowling, *Chamber of Secrets* 14-17). The

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house-elf does not visually deliver Dobby's state as stuck in the third space in which he asserts his agency by disobeying his masters; yet, simultaneously, he feels the urge to "most grievously" punish himself for almost speaking ill of his masters and defying them (Rowling, *Chamber of Secrets* 14).



Fig. 6. Rowling, *Chamber of Secrets* 12; Dobby's bow and upward sight line direction emphasize his inferior state

The painted house elf (see fig. 6) is viewed from a frontal-isometric perspective, in which according to Kress and Van Leeuwen "there is not yet, a choice between involvement and detachment" (147). This perspective for Dobby's representation metaphorically enforces his in-betweenness in the third place since it reveals his ambivalence, whether to be an agent and get involved with wizarding issues or stay detached and submissive. The offering image depicts Dobby's sight line upward, emphasizing his inferior state. The text sometimes refers to house-elves by means of human pronouns such as "he" or "she" and sometimes uses the pronoun "it" to emphases the ambivalence of their (non)human existence within the wizarding community.

Aragog is a gigantic Acromantula that Hagrid hatched in a cupboard while he was a student at Hogwarts, before being caught and expelled from the school (Rowling, *Chamber of Secrets* 281). When the Ministry of Magic sends Hagrid to Azkaban on a false accusation, he hints to Harry and Ron that they should follow the spiders deep into the forest to prove his innocence (Rowling, *Chamber of Secrets* 264). The illustration (see fig. 7) is highly saturated to enforce the "pitch-dark" depth of the forbidden forest (Rowling, *Chamber of Secrets* 271). The shiny moon over the forest demonstrates that the adventure is happening at night, adding to its dangerousness. On the vertical axis, the cobweb is drawn above the spider referring to Aragog's superior position as the commander of the rest of the spiders (Rowling, *Chamber of Secrets* 279). The painted spider's small size compared to the enormous cobweb highlights Aragog's giganticness, emphasizing the stereotypes held against Hagrid as a hybrid who loves terrifying monsters that live deep inside the forbidden forest far away from the human world (Rowling, *Chamber of Secrets* 275; *Prisoner of Azkaban* 52).

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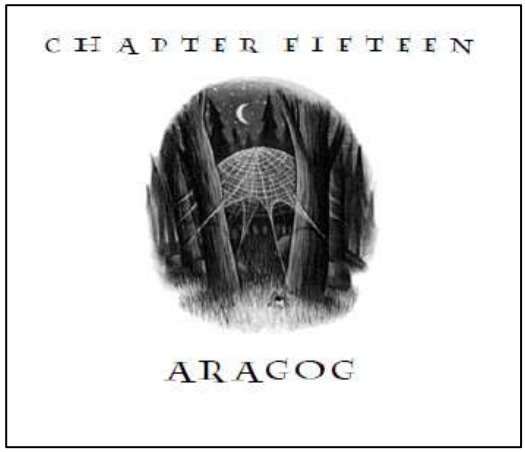


Fig. 7. Rowling, *Chamber of Secrets* 265; The enormous cobweb highlights Aragog's giganticness, emphasizing the stereotypes held against Hagrid as a monster-loving hybrid.

The last chapter of the book, entitled "Dobby's Reward", is the one in which Dobby finally manages to win his freedom. However, there is no sign of Dobby in this chapter's illustration. This shows that not only is he marginalized verbally by the colonial discourse, but his marginal state is also reinforced visually through his omission from the illustration; the audience only witnesses Dumbledore holding Gryffindor's sword, the sign that metaphorically locates Harry at the centre of the wizarding world (see fig. 8).



Fig. 8. Rowling, *Chamber of Secrets* 327; Dobby's omission from the visual graph highlights his marginality.

6. **Book Three: *The Prisoner of Azkaban***

Harry Potter and the Prisoner of Azkaban is set during Harry Potter's third year at Hogwarts. In this book, Harry meets his new Defence against the Dark Arts teacher, Remus Lupin, a werewolf, who later becomes his mentor and friend. With the help of his two best friends, Harry manages to solve the questions surrounding the case of Sirius Black, a falsely accused criminal, and help him avoid going back to Azkaban prison. Only four of the twenty-two chapter illustrations (18%) in this book portray marginalized groups; this includes Chapter Four "The Leaky Cauldron" (see fig. 9), Chapter Eight "Flight of the Fat Lady" (see fig. 10), Chapter Eighteen "Mooney,

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Wormtail, Padfoot, and Prongs” (see fig. 11), and Chapter Nineteen “The Servant of Lord Voldemort” (see fig. 12).

The illustration belonging to Chapter Four (see fig. 9) portrays “a large iron cage […] that held […] copies of *The Monster Book of Monsters.* Torn pages were flying everywhere as the books grappled with each other, locked together in furious wrestling matches and snapping aggressively” (Rowling, *Prisoner of Azkaban* 52). Hagrid becomes Harry’s Care of Magical Creatures teacher in his third year at Hogwarts. As the required book for the course, Hagrid assigns *The Monster Book of Monsters*, a typical choice as Ron puts it: “Who else would have assigned us a biting book?” (Rowling, *Prisoner of Azkaban* 93). This emphasizes Hagrid’s wild and reckless nature and reinforces the later stereotypes held against him as a hybrid half-giant. Hagrid tries to mimic human teachers’ typical methods, yet, his mimicry leads to mockery because of his odd choice of book. Hagrid finds these fanged books “funny,” giving the students a reason to mock him: “Oh, tremendously funny!” […] “Really witty, giving us books that try and rip our hands off!” (Rowling, *Prisoner of Azkaban* 113)

Similar to the text, this chapter’s illustration (see fig. 9) – the iron cage with the angry books ripping each other – delivers the notion of wildness; therefore, it reinforces the stereotypes held against Hagrid as a wild, violent creature. The geometrical shape of the illustrated iron cage has no sharp angles, for according to Kress and Van Leeuwen circularity refers to the uncontrollable (55). Elements that create dividing lines can unveil a communication gap (Kress and Van Leeuwen, 177). The books are kept inside a cage as they “bit” people (Rowling, *Prisoner of Azkaban* 53); therefore, the cage works as a visual element that metaphorically symbolizes the gap between normal wizards and the marginal, half-giant hybrid Hagrid.

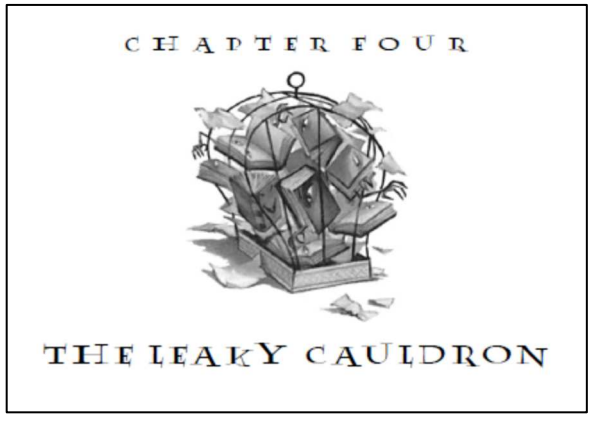


Fig. 9. Rowling, *Prisoner of Azkaban* 49; The iron cage metaphorically represents the gap between normal wizards and hybrid Hagrid, with an emphasis on his uncanny state.

Remus Lupin, Harry’s Defence against the Dark Arts teacher, enters the story in the third book. Not until Chapter Seventeen is Lupin’s identity as a hybrid werewolf revealed, yet Chapter Eight’s illustration (see fig. 10) foreshadows his hybrid state visually. The Wolfsbane Potion “is a very recent discovery” that makes werewolves

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safe, as long as they “take it in the week preceding the full moon” (Rowling, *Prisoner of Azkaban* 352-353). This potion helps the werewolves keep their sanity when they transform and curl up like a “harmless wolf, and wait for the moon to wane again” (Rowling, *Prisoner of Azkaban* 353). “There aren’t many wizards who are up to making” the Wolfsbane Potion, and Professor Snape is the one who can concoct this potion for Lupin as he has “never been much of a potion-brewer and this one is particularly complex” (Rowling, *Prisoner of Azkaban* 157). Lupin’s lack of ability in making the cure by himself diminishes his agency since he has to rely on a normal wizard. The drawn goblet is “smoking faintly” (Rowling, *Prisoner of Azkaban* 157) and the circularity of the smoke adds to its mystic quality (Kress and Van Leeuwen, 55).

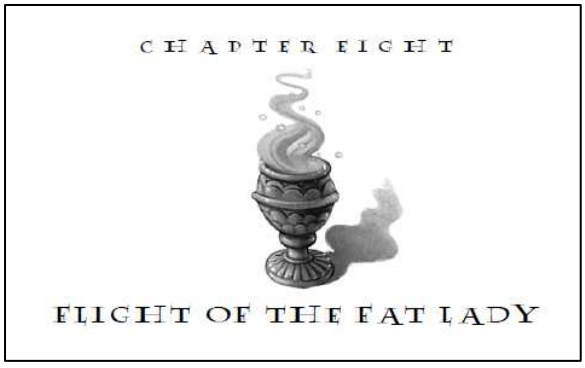


Fig. 10. Rowling, *Prisoner of Azkaban* 141; The Wolfsbane Potion foreshadows Lupin’s hybrid state visually.

Lupin faces difficulties in finding a proper job because of his werewolf hybridity; therefore, he suffers from a poor economic state that adds to his marginality. Students at school mock his “dilapidated suitcase” or “extremely shabby set of wizard’s robes that had been darned in several places” (Rowling, *Prisoner of Azkaban* 74, 88); for instance, pureblood Malfoy marginalizes and vilipends him by saying: “he dresses like our old house-elf” (Rowling, *Prisoner of Azkaban* 141).

The text describes werewolves as sheer animals in the second book of the series, when Ron asks “aren’t there supposed to be werewolves in the forest?” as if it is taken for granted that werewolves have no place in the wizarding community (Rowling, *Chamber of Secrets* 269). Furthermore, Ron’s remark is iterated to show the hazardousness of their adventure in the forbidden forest due to the existence of dangerous creatures; this lays bare the common beliefs and the hegemonic stereotypes held against werewolves, for the audience marginalizes Remus Lupin even before greeting him.

In accordance with the hegemony of the colonial discourse in considering werewolves as animals rather than hybrid humans, none of the chapter illustrations is concerned with Lupin as a teacher or a human; the picture accompanying Chapter Eighteen presents him (see fig. 11) only as a wolf. Lupin transforms into a wolf once a month with the full moon only, and all month long is a decent hybrid human able to make his lesson “most people’s favorite class” (Rowling, *Prisoner of Azkaban* 141).

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Nonetheless, stereotypes consider him as a dangerous animal and this illustration of him as a mere wolf complements those stereotypes (see fig. 11).

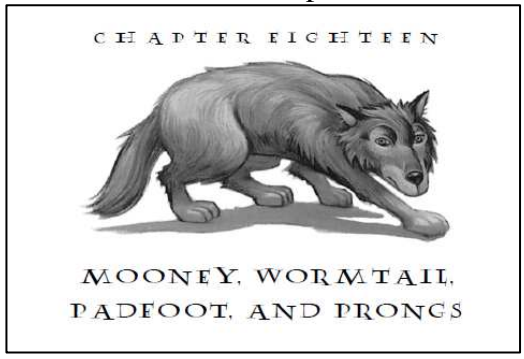


Fig. 11. Rowling, *Prisoner of Azkaban* 349; Portraying Lupin like a wolf complements the stereotypes held against him as an absolute animal.

Chapter Nineteen's illustration presents a picture of a full moon, the Whomping Willow, and the Shrieking Shack with its windows and doors tightly closed (see fig. 12). As Lupin explains, the tree was planted and the building was manufactured for him to sneak "out of the castle, into this place, to transform" (Rowling, *Prisoner of Azkaban* 353). Though Lupin is a harmless human for the whole month, this chapter's and the previous illustrations emphasize his temporary transformation into a wolf rather than his humanity. The full moon drawn in the picture reminds the audience of Lupin's transformation and his hybridity, in line with the book's colonial discourse (see fig. 12). The dividing elements, such as the Shrieking Shack with its doors and windows firmly closed by wooden shutters, metaphorically emphasize his separation from normal human/wizarding society. The wildness of the Whomping Willow, with its barren branches kicking everyone, reinforces the stereotypes held against him as a dangerous creature. According to Kress and Van Leeuwen, the barriers drawn around the house work as dividing elements (177) and metaphorically reflect the absence of interaction between the inside and the outside of the building (Rowling *Prisoner of Azkaban* 279; see fig. 12).

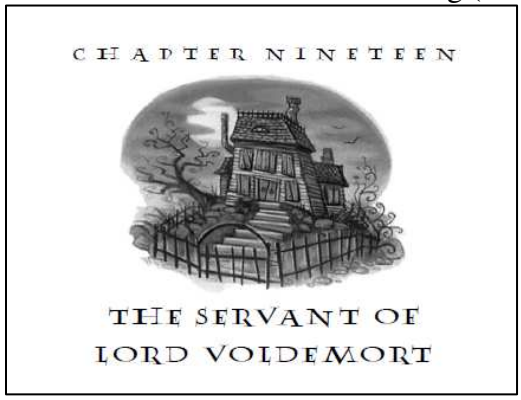


Fig. 12. Rowling, *Prisoner of Azkaban* 358; Dividing elements such as wooden shutters on windows, barriers, and fences metaphorically demonstrate the absence of Lupin-human interaction and separation, highlighting his state of uncanny.

The fences drawn around the Shrieking Shack add to the sense of remoteness, and alienation, and metaphorically correlate colonial discourse's stereotypical hegemony to the claim that werewolves do not belong in human society and must be

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separated. Even the drawn birds are flying away from the building, adding more to the ambivalence of the werewolves and complicating the issue of belonging to human society. Lupin suffers from the anxiety of being stuck in the third space and his inner feelings of uncanny (unhomeliness) and ambivalence are apparent from these lines: "parents […] will not want a werewolf teaching their children, […] And after last night, I see their point. I could have bitten any of you" (Rowling, *Prisoner of Azkaban* 423). The drawn building can also metaphorically portray Lupin's position in the third space, as it is placed in a wizarding village yet sealed and deserted (see fig. 12).

7. **Book Four:** ***The Goblet of Fire***

Harry Potter and the Goblet of Fire is the fourth book of the *Harry Potter* series. In his fourth year at Hogwarts, though Harry did not put his name in the 'Goblet of Fire' and in spite of being underage, he is elected as Hogwarts' second champion of the Triwizard Tournament. He has to overcome different ordeals to win the cup. In the end, he faces Lord Voldemort in a graveyard where the latter uses Harry's blood to come back to life. Only five of the thirty-seven (13%) chapter illustrations of this book are related to the marginalised; this includes Chapter Twenty-one "The House-elf Liberation Front" (see fig. 13), Chapter Twenty-three "The Yule Ball" (see fig. 14), chapter Twenty-four "Rita Skeeter's Scoop" (see fig. 15), Chapter Twenty-six "The Second Task" (see fig. 16), and Chapter Twenty-eight "The Madness of Mr. Crouch" (see fig. 17). Chapter Twenty-one is entitled "The House-elf Liberation Front" and its illustration (see fig. 13) has Hermione as the one who stretches a hand to open the door to the kitchens – the place where house-elves are working – to ask them to stand up for their rights and freedom. Hermione is the only person who, during the whole course of the series, tries to reject the stereotypical attitudes toward house-elves. She tries to make other wizards join "the Society for the Promotion of Elfish Welfare" (Rowling, *Goblet of Fire* 224). When Hermione tries to persuade Hagrid to join S.P.E.W. Hagrid refuses and says: "It'd be doin' 'em an unkindness, […] It's in their nature ter look after humans, that's what they like, […] Yeh'd be makin' 'em unhappy ter take away their work, an' insultin' 'em if yeh tried ter pay 'em" (Rowling, *Goblet of Fire* 265). Though Hermione brings the example of Dobby, who enjoys his freedom, as a response to this stereotypical judgment, Hagrid still calls Dobby a "weirdo" and insists on the stereotypical wizarding beliefs that consider enslavement as a part of house-elves' nature: "yeh get weirdos in every breed. I'm not sayin' there isn't the odd elf who'd take freedom, but yeh'll never persuade most of 'em ter do it" (Rowling, *Goblet of Fire* 265).

After not being successful in asking the wizards to join S.P.E.W. and treat house-elves fairly, Hermione tries to ask the house-elves themselves to stand up for their own rights. Therefore, she attempts to reach the house-elves in their marginal space, the kitchens, where they work. Harry, Hermione and Ron befriend Dobby, who is now free and works at Hogwarts. In order to practice his freedom and deviate from discriminatory stereotypes, Dobby tries to pick and buy himself different items of

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human clothing to mimic the wizards' dress-codes; however, his mimicry leads to mockery as he does not completely know how to put on his clothes in normal wizarding order.

> When Dobby had worked for the Malfoys, he had always worn the same filthy old pillowcase. Now, however, he was wearing the strangest assortment of garments Harry had ever seen; […] a tea cozy for a hat, on which he had pinned a number of bright badges; a tie patterned with horseshoes over a bare chest, a pair of what looked like children's soccer shorts, and odd socks. One of these, […] was black […]. The other was covered in pink and orange stripes. (Rowling, *Goblet of Fire* 375-376)

In addition, Dobby asserts that "he likes being free" and wants payment in exchange for his work, which makes it really difficult for him to find a job; he explains that "Most wizards doesn't want a house-elf who wants paying"; to them, "That's not the point of a house-elf" (Rowling, *Goblet of Fire* 378).

When the rest of the house-elves in the kitchen hear about Dobby wanting to be paid "all looked away at these words, as though Dobby had said something rude and embarrassing" (Rowling, *Goblet of Fire* 378). This shows the depth of the internalization of the discriminatory stereotypes in the house-elves to the point that they find Dobby's mimicry outrageous and even insulting. While Dobby embraces his freedom, Winky, who is likewise a freed house-elf, hates herself and still cries over the embarrassment of being set free: "'Winky has been freed too, sir!' said Dobby delightedly. At this, Winky flung herself forward off her stool and lay face down on the flagged stone floor, beating her tiny fists upon it and positively screaming with misery." (Rowling, *Goblet of Fire* 378)

Though Dobby tries to set aside his old stereotypical beliefs, he is not completely free and is still constrained by them. When he is offered a fair amount of money, "ten Galleons a week, and weekends off" in exchange for his work, he refuses "as though the prospect of so much leisure and riches were frightening" and claims to be satisfied with only "a Galleon a week and one day off a month!" (Rowling, *Goblet of Fire* 379)

When Hermione asks Winky about her amount of payment, she answers: "Winky is a disgraced elf, but Winky is not yet getting paid […] is not sunk so low as that! Winky is properly ashamed of being freed!" (Rowling, *Goblet of Fire* 378). These lines depict the depth of the internalization of the discriminatory stereotypes in the breed of house-elves to the extent that not only do they not stand up for their rights, but also become angry when someone else wants to remind them of their missed opportunities. Furthermore, house-elves' incorrect grammar indicates and reinforces their marginal state.

The illustration of this chapter (see fig. 13) agrees with the hegemony of the colonial discourse. According to Kress and Van Leeuwen, Hermione's stretched arm

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resembles a pointer and functions as a vector that leads the eyes of the viewer to the door behind which are the house-elves (57; see fig. 13). Though the title of the chapter is about the house-elves, there is no sign of any house-elves in the illustration (see fig. 13); this meaningful absence confirms the house-elves' lack of agency, even for their own liberation.

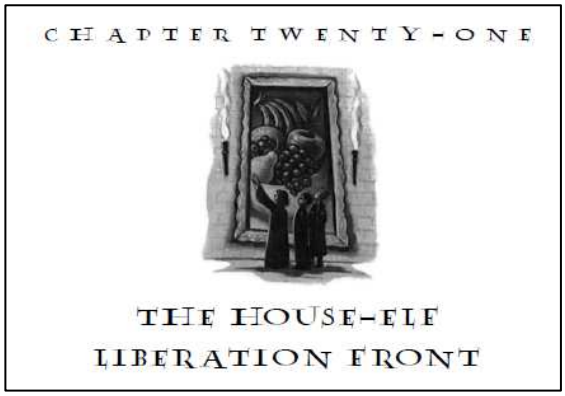


Fig. 13. Rowling, *Goblet of Fire* 363; The meaningful absence of house-elves confirms their lack of agency.

Chapter Twenty-tree's illustration (see fig. 14) presents a statue of a large stone reindeer behind which the shadows of two figures are talking to each other. These shadows belong to Hagrid and Madam Maxime. In this scene, Hagrid opens up about his hybrid parentage - human father and giantess mother - to madam Maxime whom Hagrid believes to be a half-giant too. However, as to avoid the aftermath of being stereotyped, Madam Maxime denies being related to giants, claiming: "I'ave nevair been more insulted in my life! 'Alf-giant? *Moi*? I'ave — I'ave big bones!" (Rowling, *Goblet of Fire* 429).

The ambivalence and anxiety of being stuck in the third space forces Hagrid and Madam Maxime to hide their conversation from other humans. In the illustration (see fig. 14), the blurred greyish shadows of the two figures holding their discussion behind the statue diminishes their salience visually, metaphorically implying the secrecy of their dialogue and reinforcing their intentions of keeping giant-hybridity as a secret for Hagrid and complete denial for Madam Maxime. This ambivalent avoidance and secrecy are due to the discriminatory wizarding stereotypes held against giants:

> - 'they're […]' Ron struggled for words. '. . . not very nice,' […]
> - 'There's nothing wrong with Hagrid!'
> - 'I know there isn't, but […] no wonder he keeps it quiet, […] I always thought he'd got in the way of a bad Engorgement Charm when he was a kid or something. Didn't like to mention it...'
> - 'But what's it matter if his mother was a giantess?' said Harry.
> - 'Well... no one who knows him will care, 'cos they'll know he's not dangerous, […] But […] they're just vicious, giants. […] it's in their natures,

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they're like trolls... they just like killing, everyone knows that.' (Rowling, *Goblet of Fire* 430)

As elucidated above, the stereotypes and common beliefs about the viciousness and dangerousness of giants lead Madam Maxime to deny her giant-hybridity by imitating humans with the claim to have big bones. However, her mimicry leads to mockery since Harry mocks her claim by stating: "I don't know who Maxime thinks she's kidding [...] If Hagrid's half-giant, she definitely is. Big bones... the only thing that's got bigger bones than her is a dinosaur" (Rowling, *Goblet of Fire* 430). Visually, the use of maximum colour saturation, solid black, for Hagrid and Madam Maxime's portrayal corroborates the impossibility of hiding this salient fact.

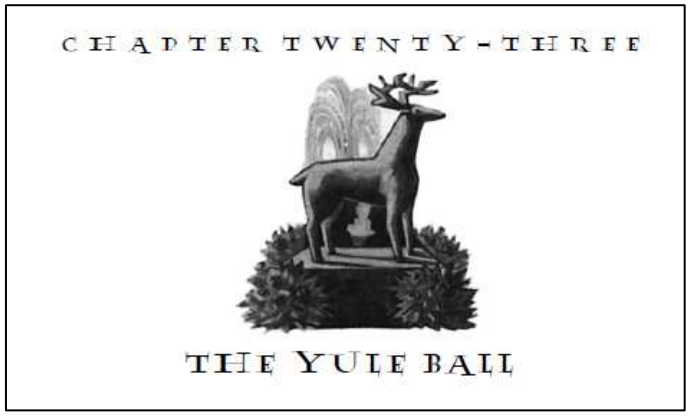


Fig. 14. Rowling, *The Goblet of Fire* 403; The use of maximum colour saturation for Hagrid and Madam Maxime's depiction upholds the impossibility of hiding their giant hybridity

Hagrid "pulled out a picture of a short wizard with Hagrid's crinkled black eyes, [he] was a good seven or eight feet tall, judging by the apple tree beside him, but his face was beardless, young, round, and smooth" (Rowling, *Goblet of Fire* 455). Chapter Twenty-four's illustration (see fig. 15) is a pictorial portrayal of the above lines showing Hagrid's hybridity as a half-giant. His child-like freckled face and haircut deliver his immaturity; nonetheless, his large size compared with the grown man on his shoulder delivers his abnormal giganticness. The visual representation (see fig. 15) takes distance from the stereotypical attitudes toward half-giants as vicious, violent, and dangerous creatures by placing a child-like smile on young Hagrid's face; according to Kress and Van Leeuwen, a smile can establish affinity between the two based upon a common feeling or experience (118). The photo depicts Hagrid as a child – rather than a half-giant – whose dad has put his hands around his shoulders and the way they look at each other implies their warm familial bond. More than that, in the background of the photo is a tree with its leaves all above and behind Hagrid and his father's heads; this can deliver a sense of happiness as the photo was taken from a joyful experience of a child with his dad in a park, and diverge from the fearsome stereotypes about half-giants. Though the text does not clarify which shoulder Hagrid's dad sits on, the picture (see fig. 15) has painted him on the left side, which is the familiar side. On the horizontal axis, the narrative of the picture starts

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with Hagrid's dad on the left and then goes to the right side to meet the unfamiliar Hagrid. On the vertical axis, Hagrid's dad is placed on the upper side, which metaphorically represents the ideal (a human), and Hagrid is placed on the lower side which according to Kress and Van Leeuwen, represents dull, less important existence (a giant-hybrid) (57). "The vertical picture can also be used to convey a hierarchical structure in which the strongest", in this instance Hagrid's dad, is painted at the top and the weakest, in this instance Hagrid, is painted at the bottom (Kress and Van Leeuwen, 57; see fig. 15).



Fig. 15. Rowling, *Goblet of Fire* 433; Visual representation diverges from the fearsome stereotypes about half-giants by placing an innocent smile on young Hagrid's face.

Chapter Twenty-six, as its title proposes, is dedicated to the second task of the Triwizard Tournament. The illustration (see fig. 16) portrays the gillyweed that worked as the key herb without which Harry could never have overcome the second task: "'Dobby — what've I got to do?' 'You has to eat this, sir!' [Dobby] drew out a ball of what looked like slimy, grayish-green rat tails. […] 'gillyweed!' […] 'It will make Harry Potter breathe underwater, sir!'" (Rowling, *Goblet of Fire* 504).

According to the text, Harry had no idea how to overcome and survive the task until Dobby presented him with the solution, which is the drawn gillyweed (see fig. 16). However, no sign of Dobby as the key provider of the herb is visible in the illustration (see fig. 16). Harry's triumph over the second task would not have happened if it were not for Dobby's help; therefore, Dobby's omission from the illustration of this chapter is aligned with the colonial discourse employed throughout the text so as to deprive the house-elves of their power, agency and freedom. Here again, Dobby's fractured and incorrect grammar, and his constant use of the word "sir" when referring to wizards, highlight Dobby's condition of uncanny as the traces of past stereotypes about his enslavement are still present in his mind (Rowling, *Goblet of Fire* 504).

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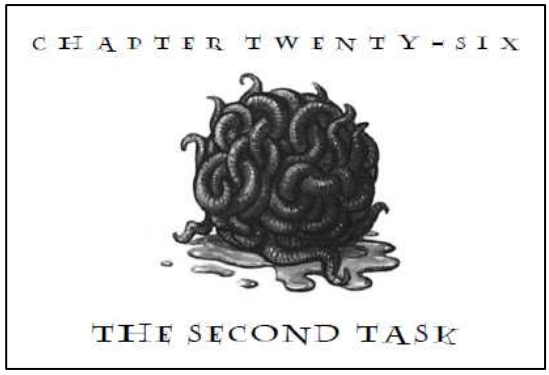


Fig. 16. Rowling, *Goblet of Fire* 479; Dobby's omission from the illustration accords with his deprivation of power and agency.

Chapter Twenty-eight's illustration (see fig. 17) portrays Winky, Mr. Crouch's freed former house-elf, in a mentally disturbed and drunken state. In contrast to Dobby, who embraces his freedom and tries to break away from stereotypes about house-elves being slaves, Winky is ashamed of herself for being set free. These stereotypes are so strongly internalized in her that she cannot tolerate the embarrassment of being set free and tries to retain the last bits of her dignity with these words: "Winky is a disgraced elf, but Winky is not yet getting paid! […] not sunk so low as that! Winky is properly ashamed of being freed!" (Rowling, *Goblet of Fire* 379). These internalized stereotypes cause Winky to take refuge in drinking (Rowling, *Goblet of Fire* 536). Visually, the bottles drawn around Winky give salience to her drunkenness (see fig. 17). She stops cleaning herself and just moans and groans over her imposed freedom (Rowling, *Goblet of Fire* 378). Her sorrow and drunkenness portrayed in this chapter's illustration (see fig. 17) are visually in alliance with the word 'madness' used in the chapter's title, even though the word refers to her master Mr. Crouch. Winky is portrayed in a demanding mode in spite of the customary use of offering pictures for representing the other (Kress and Van Leeuwen 119-120). However, Winky is drawn "staring blurrily" due to her drunken state (Rowling, *Goblet of Fire* 537); this mode of eyeing not only unsettles the viewer but also lays bare Winky's state of stupor (Kress and Van Leeuwen 120).

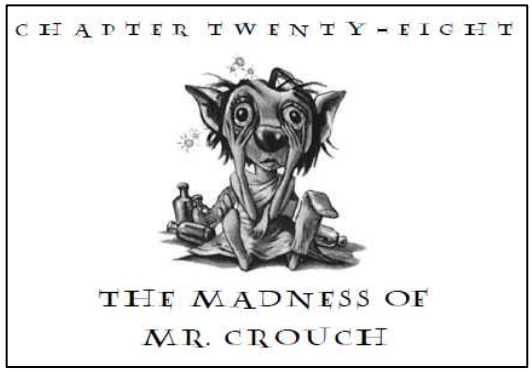


Fig. 17. Rowling, *Goblet of Fire* 535; Winky's pathetic state highlights house-elves' marginality

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8. Concluding Remarks

This article went through the first four books of the *Harry Potter* series to analyze three groups of marginal characters consisting of werewolves, half-giants, and house-elves. The analysis was based on Bhabha, and Kress and Van Leeuwen's theories. Bhabha's notions of hybridity, mimicry, stereotype, ambivalence, agency, third space and the uncanny were applied to demonstrate the reasons why these characters are considered marginal. In addition, Kress and Van Leeuwen's proposed pictorial semiotics helped elaborate on how Bhabha's theories on colonial discourse were also present in the visual representations of these marginal characters in chapter illustrations. The geometry, horizontality and verticality, the meaning of colours, compositions, perspectives, offer and demand, and distances were explained and their contribution and/or resistance to the hegemony of the verbal text, the social and hierarchical power structures of the wizarding world, were clarified. Overall, seventeen out of the ninety-four (18%) chapter illustrations of the novels were related to the pivotal, yet marginalized characters. Several instances proved that both the verbal and visual texts share the same stance in treating these margins with discrimination; few instances – two out of ninety-four (2%) – evidenced the element of subversion. This study was only limited to the visual analysis of three groups of marginal characters in the first four books of the *Harry Potter* series. The series still contains 136 other chapter illustrations that remain as a topic for further research.

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