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The Mothers of Harry Potter

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ABSTRACT:

J.K. Rowlingin luoma Harry Potter sarja on maailmankuulu. Se kiehtoo lukijaa ikäryhmästä riippumatta ja onnistuu vastaamaan kaiken ikäisten lukijoiden tarpeisiin. Kun suurin lukijaryhmä on lapset ja nuoret, kirjasarjan on erityisesti otettava huomioon näiden ryhmien tarpeet. Nuoret lukijat kaipaavat kirjasarjalta samoja asioita, kuin mitä he tosielämässään tarvitsevat: tukea ja turvaa, sekä pysyvyyttä.

Tässä tutkielmassa olen tutkinut J.K. Rowlingin luomassa Harry Potter sarjassa esiintyviä äitihahmoja. Olen tutkinut erityisesti sitä, miten heidät on seitsenosaisessa sarjassa kuvattu ja miten he vastaavat kasvavan nuoren, Harryn perustarpeisiin. Nuori tarvitsee kodin, ravintoa, tukea ja turvaa, sekä pysyvyyttä. Rajasin tutkimuksessani käsiteltävät hahmot Harryn biologiseen äitiin, Lily Potteriin, Harryn tätiin, Petuniaan, Rouva Weasleyn sekä Hagridiin. Erityisesti kolme viimeksi mainittua voidaan katsoa olevan Harrylle äidin korvikkeita riippumatta heidän hyvinkin erilaisista tavoistaan vastata hänen tarpeisiinsa. Harryn äiti, Lily, on jo sarjan alussa kuollut eikä näin ollen voi vastata Harryn fyysisiin tarpeisiin, mutta hänen roolinsa Harryn henkisenä tukena sarjan alusta loppuun on korvaamaton.

Olen pohjannut tutkimukseni yksinomaan Rowlingin Harry Potter -kirjasarjaan. Lisäksi olen käyttänyt tukenani lukuisia teoksia lasten- ja nuortenkirjallisuudesta, ja tutkinut lasten ja nuorten suhteita vanhempiinsa Freudin oidipaaliteorian avulla. Erityisesti olen ottanu tukea siitä, miten äitihahmoja ja perheitä on perinteisesti kuvattu lasten- ja nuorten kirjallisuudessa.

Lopputuloksena huomasiin, että vaikka Harryn äitihahmot vastaavat hänen tarpeisiinsa kukin omalla tavallaan, jokainen heistä tuo Harryn elämään pysyvyyttä, jota kasvava nuori tarvitsee. Siinä, missä monet muut hahmot poistuvat jossain vaiheessa tarinasta, äitihahmot pysyvät vähintäänkin taustalla sen alusta loppuun saakka. Tämä osoittaa, että vaikka äitihahmon tarjoama ravinto olisi puutteellista tai koti ei olisi kutsuva, niin olennaista on kuitenkin se, että äitihahmo on läsnä nuoren elämässä.

Key words: mother figures, Harry Potter, children's literature, adolescent literature

1 INTRODUCTION

The Harry Potter series by J.K. Rowling has been a global phenomenon since *The Philosopher Stone* was published in 1997. It has given birth to a great number of spin-off products such as movies, theme parks, video games, merchandise, Harry Potter summer camps, and Quiddich World Cups that are organized by The International Quiddich Association. The imaginary world that Rowling has created interests readers of all ages.

All readers have their favorites among the characters, and for me, the most interesting figures in the series are the mothers. The mother figures in the Harry Potter series show more stability than many of the other characters. For example, many of the important father figures, such as Professor Dumbledore, Sirius and Professor Lupin, are killed at some point of the series, whereas the mother figures remain at least in the background throughout the series. Harry, just like the young reader, needs stability in his life; someone who will always be there, no matter what. The mother figures in the series provide them with just that.

In this thesis I will discuss the way in which these mothers and mother figures have been represented in the series. The chapter 3.1 discusses solely Lily Potter, Harry's dead mother. Lily is one of the key characters in the story and follows Harry's journey in the series from beginning to end. The series begins with Harry becoming an orphan and ends with his daughter, named Lily after his mother, getting on the Hogwarts Express at King's Cross Station.

The following two subchapters, 3.2 and 3.3, discuss those characters that could also be called Harry's foster mothers: Aunt Petunia and Molly Weasley. Both these women have children of their own and have in addition "adopted" Harry into their family. I will focus my discussion on the great differences in the mothering styles of the two as their ways of providing Harry with maternal care are quite different from each other and in the case of Aunt Petunia, also quite different from the care she provides her own son.

Chapter 3.4 discusses Hagrid. In my opinion he is like a mother figure to Harry first and foremost because he is always there for him when he needs him. When Harry is lonely or upset, he goes to visit Hagrid, and similarly, when Hagrid feels sad and would like some company, he sends Harry a letter asking him to come over. The relationship between Harry and Hagrid began when Harry's parents were killed and Hagrid retrieved him from the ruins of their house, and their close bond lasts until the end of the series.

Hagrid provides Harry with most of the important elements that a mother is expected to provide their child with, in addition to love. He gives Harry safety, protection, rules and boundaries, and a shoulder to lean on in tough situations, which are things that all mothers should do. In addition, Hagrid, I find, poses quite a many feminine qualities despite being the beast-like, half-giant gamekeeper at Hogwart's School. He is caring, compassionate and fussy and believes that a cup of tea and a slice of cake will solve most difficult situations.

I will use the complete Harry Potter series as my material and base my theory on Nikolajeva (2010, 13-25) *Harry Potter and the Secrets of Children's Literature* and Seelinger-Trites (2001) *The Harry Potter Novels as a Test Case for Adolescent Literature*. Nikolajeva discusses the Harry Potter series as a key example of children's literature whereas Seelinger-Trites sees it more suitable for more mature readers, mainly due to growing independence the teenagers have in the series as opposed to the safer adventures that children's literature usually has. In addition, I will base my definitions of children's literature mainly on those of Hunt (1994) and define adolescent literature with the help of Seelinger-Trites (2000 and 2001). I will also use Freud's oedipal theory in my discussion on the development of teenage identity as it will help understand the origins of teenage rebellion. In addition, Alston's *The Family in English Children's Literature* (2011) is a very relevant book for my study as it discusses the representations of family, and mothers, in children's literature from viewpoints such as the family home, family meals and the power-relations in a family.

1.1 Contextualizing the Harry Potter Series

Nikolajeva (2010: 13–25) discusses the Harry Potter series as a text book example of children’s literature. Although it combines many different genres from adventure novel to fantasy and romance, the most obvious conventions are still those that can be seen as the most important in literature for young readers; safety and security provided by responsible adults. Confusingly though, Seelinger-Trites (2001: 472–485) discusses the series as a prime example of literature for adolescents, as the key traits of the genre are the rebellious teenagers who fight the authorities.

This combining of traits from various genres in the Harry Potter series is not a new realization. Clark (2001: 752) does not so much see it as a problem in categorizing the series in to one genre, than as Rowling’s “ability to traverse genres, combining them all into one cauldron to produce all the elements of an addictive read – adventure, fantasy, and school in one narrative, with the archetypal orphan hero.”

Although the series can be considered a crossover of genres and suited for audiences of all ages, Seelinger-Trites (2001: 472) notes that as the characters of the series grow, audience is expected to grow with it. The beginning of the series can be seen as more appropriate reading for a younger audience than the final books of the series. This can be supported by various examples. Firstly, as Cherland (2009: 282) notes, there is an aspect of sexuality that especially arises in the last four books of the series that could be seen as inappropriate reading for young children. She especially mentions the Quiddich World Cup in *The Goblet of Fire* (2000) and the Veela who she sees as “sirens of the Odyssey. When the sirens sing, men loose all reason.” Younger readers might not necessarily understand the underlying idea implied here, but to the older reader the message, according to Cherland (2009: 282), is clear: “Girls and women are sexual beings with dangerous power over men.”

Secondly, the Harry Potters stories, all except the last one, follow the same circular plot pattern. Each book begins with Harry waiting for another school year at Hogwart’s to begin, and ends with him returning to normal life at his aunt and uncle’s. Each book

revolves around some exceptional event or situation that brings on some additional excitement. According to Nikolajeva (2010: 21) this type of structure is especially typical for children's literature, and designed to bring routine and security to the young reader. The final book of the series does not follow this structure and can thus, be seen to fit more suitably into the genre of young adult or even adult literature.

I will now discuss the individual books in more detail and continue this discussion on children's and adolescent literature further in chapter 2.

1.2 Harry's Voyage from Childhood to Adulthood

In this chapter I will discuss the Harry Potter series and the stories from the aspect of my study on his mothers. I will structure the plot descriptions in a way that focuses on the information relevant to my thesis instead of discussing the full plot in detail. Thus, I will assume that a person reading my thesis is familiar with the basic plot of the Harry Potter stories.

It is also worth noting that in addition to physical events there is an emotional and spiritual level in the stories that would be challenging to be taken into account at the same time as the physical events of the plot are described, although their relevance to the plot is crucial. For example, Harry's own parents are most of the time present on an emotional level in all the books, as spirits and in Harry's thoughts and heart. The series tends to describe feeling and emotions quite much and these feelings and emotions play a great role in moving the plot forward. In the following I will shortly discuss the physical events in each of the books and leave out most of the emotional aspects.

Harry Potter spends the first year of his life as being worshipped by his parents in a loving home. *The Philosopher Stone* (1997) begins as his parents are murdered and Harry is left on the doorstep of his aunt Petunia and his uncle Vernon Dursley. The next eleven years of his life he lives in a cupboard under the stairs and wears his Cousin

Dudley's old clothes. The Dursleys have taken in Harry, raised him, put food on his plate and clothed him, but on an emotional level they have failed in providing him with love and affection. Instead, where his cousin is pampered and spoiled, Harry is neglected and spoken down to. Basically, he is taken care of with as little effort as possible. Whereas Dudley's birthdays are a spectacle and money is poured on his presents, Harry receives an old sock or a paper clip wrapped in toilet paper.

Harry's Aunt Petunia, his mother's sister is, first of all, deeply bitter about her sister's being a witch and this reflects on how she treats Harry. His parents are not to be spoken of, and questions about their death are not to be asked. In addition, the Dursleys are muggles to an extreme and do not tolerate abnormalities of any kind. Harry, being a son of two very talented wizards, is prone to accidentally make unusual things happen, adding to the ill way the Dursleys treat him.

As Harry turns eleven Hagrid brings him his letter from Hogwarts School and tells him that he is a wizard. Harry begins a new school year at a school for witches and wizards like him. The greatest changes he experiences are being able to have friends without Dudley bullying them away, having money of his own, having grown-ups who care for him and for example, being able to enjoy Christmas. Harry spends Christmas at the castle instead of going home to the Dursleys, receives presents and is allowed to participate in all the merrymaking that he was previously excluded from because he was treated as an intruder.

After the first school year, in *The Chamber of Secrets* (1998), Harry spends the beginning of his summer holidays at the Dursleys as Hogwarts Headmaster Professor Dumbledore wishes. The remaining of his summer holiday he spends at the Weasleys, as he will do in all the books to come, and is taken in by his friend Ron's mother Molly Weasley like he was one of her own. He is being fed, paid attention to, showed affection towards and appreciated as who he is, and for a child who is insecure and neglected this kind of regular family life, is priceless. In addition, Molly sets boundaries for him just as she sets them for her own children and tells him off just like she does to her own.

The Prisoner of Azkaban (1999) above all others is a book about family, or the hope of a family more accurately. As a cold-blooded murderer Sirius Black escapes from Azkaban, causing Mrs. Weasley to fuss over Harry even more than before, Harry learns that this man, believed to be dangerous, is in fact the closest thing to a parent that he has. He was Harry's parents' best friend, his father's bestman, and as Harry's godfather, he is also now his guardian. Due to unfortunate events, however, Sirius is forced to live in hiding and cannot take Harry to live with him.

Harry returns to the Dursleys at the end of the year but once again spends the remainder of his holidays at the Weasleys as they have tickets to the Quiddich World Championships. During Harry's fourth school year, in *The Goblet of Fire* (2000), Hogwarts hosts a TriWizard tournament that ends up with a competitor being killed and the Dark Lord returning to power. This is the beginning of the end as the books following this one are all preparing for the ultimate battle between Harry and Voldemort at the end.

The fifth book, *The Order of the Phoenix* (2003), is a book about having to decide whether or not one will fight on the good or the bad side in a situation where not-taking sides is not possible. While the Order of the Phoenix is gathering forces in the wizarding world, those at Hogwarts are preparing themselves for the battle as well.

As Sirius dies in the end of this book, Harry's will to revenge the death of his parents and godfather gets burning. Although his need to revenge has been there from the beginning it sets afire more clearly in this book than before. Firstly, due to the death of Sirius who was a father figure to Harry, and secondly, due to Harry being at a more mature age now and seeing more clearly the fact that revenging his parents and killing Voldemort is his fate and no one else can do it for him.

In the *The Half-blood Prince* (2005) previously un-answered questions about Harry's parents' death are answered and Harry is given actual instructions as to how Voldemort can be defeated. The book ends with Harry leaving his girlfriend, Ron's sister Ginny, as he realizes that all the people dear to him will most likely end up being Voldemort's next targets like his parents, Sirius as well as Dumbledore who dies at the end of the book.

The final book of the series, *The Deathly Hallows* (2007), makes an exception to the safe pattern of the previous books as Harry and his friends decide not to return to Hogwarts at the beginning of the school year but to instead complete the tasks necessary for killing Voldemort that Dumbledore has left them with.

Harry visits his parent's grave at Godric's Hollow and sees the ruins of their home, and he becomes more certain than ever that he must kill Voldemort and revenge the death of his loved ones. As it has already been established that the Weasleys are like a family to Harry, this book does not, nor the one before it, gorge on the details about Harry's longing for love and Mrs. Weasleys overbearing affection and maternal instincts. It focuses more on Harry receiving strength and wisdom from his death parents to be able to finish his mission.

I will begin this thesis with a discussion on children's literature and adolescent literature. Next, I will discuss the Harry Potter series and the storyline as they are my main material. In my theory section I will discuss childhood and adolescence from the point of view of the mother. Teenage especially is associated with rebellion against authority and a search of identity and independence. These are important aspects when studying the mothers of teenagers.

I will then move on to discuss the mothers. As the results of my study cannot possibly be true if the mothers I have studied have been ripped out of their contexts and examined as separate beings, I have included discussion on fathers and families as well. I believe it is important to study the families as whole, since the mother cannot be seen solely as a mother but as a member of a family and, in most cases, as a wife as well and their roles in the family effect the type of mothers they are. Finally, I will analyze the material I have gathered on each mother individually and draw conclusions on how they have been represented.

2 THEORY

The Harry Potter series is good reading for audience of all ages. It entertains children, teenagers and adults around the world and thus, it cannot easily be categorized into any particular genre. It is just as well children's literature, as it is adolescent literature, as it is an entertaining series for adults to read.

Childhood, adolescence and adulthood, however, are not at all clear-cut terms. They are all subjective terms related to the culture that they are used in. In the western world the line between childhood and adolescence can be drawn somewhere around the age of nine and ten based on the beginning of puberty, and of the physical changes the child is about to go through. However, in general, it can be said that childhood in most cultures is a time period in one's life that is free of responsibility. Teenage, on the other hand, is a time period that introduces responsibility to a child's life and is seen to be preparing the child for the oncoming adulthood.

There is very little parents can do to stall the onset of physical changes in their child, but quite a many things they can do to keep their child from having to grow up too soon. According to Luumi (1997), the key factor in a child reaching adolescence or adulthood too soon is them having to deal with adult problems too young. The working environment for adults is more hectic than 50 years ago, divorce rates are soaring and single parent families are more prevalent and this results easily in the parent having very little, or no energy to protect their child from entering adult life too early.

Ideally, childhood in the western world should last until the age of fourteen or fifteen and there would be clear gaps between childhood, the beginning of adolescence and adulthood. Nowadays, as Luumi (1997) notes, there seems to be a very short childhood followed by an extremely long period that is a mixture of adolescence and adulthood. This period usually begins at the age of twelve and can carry on until the age of twenty or twenty-five. Reasons for this can be found when looking at the psychological impacts of having to deal with adult problems too early. A twelve-year-old still has some important childhood developmental stages to complete, and having to grow up too

young means that these unfinished developmental stages keep the child from making a clear shift from teenage into adulthood. They are, in a way, teenagers, who are forced to be adults, who have not yet finished being children.

In this chapter I will discuss childhood and children's literature, as well as adolescence and adolescent literature. I will shortly discuss the historical aspects of the genres in addition to the typical characteristics associated with them.

2.1 From Children's Literature into Adolescent Literature

In order to be able to study children's literature and adolescence literature it is clearly important to have a basic understanding of what constitutes as childhood and adolescence, but as I previously mentioned, defining the terms and understanding the genres is not as clear-cut as it might seem. According to Hunt (1994: 4), the boundaries of children's literature are in fact quite ambiguous. The problem with defining the two genres arises from the problem of defining childhood, and adolescence.

The term 'childhood' is very difficult to define and the way in which it is defined affects the book industry quite directly. The understanding of what constitutes as childhood is both culturally subjective and varies with every child individually. In general, however, childhood is thought to be a time during which the child is free of responsibility, immature in many ways and developing in all areas of life. Responsibility in general is associated with work.

According to Hunt (1994: 14), what we call children's literature is as an industry run and kept alive not by the children but by grown-ups. This adds to the difficulty in defining the terms. Adult presence is inevitable when considering that most books for children are written by adults, published by adults, marketed for adults and purchased by adults. In addition, it is usually the adults who read the books to the children. The most popular children's books are those that attract the parents instead of the children.

In general, children's books can be written for three sets of audience: purely for children completely excluding the possible adult reader, for both the adult and the child with aspects of the story being such that only the adult can see them, and lastly, books can only seem to be written for children although they are meant for adult audience only.

According to Lehrer (2008: 1), however, the interaction between children and children's literature is a two-way street. Books are written for children based on the existing culture, the current trends, and the current needs of both the child, and the parent. Similarly, the books that are read to the child, for whatever reason it may have been written, shapes the child, their identity and the way they see the world around them for the rest of their life. Thus, it is a never ending circle. The needs of the children affect the books that are written, and the books then in return affect the reading experience, the trends and the surrounding culture.

This circle, however, is problematic in situations in which the child's view of the world has been negatively affected by what he has read. According to Sunderland (2008: 218), it is possible for literature to impact the child's behavior, attitudes and for example gender development in a negative way. The movies the child sees, the music he listens to and the toys he plays with all can have the same impact. However, if the relationship between literature and the child is seen as a never ending circle, who can be blamed for the child's negative attitude towards the opposite gender, for example? Is it the text that has been written with the child in mind, or is it the way it has been read to him? As it is clear that every child, and parent, has an individual way of seeing the world that affects the way we read. What is read in the text is subjective.

Seden (2002: 297), has also pointed out subjectiveness as a key factor when reading texts. She notes that the way one reads, for example, the Harry Potter stories depends on what the reader unconsciously adds on the printed page, in between the lines, that is. So, for example ones understanding of a good family and a happy home vary according to their own experience and affect how one sees the families portrayed in the Harry Potter series, for example.

As mentioned before, Nikolajeva (2010: 19) discusses the Harry Potter series from the point of view of genre and notes the obvious: the Harry Potter series does not fall neatly into one genre or category but is, in fact, a crossover. Although it poses several important traits traditionally associated with adolescent literature, it poses equally important traits that would seem to connect it strongly to traditions of children's literature. She also notes that the key term when working with children's literature is safety. Traditional conventions of children's literature such as the strict routine of the plot, the always responsible adults and the symbolic deaths provide, and are designed to provide, the child with a sense of security. As I will further discuss in the following chapter, death in children's literature also tends to happen to elderly people as a natural part of life, whereas in adolescent literature it is more often untimely, violent and unnecessary.

Books written for children, as Nikolajeva (2010: 19) notes, tend to portray various qualities from the fantasy novel to adventure novels and the romantic conventions. In this, the Harry Potter series is no different. A children's fantasy novel generally poses a romantic hero who shuffles between two worlds, one in which he is oppressed and the other where he is successful in many aspects of life. It is also traditional for the fantasy novel to pair richness and poorness, love and hate, magic and non-magic, good and evil, usually by having two separate worlds to make the division even more obvious.

The romantic convention, similarly to the fantasy novel, traditionally has the romantic hero who usually is described as a weak, skinny, oppressed boy who is either an orphan or whose parents are no longer with him for whatever reason. The hero is then taken from his oppressed situation to a place where he has power, is worshipped and where adult supervision is always present but not overpowering. Alston (2011: 44) also notes that the orphan story has been in fashion in children's literature since the 18th century and it is easily confused to be a trait of adolescent literature due to the hero's lack of stable family. However, in children's literature the classic ending for the orphan story ends with the orphan finding the ideal family, whereas adolescent literature may have an ending where the hero finds himself, grows independent and does not necessarily long for a family anymore, as he finds peace within.

Children's literature, according to Nikolajeva (2010: 18–19), often also shows traits of mystery novels and adventure stories as the hero is required to solve a mystery by using his “wits, courage, defiance, curiosity, deduction ability and physical dexterity”. In order to accomplish his mission he must be open to an adventure. This is even more visible in series such as Harry Potter where each book contains a separate mystery or mysteries for Harry to solve.

Adolescent literature tends to attract both adult readers and younger audience. The reason for this can be, as Alston (2011: 60) notes, that adolescent literature has more complicated domestic issues to deal with than what children's literature can include. It includes more adult characters with adult problems and gives these characters more ‘realness’ than what can be expected in children's literature where parents represent stereotypical mothers and fathers and do not bother the child with ‘adult stuff’. Hunt (1994: 15-16) divides teenage novels roughly into two. The first one either centers a teenage character or is told through their eyes. Whereas the second one that is now more commonly known as ‘young adult literature’, discusses subjects typical for adult literature but does it with a circular plot structure more typical for children's literature.

According to Nikolajeva (2010: 13-25) where security and routine are the key factors in defining the characteristics of children's literature, adolescent literature can be defined with rebellion and power struggles. It is typical for adolescent literature to have the children, or teenagers rebel against adult supervision, usually the parents. Whereas in children's literature the child is temporarily given power to enable his adventures that then lead him safely back home, in adolescent literature the power remains in the hands of the adults and the adventure is born as the teenagers rebels against this power and find independence at the end.

Allowing the child to have adventures in the safe supervision of the adults makes it possible for him to grow in a safe way knowing that in the face of danger the adults will come and help him. Whereas in children's literature family is central, in adolescent literature it is possible to substitute biological family and parents with other parental figures, as has been done in the Harry Potter series.

It is important to note that for the young reader, dismissing the substitute parent at some part of the story is not as harmful as it would have been to dismiss biological parents. Similarly, as I have seen in the Harry Potter series, disposing of a father figure is not as harmful to the young reader as the disposal of a mother figure would be. This shows that the parental roles, of the mothers especially, in the Harry Potter series, are not as clear cut as in traditional children's literature. Harry's mother figures are treated almost with the same importance as a biological parent would be in traditional children's literature. It would seem more logical to associate them with biological parents rather than as substitutes, although, by description they should be labeled substitutes. As opposed to the father figures, such as Professor Dumbledore, Sirius and Professor Lupin, who are dismissed of at some point of the story, the mother figures remain as a constant force throughout the series.

In addition, substitute parents tend to provide the teenager with more freedom, necessary for proper growth during this stage of life, than what biological parents would allow. Freedom is also what the teenage-hero needs compared to the hero in children's literature, who has strict parental guidance and can merely have "cozy adventures" (Paul, quoted in Alston 2011: 60) whereas adolescent literature has a tendency to make issues more complicated and include more adult matters into the mix.

This is one of the most clear-cut connections that the Harry Potter series has to adolescent literature, and as Alston (2011: 2) notes, the hero's need to have a two-parent home with wholesome home-cooked meals is not presented as overpowering as it would be in children's literature. The difference is slight but it is there. In children's literature the characters, children as they are, are dependent on some aspect of family, whether it may be presented as siblings, parents, aunts or uncles as in the Harry Potter series. However, in adolescent literature there may be a longing for a family or a parental figure but the dependency does not exist or exists in a more minor role than in children's literature. In the Harry Potter series, as Harry grows, his connection to his childhood home at the Dursleys fades, although it never truly disappears.

Harry lived at his aunt and uncle's for the first eleven years of his life and lacked a loving home although he was provided safety and security and the parental guidance required by children. As Harry enters Hogwarts and nears his teenage, Hogwarts becomes a place to him where he feels at home, the Weasley family becomes his family and Hagrid, along with the other adults at Hogwarts, the all-knowing adult supervision that teenagers needs and rebels against.

As Kellner (2010: 378) notes, a typical quality often seen in adolescent literature is also an overly optimistic idealism that strives from the tendency of the teenager to idealize their causes and actions. In discussing fairytales, which can also be connected with the Harry Potter series due to similar mother figures, also Warner (1991: 27), points out the tendency for over-optimism. This is especially clear in the Harry Potter series, for example in the optimistic belief that all obstacles can be overcome and there will eventually be a happy ending for everyone. Similarly, teenage optimism can be seen in the idealization of the dead and in Hermione's attempt to free the house elves, as Kellner (2010: 378) points out. She takes on a task in the hopes of changing the lives of millions of house elves simply by setting up an organization for the rights of house elves.

In what follows, I will discuss teenage in more depth. I will first discuss a teenager's relationship with their parents or parental figures. Secondly, I will discuss the power relations associated with teenage life. Finally, I will discuss the families, the mothers and family dynamics.

2.1.1 Authority and Teenage Rebellion

Freud's theory of the development of personality can help understand the teenager's relationship with their parents and their need to rebel. Freud's theory has been modified by later psychologists, but it remains the basis for these theories when studying the child/parent relationships in adolescent literature.

According to Fredrikson et. al. (2003: 463), during the development of the child's personality Freud saw that the child must go through several psychosexual stages: the oral stage, the anal stage, the phallic stage, the Oedipal conflict, the latency period and the genital stage. As to my thesis, the most important ones to understand are the phallic stage and the Oedipal conflict. During the phallic stage children begin directing their sexual desires towards the parent of the opposite sex. That is, most little boys wish to marry their mothers and little girls wish to marry their fathers.

During the Oedipal conflict, however, these feelings towards the parent of opposite sex cultivate in the child as a wish to symbolically murder the competition, the same sex parent. Little boys struggle with a feeling of anger and hatred towards their father as well as fear of their father symbolically fighting back by "castrating" him. The boy will in a way lose his manhood if he loses this battle with his father. Little girls do not struggle with the fear of castration, and resolving the Oedipal conflict is usually easier for them. A correctly solved conflict ends with the child reducing the anxieties and desires, identifying with the same sex parent with a complete sexual identity, and understanding of themselves as an individual subject.

These stages of development are traditionally seen faced by the age of seven, but as I shall show, connections between teenage rebellion and the Oedipal stage can be seen when studying adolescent literature. Similarly, I will make a connection with the phallic stage and Harry's relationship with his mother later in this thesis.

As in children's literature the adults empower the child's adventures, in adolescent literature the cause for the teenager to go out and have adventures is their need to get away from the repression they face at home whether that home is with their biological parents or with parental figures. Seelinger-Trites (2000: 57) notes that there tend to be three kinds of parenting in adolescence literature; *in parentis*, *in loco parentis* and *in logos parentis*.

Firstly, according to Seelinger-Trites (2000: 58), *in parentis*, active and present biological parents in adolescent literature seem to face less rebellion than other types of parents. They have been present in the child's development all through their life providing them with safety and security and a stable environment to grow in, and this has made it possible for the child to reach teenage without uncompleted developmental stages. Girls seem to have passed the Oedipal conflict faster than boys and seem to have identified with their mothers and taken on the role of a woman without much rebellion. Seelinger-Trites uses the ladies in *The Little Women* as a prime example of this and similarly, I find a connection to this when looking at Molly Weasley and her daughter Ginny.

For boys, on the other hand, rebellion seems to be inevitable. They need to rebel against their father as they desire their mother, and eventually they must distance themselves from their mothers in order to connect with their father. As can be seen in the Harry Potter series, the Weasley boys tend to rebel much more against their mother than their father, showing the need to distance themselves from her. In addition, Dudley Dursley, Harry's cousin, identifies himself heavily with his father and does not rebel against his mother in an obvious way.

The substitute parent, *in loco parentis*, is one of the most visible ones in the Harry Potter series. Harry, whose biological parents are dead is parented by his aunt and uncle, Molly Weasley, Hagrid, the teachers at school, by his godfather Sirius, and by his father's old friend Remus Lupin. In addition to the Oedipal conflict, the child is here also forced to subconsciously consider whether or not rebelling against the substitute parent will be as satisfying as rebelling against a biological parent would be and whether it is necessary at all.

In cases such as the Harry Potter series where the parents are absent, Seelinger-Trites (2000: 56) notes, that the repression experienced by the teenager comes from the psychological presence of their parents. Physically absent parents become, in a way, a psychological power in the teenager's mind against which they can then rebel. The parents, created by the teenagers mind are crucial for the child's development. Freud claimed that during every child's Oedipal development they must symbolically murder their same sex parent in order to gain independency. Children who do not have actual parents or parent figures create symbolic parents, *in logos parentis* "[...] a parent in word only", to rebel against or to murder symbolically.

In the case of Harry Potter, this rebellion against his symbolic parents, or the idea of his parents, can be seen when he for example rebels against the information he receives about them, about his father especially. This is similar to what Seelinger-Trites (2000: 63) notes about Judy in Jean Webster's *Daddy-Long-Legs*. She claims that the need to rebel against the information Judy receives about Daddy-Long-Legs derives from her knowledge that all the information in the world will not make him real to her: that he will still continue to exist only in a symbolic manner.

2.1.2 Power Relations

Power relations in an adolescent novel are complex mainly because there are several individual authorities against which the teenager rebels, whereas in children's literature parents tend to be glorified and rebellion is down to a minimum. Seelinger-Trites (2000: 75), discusses power relations from various points of view. She notes, firstly, that the school in adolescent literature serves as a representative of most institutions that pose control over an individual's life.

The school is designed to teach children about the social order that they will face in later life. They allow for the teenager to find their place in the social order through submitting to the authority of the institution. It both gives them the freedom as it limits it. These stories are traditionally built with a formula that can also be very clearly seen in the Harry Potter series. The stories usually begin from the first school year when the child is at the bottom of the pecking order, and end years later when they are the oldest at the school and at the top of the chain. Competition, especially amongst boys, is natural and takes place both in the field of sports, such as quiddich, in addition to on a social level.

Seelinger-Trites (2000: 76), also discusses narrative power, and stated that the power lies in the hands of he who has the knowledge. This is also generally combined with the tradition of employing a wise adult to guide the teenager through the turmoil of adolescence. In the Harry Potter series, most adults at the school can be seen as these wise adults, but most importantly Professors Dumbledore and McGonagall. Similarly, all of Harry's mother figures can be seen as the wise adults who have the power of knowledge. Harry's Aunt Petunia knew that Harry is a wizard but with held this information to be able to mistreat Harry during his childhood. Mrs Weasley and Hagrid, on the other hand, have information they choose with hold in order to protect Harry, and in this way, they exercise their superiority over him.

Although Seelinger-Trites discusses sexuality as a means of portraying power amongst teenagers, she also notes (2000: 117), that the power possessed by sexuality is not nearly as strong as the power possessed by death and dying, because sexuality is, in theory at least, avoidable but death is not. Compared to children's literature in which death serves as a symbolic way for the child to separate themselves from their parents and to grow as an individual, in adolescent literature death and dying are more concrete and serve as obstacles that must be inspected, accepted and dealt with before complete growth can be achieved.

When looking at the power relations in adolescent novels, characters who understand death and accept their mortality have power. In the Harry Potter series this can be seen in various places, most visibly, however, in two places: firstly, Harry's mother dying and sacrificing herself to save her son gave him a protection and power that saved his life in *The Philosopher Stone* (1997). Secondly this can be seen in the end of the series, as the only means to kill Voldemort is for Harry to face death and to accept its inevitability. As Voldemort has throughout the series searched for ways to avoid death, Harry's acceptance of his mortality can be seen to give him the power that kills Voldemort.

2.1 Families and Mothers

Family is a culturally subjective term that changes as cultures change across time. What one considers a family depends greatly on what culture one has been raised in and what values one has been taught. However, according to Alston (2011: 7), there is a deep-rooted convention of representing families, and mothers, in a relatively conservative way when it comes to children's literature. Starting from the 18th century, families in children's literature most often consist of a mother, who "took pleasure in parenting and saw motherhood as a vocation" (Alston 2011: 23), a father and two children who live in a cozy, middle-class home and promote middle-class values.

However, as families change, there have over decades been increasingly more concern about the wellbeing of the child and as a direct result of that, more concern over the wellbeing of the mother. Alston (2011: 22-23) notes that the wellbeing of the mother has a direct influence on the wellbeing of the child and the mother-child relationship that is necessary in the bringing up of a responsible citizen. This is also why it was long thought that single women could not do a proper job raising their children alone and were in the 19th century often frowned upon and forced to give up their child for adoption.

The concept of family, however, has changed in the last 50 years and many new ways of leading a family life have become acceptable. As Alston (2011: 21) notes, for example, it is nowadays perfectly normal to have only one child instead of five, the mother can choose to work full time and place her child into daycare. In addition, the mother, or father, can also choose to raise their children alone or with a same-sex spouse.

However, these changes visible in contemporary societies, rarely find their ways into children's literature. The two key families in the Harry Potter series that are the most relevant to my study are the Dursley's and the Weasleys, both of which can be seen to represent a more traditional family structure, one perhaps more so than the other. What they have in common is that both have a father with a full-time job, a stay-at-home mother and a child/ children.

An interesting point worth noting is that although Hermione is one of the main characters in the series, her family, compared to the Weasleys for example, is barely mentioned. Reasons for this could be various. One main reason could be the fact that both her parents are muggles, non-magic people. As such they do not add as much value to the plot revolving around magic as the Weasleys for example do. It is also against the norm in the wizarding world, as most children usually have at least one wizarding parent. Hermione's muggle heritage is the main reason for her being bullied by Draco Malfoy whose family worships purity as regards to having muggle blood as well.

A second reason might be their revolutionary family structure when compared with the more traditional ones in the series. Hermione's parents are both working and in a series where a traditional 50s family seems to be the norm, her family seems to, in more than one way, be quite modern, exceptional or radical and thus not included to the series as much as those with a stay at home mother and a working father.

As is commonly known, happy mothers are seen to result in happy children. Likewise, the mother is a direct representative of the home, and thus, a happy mother equals a happy home. It is, in fact, the home that is seen to symbolize femininity in children's literature. As Alston (2011: 79) notes: like a mother, the home "is not bitter or angry, but patiently awaits the character/child's return; it is always there offering security and stability." The home, thus, represents the idealized mother who allows the child to go on

adventures and then lovingly waits for him to return to its safety. Similarly, a home without a mother is not really a home, as the requirement of a home is the love and warmth it embodies.

As is typical for children's literature, good and bad families are often divided based on homes, the happiness of the children, and on the quality of food that is served. These are all tasks that the mother is traditionally seen to be in charge of and thus, a divide between good and bad mothers can also be made based on them. Alston (2011: 108) notes, that traditionally a mother who serves roast dinners and homemade cakes is seen to fulfill her duties as the nurturing and self-sacrificing mother, whereas a mother who does not cook is not a good mother at all.

As can be seen in chart 1, the most important thing a mother is expected to give their child is love. This is why it has been placed in the centre of the circle. The aspects circling the love are the other requirements of the child or teenager. A child needs food and a home. By home, I mean a roof over their heads, a place to live. In addition, the child needs the mother to provide them with safety and security, as well as comfort. Finally, the child needs stability in their lives. This can be provided by the mother in several ways: firstly, with daily routines, and secondly by being present in the child's life.

Mothers can, and often are, roughly divided into good and bad on the basis of one of the factors listed in Chart 1. Looking at the whole picture, failing in one aspect can directly affect the other as the needs on the outer circle of the ring are interlinked. Not being able to provide nourishing meals for the child, for whatever reason, can affect the child's experience of safety and security, for example, but does not necessarily label anyone a bad mother. Similarly, one can provide the child with a home to live in but if the child does not feel safe or loved in that home it will remain to him only a place as opposed to being an actual home. This shows that failing to love the child can cause for the remaining aspects to be left incomplete and in that way, affect the child's overall experience. This is why love has been placed in the centre of the ring as it is a predominant factor that affects the child's experience of how his other needs are met.

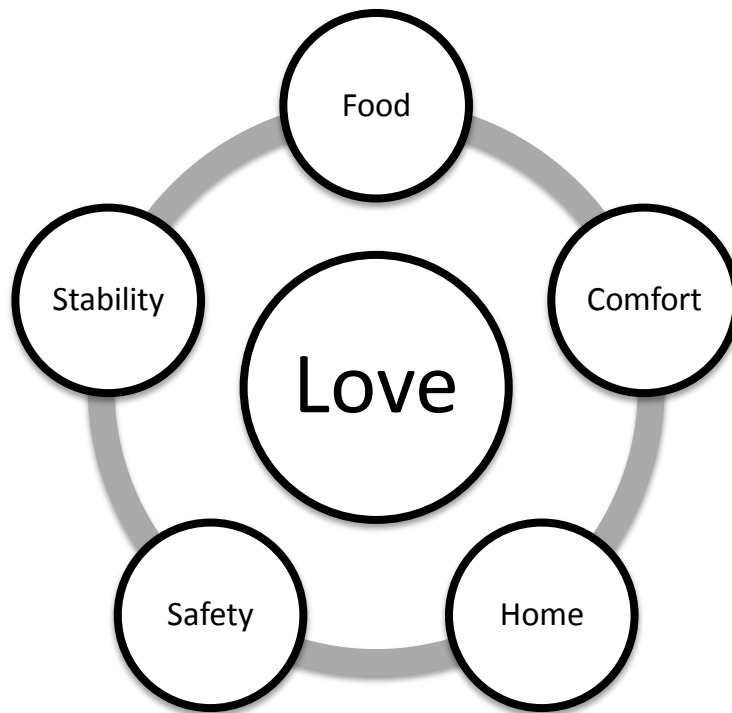


Chart 1. Duties of a good mother as according to Alston (2011)

It is important to note that a mother can fulfill all of the requirements or only some of them. Each of the requirements can also be fulfilled in various ways as there is not only one right way to do things. Food can just as well be tinned soup or a roast chicken. All of Harry's mother figures provide Harry with food, physical safety and stability. Aunt Petunia and Mrs Weasley also provide him with a roof over his head. It is, however, only Mrs Weasley and Hagrid who provide him with comfort. Because Aunt Petunia does not love Harry, the way in which she has fulfilled his needs differs so greatly from the way the other two have fulfilled them.

According to Alston (2011: 128), wholesome family dinners are in fact an extremely important aspect of family life. They "serve to enhance the continual comparison of good and bad families in children's fiction" (Alston 2011: 123), they work as a means of uniting the family and are seen as representatives of the entire family's well-being. By using family meals as a method for dividing families in children's literature into

good and bad, it is quite natural that the main representative of the family, the mother, is most often found in the kitchen. According to Alston (2011: 89), traditionally each member of the family has his or her own place which best serves the individual's needs. This enhances the security which the home brings. Traditional children's literature does not give the mother a 'room of her own' in the same way it gives the father his office and the children their own bedrooms.

In the Harry Potter series this is most often the case when looking at the spaces where family members spend their time. Similarly, in both the Weasley family and the Dursley family, the mothers are most often found in the kitchen and the children are out with their friends or in their rooms. The fathers, however, in neither of the families, have an office but are most often found sitting at the kitchen table and in Uncle Vernon's case, reading a news paper. The newspaper acts as a wall that separates the father from the rest of the family.

In my study I will discuss the fathers only as much as is needed in relevance to the mothers I am focusing on. It is worth noting that similar to the mothers, who are represented in a traditional way, the fathers are also quite traditional in the way they have been represented as heads of the households.

3 ANALYSIS

Warner (1991: 24-25) discusses fairytales written by women and notes that fairytales, that were originally stories told by women in nurseries, have several traits in common. Women, who during the time that the first fairytales were told, had very little freedom of speech in societies and they used the stories told to their children as means of expressing their hidden feelings. What can be seen in fairytales told by women is that the women who are alive are most often pure evil. They are evil witches and stepmothers. The pure and good mother has usually been announced dead at the beginning as is the case in classics such as *The Beauty and the Beast*, *Little Mermaid*, *Cinderella* and *Snow White*.

This pattern can also be seen in the *Harry Potter* series although classifying it as a fairytale might be a bit farfetched. At the very beginning of the series it has been made clear that Harry's mother Lily Potter, discussed further in chapter 3.1, the straight-A-student, beautiful and kind woman has been killed by evil forces. After this there are several step mothers and mother figures in Harry's life. Lily's sister Petunia takes Harry in to their home can be seen as the evil stepmother of the story. It is her role to torment Harry and to make him long for a better life. It is also traditional for the motherless child to have stepsisters, as in *Cinderella*, who add on to their misery. In the case of *Harry Potter*, his cousin Dudley would qualify as a modern day stepsister. I will discuss Aunt Petunia further in chapter 3.2.

In addition, the older women who originally told these stories most often placed themselves into the story as well. According to Warner (1991: 25) they would appear in the story as fairy godmothers or general good-doers. My opinion, based on Warner's theory, is that in the case of *Harry Potter*, the reflection of J.K. Rowling herself would be Molly Weasley. The general do-gooder who is warm and kind and helps the tormented child find happiness and inner peace, as discussed further in chapter 3.3. I will lastly, in chapter 3.4 discuss the *Hogwarts* gamekeeper Hagrid. As I find that he poses several feminine qualities and can easily be called a mother figure to Harry.

3.1 Lily Potter

Harry's mother, Lily Potter has already been murdered at the beginning of the series as Harry is left at his Aunt and Uncle's doorstep for them to raise him as their own. Aunt Petunia is Lily's sister. What the reader learns about Lily through the series is that she was a straight-A student who was loved and cherished by all. She, together with her husband James, were members of the Order of the Phoenix and fought the dark powers before Harry was born. As he was born they hid undercover in their home in Godric's Hollow, where they were later murdered by the Dark Lord.

The key issues I will deal with in regard to Lily are, firstly, her death and how it has been idealized to fit the conventions of adolescence literature as opposed to children's literature. Secondly, I will discuss Harry's resemblance to his mother and the importance of this in regard to the series. Thirdly, I will discuss Harry's relationship with his mother, and connect the discussion to Seelinger-Trites' discussion on *in logis parentis* and on mother/daughter relationship, as the relationship between Harry and his mother can be seen to resemble that of a mother and her daughter.

The beginning of the series when Harry still lives with his aunt and uncle's deals with his childhood and, as previously mentioned, is more suitable for a younger audience. The death of Harry's mother and father is represented as a symbolic matter and is, as such, a more suitable topic for younger readers. During Harry's childhood when Harry still lived at his aunt and uncle's, his parents death was something that was not discussed, in fact, his aunt and uncle avoided the topic to great extent. This also gives the young reader an impression of Dursleys as Harry's only family and as his "parents" who provide him with safety and security. Having various foster parents and the ghosts of biological ones at an early stage might confuse young Harry and the young reader. As Harry grows up, however, more and more substitutes are involved and more details about this parents' death are revealed to show that Harry, together with the reader, is mature enough to deal with the information and to increase the gap between him and the Dursleys, who have by the end of the series faded away to the background. For Harry,

to be able to grow as an individual subject, this information about his parents' death needs to be understood and accepted.

Mothers in children's literature tend to be portrayed as almighty and perfect, as opposed to the wider variety of styles used in adolescent literature. Thus, Lily Potter, on the first glance, seems to be an ideal character for children's literature. She seems to be absolutely perfect as a mother figure. If one looks deeper, however, there are many traits of adolescent literature connected with her as well, such as the way in which her death has been idealized and the way in which she helps Harry form his identity throughout the story.

Optimistic idealism, as previously noted, is typical for adolescent literature and can especially be seen in the Harry Potter series in three ways. Firstly, in the way all obstacles can be overcome and all battles can be won. Secondly, in the way the reader can hold on to hope and assume a happy ending for all despite the struggles. Thirdly, optimistic idealism can be seen in the way the dead have been idealized. Before his godfather Sirius' death, Harry does not necessarily agree with his actions and rebels against his attempt to parent him. Once Sirius is dead no mean word is spoken of him, and in Harry's eyes he becomes something close to a saint.

Similarly, the death of Lily has also been idealized and can most clearly be seen in the way she is spoken of. She is always referred to in a manner that respects her memory and showcases her best qualities. As can be seen in the following examples, Harry's mother is discussed of in a very different manner than his father. Both examples also show two things in addition to the way in which Lily is represented. Firstly, they show the lack of attention that is paid to Harry's father. Secondly they act as prime examples of Harry's finding his mother within himself in times that require special strength from him as in times of struggle.

He [Harry] looked at the mirror again. A woman standing right behind his reflection was smiling at him and waving. [...]She was a very pretty woman. She had dark red hair and her eyes – her eyes are just like mine, Harry thought, edging a little closer to the glass. Bright green – exactly the same shape, but then he noticed she was crying; smiling, but crying at the same time. The tall, thin, black-haired man standing next to her put his arm around her. [...]Harry was so close to the mirror now that his nose was nearly touching that of his reflection. ‘Mum?’ he whispered. ‘Dad?’ (Rowling 1997: 225-226).

The previous example is from *The Philosopher Stone* (1997). Harry has been exploring the castle and found the Mirror of Erised that shows one the deepest wish within their heart. As Harry stands in front of the mirror he sees himself surrounded by his relatives. Harry’s mother is described with more adjectives as “a very pretty woman” and with “shiny red hair” whereas, on the contrary, Harry’s father is described in short only as a thin man with black hair.

The following example is from the *The Goblet of Fire* (2000). Harry and Voldemort are battling in a grave yard when Harry’s parents’ ghosts appear from the tip of Voldemort’s wand and help him escape. Again, Harry’s mother’s appearance is discussed in more detail than that of his father’s and it especially seems to give him strength and comfort. She also is the first one to appear as it is her appearance that is of the most importance to Harry.

And now another head was emerging from the tip of Voldemort’s wand ... and Harry knew when he saw it who it would be ... he knew, as though he had expected it from the moment when Cedric had appeared from the wand ... knew, because the woman appearing was the one he’d thought of more than any other tonight [...] The smoky shadow of a young woman with long hair fell to the ground as Bertha had done, straightened up, and looked at him ... and Harry, his arms shaking madly now, looked back into the ghostly face of his mother. ‘Your father’s coming...’ she said quietly. ‘He wants to see you...it will be all right...hold on...’ (Rowling 2000: 579).

Harry's parents appearing from Voldemort's wand is in the book explained by an ancient spell, *Priori Incantatem*, caused by the connecting of two wands with the same core. This can be seen as a symbolic gesture: Harry finds his mother within himself at a time when he especially needs her, and through that, he finds the strength to escape.

As can be seen, on several occasions Harry finds strength and courage by finding his mother within him although in most cases his father is present as well. A final example of this is in *The Deathly Hallows* (2007), as he is on his way to the Dark Forest to sacrifice himself in order to stop the slaughtering of his friends. He remembers the golden snitch that Dumbledore left him as inheritance and finds a resurrection stone inside it. The stone is thought to be an ancient myth that is said to be able to bring back people from the dead, but as Harry has learned, people brought back from the dead are merely ghosts. With the stone he is able to bring back the ghosts of his loved ones to join him on his final quest.

Lily's smile was the widest of all. She pushed her long hair back as she drew close to him, and her green eyes, so like his, searched his face hungrily as though she would never be able to look at him enough.

'You've been so brave.'

He could not speak. His eyes fastened on her, and he thought that he would like to stand and look at her forever, and that would not be enough.

[...] Harry looked at his mother. 'Stay close to me,' he said quietly.

[...] and their presence was his courage, the reason he was able to keep putting one foot in front of the other. (Rowling 2007: 560-561).

As can be seen, Harry's mother's presence receives special attention and is clearly of special importance to Harry, and it is also clear that the ghosts are really not there for everyone to see but are figures of Harry's imagination, something he has created to give him the strength to carry on. He walks deep into the forest with these ghosts beside him, but at the final moment when he faces the Dark Lord, the reader is told that the ghosts were not visible to anyone else than Harry, proving the fact that they were only true for him. This can also be seen as an example of what Seelinger-Trites (2000: 56) calls *in logos parentis*, a creation of parents, although in these cases Harry does not rebel against them but instead uses them, his mother especially, for inner strength.

Harry's longing for his mother is something that can also be connected to the feminist discussion about mother/daughter relationship in literature. The relationship Harry has with his mother is very similar to the traditional mother/daughter relationship studied in literature. Harry aims to find his identity through dealing with the loss of his parents, especially the loss of his mother, and is forced to go through similar feelings as a daughter would go through during her search for independence and separation from her mother.

This mother/daughter relationship is thought to be the most important thing that shapes the identity of a young girl. As girls grow up, they associate themselves with their mothers whereas boys associate themselves with their fathers. In literature, traditionally, this relationship has been portrayed in three ways: first, as one that allows for the daughter to grow up independent and separate from her mother in the classical Oedipal manner, as Seelinger-Trites (1997: 103) notes. Second, as a relationship, that allows for the daughter to gain independence without the separating from her mother. And finally, in a way where the mother has been portrayed in such an evil manner that the daughter is forced to escape and form her identity by other means, and risk never succeeding in it.

If looking at Harry Potter, it is evident that he never quite truly separates from his mother. As it is possible for young girls to get caught up in the phallic fantasy about marrying their father, it is similarly possible for boys to never quite separate from their mothers. In real life this can be seen in women as being attracted to men that remind them of their fathers or that possess fatherly qualities valued in the girl's childhood home. Harry Potter ends up marrying Ginny Weasley, the girl who on the outside resembles his own mother with her flaming red hair, and who on the inside resembles the ideal image of a mother he has.

Marianne Hirsch (1981: 69) discusses this separation and process of growing independent. She notes that essential in a daughter's or in this case Harry's, growing independent is her not only finding herself but her finding her mother within herself and vice versa. This is visible in cases where the daughter tries to reach autonomy and ends up finding relatedness and resemblances with her mother. In the case of Harry Potter, although he aims to build his identity and to achieve things as an individual, the

resemblance he bears to his mother is highlighted in all the books and especially in situations where Harry finds himself feeling uncertain, upset or facing a struggle.

Evidence that Harry's parents, and his mother especially, live within him comes from the old saying "eyes are the window to the soul". As Voldemort tried to kill Harry, his curse backfired and killed himself instead of Harry. However, it caused a fractured part of his soul to latch on to Harry. Having a piece of Voldemort's soul within him gives Harry the ability to speak with snakes and to see inside Voldemort's mind. When Harry's mother gave her life to save her son, she also gave him a piece of her soul. In the light of the following examples, it seems that this piece of Lily can best be seen when looking into Harry's eyes. Having his mother live within him also gives Harry qualities such as compassion and the ability to love, which in the end is what distinguishes him from, and gives him power over Voldemort.

- (1) 'Las' time I saw you, you was only a baby,' said the giant. 'Yeh look a lot like yer dad, but yeh've got yer mum's eyes,' (Rowling 1997: 56)
- (2) 'Ah yes,' said the man. 'Yes yes. I thought I'd be seeing you soon. Harry Potter.' It wasn't a question. 'You have your mother's eyes. It seems only yesterday she was in here herself, buying her first wand...' (Rowling 1997: 93).
- (3) 'You look very like your father.'
'Yeah, I've been told,' said Harry.
'Except for your eyes. You've got – '
'My mother's eyes, yeah.' Harry had heard it so often he found it a bit wearing. (Rowling 2005: 70).
- (4) 'An easy mistake to make,' said Dumbledore softly. 'I expect you're tired of hearing it, but you do look *extraordinarily* like James. Except for your eyes ... you have your mother's eyes,' (Rowling 1999: 312).
- (5) It was one of the girls from the lake edge. She had thick, dark red hair that fell to her shoulders, and startlingly green almond-shaped eyes – Harry's eyes. Harry's mother. (Rowling 2003: 570).
- (6) 'Her son lives. He has her eyes, precisely her eyes. You remember the shape and colour of Lily Evan's eyes, I am sure?' (Rowling 2007: 544).

As the previous examples (1) and (2) show, Harry's eyes are the first thing that both Hogwarts gamekeeper Hagrid, and the keeper of the wand shop, Ollivander, notice about Harry. Hagrid is the first person to say this in the series, as he is the first person to talk to Harry about his parents. Example (2) takes place at Diagon Alley as Harry enters the wand maker's shop to buy his first wand in *The Philosopher Stone* (1997). Similar first meetings are numerous in the series. Harry's eyes are the first thing people see despite his obvious resemblance to his father. Example (3) is from *The Half-Blood Prince* (2005), as Harry meets the retired potions teacher, Professor Slughorn, who taught his mother and father when they were still in school. By this time, Harry himself experiences that hearing he has his mother's eyes has become quite wearing for him. This can also be seen as his slight way of rebelling against his parents, or more so, the memory of them.

In *The Prisoner of Azkaban* (1999) Harry has mistaken the image of himself as that of his fathers. It is 'an easy mistake to make', as Dumbledore kindly points out in example (4) because Harry resembles his father quite a lot. Harry also learns this when he four years later sees himself standing next to the image of his fifteen-year-old father in *The Order of the Phoenix* (Rowling 2003):

It was although he was looking at himself but with deliberate mistakes. James's eyes were hazel, his nose was slightly longer than Harry's and there was no scar on his forehead, but they had the same thin face, same mouth, same eyebrows; James's hair stuck up at the back exactly as Harry's did, his hands could have been Harry's and Harry could tell that, when James stood up, they would be within an inch of each other in height. (Rowling 2003: 565).

In the same chapter, titled "Snape's Worst Memory", Harry also sees a memory of his fifteen-year-old mother when he tries to stop James and Sirius from humiliating Snape. The first thing Harry notices about her, as example (5) shows, are her eyes. Harry has never believed Professor Snape when he has called his father arrogant and full of himself but in this memory Harry, although he is excited to see the physical resemblance he bears to his father, also learns that James was just as arrogant as Snape has always claimed him to have been. This also works as an example to my previous

discussion about how Lily is always portrayed in a better light than James. To Harry, learning about his father's arrogance is devastating, but does show, how his compassionate nature comes rather from his mother instead of his father.

Example (6) is from the last book of the series, *The Deathly Hallows* (2007), when Harry has again entered Professor Snape's memory, this time from the time after his parent's death. Snape, who the readers by now know to have loved Lily dearly, is devastated by her death, and Professor Dumbledore is trying to convince him that the best way to revenge Lily's death is to keep Harry safe and to help him complete his mission when the time comes. Professor Dumbledore continues to point out that Lily Evans lives in her son. What the reader learns is that Snape's love for Lily has been the reason he has tried to keep Harry safe all this time, because when he looks into Harry's eyes he sees Lily.

3.2 Aunt Petunia

Harry grew up living at his aunt and uncle's. They also have a son, Dudley, who is a month older than Harry. The Dursleys are muggles, non-magic people that is, and do not tolerate anything out of the ordinary. One main reason for this is that they are extremely concerned about their reputation and what their neighbors might think of them. They put a great deal of energy in making sure that their front lawn looks presentable and that Mr. Dursley's car is clean, as they would not want to give the neighbors any reason to gossip. Their biggest fear, however, is that Harry does something abnormal or magical that would cause them humiliation.

Petunia Dursley is represented as the evil stepmother of the series and her son, Dudley, is the stepsister that is in traditional fairytales often paired with the stepmother. As I will demonstrate, however, labeling Petunia Dursley either as a good or a bad mother is a difficult matter as she is in many ways a good mother to her own son, but fails to

provide Harry with some of the aspects demonstrated in chart 1 (page 26). It is true that she provides him with a home, food, safety and stability, but fails to provide him with the comfort and love she gives her own son Dudley. I will firstly, however, shortly discuss the reasons for as Harry being placed at his relatives in the first place as opposed to being raised somewhere else.

The series begins with Harry being left on the Dursley's doorstep by Professor Dumbledore, Professor McGonagall and Hagrid after his parents have been killed. At this time Professor McGonagall expresses her concern over placing Harry with his relatives:

‘You don't mean – you *can't* mean the people who live *here?*’ cried Professor McGonagall, jumping to her feet and pointing at number four. ‘Dumbledore – you can't. I've been watching them all day. You couldn't find two people who are less like us. And they got this son – I saw him kicking his mother all the way up the street, screaming for sweets. Harry Potter come and live here!’[...] These people will never understand him! He'll be famous – a legend [...] (Rowling 1997: 20).

This example shows that during the time of Harry's placement with his relatives in the beginning of the series, it is not quite clear to the reader, nor to the wizarding world, why Professor Dumbledore has chosen this particular family for Harry to live in, although they are the only living relatives Harry has. Professor McGonagall also shows concern over the relationship between Petunia and her one-year-old son, and wonders whether this family will truly be the best option for Harry Potter.

It is later revealed that there are in fact several reasons why Harry was placed with his relatives. Firstly, as Dumbledore explains (Rowling 2005: 57), placing Harry with his relatives was the only way to keep him safe. The love Harry's mother had for him when she died continues to protect him. By placing Harry with his relatives Dumbledore seals and strengthens this already existing enchantment.

Secondly, placing him at the Dursley's serves the purpose of the plot. Harry grows up neglected, as an intruder in someone else's home. To him it is a perfectly natural every day thing that he is not appreciated or wanted. He becomes quiet, considerate, insecure and polite and, by the age of eleven, as the examples show, he thinks very little of himself.

- (1) It was better than Harry had expected. As for Dumbledore's writing to the Dursleys, that was nothing. Harry knew perfectly well they'd just be disappointed that the Whomping Willow hadn't squashed him flat. (Rowling 1998: 92).
- (2) 'Your aunt and uncle will be proud, though, won't they?' said Hermione, as they got off the train and joined the crowd thronging towards the enchanted barrier. 'When they hear what you did this year? 'Proud?' said Harry. 'Are you mad? All those times I could've died, and I didn't manage it? They'll be furious...'. (Rowling 1998: 366).

Although a slight touch of humour can be sensed, examples (1) and (2) still show that Harry does not even consider that he could be cared for by the Dursleys. On the contrary, he believes that they wish he was dead.

Having Harry placed somewhere where he will be ill treated allows for the series to stretch out as far as seven books, as it is necessary for Harry to find his identity before the ending. It also, in a way, leaves him to be a blank slate, *tabula rasa*. It gives the series a possibility to include events that shape him into the person he is in the end. Everything that happens to him from the moment Hagrid takes the letter to him affects him and shapes his identity. He learns about friendship, family and unconditional love, things that he never learned at the Dursley's.

As to the things a mother is expected to provide their child, the first thing Aunt Petunia manages to provide Harry with is a home. The Dursley's home is described as quite a traditional one. It has two stories and Aunt Petunia puts a great amount of time and energy in keeping it clean and polished. Dudley has two rooms and Harry, until the age of eleven, sleeps in a cupboard under the stairs. As Harry receives his letter from Hogwarts addressed to 'Mr H. Potter, The Cupboard under the Stairs [...]' (Rowling 1997: 42), the Dursleys decide to allow him to move to Dudley's smaller room.

The Dursley's house had four bedrooms: one for Uncle Vernon and Aunt Petunia, one for visitors (usually Uncle Vernon's sister, Marge), one where Dudley slept and one where Dudley kept all the toys and things that wouldn't fit into his first bedroom. It only took Harry one trip upstairs to move everything he owned from the cupboard to his room. (Rowling 1997: 45).

In this example one can also see that Dudley has been pampered with various material items whereas Harry really has no earthy possessions and has been told to have received old socks and paper clips for his birthday. In *The Half-Blood Prince* (2005: 57) Dumbledore arrives in Privet Drive to escort Harry safely to the Burrow, the Weasley's home for the remainder of his summer holidays. Here he addresses the Dursley's about how they have treated him over the years:

You did not do as I asked. You have never treated Harry as your son. He has known nothing but neglect and often cruelty at your hands. The best that can be said is that he has at least escaped the appalling damage you have inflicted upon the unfortunate boy sitting between you [Dudley]. [...] The magic I evoked fifteen years ago means that Harry has powerful protection while he can call this house home. However miserable he has been here, however unwelcome, however badly treated, you have at least, grudgingly, allowed him houseroom. (Rowling 2005: 57).

Harry, although he returns to the Dursley's home on Privet Drive after each school year for the sake of being able to call it his home, never feels at home there. Privet Drive, to him, is merely a place he passes through on "his journey to somewhere better" (Alston 2011: 76). Dumbledore shows the same concern that Seden (2002: 299) also points out. She claims that the main reason why the Dursleys, according to current criteria, would not qualify as foster parents is their coldness towards Harry. As she notes, "the emotional climate in the family is low on warmth and high in criticism" and assumes that Rowling has combined traits generally associated with poor parenting when creating the Dursleys.

In addition to providing Harry with a home, despite him never feeling welcomed in it, Aunt Petunia does also provide him with food. The following examples, however, demonstrate that the food she provides him with is not the same food she provides her son.

- (1) Harry moved gladly into the shade of the gleaming kitchen. On top of the fridge stood tonight's pudding: a huge mound of whipped cream and sugared violets. A joint of roast pork was sizzling in the oven. 'Eat quickly! The Masons will be here soon!' snapped Aunt Petunia, pointing to two slices of bread and a lump of cheese on the kitchen table. (Rowling 1998: 16-17).
- (2) The school nurse had seen what Aunt Petunia's eyes [...] simply refused to see: that far from needing extra nourishment, Dudley had reached roughly the size and weight of a young killer whale. [...] To make Dudley feel better about it all, Aunt Petunia had insisted that the whole family follow the diet too. She now passed a grapefruit quarter to Harry. He noticed that it was a lot smaller than Dudley's. Aunt Petunia seemed to feel that the best way to keep up Dudley's morale was to make sure that he did, at least, get more to eat than Harry. (Rowling 2000: 30).
- (3) While Dudley lolled around watching and eating ice-creams, Harry cleaned the windows, washed the car, mowed the lawn, trimmed the flowerbeds, pruned and watered the roses, and re-painted the garden bench. (Rowling 1998: 16).

This abuse of food, as shown in the previous examples, is usually a traditional trait of evil stepmothers and what differentiates them from good mothers. As good mothers prepare wholesome food and sacrifice themselves to be able to feed their children, the stepmothers use food as a weapon. As in example (1), Harry is not invited to join in on the Dursley's family dinner, but is made to enjoy a nourishing slice of bread and cheese alone prior to the Dursleys dinnertime, symbolizing his separation from the rest of the family. Similarly, giving Harry a smaller quarter of a grape fruit is first of all showing him his place in the family pecking order and secondly, showing outrageous favoritism towards Dudley.

Alston (2011: 18) also notes a similar pattern. She claims that favoring Dudley over Harry is her way of showing Harry his subordinate place in the family, a pecking order, so to speak. Example (3) is similar to a situation that takes place at the zoo in *The*

Philosopher Stone (1997). As Dudley and his friend Piers enjoy huge chocolate ice creams Harry gets a cheap lemon ice lolly. In the previous example, Dudley is enjoying a refreshing snack on a hot summer's day while Harry does chores.

Compared to the way in which Harry's needs are met there is a great difference in how Aunt Petunia meets her son Dudley's needs. This is also why the divide between good and bad is a somewhat problematic when looking at Aunt Petunia. On one hand she keeps the Dursley home clean and tidy, and feeds her family with wonderful home cooked meals. On the other hand, she does everything she can to make Harry feel unwelcomed to the house he calls home, and does not put as much care and love into his meals. In addition, she does not comfort him in any way, on the contrary, she tends to look the other way in situations in which Harry might seek for some comfort from her.

As the examples also show, Aunt Petunia is an overwhelming mother to her son. There is no question about it that Dudley is greatly overweight and used to getting everything he wants due to his mother pampering him like a baby, but this does not mean that she is a bad mother. As chart 1 (page 26) shows, the most important things a mother is required to provide their child are home, safety, food and comfort. All these things come with love. This, in the case of Petunia and Dudley is true, however much she has spoiled him to a point of no return, he grows up deeply loved with all his needs fulfilled, unlike Harry.

In addition, Dudley is told to have resisted greatly when he has to give up one of his rooms to Harry. His parents spoiling him has allowed for him to grow attached to a certain kind of material lifestyle. In the following example, Dudley spends his birthday morning counting his presents at the kitchen table.

Dudley, meanwhile, was counting his presents. His face fell. 'Thirty-six,' he said looking up at his mother and father. 'That's two less than last year.' 'Darling, you haven't counted Auntie Marge's present, see, it's here under this big one from Mummy and Daddy. [...] and we'll buy you another *two* presents while we're out today. How's that popkin? *Two* more presents. Is that all right?' (Rowling 1997: 28)

The previous example shows Dudley demanding his parents to keep up his material lifestyle and to always keep providing him with more and more. On the contrary, Harry who has never received anything does not ask or expect to receive anything.

It is also important to note that Aunt Petunia and Uncle Vernon never expect Dudley to do chores. In addition, he is also never punished, whereas Harry spends hot summer days cleaning windows and as punishments, he is locked up and kept without food.

- (1) Uncle Vernon waited until Piers was safely out of the house before starting on Harry. He was so angry he could hardly speak. He managed to say, 'Go – cupboard – stay – no meals,' before he collapsed into a chair and Aunt Petunia has to run and get him a large brandy. (Rowling 1997: 37).
- (2) Uncle Vernon was as bad as his word. The following morning, he paid a man to fit bars on Harry's window. He himself fitted a cat-flap in the bedroom door, so that small amounts of food could be pushed inside three times a day. They let Harry out to use the bathroom morning and evening. (Rowling 1998: 28).

As the examples show, it is mainly Uncle Vernon who is in charge of punishing Harry. It seems to be Aunt Petunia's job to torment Harry with little everyday things, whereas Uncle Vernon deals with more radical ways of torment. In example (1) Harry, does not know he is a wizard yet, and accidentally sets a boa constrictor loose at the zoo. As soon as they get home Harry is locked away in his cupboard. Example (2) is from *The Chamber of Secrets* (1998), in which Dobby the House Elf destroys Aunt Petunia's fancy dinner. As the Dursley's have not seen the elf, Harry is the one locked up and made to live on cold tinned soup for weeks before the Weasley boys rescue him.

The fact that Uncle Vernon is responsible for disciplining Harry matches the following examples that show him being represented as a stereotypical father figure, often paired with a stereotypical mother figure, in children's literature.

- (1) Mr Dursley was the director of a firm called Grunnings, which made drills. He was a big, beefy man with hardly any neck, although he did have a very large moustache. (Rowling 1997:7).
- (2) Dudley and Uncle Vernon came in, both with wrinkled noses because of the smell from Harry's new uniform. Uncle Vernon opened his newspaper as usual and Dudley banged his Smeltings stick... (Rowling 1997:41).

- (3) By the time Harry arrived in the kitchen, the three Dursleys were already seated around the table. None of them looked up as he entered or sat down. Uncle Vernon's large face was hidden behind the morning's *Daily Mail* and Aunt Petunia was cutting a grapefruit into quarters. (Rowling 2000: 29).

The previous examples show three things. As example (1) shows, the first thing that is told about Uncle Vernon is his job and his status, followed by a description of his moustache. It also becomes clear to the reader on several occasions that Uncle Vernon is extremely fond of both, his good job and his moustache. A respectable job and a moustache can be seen as symbols of manhood and show that Uncle Vernon is the man of the household, as can also be seen in him punishing Harry. Finally, as Alston (2011: 97) has discussed, it is important for all members of the family to have a 'place of their own'. While the mother is usually found in the kitchen, as Aunt Petunia is, the father is most often either found in his office or around the kitchen table reading a newspaper, as examples (2) and (3) show. This newspaper acts as a wall between him and the rest of the family, emphasizing his higher position over the others.

The family structure in general is also quite conventional in the sense that the father is the head of the household and his wife has very little say in matters. As I noted before, it is in fact Uncle Vernon who is in charge of punishing Harry. In the following example from *The Philosopher Stone* (1997) Hagrid has broken into the small hut to which Uncle Vernon has chosen to take the family to escape the flood of letters that are being sent to Harry from Hogwarts. Uncle Vernon assumes the role of the man and confronts the giant:

Dudley squeaked and ran to hide behind his mother, who was crouching, terrified, behind Uncle Vernon. 'We swore when we took him in we'd put a stop to that rubbish [magic],' said Uncle Vernon, 'swore we'd stamp it out of him! Wizard, indeed!' 'Now you listen here, boy [Harry],' he snarled. 'I accept that there's something strange about you, probably nothing a good beating wouldn't have cured – and as for all this about your parent, well, they were weirdos, no denying it, and the world's better off without them [...]. (Rowling 1997: 56–66).

The Dursley family structure can well be seen as Aunt Petunia and Dudley hide behind Uncle Vernon who seems to be the only one who is not too terrified to speak. However, the following example shows Aunt Petunia's outburst following Hagrid's break in into the hut. This clearly sheds some light onto the reasons behind Aunt Petunia mistreating Harry.

'Knew!' shrieked Aunt Petunia suddenly. '*Knew!* Of course we knew! How could you not be, my dratted sister being what she was? Oh, she got a letter just like that and disappeared off to that – that *school* – and came home every holiday with her pockets full of frog-spawn, turning teacups into rats. I was the only one to see her for what she was – a freak!' (Rowling 1997: 62).

The reader can easily sense a tone of bitterness in Aunt Petunia's outburst. It seems that whereas Uncle Vernon does not tolerate any nonsense out of principle, Aunt Petunia's actions are motivated by envy and bitterness rather than her fear of abnormalities as the following example from *The Deathly Hallows* (2007) also shows. In the example Harry is in Professor Snape's memory in his childhood, as he was on his way to Hogwart's for the first time. At the same time Harry's mother, Lily Evans, was saying goodbye to her family on the platform. It becomes clear that the two sisters had been close up until the point when Lily got her letter from Hogwarts. Petunia had also wanted to be accepted to the school, and after receiving a kind letter from Professor Dumbledore stating that she was not a witch, Petunia's bitterness causes her to estrange herself from her sister and pretend that she does not exist. Similarly, later in life, she lives in complete denial that Harry is a wizard or that a whole wizarding world exists alongside the normal world of hers.

[...] Lily seemed to be pleading with her sister; Harry moved closer to listen. '...I'm sorry, Tuney, I'm sorry! Listen –' She caught her sister's hand and held tight to it, even though Petunia tried to pull it away. 'Maybe once I'm there – no, listen, Tuney! Maybe once I'm there, I'll be able to go to Professor Dumbledore and persuade him to change his mind!' 'I don't – want – to – go! [...] You think I want to go to some stupid castle and learn to be a – a – [...] a freak?' 'You didn't think it was such a freak's school when you wrote to the Headmaster and begged him to take you.' Petunia turned scarlet. 'Beg? I didn't beg!' (Rowling 2007: 536-537).

For a more mature audience, it is also important to find a logical reason for Aunt Petunia's way of treating Harry. The beginning of the series, being targeted for children, does not include any explanation to why the Dursleys hate Harry so much. As the series heads towards a more mature audience, it is no longer enough to justify their behavior simply by stating that the Dursleys think Harry is a freak. More mature audience demand a more mature explanation.

A final important thing to note when discussing the Dursleys is that Harry's cousin Dudley has all his life known only what his parents have taught him. He treats Harry as his parents do, as a punching bag. This matches with Warner's (1991: 25) theory of Dudley as a fairytale stepsister, bitter and envious. Dudley, however, does seem to understand that the way the Dursleys have been treating Harry all these years has been wrong, although expressing himself seems to cause him a great amount of trouble as the following example shows.

'Ready, Diddy?' asked Aunt Petunia fussily checking the clasp of her handbag so as to avoid looking at Harry altogether. Dudley did not answer, but stood there with his mouth slightly ajar, reminding Harry a little of the giant, Grawp. 'Come along, then,' said Uncle Vernon. He had already reached the living-room door when Dudley mumbled, 'I don't understand [...] why isn't he [Harry] coming with us? [...] Why isn't he coming too?' It seemed that Dudley was struggling with concepts too difficult to put into words. (Rowling 2007: 38).

The Dursleys are leaving their home to be escorted to a safe place where Voldemort cannot find them. The Order of the Phoenix believes that as Harry's mother's protection on him breaks on his seventeenth birthday, the Death Eaters will come after Harry's family as a means to get to him. Dudley seems all of a sudden worried that Harry is left on his own as he will not accompany them to the safe place. Harry's aunt and uncle seem rather quite uninterested in what happens to him, and the magical guard that has come to escort the Dursleys find it outrageous that his family is so little attached to him. As Harry tries to explain it to them, Dudley continues speaking;

‘They think I’m a waste of space, actually, but I’m used to –’
 ‘I don’t think you’re a waste of space.’ If Harry had not seen Dudley’s lips move he might not have believed it. [...] Again, Dudley appeared to grapple with thoughts too unwieldy for expression before mumbling, ‘You saved my life.’ [...] Dudley gently released him from his mothers’ clutches and walked towards Harry, who had to repress and urge to threaten him with magic. Then Dudley held out his large, pink hand. (Rowling 2007: 39–40).

Behaviour like this is very untypical for a stepsister in fairytales but show that the Harry Potter series has more modern aspects to it as well. Harry saves Dudley’s life in *The Order of the Phoenix* (2003) and up until this moment has been under the impression that his act of heroism has meant nothing to his cousin. As the example shows, Dudley has been ill treating Harry mainly due to the example set by his parents, not because he actually thinks that Harry deserves it. This moment of goodbye, that the reader expected to be quick and painless, becomes emotional as it shows that despite the way Dudley’s parents have treated Harry over the years and despite him taking part in the ill treating, Harry is the closest thing to a brother for Dudley. The example also reveals a soft and caring side of Dudley that up until this point has not been seen.

Despite the way Harry has been treated at the Dursleys and despite the vast difference in how his cousin is treated, there are some positives as well. Firstly, as Dumbledore noted, the Dursleys allowing him to call their house a home has kept him safe for most of his life. Secondly, their existence, even if it is in the background, provides the series with stability and constancy required by a series targeted for young readers. And thirdly, introducing Aunt Petunia as an evil stepmother to the series makes it possible to also introduce a ‘fairy godmother’, Molly Weasley, as discussed in the following chapter.

3.3 Molly Weasley

The Weasleys become a surrogate family to Harry who has never felt loved or wanted at the Dursleys. They fill all of the needs that he, as a teenager, has, as showed in chart 1 (page 26). They house him, feed him, and provide him with safety, stability and comfort. In addition, they love as if he were their own child. For Harry, the Weasleys represent the ideal family. He is first introduced to the Weasley family at Kings Cross as he is alone and looking for the platform 9 $\frac{3}{4}$. Mrs Weasley is sending four of her boys off to school, Percy, the twins and Ron. As Harry asks her for some help, she takes him under her wing and makes sure he gets on to the train all right. On the train Harry makes friends with Ron, the youngest of the Weasley boys and is invited to spend the summer holidays in their home. During the time Harry studies at Hogwart's he ends up spending at least the endings of his summer holidays there, most Christmases and in the end he even marries Ginny, the youngest of the Weasley children.

The main thing the Weasleys provide Harry with is a loving home. As mentioned, the family home is directly linked to the mothers and contributes in the dividing between a good mother and a bad mother. As I demonstrated in the case of Petunia Dursley, a clean home does not necessarily resemble a happy, loving home. On the contrary, to Harry, the Weasley home resembles warmth and love and is describes as such:

It looked as though it had once been a large pigsty, but extra rooms had been added here and there until it was several storeys high and so crooked it looked as though it was held up by magic (which, Harry reminded himself, it probably was). Four or five chimneys were perched on top of the red roof. A lop-sided sign stuck in the ground near the entrance read 'The Burrow'. Round the front door lay a jumble of wellington boots and a very rusty cauldron. Several fat brown chickens were pecking their way around the yard. 'It's not much,' said Ron. 'It's *brilliant*,' said Harry happily, thinking of Privet Drive. (Rowling 1998: 39)

From an adult's perspective, based on this description and the traditional conventions of children's literature the Weasley home would be seen as a bad home for raising a family. On the contrary, the clean and polished home of the Dursleys would be seen as a

good home. From a child's perspective, however, the messy home of the Weasley's can be seen as an exciting place, as can also be seen from Harry's reaction as he sees the Burrow for the first time. As is discussed previously, however, the important aspect of whether a home completely fulfills the child's needs is love. The Weasley home is warm and cozy and filled with love whereas, to Harry, the Dursleys home is cold and unkind and thus, unfulfilling.

The second important thing which the Weasleys provide Harry is food. In Mrs Weasleys case this means wholesome family meals prepared with love. As the following examples will demonstrate, like a traditional mother, Mrs Weasley can most often be found in the kitchen and fussing over food:

- (1) 'I'm very pleased to see you, Harry, dear,' she said, 'Come in and have some breakfast.' [...] Mrs Weasley was clattering around, cooking breakfast a little haphazardly, throwing dirty looks at her sons as she threw sausages in the frying pan [...]. (Rowling 1998: 42).
- (2) 'Oh, Harry, it's lovely to see you!' she whispered, pulling him into a rib-cracking hug before holding him at arm's length and examining him critically. 'You're looking peaky; you'll need feeding up, but you'll have to wait for dinner, I'm afraid.' (Rowling 2003: 59).
- (3) [...] rapping a large iron pot with her wand: it bounced on to the stove with a loud clang and began to bubble at once. 'Everyone's in bed of course, we didn't expect you for hours. Here you are –' She tapped the pot again; it rose into the air, flew towards Harry and tipped over; Mrs. Weasley slid a bowl neatly beneath it just in time to catch the stream of thick, steaming onion soup. 'Bread, dear?' (Rowling 2005: 82–83).

Mrs Weasley is always welcoming and warm towards Harry, despite how upset she may be with her own sons. Example (1) is from *The Chamber of Secrets* (1998) as Harry has been rescued from the Dursleys on a flying car by the Weasley boys. Mrs Weasley is greatly upset with her own boys but to Harry, who had nothing to do with stealing the car, she offers breakfast. Examples (2) and (3) also shows Mrs Weasley's warmth but also that she is worried, for a good reason, that the Dursleys are not feeding him enough as he is so skinny. She worries about Harry as she would worry over one of her own children. Mrs Weasley is capable of caring and showing hospitality, qualities that are not found when looking at Aunt Petunia.

Mrs Weasley's cooking is excellent and no matter what meal is in question it is always enjoyed with everyone seated around the table at the same time. Dinnertime is always at seven o'clock and everyone in the house is welcome to join in:

By seven o'clock, the two tables were groaning under dishes and dishes of Mrs Weasley's excellent cooking, and the nine Weasleys, Harry and Hermione were settling themselves down to eat beneath a clear, deep-blue sky. To somebody who had been living on meals of increasingly stale cake all summer, this was paradise, and at first, Harry listened rather than talked, as he helped himself to chicken-and-ham pie, boiled potatoes and salad. (Rowling 2000: 57).

The previous example is from *The Goblet of Fire* (2000). Aunt Petunia had been keeping the whole family on Dudley's special diet of quartered grapefruit all summer and Harry had mainly been eating the cakes that had been sent to him in reply to his call of help. As the reader is told: "Mrs. Weasley, however, had sent the family owl, Errol, with an enormous fruit cake and assorted pasties. Poor Errol, who was elderly and feeble, had needed a full five days to recover from the journey." (Rowling: 2000: 30). As Harry arrives at the burrow, the whole Weasley family, Harry and Hermione enjoy a delicious feast.

Mrs Weasley is also known for sending her sons and Harry large holiday packages to Hogwarts around Christmas and Easter. The following example (1) is from *The Philosopher Stone* (1997) and Mrs Weasley who has by then only met Harry once has send him a Weasley jumper, similar to the one she sends her own children, symbolizing his being part of their family. Harry, who was used to no presents at all is firstly surprised to get any and secondly, is surprised to get something as personal as a Weasley jumper.

(1) I think I know who that one's from,' said Ron, going a bit pink and pointing to a very lumpy parcel. 'My mum. I told her you didn't expect any presents and – oh, no,' he groaned, 'she's made you a Weasley jumper.' (Rowling 1997: 217).

(2) Harry opened the last present to find a new, hand-knitted jumper from Mrs. Weasley, and a large plum cake. (Rowling 1998: 230).

- (3) [...] Mrs. Weasley had sent him a scarlet jumper with the Gryffindor lion knitted on the front, also a dozen home-baked mince pies, some Christmas cake and a box of nut brittle. (Rowling 1999:164).
- (4) Hedwig didn't return until the end of Easter holidays. Percy's letter was enclosed in a package of Easter eggs that Mrs. Weasley has sent. Both Harry's and Ron's were the size of dragon eggs, and full of home-made toffee. (Rowling 2000: 476).
- (5) [...] before Ron said, in response to Harry asking him how he was going to get home for Christmas: 'But you're coming too! Didn't I say? Mum wrote and told me to invite you weeks ago!' (Rowling 2003: 399).

As the examples show, Mrs Weasley not only sends presents and gift packages to her own children but always includes Harry as well. As examples (2) and (3) show, the jumper is most often accompanied by some homemade Christmas treats. On Easter, example (4), Mrs Weasley makes her own chocolates and sends the boys vast Easter eggs as they will spend Easter at Hogwarts. The first few Christmases of the series Harry also spends at Hogwarts and is usually accompanied by either Ron or Hermione as their parents often travel or work during the holidays, and seem to think that the children will enjoy spending Christmas with their friends.

In *The Order of the Phoenix* (2003), example (5), the Weasleys are planning on spending Christmas at home and Harry, insecure as he is, had not even considered the possibility that he would be invited to join in. To Mrs Weasley, it is obvious that Harry should come and spend Christmas with them as he is part of the family. As the following example from *The Goblet of Fire* (2000) also shows, to the Weasleys Harry is a part of the family. The school champions are about to face their third task of the TriWizard tournament and their families have been invited to join. The other three champions meet with their parents and siblings before the task begins, and Harry finds himself utterly surprised when he sees that Mrs Weasley, Mr Weasley and their oldest son Charlie have come to represent his family.

‘Surprise!’ Mrs Weasley said excitedly, as Harry smiled broadly, and walked over to them. ‘Thought we’d come and watch you, Harry!’ She bent down and kissed him on the cheek.

[...] ‘This is really nice of you,’ Harry muttered to Mrs Weasley. ‘I thought for a moment – the Dursleys –’

‘Hmm,’ said Mrs Weasley, pursing her lips. She had always refrained from criticizing the Dursleys in front of Harry but her eyes flashed every time they were mentioned. (Rowling 2000: 535).

To Harry this gesture means quite a lot as he had been under the impression that out of the four champions he was the only one who has no family to support him. He was about to leave the Great Hall after breakfast as he was called back to greet his family. As Harry himself admitted, he had for a second thought that the Dursley’s had come to Hogwarts.

The third important thing that a mother is to provide their child with and that Mrs Weasley also provides Harry with is safety. This can most often be seen in her worrying about the boys’ safety. The boys, however, usually end up in dangerous situations anyway. In these situations, as the following examples demonstrate, in the Weasley household it is Mrs Weasley who is in charge of keeping the children under control and disciplined:

(1) Ron had gone a nasty greenish colour, his eyes fixed on the house. The other three wheeled around. Mrs Weasley was marching across the yard, scattering chickens, and for a short, plump, kind-faced woman, it was remarkable how much she looked like a saber-toothed tiger. [...] All three of Mrs Weasley’s sons were taller than she was, but they cowered as her rage broke over them. *‘Beds empty! No note! Car gone ... could have crashed ... out of my mind with worry ... did you care? ...never, as long as I’ve lived ... you wait until your father gets home[...]* (Rowling 1998: 40)

(2) He [Harry] thought for a moment it *had* exploded; a roar of sound filled the huge Hall, shaking dust from the ceiling. ‘...STEALING THE CAR, I WOULDN’T HAVE BEEN SURPRISED IF THEY HAD EXPELLED YOU, YOU WAIT TILL I GET HOLD OF YOU, I DON’T SUPPOSE YOU STOPPED TO THINK WHAT YOUR FATHER AND I WENT THROUGH WHEN WE SAW IT WAS GONE...’ Mrs Weasley’s yells, a hundred times louder than usual, made the plates and spoons rattle on the table [...] (Rowling 1998: 98).

Example (1), from *The Chamber of Secrets* (1998), takes place in the Burrow where Harry, Ron and the twins have just arrived on their father's flying car. They have flown from The Burrow all the way to Surrey and back on the night before, and broken Harry out from the Dursley's where he had been locked up for several weeks as a punishment for ruining Aunt Petunia's fancy dinner. As they get home they plan on crawling back to their beds before their mother notices they have been gone. She had, however, noticed they were gone and meets them in the front yard. The boys had anticipated that if their mother finds out she would be both worried and furious, and know that this combination is frightening. Mrs Weasley carries on scolding the boys all through breakfast. Later, instead of allowing them to go to sleep sends them off to de-gnome the garden as a punishment. However, she allows Harry to go to sleep as it was not his idea to steal the flying car to break out from the Dursley's. He, never having de-gnomed anything wants to join the boys in the garden instead.

Example (2) is from the same book and takes place in the Great Hall at Hogwarts after Harry and Ron miss the Hogwarts Express, steal the flying car and this time, fly it to Hogwarts. Mrs Weasley, naturally worried and outraged, has sent Ron a howler, a wizard version of a voicemail that is, as the name suggests, never a pleasant surprise. It is designed to magnify ones furious outburst and in this case, as the howler is opened in the Great Hall, the echo adds another level to it.

Mrs Weasley, despite having a solid relationship with Harry, never scolds him directly. In most cases she finds herself too worried over his, and Ron's, safety to be able to scold either of them. Although the howler in example (2) is directed at Ron, Harry is later just as stunned and sorry as Ron is: he "pushed his porridge away. His insides were burning with guilt." (Rowling 1998: 99). The end result is the same, although the howler is not directly targeted at him.

Most importantly, as Mrs Weasley's relationship with Harry is much more that of a mother and son than what Harry has with his aunt, Mrs Weasley provides him with comfort and love. As the following example shows, to Mrs Weasley Harry is as good as one of her own.

‘Well... I can see I’m going to be overruled. I’ll just say this: Dumbledore must have had his reasons for not wanting Harry to know too much, and speaking as someone who has Harry’s best interest at heart –’

‘He’s not your son,’ said Sirius quietly.

‘He’s as good as,’ said Mrs Weasley fiercely. ‘Who else has he got?’

[...] he [Harry] did not look at Mrs Weasley. He had been touched by what she had said about his being as good as a son, but he was also impatient with her mollycoddling. Sirius was right, he was *not* a child. (Rowling 2003: 85)

The previous example is from the *Order of the Phoenix* (2003) as Harry is eavesdropping on a discussion between Molly Weasley and Harry’s godfather Sirius. Both claim to have Harry’s best interest at heart and Molly becomes upset when she is reminded that she is neither Harry’s mother nor responsible for him, whereas Sirius, as Harry’s godfather is legally his guardian. Although Harry is touched by what Molly says, he is also annoyed by her fussing and treating him like a child in a situation where he wishes to be included into grown-up matters. The important thing to note here is that not only does Molly treat Harry like her own son, but Harry also thinks of Molly as his ‘second’ mother, one that he has been longing for all his life and one that he can go to for comfort.

(1) He [Harry] could feel a burning, prickling feeling in the inner corners of his eyes. He blinked and stared up at the ceiling.

‘It wasn’t your fault, Harry,’ Mrs Weasley whispered.

[...] Now the burning feeling was in his throat, too. He wished Ron would look away. Mrs Weasley set the potion down on the bedside cabinet, bent down, and put her arms around Harry. He had no memory of ever being hugged like this, as though by a mother. The full weight of everything he has seen that night seemed to fall in upon him as Mrs Weasley held him to her. (Rowling 2000: 620).

(2) ‘It’s traditional to give a wizard a watch when he comes of age,’ said Mrs Weasley, watching him anxiously from beside the cooker. ‘I’m afraid that one isn’t new like Ron’s, it was actually my brother Fabian’s and he wasn’t terribly careful with his possessions it’s a bit dented on the back, but –’

The rest of her speech was lost; Harry had got up and hugged her. He tried to put a lot of unsaid things into the hug and perhaps she understood them, because she patted his cheek clumsily. (Rowling 2007: 97).

Example (1), from *The Goblet of Fire* (2000), more than any other example, shows how much Harry is longing for a mother, and how important to him it is that he has a mother figure like Mrs Weasley, who comforts him and understands that he needs love and attention. Instead of allowing Harry to suppress the pain he feels inside, she holds him tight and allows for him to let some of the pain out. Example (2) shows Harry taking the initiative to show Mrs Weasley how much her mothering means to him. This proves that the mother-son relationship they have is mutual.

Important to note while discussing Mrs Weasley as a mother is the need to pair her with her husband, as the two are a parenting team. Alston (2011: 97) notes that although traditional fathers have a study to separate their space from the rest of the family, I have already pointed out neither Uncle Vernon nor Mr Weasley have a separate study but prefer to separate their own space from the rest of the family's at the breakfast table. As examples (1) and (2) below show, Mr Weasley does not, however, have a newspaper acting as a wall between him and his family like Uncle Vernon does. The following examples support the idea that his need to uprank himself from the others is not as high as Uncle Vernon's need.

- (1) Mrs Weasley was stirring the contents of a large pot on the stove, while Mr Weasley was sitting at the table, checking a sheaf of large parchment tickets...(Rowling 2000: 62).
- (2) Mr Weasley was slumped in a kitchen chair with his glasses off and his eyes closed... (Rowling 1998: 45).
- (3) 'What does your dad do at the Ministry of Magic anyway?'
'He works at the most boring department,' said Ron. 'The Misuse of Muggle Artifacts Office.' (Rowling 1998: 37–38).
- (4) [...] he was a thin man, going bald, but the little hair he had was as res as any of his children's. He was wearing long green robes which were dusty and travel-worn. (Rowling 1998: 48).
- (5) '*Your sons flew that car to Harry's house and back last night!*' shouted Mrs Weasley. 'What have you got to say about that, eh?'
'Did you really?' said Mr Weasley eagerly. 'Did it go all right? I – I mean,' he faltered, as sparks flew from Mrs Weasley's eyes, 'that – that was very wrong, boys – very wrong indeed...' (Rowling 1008: 47)

As I discussed in the case of Uncle Vernon, the first thing told about a man is his job and his status there. Example (3) is from *The Philosopher Stone* (1997) where Harry is questioning Ron about his family. As this information about Arthur Weasley's job comes from his son, instead of being separately mentioned as Uncle Vernon's job was, it does not highlight it to such a great extent. This makes it seem less meaningful.

In addition, example (4) shows a brief description of Mr Weasley. This description again differs from that of Mr Dursley quite much. His description includes mentioning that his hair is as flaming red as that of his children. This emphasizes greatly the fact that Mr Weasley is a family man first and foremost, whereas Uncle Vernon values his work and his status there.

In addition, whereas Uncle Vernon is very much the head of the household, a fact emphasized by his great big moustache, Arthur Weasley has no moustache and runs the household together with his wife instead of claiming a higher status for himself. Most of the time it is, however, Mrs Weasley who is in charge of discipline. As example (5) shows, Mrs Weasley's attempt to get back up from her husband has failed as he seems more or less to think that boys will be boys. In this case he is more amused by the fact that the boys flew his flying car. This shows that in their parenting team it Mrs Weasley is more of a traditional mother and who sets boundaries for her children whereas Mr Weasley represents more of a free way of raising children.

As I have shown, Mrs. Weasley treats all her children in exactly the same way. She provides all her children with safety and security. All children, be they her own or someone else's like Harry and Hermione, are treated equally and receive an equal amount of love and affection as well as discipline. It is also important that at the Weasley's Harry is treated like a normal child instead of being given special treatment for being a famous orphan. It would also be difficult to imagine Mrs Weasley as dismissing any of her children as Aunt Petunia dismisses Harry. Although Aunt Petunia can also be seen to represent a traditional mother, her loving does not branch out to any other children than that of her own, and this has a negative effect on how the readers respond to her. Similarly, Molly Weasley also represents the traditional mother most

often found in children's literature. There are, as I have shown, some great differences between her and Petunia and their ways of mothering.

Most importantly, all the previous examples show that the main difference between the two is in their attitudes. Petunia feeds and clothes Harry because she has no choice and this adds a negative tone to everything she does. Instead, Molly does this all because she wants to and because she is a motherly person and it comes to her naturally. The key aspect here is love. Aunt Petunia who does not love Harry as her own, cannot thus provide him with care and affection and has no personal interest in making him happy. On the contrary, Molly loves Harry like he was her own child, and can thus give him the comfort and attention he needs. This is also in connection with chart 1 (page 25). Love makes a difference.

The Weasleys have given Harry a great amount of the loving and attention that he has been deprived of most his life. With them he has parents, a fussy mother and seven siblings, all of whom love and care for him. Although in the earlier part of the series, Harry still feels a little like a stranger at the Burrow and tries his very best to be polite and good mannered, towards the ends of the series he becomes more comfortable and also seems to begin to consider it his home.

In the following chapter I will analyze Harry's relationship with Hagrid. What makes their relationship special is on one hand the fact that Hagrid is like a mother figure to Harry. On the other hand, Harry has known Hagrid the longest out of the people in the wizarding world and has had to turn to him for help on countless occasions enabling the two to grow a tight bond.

3.4 Hagrid

Apart from Harry's actual foster mothers, Hagrid is the closest thing to a mother figure Harry has. Despite being a male half-giant, obsessed with dangerous magical creatures such as dragons, he is one of the most caring and gentle characters in the series and poses several feminine qualities that support this motherly aspect in him. Important to note is the vast contrast between what he looks like on the outside and what he has on the inside.

- (1) If the motorbike was huge, it was nothing to the man sitting astride it. He was almost twice as tall as a normal man and at least five times as wide. He looked simply too big to be allowed, and so *wild* – long tangles of bushy black hair and beard hid most of his face, he had hands the size of dustbin lids and his feet in their leather boots were like baby dolphins. In his vast, muscular arms he was holding a bundle of blankets. (Rowling 1997: 21).
- (2) A giant of a man was standing in the doorway. His face was almost completely hidden by a long, shaggy mane of hair and a wild, tangled beard, but you could make out his eyes, glinting like black beetles under all the hair. (Rowling 1997: 55).

On the outside, Hagrid is rugged and beast-like. His father was a normal man and his mother was Fridwulfa the Giant, who left Hagrid and his father when he was a child. Examples (1) and (2) describe the hairy, beast-like man Hagrid is on the outside, but worth noting is the way that the descriptions have been softened down with the use of 'baby dolphins' and 'glinting black beetles'. This description influences the way in which the reader feels about Hagrid, since man with baby dolphins for feet and kind eyes cannot be bad as the beginning of the description might make one think.

In example (1), Hagrid has just arrived on Privet Drive in *The Philosopher Stone* (1997) with baby Harry cuddled up in the blankets. Despite being a rugged-looking man, he has the heart of a loving mother, as the following examples show.

- (1) Dumbledore took Harry in his arms and turned towards the Dursleys' house. 'Could I – could I say goodbye to him, sir?' asked Hagrid. He bent his great, shaggy head over Harry and gave him what must have been a very scratchy, whiskery kiss. ((Rowling 1997: 22).
- (2) He sat down next to Harry, took one look at him and burst into tears. 'It's – all- my – ruddy – fault!' He sobbed, his face in his hands. 'I told the evil git how ter get past Fluffy! I told him! It was the only thing he didn't know an' I told him! Yeh could've died! All fer a dragon egg! I'll never drink again! I should be chucked out an' made ter live as a Muggle!' (Rowling 1997: 326).

The example shows that Hagrid is truly what one might call a softy. His close bond with Harry begun as he saved Harry from the ruins of his parents' house and brought him to his aunt and uncle's. As example (1) shows, he has already grown strongly attached to baby Harry. The second example is also from *The Philosopher Stone* (1997). Hagrid is sitting next to Harry's hospital bed at Hogwarts after Harry had saved the Philosopher Stone from Voldemort's hands. He had used so much of his will power and mental strength that it had caused for him to pass out. Hagrid is devastated to think that his actions could have had Harry killed and he feels guilty for putting Harry in danger.

As Harry turns eleven, it is Hagrid who delivers him his Letter, bakes him his very first birthday cake, and who takes him shopping for his wand and school uniform. If looking at Chart 1 (page 26), Hagrid has throughout the series met most of Harry's needs, apart from providing him with an actual home. He provides Harry with food, safety and comfort and does this all because he cares so much for him. As Hagrid explains his relationship with Harry in *The Goblet of Fire* (Rowling 2000):

'Yeh know wha', Harry?' he [Hagrid] said, looking up from the photograph of his father, his eyes very bright, 'When I firs' met you, you reminded me o' me a bit. Mum and dad gone, an' you was feelin' like yeh wouldn' fit in at Hogwarts, remember? Not sure yeh were really up to it ... an' now look at yeh, Harry! School champion!' [...] How you doin' with that egg, Harry?'

'Great,' said Harry. 'Really great.'

Hagrid's miserable face broke into a wide, watery smile. 'Tha's my boy ... You show 'em, Harry, you show 'em. Beat 'em all.' (Rowling 2000: 396).

In *The Goblet of Fire*, Harry is chosen to be the school champion and is struggling with solving the next clue contained in a golden egg singing in gibberish. He, however, tells Hagrid he is doing great because he does not want to cause him more worry as Hagrid is struggling with people finding out he is half giant. Hagrid shows immense pride in Harry but Harry feels guilty for lying because “Lying to Hagrid wasn’t quite like lying to anyone else.[...] unable to banish the image of the happy expression on Hagrid’s whiskery face when he has imagined Harry winning the Tournament” (Rowling 2000: 396). This guilt pushes Harry to work harder at solving the next clue.

The relationship that Harry has with Hagrid is similar to the one Harry has with Mrs Weasley. Harry feels bad about lying to her or for, for example, stealing a flying car that later caused Ron’s father to have to face an inquiry at work. In addition, Hagrid is quite often the person who comforts Harry, especially when he is feeling insecure of himself, as the following examples show.

- (1) ‘You all right, Harry? Yer very quiet,’ said Hagrid.
Harry wasn’t sure he could explain. He’d just had the best birthday of his life – and yet – he chewed his hamburger, trying to find the words.
[...] Hagrid leant across the table. Behind the wild beard and eyebrows he wore a very kind smile. ‘Don’ you worry, Harry. You’ll learn fast enough. Everyone starts at the beginning at Hogwarts, you’ll be just fine. Just be yerself. (Rowling 1997: 97).
- (2) The only person apart from Ron and Hermione tat Harry felt able to talk to was Hagrid.
[...] ‘Who’s that?’ called Hagrid, coming to the door. ‘*Harry!*’ He strode out to meet them, pulled Harry into a one-armed hug, ruffled his hair and said, ‘Good ter see yeh, mate. Good ter see yeh.’
[...] ‘What’s coming will come, an’ we’ll meet it when it does. Dumbledore told me wha’ you did, Harry.’ Hagrid’s chest swelled as he looked at Harry. ‘Yeh did as much as yer father would’ve done, an’ I can’ give you no higher praise than that.’ Harry smiled back at him. It was the first time he’d smiled in days. (Rowling 2000: 622-623).
- (3) It seemed to be a handsome, leather-covered book. Harry opened it curiously. It was full of wizard photographs. Smiling and waving at him from every page were his mother and father.
‘Sent owls off ter all yer parent’s old school friends, askin’ fer photos ... Knew yeh didn’ have any ... D’yeh like it?
Harry couldn’t speak, but Hagrid understood. (Rowling 1997: 326).

Example (1) is from the beginning of the series as Harry and Hagrid have just been to Diagon Alley to buy his school uniform. Harry is worried about going off into a whole new world he has never even known of and Hagrid, without Harry having to find words to explain this, comforts Harry and tells him that he has no need to be nervous. Example (2) also shows that Hagrid can see when Harry is worried about something and always knows just what to say to Harry to make him feel better. The example is from *The Goblet of Fire* (2000) as Voldemort has just returned to power and Harry feels confused and unsure as to what the future will bring. He also feels responsible for the death of his fellow competitor in the Tournament. Similarly, example (3) is from the end of *The Philosopher Stone* (1997). Hagrid has made Harry an album consisting of photos of his parents. He knew that Harry does not have any picture of his parents and that he had only seen their images once before in the Mirror of Erised. To Harry, this gesture means incredibly much, and he has no words to thank Hagrid.

The previous examples show that Hagrid knows Harry better than the other mother figures because he himself has got a similar background as an outsider. Because of this he is able to comfort Harry in a way that the others cannot. He also lives on the school grounds and is thus available to Harry more often than the others. In addition to comforting Harry in times of need, and being a shoulder to lean on, Hagrid, as a substitute parent is also responsible for Harry's safety and wellbeing. Although at times he is willing to overlook Harry and his friends sneaking out to see him, mostly he does his best to ensure their safety. In addition, he is one of the only characters in the series to scold Harry directly:

- (1) [...] Now, listen to me all three of yeh – yeh meddlin' in things that don't concern yeh. It's dangerous. You forget that dog, an' you forget what it's guardin'. (Rowling 1997: 209).
- (2) Hagrid came back, his long hair and beard sopping wet, wiping the water out of his eyes. 'Tha's better,' he said, shaking his head like a dog and drenching them all. 'Listen, it was good of yeh ter come an' see me, I really –' Hagrid stopped dead, staring at Harry a though he'd only just realized he was there. 'WHAT D'YEH THINK YOU'RE DOIN'. EH?' He roared, so suddenly that they jumped a foot in the air. 'YEH'RE NOT TO GO WANDERIN' AROUND AFTER DARK, HARRY! AN' YOU TWO! LETTIN' HIM!'

He strode over to Harry, grabbed his arm and pulled him to the door. ‘C’mon!’ Hagrid said angrily. ‘I’m takin’ yer back up ter the school, an’ don’t let me catch yeh walkin’ down ter see after dark again.’ (Rowling 1999: 93).

(3) The note inside said:

Dear Harry and Ron,

How about having tea with me this evening round six? I’ll come and collect you from the castle. WAIT FOR ME IN THE ENTRANCE HALL, YOU’RE NOT ALLOWED OUT ON YOUR OWN.

Cheers, Hagrid (Rowling 1999: 201).

(4) ‘I’m not blamin’ yeh!’ said Hagrid, waving Harry’s apology aside. ‘Gawd knows yeh’ve had enough ter be getting’ on with, I’ve seen yeh practisin’ Quidditch ev’ry hour o’ the day an’ night – but I gotta tell yeh, I thought you two’d value yer friend more’n broomsticks or rats. That’s all.’ (Rowling 1999: 202).

Example (1) is from *The Philosopher Stone* (1997) as Harry, Ron and Hermione are eagerly trying to find out what it is that the three-headed dog, Fluffy, is guarding. It, together with examples (2) and (3), shows Hagrid’s concern over Harry’s physical safety. He is telling Harry off to make sure that he stays safe. Example (2) is from *The Prisoner of Azkaban* (1999). As Sirius Black, who is thought to have murdered dozens of people, is on the run, the students are not allowed to their common rooms after dark. Harry and his friends have slipped out to see Hagrid, who has been upset and drinking heavily because of an incident that happened during one of his Magical Creatures class. After Hagrid goes and dips his head into a water barrel to sober up, he comes to his senses and drags Harry back to the castle telling him off every step of the way. Example (3) is from later in the same book as Hagrid wishes for some company but makes sure that the boys do not slip out on their own but wait for him to come to escort them out.

Differing from the other two examples is example (4), also from *The Prisoner of Azkaban* (1999). It no so much concerns Harry’s safety but the way in which he has been treating Hermione. Ron and Hermione are fighting because Hermione’s cat almost ate Ron’s rat. Harry finds himself caught in the middle of them and has chosen to try to spend equal shares of his spare time with both. The fact that Hagrid and Harry’s relationship allows for Hagrid to scold Harry means that their relationship is similar to that a mother has with their child. The occasional drinking means he is not as

conventional mother figure as Mrs Weasley perhaps is but he is an authority figure to Harry like a mother should be.

Finally, as already mentioned, Hagrid is quite fond of baking, despite not being very good at it, and he often serves Harry tea and home-made cakes during his visits.

- (1) Hagrid was bustling around, making them tea. ‘He was the *on’y* man for the job,’ said Hagrid, offering them a plate of treacle toffee. (Rowling 1998: 126).
- (2) He kept glancing nervously at the windows. He poured them both large mugs of boiling water (he had forgotten to add tea bags) and was just putting a slab of fruitcake on a plate, when there was a loud knock on the door. (Rowling 1998: 281)
- (3) Hagrid poured them tea and offered them a plate of Bath buns, but they knew better than to accept; they had too much experience of Hagrid’s cooking. (Rowling 1999: 202)

The examples, in addition to showing that Hagrid provides Harry with food, also show how hospitable and welcoming he is. Harry is always welcome to visit Hagrid and, despite the cakes often being uneatable, Hagrid always serves him tea and cakes.

Although Hagrid does not exactly provide Harry with a home, he is a crucial aspect of Harry feeling at home at Hogwarts. Hagrid gave him the letter inviting him to Hogwarts in the beginning of the series; was the first friend Harry had ever had, and all through the series he is there to provide him with safety, stability and care. Especially his meeting Harry’s need for stability means that he is a mother figure to Harry on the same scale that Mrs Weasley for example is.

4 CONCLUSIONS

In this thesis I have discussed the most important mother figures in the Harry Potter series. I hope to have shown that despite some clear differences all of Harry's mother figures play an important role in raising him to the person he becomes. Most importantly, I have shown the difference there is in meeting the child's needs with minimum effort and with meeting them with care and love. Mrs Weasley's and Aunt Petunias parenting styles, when it comes to Harry, could not be more different. However, they both fulfill his basic needs.

There are several things all children need from their mothers; stability, safety, security, love, comfort, food and a home. Although a mother can meet all of the child's needs, the attitude one meets them with is extremely important. As I have demonstrated, Mrs Weasley's way of meeting Harry's needs with love and care is superior to Aunt Petunia's way of meeting his needs. When discussing the homes they provide Harry it is also important to note that spick and span family homes are from an adult perspective often seen as clean and safe places to raise children whereas, from the point of view of the child they are often experienced as cold and even unwelcoming. On the contrary, a home built up of bits and pieces with paint falling off and an un-mowed lawn with garden gnomes running around might instead, to a child, be the most exciting, warm and cozy home. This especially holds true in children's literature. What the adults see as appropriate and suitable is to the child the complete opposite.

In addition, although family meals are seen to represent traditional family values and to be the symbol of a happy home, as we have seen, this may not necessarily prove to be the case either. Harry is clearly excluded from the Dursley family dinner, and is considered an outsider who is not a member of the family. The family meal shared between the Dursleys might however be seen as a symbol of them uniting as a family unit. Without Harry they would pass for a traditional family. On the contrary, dinner time at the Weasleys always includes everyone present and the home, in general is filled with hospitality and warmth.

As I also have shown, the importance of the mother figures I have studied lies in their remaining in the story throughout the series. I have noted that there are two kinds of parental figures in the series. There are the mother figures who are too important to be dismissed of. Moreover, there are the rest, father figures and other important adults who come and go, and although Harry becomes attached to these figures and is sad to see them die, he finds a way to get over his grief. I believe that killing off one of his mother figures on the other hand, would be more complicated and have more serious implications both on Harry and the reader.

Although I only included three mother figures in this study, in addition to Harry's biological mother Lily Potter, I find that there were many important aspects that I would have enjoyed studying further. As I did in the beginning choose to study merely the representations of these mother figures, I find I had to leave out several things that would have otherwise been interesting to dig deeper into. Firstly, I would have loved to go further into the family structures of the families I had a chance to discuss only for, what now seems, a brief moment.

Secondly, although I discussed the father figures shortly, I was forced to leave out many who were not directly related to my mother figures. Thus I have not gone into deeper discussion on Sirius or Professor Lupin for example, both of which enter the series in *The Prisoner of Azkaban* (1999) and die, Sirius in *The Order of the Phoenix* (Rowling 2003) and Lupin in the final battle of *The Deathly Hallows* (Rowling 2007).

Thirdly, I feel that studying the psychological aspect and the implications that these mother figures, and the stability they bring to the story has had on Harry. In addition, as this is all fictitious and has quite little relation to real world, I find myself constantly thinking, what if. What if Harry was a real boy who was mistreated in such a manner? What if he grew up without a stable father figure, as all he grows attached to die? What kind of impact would this all have on a real-life Harry?

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