HARRY POTTER: THE STRANGELY FAMILY INTERTEXTUALITY

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Abstract

Most locations in the Harry Potter series represent feelings, such as Hogwarts, as Harry's first real home, or Privet Drive, the pessimistic dimension of the unmagic universe. For other Harry Potter books and their respective partnerships, the development of the story is altered. Furthermore, these various places are part of Harry's attempt to build a better world that will eventually defeat his enemy, Lord Voldemort. Beauty had been the goal in classical antiquity. The good deeds, the positive stuff, the right things to do and the good skills in war and even the *Lovely Death* represent and represent even in the novels based on art. Though, some writers pursue to oddly draw the attention of the readers. The unusual work of Harry Potter is par excellence. Therefore, the research attempts to explain the idea of the outsider in selected famous writer by using his role as a tool or technique such as intertextuality, critical discourse, the concepts of shelter, place and beauty for the young reader in Harry Potter.

Keywords: Family Intertextuality, Critical discourse, Home, Place, Beauty

"هاري بوتر: عائلة التداخل النصي غير المألوفة"

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الملخص بالعربية :

تمثل معظم المشاهد في سلسلة هاري بوتر مشاعر ، مثل هوجورتس ، كأول منزل حقيقي لهاري ، أو برافيت ادرايفت ، البعد المتشائم للكون الغير خيالي. بالنسبة لكتب هاري بوتر الأخرى وشراكاتهم الخاصة ، تم تغيير تطور القصة. علاوة على ذلك ، تعد هذه الأماكن المختلفة جزءاً من محاولة هاري لبناء عالم أفضل سيهزم عدوه في النهاية ، اللورد فولدمورت. كان الجمال هو الهدف في العصور القديمة الكلاسيكية. الأعمال الصالحة والأشياء الإيجابية والأشياء الصحيحة التي يجب القيام بها والمهارات الجيدة في الحرب وحتى الجمال المميت المتمثل بالتوضيح السردي حتى في الروايات القائمة على الفن. رغم ذلك ، يسعى بعض الكتاب إلى لفت انتباه القراء بشكل غريب. العمل غير العادي لهاري بوتر بامتياز. لذلك يحاول البحث شرح فكرة الغريب في اختيار كاتب مشهور باستخدام دوره كأداة او تقنية مثل التناص والخطاب النقدي ومفاهيم المأوى والمكان والجمال للقارئ الشاب في هاري بوتر.

الكلمات المفتاحية : التناص العائلي ، الخطاب النقدي ، المنزل ، المكان ، الجمال.

Introduction

The Harry Potter Series from J.K. Rowling can be seen as one of the best-published book series. This is due to the development of a world dominated by adventures in the context of an internship by Rowling. In conjunction with the creation of "a world of fantasy" which is essential for magic, danger and the conflict of good and evil, Harry Potter's novels address a wide range of readership.

We know that beauty has seduced scholars, philosophers, critics and theorists from all areas of knowledge for many centuries. Since ancient Greece, the good and the beautiful, which was considered a virtue. Beauty was inseparable from politics, for example. The good to speak, the good to behave, as well as the good ability to fight; all of this is good and, consequently, beautiful.

In fact, what is considered good and beautiful oscillates as we study different places and times. The standards of physical beauty can be fat during hunger and thin during abundance. Virtuous attributes can overcome ugliness and make the most horrendous the most beautiful of the beautiful. This sounds a little strange and it is this object that we look at.

Freudian psychoanalyst and researcher Lucia Maria Chataignier Arruda, in her thesis entitled "The Strange and the Double in the Creation Processes in Psychoanalysis and Literature", states that "unlike the sublime - which evokes something infinitely great by definition -, the Stranger clarifies the unexpected in opposition to the pleasure experienced by beauty"(Arruda, 2019).

If, on the one hand, antiquity, as we have seen, ceaselessly seeks beauty, modernity has fixed its eyes on the stranger and seeks not only to understand it, but to dominate it. The use of strangeness elements and procedures has been recurring especially in plastic, literary and cinematographic works since the 19th Century. It does not mean, obviously, that works prior to that moment were devoid of strange elements that would catch the viewer's attention.

One of the strangest modern works today is Harry Potter. We will stick to the initial volume of the J.K. Rowling book series in order to identify and understand how the Stranger becomes something organic and

fluid in a literary and, in this case, also cinematographic work. We even observed the resumption of elements of classical antiquity that are camouflaged in the text, assuming a new identity and meaning.

We raised some questions that will guide this study. What is the Stranger? How does this influence the reader's eyes? When the author uses intertextuality, referring to familiar elements, is it possible to identify the Stranger? What is the relationship between the Stranger and the familiar? We emphasize that some of these questions go beyond the limits of this study, but should not be suppressed in any way.

Strange Theoretic

Studies on the subject were being developed. At least three scholars went against the beautiful and studied its opposite which, although not so well remembered, was no less important, dedicating itself to the study of strangeness. Sigmund Freud (1919, p.331) sought to conceive the concept of the Strange and to understand how the Strange and the familiar are closely related. Walter Benjamin (1994a, p.125), in his infamous essay, entitled "The Work of Art in the Age of its Technical Reproducibility", looks at modernity and observes that the viewers of that time are divided into basically two groups: one that seeks in art - in the case of its analysis, cinema - something to be said, the interpretation of something subjective present in the work; the other group seeks in art a way to disconnect thought from its problems and tasks, finding in a film, for example, an object of leisure.

It cannot be categorically stated that Sigmund Freud (1919, p.366) was the first to think the Stranger, but his little production on the subject was and is of immense contribution. The psychoanalyst begins his journey by decomposing the term unheimlich in several applications until he finds its proximity to the reverse: the familiar. To arrive at this result, it analyzes several uses of the term in German lexically.

In addition, Freud points out that the wonderful elements used in classical antiquity, in epics, are no longer disturbing, but once camouflaged in modern works they are like a stone in the way screaming silently for the viewer's attention.

In an article published by Valteir Vaz presents a brief overview of Viktor Borisovich Chklovski and his studies on the Strange as an artistic procedure.

Chklovski thought that the search for the unusual, for the unfamiliar during the creation process would be able to free the viewer from mental lethargy, thus realizing the longed for aesthetic communication. According to him, the initial function of art would be to cause this type of perceptive estrangement in the audience. Thinking from this angle, artistic strangeness would, by definition, be exactly the opposite of alienation; something that should guide the creative artist during his work. (2014, p.45).

According to Chklovski, art - be it of any kind - is designed to be an image in the viewer's head. It is made to be seen and not recognized. However, when there is a foreign element, the attention is stolen and those seconds, in which the image is seen, become deeper and more lasting thoughts.

Art is made to give the feeling of the thing as a seen thing and not as a recognized thing; the procedure of art is the procedure of the unusual representation of things, it is the procedure of the confused form that increases the difficulty and duration of perception, because in art the process of perception is an end in itself and must be prolonged; art is the way of living the thing in the process of its achievement, in art what is done has no importance. (1984, p.36).

From the understanding of art as a process or procedure of strangeness in order to provoke the prolongation of the dialogical relationship between spectator and text, we can observe with due clarity the questions raised by Walter Benjamin (1994a) in "The Work of Art in the Era of Technical Reproduction". If Freud tried to conceptualize the stranger and Chklovski theorized him, Benjamin, in turn, describes the effects of the strangeness procedures, above all, in a controversial time for art.

Benjamin (1994a, p.125) understands that there are two different ways of observing art: contemplation and non-contemplation. The first form of observation comes from a spectator who, standing in front of the work, only observes the superficiality, being able to laugh at some scene or find it horrendous, but without ambitions greater than entertainment. The second

hypothesis presents us with another viewer who tends to look at the work and understand its references and associate values, building a mythic and, in many cases, mystical sense.

It is said that the masses seek distraction in the work of art, while the connoisseur approaches it with recollection. For the masses, the work of art would be an object of entertainment, and for the connoisseur, an object of devotion. Let's take a closer look at this criticism. The distraction and withdrawal represent a contrast that can be formulated in this way: whoever retreats before a work of art dives into it and dissolves in it, as occurred with a Chinese painter, according to legend, when finishing his painting. The distracted mass, on the contrary, makes the work of art plunge into itself, envelops it with the rhythm of its waves, absorbs it in its flow (Benjamin, 1994a, p.125).

Modernity is the time when workers are touched by cinema. We talk about people who spend long hours in exhausting and stressful work. Your free time is for entertainment. The same modernity also includes the intellectual who will not be willing to be entertained, but will try to immerse himself in art. The work that reaches both readers can be considered successful.

The Strange In Harry Potter

It was already to be expected that a work like Harry Potter would be par excellence strange. A children's book for children, with more than 400 pages and without figures whose central theme is the learning of a child in the universe of witchcraft.

Mr. and Mrs. Dursley, were proud to say that they were perfectly normal, very well, thank you. They were the last people in the world who would be expected to get involved in something strange or mysterious, because they simply did not agree with this kind of nonsense. (Rowling, 2001, p.6).

As is evident, there is a search so exacerbated by normality that it is strange, as if the author herself told us in a metalinguistic way that everything next is Strange. Everything that is said to be normal is actually strange. A child sleeping in a closet under the stairs. Gradually, it becomes

clear that this adopted child is not treated with love by his family. There is a strange contrast between him and another child who resides in the house. If on the one hand Dude receives 37 gifts on his birthday, no one remembers Harry. He receives the old, worn-out clothes from his cousin and is always carrying out tasks like a domestic slave.

This every day and strange world that is initially presented to us will serve as a contrast to the other universe to be introduced to the reader. Regarding this technique, C. Vogler says that [c] as many stories are journeys that take heroes and audiences to Special Worlds, most of them begin by establishing a Common World as the basis for comparison. The Special World of a story is only special if it can be contrasted to an everyday world, with the everyday issues, from which the hero is removed. The Common World is the context, the base, the hero's past. (1999, p.136).

Rowling contrasts this common world with the new world. It is unusual for eleven-year-olds to bring a witch's cauldron to school to learn potions, a magic wand or even an owl as a means of communication, however, this new world makes Harry in question experience feelings and love and friendship for first time.

Throughout the volumes and films, readers and / or viewers of Harry Potter become familiar with its contents, jargon and costumes. In other words, what was unheimlich becomes heimlich. This process, as we have seen, occurs with epic texts from classical antiquity. What calls our attention in Harry Potter is that in addition to this process of transforming the stranger into a familiar, there is the rescue of antiquity that is already familiar and becomes strange to modern eyes.

In terms of structure, Harry Potter can be considered a contemporary epic, a heroic narrative told in media res, surrounded by adventures and parallels that deserve our attention. In addition to Aristotle's guidelines, in A Poetical, we observed in Potter several intertextual references. The first is between Potter and Achilles. Maternal protection is highlighted in the stories of both and produces the same flaw: a physical point of weakness. Rowling writes that "she [mother] gave him lasting protection that he never expected, protection that still runs through his veins" (2003, p.513).

Similarly, Mario da Gamma Kury recalls that [p] at the time of Achilles' birth, his mother bathed him in the waters of the River Styx, one of the rivers of hell, whose water rendered everything that was wet in it invulnerable. However, the heel over which Textiles held him did not come into contact with the miraculous water and remained vulnerable. "(1999, p.46).

Physical descriptions are also provocative. The image of the Roman god Janus goes unnoticed by less familiar readers. Rowling describes that "where the back of Quarrel's head should be, there was a face, the most horrible face that Harry had ever seen" (2000, p.206). It is a metaphor that is only understood with a little suspicion in relation to the text. Quarrel was given the responsibility to monitor the boy's steps. Vigilance is one of Jano's main duties. Kury (1999, p.291) reminds us that the god was represented with two faces, one facing forward and the other facing backwards, suggesting constant vigilance.

The magic wand itself and the art of its use have one of its first appearances recorded in the Odyssey, when Circe turns Odysseus' crew into pigs (HOMERO, s / d., Canto X). In the following scene, a deep theoretical approach can be observed.

Now, do not forget that movement with the wrist that we practice! Said Professor Flitwick, shrill, as he perched atop the pile of books. - Spin and shake, remember, spin and shake. And say the magic words correctly, it is very important, too, remember the wizard Barrufo, who said "s" instead of "f" and when he saw it he was on the ground with a buffalo on his chest. (Rowling, 1999, p.164).

In the last sentence, the importance of two elements stands out: the word said clearly and the gesture with the object. Ancient magic, seen as a technique, extols these two characteristics. In addition to being able to make magic filters, Circe has two characteristics that, according to A. Bernand, are the hallmarks of ancient magicians: the charm of the voice and the magic wand (Bernand, 1991).

Again, we are faced with the return to classical antiquity to build strange images. Note the wealth of similar details in Rowling's text:

He raised Hagrid's flute to his lips and blew. It wasn't really a song, but at the first notes the beast's eyes started to close. Harry didn't even take a breath. Slowly, the dog's growls stopped, he swayed on his paws and fell to his knees, then stretched out on the floor, completely asleep. (1999, p.244)

Hellenist Pierre Grimal describes Cerberus as a three-headed dog that succumbs to sleep when listening to music. As S. Freud observed, these familiar elements cease to be so in order to find a new form foreign to the public. We must, however, take into account that a considerable number of people are unaware of the works being referred to, such as Iliad, Odyssey and also classic authors from other times like Shakespeare.

The expression "Golden Snitch" in Harry Potter, for example, is used to refer to the "tiny ball, more or less the size of a walnut, made of polished gold and which had waving silver wings" (ROWLING , 1997,p.164). Antiquity understands the Golden Snitch as an object addressed to "the most beautiful", left by the goddess of discord, at the wedding of Peleus and Tetis, when the most vain deities were present, except for Discord, since it is obviously unwanted in a wedding ceremony. This confusion would then start the Trojan War. Rowling associates the Golden Snitch with Argonáutica, a text by Apolônio de Rhodes. Aphrodite's speech is then read, trying to convince Eros, his son, to launch an arrow at Medeia so that she falls in love with Jason. As a bargain object, he offers the youngster the "Zeus toy".

If you do the job I say, I will give you the very beautiful Zeus toy, made by your dear caregiver Adrasteia, in the cave of Monte Ida when you were just a child. You cannot have a ball that moves so quickly, from the hands of Hephaestus. Of real gold rings made. Double ties loop around each circle, but the seams are hidden and a tangle extends over it. So if you spear it with your hands, it moves like a star and draws a trail of fire through the air. I will reward you if you shoot an arrow so that the maiden daughter of Eetes will be enchanted by Jason. And don't delay! Otherwise, my gratitude will be weakened. The promise made by the mother pleased him. (Rodhes, s / d., Canto III, v.131-144 - our translation).

Intertextuality, in this case, implicit and stylistic, is one of the main resources for introducing the stranger into the text. In order to understand it as a process of strangeness, we must turn to Chklovski and his enthymes. According to the theorist, art is image. This in turn creates symbols. By appropriating an intertextual reference, the author creates a new image and, therefore, a new symbol. This implies that the image of Cerberus that appears in Harry Potter is not - never was or will be - the same as that observed in Greek mythology.

We are discussing the possible results to be obtained through intertextuality, but after all, what is this? Let us observe the following words:

According to Beaugrande and Dressler, intertextuality comprises the different ways in which the production and reception of a given text depends on the interlocutors' knowledge of other texts, that is, it concerns the factors that make the use of a text dependent on one or more previously existing texts. (Koch; Travaglia, 1995, p.88)

Conclusion

It is highlighted in the excerpt above that intertextuality generates an interdependent relationship with the previously existing text, however, it is associated with the procedures of textual production and not of interpretation. In short, it is plausible that a reader is unaware of the previous text, however, is perfectly capable of reading and relating to the text. This is the case of the spectator reader of Harry Potter. If this reader, when developing his reading, has contact with the primordial text to which he refers, he starts to read the work in another way, always finding strangeness and new symbols. This proposal manifests itself according to Azeredo, who understands that "our textual memory acts on the fabric of our speeches, linking historical contexts and impregnating the texts we produce with meaning".

The Stranger draws our attention for breaking socially and culturally accepted standards. We are so used to the beauty that any point of light in the dark, any subtle sound on another frequency or any color in an unusual shade becomes strange. We do not refer in this study to strangeness per se, in a general sense, but to the Stranger's intention. We observed the studies of

several theorists. First, Sigmund Freud (1919, p.366), who tried to understand in a more concrete way what the Stranger is and its relationship with familiarity. Viktor Borisovich Chklovski (2014, p.45), a Russian scholar who identified the Strange as a procedure within the literary theory to attract the reader's attention.

Finally, Walter Benjamin (1994a, p.125) contextualizes and analyzes the relationship between the reader and the work, showing that there is also a cause and effect relationship.

As we have seen, Harry Potter allows us to observe this theoretical contribution in practice. It is a strange work par excellence, and which, through intertextuality, evokes references from classical antiquity, giving them a new meaning. It cannot be guaranteed that the reader has all the readings to identify this intention on the part of the author, but there is the possibility of reframing the text as this reader, at first ignorant, knows the primordial texts. There is a whole poetics about Strangeness that has been developing since Russian formalism. Obviously, this cannot be considered the only way to grab the reader's attention. It is worth looking at the volumes of literary theory to get to know them in depth until they are no longer strangers.

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