

Narrative Structure of *Harry Potter and Philosopher's Stone*

Ameer Sultan¹

Muhammad Safeer Awan²

Abstract

The phenomenal success of the Harry Potter series has not only mesmerised the general public but has also captured the attention of academia for varied reasons. The present study is an attempt to unveil the narrative structure of Harry Potter and Philosopher's Stone by applying Barthes' narrative codes using a Corpus based methodology. Since the rigorous analysis of big data manually is a challenging and time taking task, the researcher decided to analyse the data by using Wmatrix, a corpus tool especially designed to analyse literary texts. The narrative codes were identified by using word frequency, Parts of Speech tagging and Semantic tagging. The result of the study shows that with the help of corpus tools Proairetic, hermeneutic and cultural codes can be identified. The study also reveals the importance of Barthe's narrative codes for the analysis of literary texts.

1. Introduction

Fantasy literature has always occupied a significant place in all literary traditions of the world. In English literature, the *Harry Potter* series has successfully gained the attention of readers across the globe since the publication of its first book in 1997. The series gain popularity among the children across the globe because of its folktale structure. At the same time, the series has certain elements of magic and fantasy that have a strong appeal for the adult readers as well. The series became so popular that it inspired the Hollywood film-makers to adapt it for movies which again attracted millions of audiences across the globe.

Harry Potter series has been widely read since the publication of its first novel *Harry Potter and the Philosopher's Stone*. J. K. Rowling has written seven novels in the series and Harry Potter fans have not yet lost their interest in the series. Warner Brothers made the films based on all the novels of Harry Potter series. Harry Potter World, the studio where these movies were made, is a tourist spot in London and thousands of fans from all over the world visit it every week. The way the books were marketed has eclipsed its literary value or literary judgements, if any, on the series. According to Dammann (2008), Rowling, through this spellbinding story, crafted a global phenomenon, outselling every book in history with the exception of the Bible and Mao Zedong's *Little Red Book*. The seven Harry Potter books have so far been translated into 67 languages, amassing the 400m figure since the publication of the first book in the series, Harry Potter and the Philosopher's Stone, in 1997.

1.2 Aim

The aim of the paper is to explore the building blocks of narrative structure of *Harry Potter and Philosopher's Stone* in the light of the Barthes' narrative codes.

¹ Lecturer, Department of English, IIU, Islamabad

² Professor, NUML, Islamabad

2. Literature Review

The study would draw upon the theoretical framework developed in the field of narratology. Many theorists and critics (Vladimir Propp, Gérard Genette, Mike Bal, Gerald Prince, Ferrara, Roland Barthes, etc.) have made their valuable contributions towards developing a systematic method of narrative analysis.

Todorov coined the term narratology ('la narratologie) in 1969 and paved the way for the different books and different strands about it. "Narrative is defined as recounting of things that are distant with reference to time and space" (Toolan, 2001, p. 1). According to Gimenez, *Narrative* is often used with 'story', 'life story', 'account', 'discourse', 'narration' and 'tale' without any major difference. According to Gimenez "The term 'narrative' itself refers to 'the telling of something', 'a story' or 'stories' and a method of analysis as in 'narrative inquiry'" (2010, p.200).

According to Prince (1982) "Narratology is the study of the form and functioning of narrative" (p.4). He further argues that the discipline of narratology developed during 20th century. Narratologists are interested to identify the common elements in all the narratives and the elements that make one narrative different from the other narrative.

All the definitions of narrative have their roots in the works of Russian Formalists of early twentieth century, particularly Propp and Tomashevski. Propp took the first step in 1928 towards a structural analysis of the narratives. His *Morphology of the Folktale* (1968) became a classic for all theorists of narrative. He identified a common recurrent pattern of 31 basic functions (spheres of action) behind large number of Russian folktales. All Russian folktales share some of those functions if not all. According to his analysis all the characters in the stories can be labelled out of a simple given typology of seven character roles: the villain, the donor, the helper, the sought-for-person, and her father, the dispatcher, the hero, the false hero.

The definition of narratology remained the important area of interest for the narratologists of twentieth century. M. Fludernik's (2009) summary definition of a narrative:

A narrative (Fr. *récit*; Ger. *Erzählung*) is a representation of a possible world in a linguistic and/or visual medium, at whose centre there are one or several protagonists of an anthropomorphic nature who are existentially anchored in a temporal and spatial sense and who (mostly) perform goal-directed actions (action and plot structure). It is the experience of these protagonists that narratives focus on, allowing readers to immerse themselves in a different world and in the life of the protagonists... Not all narratives have a foregrounded narrator figure, however. The narrator or narrative discourse shape the narrated world creatively and individualistically at the level of the text, and this happens particularly through the (re)arrangement of the temporal order in which events are presented and through the choice of perspective (point of view, focalization). Texts that are read as narratives (or 'experienced' in the case of drama or film) thereby instantiate their narrativity (p.6).

Fludernik explains the narrative and narration in this way "The primary concern" in narratives is "not actually chains of events but the fictional worlds in which the characters

live, act, think and feel” (pp.5-6). Events are ‘a characteristic feature’ of narrated worlds, but perhaps overstating the case, Fludernik prioritises human protagonists and their minds:

Even if not all narratives place the thoughts of the characters at the centre of the story, the representation of the interior world of the protagonists is characteristic of a fictional narrative since it is only in fiction that it is possible to see into the minds of other people (p.6).

Fludernik’s view is protagonist centered and relies heavily on the main character of the story. It also shows the importance of thinking process in the minds of the characters and the reader or listener can access the thought of the characters through narrative.

As stated above, narrative theory (narratology) is originally developed by literary critics on the basis of the Russian formalist and French structuralist traditions. In general narrative theories are divided into three main strands. The first one understands narrative as a sequence of events and the theorists focus on the narrative itself independent of the medium used. These are followers of the formalist Vladimir Propp and of the structuralists Claude Lévi-Strauss, Tzvetan Todorov and early work of Roland Barthes. The second strand sees narrative as a discourse. The representatives of this strand are the successors of Gérard Genette, Mieke Bal, and Seymour Chatman. The final strand presents narrative as a complex artifact, the meaning of which is endowed by the receiver. Supporters of this poststructuralist approach are the later Roland Barthes, Umberto Eco and Jean Francois Lyotard

3. Methodology

Barthes’ semantic codes shape characters, setting, symbols and the opinion of characters about the other characters. To identify semantic codes manually is a really difficult task. Corpus tool Wmatrix is used to identify the semantic codes.

Barthes’ model identifies the progression in narrative by identifying action words (verbs) in a narrative. In most of the cases they are dynamic verbs. The model does not address and include mental verbs in Proairetic codes. Proairetic and hermeneutic codes are explained in the next section.

3.1 Barthes Narrative Codes

Barthes divided the text of a narrative in five codes namely semantic (connotative) code, hermeneutic code, proairetic code, symbolic code and cultural/referential code.

3.1.1 Semantic (Connotative) Code

According to Roland Barthes (1974), the signifier comes under the category of semantic (connotative codes). The term ‘sème’ is the basic unit of a signifier. It identifies the connotative expressions in the text. A signifier is combined with other such elements and it creates characters, shapes, symbols, and ambiance (setting). Barthes explains connotative code as “connotation is concealed beneath the regular sound of the sentences” (p. 23). In other words, it suggests an extra literal or additional meaning in a text.

3.1.2 Symbolic Code

There are antitheses and binary oppositions in action, settings and characters in a text. The symbolic codes identify these elements in a text. These conflicts and oppositions are the building blocks of the narrative and make a mega structure of the whole narrative--the opposite concepts like death and life, good and bad, beauty and ugliness, cold and hot, and so on. In other words, we inquire about the most frequent pairs of binary opposition to highlight the symbolic meaning of a text. In a nutshell, the symbolic codes deal with the structuring of direct opposite themes and characters in the text.

3.1.3 Cultural Codes

The statement is made in a collective and anonymous voice originating in traditional human experience. According to Barthes:

“...the unit has been formed by a gnomic code, and this code is one of the numerous codes of knowledge or wisdom to which the text continually refers; we shall call them in a very general way codes (even though, of course, all codes are cultural), or rather, since they afford the discourse a basis in scientific or moral authority, we shall call them reference codes” (p. 18).

It refers to a body of knowledge which “exist[s] outside of the world of the text” and which is part of a knowledge shared by a community or culture. Though Barthes emphasized on cultural allusions and body of knowledge and gave no importance to the culture “we merely indicate the type of knowledge (physical, physiological, medical, psychological, literary, historical, etc.) referred to, without going so far as to construct (or reconstruct) the culture they express” (p. 20).

But it is difficult while applying culture code to a text and to avoid the culture to express, construct or reconstruct in the narrative. The present study analyse the integration of the popular culture in the construction of the narrative.

3.1.4 Proairetic Code

The code deals with the action in the narrative and to determine the result of an action. According to Barthes “In narrative, however, the discourse, rather than the characters, determines the action” (p.18) since these actions produce effects, and each effect will have a generic name giving a kind of title to the sequence. The emphasis of the code is to look at the action and its results. Action code can be identified by looking at the narrative tense or verbs in a story and label them accordingly. This labelling would help to interpret the nature of the actions and their completion and link with the narrative. The code also deals with the sequence of action as Barthes mentioned sequence of actions in S/Z (stroll, murder, and rendezvous).

3.1.5 Hermeneutic Code

It deals with the questions in the text and its response and other events which could help to formulate a question or delay in answers. Resultantly, they formulate an enigma and then events lead towards its solution. It identifies the mysterious and unexplained elements in the text.

3.1.6 Corpus Tool

In the absence of technological facilities, Barthes had to meticulously identify the narrative codes in Sarassine manually. With the advancement in technology and specially corpus tools, the textual analysis became comparatively easier for the researchers. As stated above, Wmatrix, an efficient corpus tool, has been selected for the present study on the basis of certain features of it. Almost all the modern corpus tools analyse the texts by providing key words in context (KWIC) and high frequency words. Some of the tools provide the feature of Parts of Speech (POS) tagging and the researchers can easily find the words categorized according to their grammatical category. But very few corpus tools provide semantic tagging. These tools provide the list of lexical items according to their semantic fields. Wmatrix provides all these three features for textual analysis. These features are extremely useful to find almost all the narrative codes identified by Roland Barthes in a narrative.

The present study shows the application of Barthes' narrative codes on the 4th chapter of Harry Potter and the Philosopher's Stone.

4. Cultural Codes in Book-I

The narrative has many cultural codes are consisted of British culture, magical, supernatural and global culture. The following table is generated in Wmatrix by using semantic tagging under the category of religion and supernatural.

Table 4.1 Religion and Supernatural 392 Occurrences

Word Sntag Frequency		
magic	S9	46
troll	S9	30
dragon	S9	29
wizard	S9	26
wizards	S9	23
unicorn	S9	22
christmas	S9	18
dragons	S9	18
hell	S9	17
ghost	S9	15
witch	S9	12
magical	S9	11
goblin	S9	10
witches	S9	8
trolls	S9	8
goblins	S9	7
centaur	S9	7
ghosts	S9	6
enchantments	S9	5
werewolf	S9	5
devils	S9	5
phoenix	S9	4
unicorns	S9	4
friar	S9	4

centaurs	S9	4
WITCHCRAFT	S9	3
prophet	S9	3
soul	S9	3
vampires	S9	3
heavens	S9	3
bishop	S9	3
poltergeist	S9	2
spirits	S9	2
christmas_dinner	S9	2
heaven	S9	1
legend	S9	1
angel	S9	1
warlock	S9	1
gorgons	S9	1
sorcerer	S9	1
bles	S9	1
infernal	S9	1
phoenixes	S9	1
Circe	S9	1
monk	S9	1
vampire	S9	1
dragons.	S9	1
griffin	S9	1
praying	S9	1
saints	S9	1
christmas_present	S9	1
christmas_cake	S9	1
hocus_pocus	S9	1
inferno	S9	1
Warlocks	S9	1
werewolves	S9	1
omen	S9	1
sacrifices	S9	1

It is evident from the table above that all the words are taken from Christian tradition and western concept of supernatural. These cultural codes show the setting of the narrative and it is also worth mentioning here that J.K. Rowling tried her level best to make it as British novel as possible. When Warner Brothers started to plan for the movie of Harry Potter and Philosopher's stone she insisted for British actors for the movie and she did not want to erase the cultural grounding of the narrative. She wanted to maintain British identity of the narrative.

The setting of the narrative is highly influenced by the British schooling system and particularly boarding schools with strict rules and strict teachers for the implementation of those rules.

5. Symbolic Codes in Book-I

The narrative is replete with binary oppositions and have significant role in the overall structure of the narrative. The major binaries are given in table 5.1.

Table 5.1 Symbolic Codes in Book-I

Potters	Dursleys
Harry	Dudley
Weasleys	Malfoys
McGonagall	Snape
Wizards	Muggles
Good wizards	Bad wizards
Victims	Killer
Dumbledore	Voldemort
Weasleys	Malfoys
Wizards	Half-blood wizards
World of wizards	World of muggles
Hogwarts	Wallstone
Kunts and Galeons	Muggle's money
Gringotts	muggle's bank
Quidditch	Muggle's sports
Hagrid	Filch
Gryffindor	Slytherin
Sir Nicholas	Bloody Baron
Rules abiding students at Hogwarts	The students who break rules at Hogwarts
Wood	Weasley twin
The students who spent holidays at Hogwarts	The students who spent holidays at home with their families
Defenders of philosopher's stone	Voldemort
Knowledge	Ignorance
Brave	Coward
Hagrid's desire to keep Norbert	Rules about dragons in wizards' world
Firenze	Bane
Illusion	Reality
Snape (false villain)	Quirrell (false hero)
Love of Harry's mother for him	Love of Harry's father for him

James Potter and Lilly Potter were wizards and different from Dursleys. This is the only reason that Dursleys do not want to have any link the potters. Mrs Dursley is the sister of Lilly Potter but different from her. When Harry is brought at Privet Drive, he is different from Dudley. Harry is a brave and sensible boy on the other hand Dudley is a spoiled and mean child.

Professor McGonagall is the Deputy Headmistress of Hogwarts School of Witchcrafts and Wizardry. She is very strict and always shows concerned about the discipline of the students at Hogwarts. However, she does not use his position for personal revenge. She believes in fair play, equality and justice. Professor Snape is the strictest teacher at Hogwarts. His personality is not familiarized with the words like love, affection and kindness. He is a biased and prejudice teacher. He is fond of taking points from other houses and he take unfair advantage of his position for the personal revenge.

Wizards and witches belong to the world of magic. In the narrative they use world 'muggle' for the non-magical folks. Some wizards are good and the others are bad. The bad wizards are on the dark side and want to gain more and more power. The bad wizards are headed by Voldemort who is a symbol of power. Once he has decided to kill someone then no one can rescue or protect his prey. He has killed best wizards and witches of his time who stood against him. Harry's parents are among the victims who denied to be the part of dark side and eventually killed by Voldemort. On the other side of the binary, Professor Dumbledore is the patron of the forces of peace, goodwill, justice and fair play. Weasleys are poor wizards but they are staunch ally of Dumbledore. Malfoys are rich and snobbish wizards and apparently they are with Dumbledore. But yet it is not clear till the end of the novel are they really on the good side or dark side. Weasleys have never been the part of Voldemort team but Malfoys were on dark side before the disappearance of Voldemort.

There is another dichotomy in the wizard world about the blood lineage. There are two types of wizards; the one who have wizard parents and the others whose father or mother is a muggle. There is another category which is closed to half-blood but lowest in ranking. They are the wizards or witches who have muggles parents.

The narrative presents two worlds; one the world of muggles and the world of wizards. The world of muggles has its own tradition and norms. The world of wizards has its own traditions and norms. The wizards are only allowed to practice magic in their own world. They have their own schooling system and Hogwarts is the best school of Witchcraft and wizardry. Though it is different from the muggles' schools but has some similarities as well. Their school also has strict rules, classes and examinations. The wizards have their own bank which is called Gringotts. The vault of Gringotts has different types of passwords. Their currency is named as knuts and Galleons. They have a game called Quidditch which is being played in the air and the players fly on their broomsticks. In short, their world of wizards is opposite to the world of muggles.

There are many employees working in Hogwarts. Hagrid is a lenient and carefree gamekeeper of the school. He is the one who is impulsive and much closed to Harry and his friends. On contrary to Hagrid's attitude, there is another employee Filch who is very strict about rules and no one can expect any leniency from him.

Gryffindor and Slytherin are two different houses of the students at Hogwarts. Chivalry and bravery are the important attributes of the Gryffindors. Slytherins are considered as cunning wizards who can go to any extent to achieve their aims, targets and ambitions. Professor Dumbledore, Professor McGonagall, Weasleys and Potters are associated with Gryffindors. Lord Voldemort, Malfoys and Professor Snape are the pride of Slytherins. Sir Nicholas is the ghost of Gryffindor while Bloody Baron is the ghost of Slytherin.

Most of the students at Hogwarts abide by the rules set by the administration of the school. Harry and his friends are the one who break rules of the school. Wood is a serious player of Quidditch and want his team to excel in the game but Weasley twin are funny and even do silly things during the practice of Quidditch. Some students like Harry and

Weasley who prefer to spend their Christmas holidays at Hogwarts but many other students go to their homes for the holiday.

The binary of knowledge and ignorance is present in the narrative. Dumbledore and Hagrid only know how to get past Fluffy. Harry, Hermione and Ron are aware of the philosopher's stone. Hermione is the most talented and knowledgeable girl in the school. She is extremely good in studies and her knowledge about magic is extraordinary.

There are good wizards are protecting philosopher's stone. Voldemort is the one who want to steal the philosopher's stone and is desirous to gain power through it. All the teachers at Hogwarts use different chants to stop intruders accessing the stone. Harry is a brave boy but Malfoy is a coward boy who runs away when Harry is being attacked by Voldemort in the forbidden forest.

Hagrid is a free soul and want to fulfil is childhood desire to keep a dragon but in the wizards' world it is not allowed to have a dragon. He is so obsessed with the dragon that calls himself as his mummy. He does not want to be parted from Norbert but Harry and his friends convince him not to keep it in his hut.

Firenze is a unicorn who saves Harry from Voldemort. He believes in action and has goodness of heart. While another unicorn bane believes in stars and think that whatever is written should be executed and Firenze should not have rescued Harry as it is written that Voldemort would gain power again.

There is a binary of reality and illusion in the narrative. Whatever Harry and Ron see in the mirror of erised is an illusion and reality is different from it. Snape is apparently a villain but in reality he is the supporter of Harry Potter. Professor Quirrel superficially a good teacher and wizard but he is the slave of Voldemort.

Another binary is employed by the narrator implicitly. The difference between the love of a mother for her child and the amount of love a father has for his child. Harry's mother sacrifices her life to protect his son but Harry's father apparently did nothing to protect his son.

6. Semantic Codes in Book-I

The narrative has many symbolic codes and the most important symbols are Voldemort, Hogwarts, Professor Dumbledore, Philosopher's Stone, knowledge, good, evil, Professor Snape, Professor Quirrell, Filch, Professor McGonagall, Hagrid, Harry, Hermione, Ron and Malfoy.

Voldemort is the symbol of power and the word Lord is used with his name as well. He is such a powerful wizard that the people in the wizard's world fear to utter his name. He is the one who gave option to all the wizards to be on his side. He is the most powerful wizard and the head of dark side. Those who refused to be on side they were killed by him. When he has decided to kill someone there is no possibility of the survival of the prey. He is the antagonist of the narrative and killer of the parent of Harry.

Hogwarts is the symbol of learning in the wizard's world and a seat of learning for the prospective wizards. It is the place where teachers transfer knowledge of wizardry to the young wizards and prepare them for the practical life. Hogwarts is a magical place where magic rules and affluence is also a hallmark of the school. Professor Dumbledore is the head of Hogwarts. He is not only the head of Hogwarts but he is also the patron of the good wizards. He is the protector of Harry and all the good wizards. He is so powerful that even Voldemort fear to face him.

Philosopher's stone is the most important symbol in the narrative. It is an elixir for life and Voldemort want it badly to regain power. Professor Quirrell on the instructions of Voldemort wants to steal it. Professor Dumbledore and all the teachers of Hogwarts are protectors of the stone. The stone is the centre of interest in the narrative. Harry, Ron and Hermione are trying to protect it.

Professor Snape is the symbol of knowledge and highly disciplined teacher. He is very strict and harsh towards his students and he is biased as well. He is fond of taking points from the students of Gryffindor. His biased attitude towards Harry shows his partiality and injustice towards the student of Gryffindor.

Filch is the symbol of imposition of discipline. He is the one who is a watchdog of Hogwarts. He is always present in the restricted areas of Hogwarts to observe the students. It is not possible to avoid him or to move in the out of bounds areas of Hogwarts. He is everywhere and could appear anytime.

Professor McGonagall is the emblem of fair play and justice. She is always fair and just in handling the students of all the houses. She does not show any biased or enmity towards the students of other houses. When Filch presents Harry, Hermione and Neville for the rule breaking she takes a just decision and her own house Gryffindor loses 150 points.

Harry is the symbol of bravery and a staunch believer of going to any extent for the sake of friendship and companionship. He prefers a poor boy Ron on snobbish Malfoy. He fights with troll to protect Hermione. He is a source of encouragement and support for Neville. He is not only helpful for his classmates but he is also a great friend of Hagrid. Harry helps Hagrid to get rid of Norbert. Harry faces all the dangers with bravery and even in front of Voldemort he is not willing to give philosopher's stone to him.

Knowledge and intelligence are two important symbols in the narrative. Hermione rescues Harry with his knowledge of magic. She also helps Harry to access the philosopher's stone. She breaks all the chants of her teachers while accompanying Harry to reach to the stone. She is a very good student knowledge and cleverness. She herself clearly gives her opinion about Harry and herself "*Me!*" said Hermione. *'Books! And cleverness! There are more important things – friendship and bravery and – oh Harry – be careful!'*"(p.208)

Hagrid is an important character of the narrative and a real symbol of rule-breaking and freewill. He has expelled from Hogwarts and then he is given the responsibilities of

gamekeeper at Hogwarts. He is not a very careful and rule-abiding person but Professor Voldemort trusts him in all the important matters. The only reason is his goodness of heart and sincerity.

Dursleys are real snobs and typical muggles. They do not want to get into magical things and their attitude toward Harry and his parents is negative. They are a source of foolishness and stupidity in the narrative. Malfoys are also like snobbish and they hate muggles and even poor people. Draco Malfoy is a mean and cheap boy and always there to encounter Harry in the narrative.

The forces of goodness are visible and noticeable in the narrative and are striving for the betterment of the world. But there is dark side also present in the narrative to overcome the world.

The chapter 1 till 3 orients the reader (s) about the setting and the major characters of the setting. These chapters cover eleven years. Chapter 4 to 6 cover the arrival of Hagrid in the world of muggles. In this chapter Harry comes to know that he is a wizard. It also covers his journey from Privet Drive to Hogwarts and has many enigmas in it.

The Chapters 7 to 11 are the rise of Harry Potter as the hero of the narrative and narrator introduces Hagrid, Ron and Hermione as his helpers. According to Proppian character theory, Professor Quirrell as a false hero but the narrator aptly introduced Snape as a false villain. False villain is the concept that can be observed in almost all the books of Harry Potter series. It also shows the narrator's belief that appearance is usually deceiving. At the end of the narrative reader (s) understand the reality and they keep on wandering in the world of illusions.

The chapters from 12 to 14 are important but a kind of buffer between the most decisive chapters and the previous chapters. The narrator aptly delays the end of the narrative by adding these three chapters before the most important chapters. It is a narrative technique of delaying the action and raising the curiosity and prediction level of the reader (s). The chapter 12 of the narrative is the most magical and Harry gets an invisibility cloak which is sent to him by a donor who is none other than the Professor Dumbledore. The next chapter is about the quest of Harry Potter and his friends about the reality of Professor Nicolas Flamel. The fifteenth chapter is about the dragon of Hagrid and the way Harry and his friends get rid of Norbert.

The decisive chapters of the narrative are 15 to 17. In the 15 chapters the Voldemort, the villain of the narrative, appears in the forbidden forest and it is being revealed to Harry that now his life and philosopher's stone are at risk. Chapter 16 is consisted of the adventures of the Harry Potter to access the philosopher's stone. Chapter 17 of the narrative resolves almost all the leftover enigmas and Harry is succeeded in rescuing philosopher's stone from the access of Voldemort and at the end Gryffindors win the house cup of the year.

7. Hermeneutic Code

The enigmas are employed in such a fashion to compel the reader (s) to stick to the narrative. The first part of the narrative has 27 enigmas and their reply appears in the next parts. Few enigmas are resolved in the middle part of the narrative. The others are resolved at the end of the narrative. There are few enigmas which are not being resolved in the narrative. They are left for the curiosity of the reader or for the marketing purpose as well. Those enigmas are not resolved so that the reader (s) can find the resolutions in the coming books of the series

Few enigmas remained unresolved to compel reader (s) to find their replies in the upcoming novels of the series. The unresolved enigmas are given in table 7.1.

Table 7.1 Unresolved Enigmas of Book-I

Enigma number	Enigma	Chapter Number	Status
40	Why was Hagrid expelled from Hogwarts?	4	Unresolved Revealed in Book-II
42	Who is the owner of the owl and who will get the money given by Harry to the owl?	5	Unresolved.
61	Whether Malfoys will remain sincere with Dumbledore or not?	6	Unresolved Revealed in Book-II
112	Will philosopher's stone be not there by next Tuesday?	13	Unresolved
146	Why Voldemort wanted to keep Harry's mother alive?	17	Unresolved

The narrator does not unveil the reasons behind the expulsion of Hagrid from Hogwarts. It is not yet clear that whether Malfoy are at Dumbledore's side or not. Why Voldemort wanted to keep Harry's mother alive. These could be resolved in the other books of the series.

8. Conclusion

The narrative analysis of the text clearly demonstrates that J. K. Rowling employed extensive enigmas in Harry Potter Series to whet the curiosity of the readers. Major enigmas were employed and revealed in the same book but the narrator used delaying techniques. There are enigmas which were employed in the early books of the series and revealed in the later books of the series. The narrator gave misleading answers to enigma in the form of snares. She also used delaying techniques for the disclosure of enigmas by employing partial answers, jamming of enigmas and ambiguities. The narrator aptly delayed major enigmas till the last chapter to hone the curiosity of the reader in the first book of the series.

It is evident from the research that Barthes narrative codes can be applied on the big data by using corpus tools with the exception of Proairetic codes. Word frequency is useful for identifying semantic codes, characters and the setting of a narrative. Parts of Speech tagging gives the list of all the adjectives used in a text with the concordance. It also provides the list of verbs that creates expectation of the reader in a narrative. However, it

also establishes that to identify the Proairetic codes as used by Barthes by making lexia is not possible. Barthes analysed cultural codes in *S/Z* as the cultural knowledge of the audience. However cultural codes can be identified in a text as integration of a culture in a narrative. Semantic tagging is a unique feature of Wmatrix and it categorises the lexical items in terms of semantic field. Semantic tagging can be used to identify cultural codes in a literary text.

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