

Teaching Literature in Teaching English for Young Japanese Learners

—A Case Study with *Harry Potter and the Philosopher's Stone*—

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0. Introduction

The Institute of Humanities at Fukuoka Jo Gakuin University has served to promote teaching English for young Japanese learners (cf. Ishimaru, 1999: 135-150). The institute has helped several schools in Ogori City and Kasuga City, when the city councils decided to introduce English into their curricula, as part of a cross-cultural understanding class. The current paper describes how to teach English and its culture in such classes using children's literature.

The purpose will be demonstrated by the examination of a popular book, *Harry Potter and the Philosopher's Stone*, with respect to English language rhetoric such as rhyme, onomatopoeia, metaphor, images, and coinage of words. These literary devices have a long tradition in English nursery rhymes. This study will introduce some of the traditional rhetorical devices in English children's literature. Such devices represent an easy and effective way for making English classes in Japanese elementary schools more enjoyable and productive.

The Harry Potter story describes some aspects of British society, especially children's lives both at home and at school. It may give Japanese children some image of real British schools. Thus, it contributes to Japanese young learners' international understanding by focusing on some differences and similarities between the two countries. Two aspects

of the story, literal and social, will be elaborated on below to demonstrate that the book is a suitable material for teaching English and international understanding for Japanese school children.

As the Opies (1955: viii) have quoted De la Mare's remark, "rhymes such as this 'free the fancy, charm tongue and ear, delight the inward eye', and can lead the way to poetry itself. ... Children who find stories interesting will learn to read to cross the seas with Robinson Crusoe, will chuckle sympathetically with Doctor Doo Little, and learn something of mystery from Mrs. Molesworth." Now, modern children across cultures have fun in reading the Harry Potter series and in watching it on film and videotape. Although the Harry Potter books and the related corporate consumerism are criticized by some educators and psychologists, here we would like to concentrate on their language and culture (cf. Heilman (ed.), 2003)

English rhetorical devices will be considered with citations from *Harry Potter* and other children's literature in what follows.

1. Rhyme

The children's story, *Harry Potter and the Philosopher's Stone* rhymes very beautifully with various sounds, as are exemplified below. In examples (1) and (2), the sound /d/ is alliterative in different words in short sentences. The page number in quotation indicates the page in the present text by Rowling (2000). The words and phrases under discussion are italicized.

- (1) But on the edge of town, *drills* were *driven* out of his mind by something else. (p.9)

The sounds /dri/ alliterate in the words 'drills' and 'driven' in (1).

(2) Mrs *Dursley* sipped her tea through pursed lips. Mr *Dursley* wondered whether he *dared* tell her he'd heard the name 'Potter'. He *decided* he *didn't dare*. Instead he said, as casually as he could, 'Their son he'd be about *Dudley's* age now, wouldn't he?' (p.13)

In (2) the sound /d/ alliterates in the italicised words. The alliteration makes the passage rhythmical, which consequently makes it easy for children to read and remember.

Iona and Peter Opie (1955, vii) have pointed out the memorable appeal to favorite nursery rhymes, that is, alliterative and onomatopoeic appeal, such as in "Humpty Dumpty," and "jiggety joggety." This appeal is true to the modern popular book of *Harry Potter*. When children start learning their second language, they can learn it productively by an alliterative use of the language.

1.1 Alliteration

The same sound appears at the beginning of words in sentences and phrases, such as in (3) and (4).

(3) *Fear flooded him.* (p.10)

In the words 'fear' and 'flooded' in (3), the first sound /f/ alliterates. The metaphorical use of the verb 'flood' strengthens the overwhelming fear in question. In (4) the same word 'appear' is repeated two times, which emphasizes the sudden and magical appearance of a man. What is more about this citation, the sound /s/ alliterates in the words 'suddenly' and 'silently', which creates his soundless appearance in a silent night.

(4) A man appeared on the corner the cat had been watching, *appeared*

so suddenly and silently you'd have thought he'd just popped out of the ground. (p.14)

The following (5) describes the hero, Harry. The sentence is characterized by the alliteration of /n/ and /b/.

(5) Harry had a *thin* face, and *knobbly knees*, *black hair* and *bright green* eyes. (p.27)

In (5), the alliteration of /n/ in 'knobbly', 'knees', and the rhyme of the sound in 'thin' and 'green' strengthen the image of Harry's appearance, and also the sound /b/ in 'black' and 'bright' alliterates, which makes the reading of the sentence rhythmical. The alliteration of /n/ and /b/, and the rhyme of /n/ create the vivid image of Harry's in the readers' minds.

Names also alliterate, which creates childish images of the people in question. They are easy for the readers to remember thanks to alliteration. The name in (6) creates the motherly attitude, which is commonly expressed in treating her baby boy.

(6) *Dinky Duddydums*, don't cry, Mummy won't let him spoil your special day!' (p.30)

The sound /d/ alliterates in the phrase 'Dinky Duddydums' in (6), which creates the nursery rhythm in the line. The word 'Duddydum' rhymes with the word 'Mummy' in the final /i/ as well. which makes the boy in question even more childish. In the following line (7), the same resounds in 'delighted', 'Diggle's', and 'Dedalus Diggle'.

(7) '*Delighted*, Mr Potter, just can't tell you. *Diggle's* the name, *Dedalus Diggle*.' (p.79)

The sound /d/ makes the line rhythmical and impressive about the man named 'Diggle'. In nursery rhymes, the sound /d/ is a favorite traditional appeal to children. The italicized words in the following citation from Opie (1955) show the repetitious uses of the sound.

(8) HEY *diddle, diddle,*

The cat and the fiddle,
The cow jumped over the moon;
The little *dog* laughed
To see such sport,
And the *dish* ran away with
The spoon.

(*Ibid.*, p.23)

(9) The Flying Pig

Dikery, dikery, dare,
The pig flew up in the air;
The man in brown
Soon brought him *down,*
Dickery, dickery, dare.

(*Ibid.*, p.39)

The repetition of the sound /d/ makes the rhyme easy for children to sing and memorize. The fantastic ideas, a laughing dog, a running dish and a spoon, the jumping cow and the flying pig, make the children's literature extraordinary, which entertains its readers. In (9) the lines rhyme, a a b b a in *dare, air, brown, down* and *dare*.

Alliteration of the sound /p/ is seen in other lines in (10).

(10) Dudley's best friend, *Piers Polkiss*, walked in with his mother. (p.31)

The sound /p/ in 'Piers Polkiss' in (10) adds the funny and naughty

character to the boy.

(11) by *Vindictus Viridian*. (p.91)

The sounds /vi/ alliterate in the name 'Vindictus Viridian' in (11), which adds some archaic Latin flavor to the man.

As exemplified above, alliteration makes the characters in *Harry Potter* impressive, and its situations fantastic. The lines are easy to read with rhythmic accents, which is a common characteristic with nursery rhymes. In the children's story *Harry Potter*, the writer takes advantage of the traditional technique for English children's literature.

English nursery rhymes, such as the following citations, are naturally filled with alliteration.

(12) *Ring-a-Ring O'roses*,
A *pocket* full of *posies*,
Atishoo! Atishoo!

We all fall down. (Opie., p.15)

In the first line of (12), the sound /r/ alliterates in the phrase 'ring-a-ring o'roses'. In the second line, the sounds /po/ alliterate in the words 'pocket' and 'posies'. And in the third line, the onomatopoeia 'Atishoo' is repeated twice. Of course, the first and the second line rhyme in 'roses' and 'posies'. As has been shown above, alliteration is a common literary device for English children's literature.

1.2 Rhyme

In the following (13) the sound /l/ is the most salient among other sounds, which creates somewhat a gloomy, unusual characteristic of the man.

(13) He was *tall*, thin and very *old*, judging by the *silver* of his hair and beard, which were both *long* enough to tuck into his *belt*. He was wearing *long* robes, a *purple cloak* which swept the ground and *high-heeled*, buckled boots. His *blue* eyes were *light*, bright and *sparkling* (p.15)

The sound /l/ appears in the beginning, the middle and the end of the italicized words, both light-l and dark-l in the words, 'tall,' 'long,' 'light,' 'old,' 'silver,' 'belt,' 'cloak,' 'high-heeled,' 'sparkling,' 'tall,' and 'purple.' The sound runs through these words, which describes the details of the unusual appearance of the old man. The following (14) describes the hero, Harry.

(14) *Harry*, not *sorry* for an excuse to stop talking to the boy, (p.89)

The sounds /ri/ in 'Harry' and 'sorry' in (14) rhymes to create the truthfulness of Harry's feeling.

As has been exemplified above, English sounds and rhythm can be introduced to Japanese young learners by using short passages with alliteration and rhyme from *Harry Potter* and also from nursery rhymes. These class materials can serve for painless language learning at an early stage.

Every language is abundant with onomatopoeia. The English language is filled with onomatopoeic verbs and sounds, whereas the Japanese language is full of onomatopoeic adverbs. In teaching English to young learners in Japan, onomatopoeia is an effective material for teaching English sounds. It can teach them the different representations of sounds, and how differently the English people verbalize them.

2. Onomatopoeia

Many of the verbs in *Harry Potter and the Philosopher's Stone* produce onomatopoeic sounds, which make the novel full of swishy sounds and loud noises. The following citations will illustrate some of the verbs. The italics show the verbs under discussion.

- (15) He *drummed* his fingers on the steering wheel and his eyes fell on a huddle of these weirdos standing quite close by. (p.9)
- (16) 'So?' *snapped* Mrs Dursley. (p.13)
- (17) Mrs Dursley *sipped* her tea through pursed lips. (p.13)
- (18) He'd just *popped* out of the ground. (p.14)
- (19) He *flicked* it open, held it up in the air and *clicked* it. The nearest street lamp went out with a little pop. He *clicked* it again the next lamp *flickered* into darkness. (p.15)

In the above citations from (15) to (19), the onomatopoeic verbs make the actions under description real in that they contribute to the readers' imagination of various noises in particular situations. The readers can hear the noises even in reading the book. In nursery rhymes, however, onomatopoeic verbs cannot be found. Onomatopoeia itself contributes to make the rhymes rhythmic, as is illustrated in the following examples.

- (20) To market, to market,
 To buy a fat pig,
Home again, home again,
 Jiggety-jig. (*Ibid.*, p.12)
- (21) Hey *diddle diddle*,
 The cat and the fiddle,
 The cow jumped over the moon,

The little dog laughed
To see such sport,
And the dish ran away with the spoon. (*Ibid.* p.23)

In (20) and (21), the onomatopoeic phrases, 'jiggety-jig' and 'diddle diddle', represent the sounds of a rattling cart and the musical sound of a fiddle respectively. Those phrases are often used for a coda or an onset of a stanza in English nursery rhymes.

English onomatopoeia can be used as a listening material for training young ears of Japanese children, who will surely find it fun to mimic and memorize them. They will effectively learn to produce English sounds and rhythm by this training.

Young people across cultures invent new things in real life and coin new words for their new invention. Children innovate new words and phrases for efficient communication. Young learners in Japan will surely find it fun to play with their words in English as well as in Japanese.

3. Coinage

The writer of *Harry Potter*, Ms. J. K. Rowling, created many words for the elaboration of her characters. The coined words include proper names, nouns, verbs, adjectives, and compounds.

3.1 Proper names

The writer, Ms. Rowling, created proper names for her creatures in the Harry Potter stories. The proper names refer to ordinary humans, wizards, and some anonymous characters, such as in (22) and (23).

(22) Rejoice, for *You-Know-Who* has gone at last! (p.11)

The one, who is called 'You-Know-Who in (22)', is a vicious wizard. He killed Harry's parents and injured Harry. He is so feared that they should avoid calling his real name. This habit originates in the tradition that Jewish people in the Old Testament try to avoid calling His name for fear. In (23) an anonymous woman is referred to as 'Mrs. Next Door'.

(23) She told him over dinner all about *Mrs Next Door's* problems with her daughter and how Dursley had learnt a new word 'shan't'. (p.12)

3.1.1 Characters' names

Names represent their characters and their roles in the story. Fictitious characters are referred to by new proper names. The wizards and ordinary people have their particular names which characterize their features. The naming habit is one of the children's specialty across cultures. Almost all the entities around them are named one way or the other so that they can make friends with them.

(24) Mr. and Mrs *Dursley*, of number four, Privet Drive, were proud to say that they were perfectly normal. (p.1)

(25) The Dursleys had a small son called *Dudley*... (p.1)

The 'Dursleys' are the kins to Harry Potter. They think that they are normal and Harry is weird. The following names are some of the names in the wizard world of the story.

(26) *Albus Dumbledore* (p.15)

(27) *Professor McGonagall* (p.16)

(28) I'll bet that was *Dedalus Diggle*. (p.16)

(29) *Madam Malkin's* Robes for All Occasions. (p.87)

In (28) the proper name alliterates in both the first and the last names, the sound /d/ in 'Dedalus Diggle'. Likewise, in (29) the name 'Malkin' alliterates with 'Madam' in the sound /m/.

(30) ... and until *Hagrid* told me, I didn't know anything about being a wizard or about my parents or *Voldemort*-' (p.111)

The name of the janitor at Hogwarts is 'Hagrid' which resembles the word 'haggard' in pronunciation, meaning 'wild'. The killer wizard, 'Voldemort', which includes the image of death in 'mort'.

(31) *Madam Pomfrey* (p.18)

A lady who is pompous can be imagined by the name 'Madam Pomfrey' in (31). The weird names below illustrate their supernatural features.

(32) an' he'd liked some o'the best witches an' wizards of the age *the McKinons*, the *Bones*, the *Prewetts* an' you was only a baby, an' you lived.' (p.65)

(33) '*Doris Crockford*, Mr. Potter, can't believe I'm meeting you at last.' (p.79)

(34) 'Professor *Quirrell!*' said Hagrid. (p.80)

(35) *Gringotts* (p.82)

(36) His name's *Scabbers* and He's useless. (p.111)

(37) ... Soon he had not only *Dumbledore* and *Morgana*, but *Hengist of Woodcroft*, *Alberic Gunnion*, *Circe*, *Paracelsus* and *Merlin*. (p.115)

(38) 'Oh, this is *Crabbe* and this is *Goyle*,'... 'And my name's *Malfoy*, *Draco Malfoy*.' (p.120)

(39) *Madam Hooch*. (p.139)

(40) *Augus Filch* (p.145)

- (41) *Mrs. Norris* (Filch's cat) (p.145)
- (42) *Professor Sprout* (p.146)
- (43) *Professor Binns* (p.146)
- (44) *Professor Flitwick*, the Charms teacher, was tiny little wizard who had to stand on a pile of books to see over his desk. (p.146)
- (45) *Seamus Finnigan* (p.147)
- (46) *Snape*, like Flitwick, started the class by taking the register, ... (p.149)
- (47) Fred and George *Weasley*. (p.109)

The italicized names above can make the readers imagine what they have around them, such as 'bin', 'snake' and 'weasel'. Like those examples children enjoy naming things around themselves. The following nursery rhyme in (48) illustrate this childish habit.

- (48) *Tweedledum and Tweedledee*
 Agreed to have a battle,
 For *Tweedledum* said *Tweedledee*
 Had spoiled his nice new rattle.
 Just then flew by a monstrous crow
 As black as a tar-barrel,
 Which frightened both the heroes so,
 They quite forgot their quarrel. (Opie, p.40).

In (48) 'Tweedledum' is the agent and 'Tweedledee' is the patient in terms of case grammar. The two names alliterate, and they sound almost repetitious.

- (49) Simple Simon
 Simple Simon met a pieman,

Going to the fair;
Says *Simple Simon* to the pieman,
Let me taste your ware.
Says the pieman to *Simple Simon*,
Show me first your penny;
Says Simple Simon to the pieman,
Indeed I have not any. (Ibid., p.43)

In (49) the name ‘Simon’ has an epithet ‘Simple’ as if it were part of his name. The names ‘Simple’ and ‘Simon’ alliterate in the sound /s/. The sound also alliterates with the verb ‘Says’ which is placed in the beginning of each line before ‘Simple Simon’. Thus, the sound/ s/ makes the lines rhythmical and memorable.

Famous ‘Humpty Dumpty’ is also a proper name for a creature, which seems to resemble an egg.

(50) Humpty Dumpty
Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall;
All the King’s horses and all the King’s men
Could not put *Humpty Dumpty* together again. (Ibid, p.25)

In (50) the name ‘Humpty Dumpty’ rhymes in the sounds /ampti/. An anomalous creature, which is usually drawn like an egg, becomes familiar to us by naming it as ‘Humpty Dumpty’, although it is still of fantasy.

3.1.2 The first years’ names

In the chapter of “Sorting Hat”, the first year’s names are called for sorting them into different houses. Some of the names sound odd for English names.

Nicknames and epithets used by school children in Britain have been recorded by Opie (1959):

(51) ... when asked about their classmates and invited to set down their epithets for them, promptly came to life and wrote:

‘Phumph, lumber bontts [bonce], Gables, square head, pugh, Jimpy, Hepsiba, lofty, big head, Rudolth, hog, scoffer, flippin kid, titty, rockerbox, chubby cheeks, chink, coaca, Cowson, screawy, nuts, bolts, Tweedle, woolly wog, Kedah Wong, gilly ruby nose, Bullet Head, nutty and cominist.’ (Ibid., p.174)

As shown in the above, school children are geni in creating names for their fond friends, as in (52).

(52) Abbott, Hannah; Bones, Susan; Boot, Terry; Blocklehurst, Mandy; Bulstrode, Milicent; Finch-Fletchley Justin; Granger, Hermione; Longbottom, Neville; MacDougal, Morag; Malfoy, Crabbe, Goyle Moon, Nott, Parkinson, Patil and Patil, Perks, Sally, Anne, Potter, Harry; Percy the Prefect; Turpin, Lisa; Percy Weasley; Zabini, Blaise; (pp.131-134)

Calling people by their names is an act of recognizing their personality. They become respectable human beings. They begin to have personal relations with their readers. Although they are fictitious, they begin to interact with their readers. They can be virtual English friends for Japanese learners.

3.2 Names for places, games, sweets, and objects

Every place and object is given life when they are called by their proper names. They become alive in fantastic situations. Naming is

indeed an act of recognition of entities in a surrounding world. It is true even to a fiction.

(53) ‘Welcome,’ said Hagrid, ‘to *Diagon Alley*.’ (p.81)

Children play in alleys in their neighborhood. The names of the alleys reflect their fond memories from childhood. In nursery rhymes alleys are repeatedly sung.

(54) The big ship sails

The big ship sails on the *alley alley* oh,

The *alley alley* oh, the *alley alley* oh;

The big ship sails on the alley alley oh,

On the last day of September. (Momo, p.64)

In (54) ‘the alley alley oh’ is repeated in a coda, which makes us imagine children playing in the alley in their neighborhood.

Sports, school houses, sweets and everything in Hogwarts are called by their proper names, just as we do in our real world. The names for strange things, however, sound rather odd for natural English names not only to Harry but also to us.

(55) *Griphook* (p.84)

(56) Play *Quidditch* at all? (p.88)

(57) but I know I’ll be in *Slytherin*, all my family have been — imagine being in *Hufflepuff*, I think I’d leave, wouldn’t you?’ (p.88)

(58) ... hey bought Harry’s books in a shop called *Flourish and Blotts* where the shelves were stacked to the ceiling with books (p.91)

(59) ... now that he had pockets rattling with gold and silver he was ready to buy as many *Mars Bars* as he could carry— but... What she did

have were *Bertie Bott's* Every-Flavour Beans, *Droobles* Best Blowing Gum, Chocolate Frogs, Pumpkin Pasties, Cauldron Cakes, Liquorice Wands and number of other strange things Harry had never seen in his life. (p.112)

(60) I hope I'm in *Gryffindor*, ... (p.117)

(61) ... I suppose *Ravenclaw* wouldn't be too bad... (p.117)

(62) 'The four houses are called *Gryffindor*, *Hufflepuff*, *Ravenclaw* and *Slytherin*. (p.126)

The names sound so unreal and supernatural that the story readers can easily create their imaginary world. They sound almost real, but yet unnatural. It is important for children to learn the difference between fiction and non-fiction, what is virtual and real.

4. Speech

In Hogwarts, a short speech is unintelligible to ordinary readers, as in (63):

(63) Before we begin our banquet, I would like to say a few words. And here they are: *Nitwit! Blubber! Oddment! Tweak!* (p.135)

The nonsense words in (63), have similar counterparts in nursery rhymes.

(64) *Handy dandy,*

Riddledy ro,

Which hand will you have,

High or low?

(Opie, p.9)

(65) *Eena meena, mina, mo*

Catch a tiger by his toe,

If he squeals, let him go,

Eena meena, mina mo. (Ibid., p.111)

(66) *Intery, mintery, cutery, corn,*

Apple seed and briar thorn;

Wire, briar, limber lock,

Five geese in a flock,

Sit and sing by a spring,

O-U-T, and in again. (Ibid,)

The italicized nonsense words in (64) to (66) rhyme with the adjacent word respectively, which makes the song rhythmical. They, however, do not have much meaning in them. Such words are commonly found in children's word play. Japanese young learners, who have only a little knowledge about English, can chant and sing those nonsense words without any difficulty. They can get familiar with English sounds without difficulty by learning their combinations.

5. Metaphor

Harry Potter and the Philosopher's Stone describes its scenes with metaphor, which gives life to the scenes with vivid images, such as in the following examples.

(67) Mr. Dursley *stopped dead*. (p.10)

(68) Mr. Dursley *stood rooted to the spot*. (p.11)

The metaphor in (67) 'stopped dead' makes Mr. Dursley completely motionless as if he were dead. The motionlessness is also compared to a tree, which is unable to move in (68).

A wide smile on a boy's face in (69) is described as if the face itself

split into half with a big smile.

(69) On the contrary, *his face split into a wide smile* and he said in a squeaky voice that made passers-by stare: (p.11)

Like (69), the characters are metaphorically described in (70). Mrs. Dursley sipped tea with the lips, which resemble the shape of a purse.

(70) Mrs Dursley sipped her tea through *pursed lips*. (p.13)

Harry's excitement is metaphorically compared with an elastic rubber band. in (71).

(71) Harry picked it up and stared at it, *his heart twanging like a giant elastic band*. (p.42)

Hagrid's loud nose blowing is compared to a fog horn in (72).

(72) Hagrid suddenly pulled out a very dirty, spotted handkerchief and *blew his nose with a sound like a foghorn*. (p.65)

5.1 Animal images

Animal images make the description very dynamic and lively. The main characters in the story are described with animal images.

(73) 'Comb you hair!' he (Uncle Vernon) *barked*, by way of a morning greeting. (p.27)

When Mr. Dursley commanded very loudly to Harry in (73), then he 'barked' like a dog rather than he 'told' him what to do.

In what follows the characters are metaphorically described as animals. The metaphorical expressions under discussion are italicized in these citations.

- (74) Harry, who could see a huge Dudley tantrum coming on, began *wolfing* down his bacon as fast as possible in case Dudley turned the table over. (p.28)
- (75) Aunt Petunia obviously *scented* danger too, (p.28)
- (76) As though he was something very nasty that couldn't understand them, like *a slug*. (p.30)
- (77) but he knew that if he screwed up his face and *wailed*, his mother would give him anything he wanted. (p.30)
- (78) Piers was a scrawny boy with a face like a *rat*. (p.31)

The people in the above quotations, who have lost their humane feelings and decent actions, are described as animals. Harry is eating like a *wolf* and Dudley cries like a *syren*, Aunt Penunia can *scent a smell* with the animal-like nose, Harry is described as a *slug* by the Dursleys, and Piers is a *rat*. These animal images can tell the dispositions and characters of the people in particular situations in the story.

The animals which modify Harry are different from those in the above. They are metaphorically kingly, noble, and wise creatures.

- (79) Harry saw a purple wax seal bearing a coat of arms; *a lion, an eagle, a badger* and a *snake* surrounding a large letter 'H'. (p.42)

Lions are the king of the animals, *eagles* the stately symbol, *snakes* the symbol of knowledge, and *badgers* the symbol of nuisance. Although Harry inherited noble characters from his parents, he is still a growing person. The following (80) shows a sharp contrast in the Dursleys'

characters with those of Harry's by the animal image of '*warty toads*'.

(80) if he was really a wizard, why hadn't they been turned into *warty toads* every time they'd tried to lock him in his cupboard? (p.67)

'The brick' in the following (81) is compared with a snake which quivers and wriggles.

(81) The brick he had touched *quivered - it wriggled* - in the middle, a small hole appeared — it grew wider and wider — (p.81)

Even a hard brick can move like a snake with a magic touch.

Every student in Hogwarts has an animal which is used either in class or for communication. Lee Jordan in (82) has a giant 'tarantula'. The animals or insects which are normally hated in the real world are kept as pets.

(82) Lee Jordan's got a giant *tarantula* down there.' (p.109)

The descriptions with animal images, and eccentric animals and insects as pets make the scenes really wizardry.

5.2 Irony

Harry Potter is a children's novel, which naturally has an aspect of didactic teachings, such as in (83).

(83) 'Why? Blimey, Harry, *everyone'd be wantin' magic solutions to their problems*. Nah, we're best left alone.' (p.73)

Everyone in the real world wants a magical, instant solution to their

problems, but there is no such solution. It is ironical to teach problematic adults with a teaching in a children's fiction. The following school song of Hogwarts also ironically tells the readers that our brains are full of jungs which do not worth knowing much. Before school begins the pupils' brains are empty with full of air, so that the balloon like brains can be filled with something worth knowing, which eventually make the brains rotten.

(84) The school song

'Hogwarts, Hogwarts, Hoggy Warty
Hogwarts,
Teach us something please,
Whether we be old and bald
Or young with scabby knees,
Our heads could do with filling
With some interesting stuff,
For now they're bare and full of air,
Dead flies and bits of fluff,
So teach us things worth knowing,
Bring back what we've forgot,
Just do your best, we'll do the rest,
And learn until our brains all rot. (p.140)

The song in (84) sings the truth of life, 'teach us things worth knowing,' for its listeners. Besides the point, it rhymes nicely with the same sounds, such as 'old and bold' and the repetitions of the same words, such as 'Hogwarts, Hogwarts, Hoggy Warty, Hogwarts', which make the song rhythmical and memorable.

When Harry and Hagrid reach the bank, they are hailed by the song in (85), which warns greediness.

(85) Enter stranger but, take heed
*Of what awaits the sin of greed,
For those who take, but do not earn,
Must pay most dearly in their turn,
So if you seek beneath our floors,
A treasure that was never yours,
Thief, you have been warned, beware
Of finding more than treasure there.* (p.83)

The song in (85) rhymes, aa, bb, cc, dd, and has a nice iambic meter from the second line to the end. The moral warns all of its readers to live rightly and correctly. It is so well wrapped with fancy stories that all of us can accept the message (cf. Whited, 2002: 182–208).

6. How different: intercultural understanding

Teaching English for young Japanese learners must include intercultural understanding, which is more and more needed in globalizing communities. Different food can help children's intercultural understanding.

6.1 Food

The banquet food for the first years in Hogwarts is very extravagant. It looks similar to those of good English dishes. Food is an effective theme for international understanding, because our palates are particular to our own culture, and some dishes and ingredients are strange to other culture.

School dinners at Hogwarts are far better than the ones of ordinary British school dinners. Opie (1959:182) has recorded school dinners as 'muck':

(86) The possessors of young and healthy appetites are lyrical about their food. School dinners are ‘muck’, ‘pig swill’, ‘poison’, ‘shops’, ‘S. O.S.’ (Same Old Slush), and ‘Y.M.C.A.’ (Yesterday’s Muck Cooked Again). A current joke is ‘School Dinners by Major Sick’. And the meals may be queued for, devoured, or left on the plate to the music of:

Come to the cook-house door,
Come to the cook-house door,
Fill your belly full of jelly,
Come to the cook-house door. (Newcastle, Sung to the bugle call.)

Say what you will,
School dinners make you ill,
And shepherd’s pie
Makes Davy Crockett cry;
All school din-dins
Come from pigs’ gins
-That’s no lie.

(Alton, Great Bookham, and Tooting, Became current October, 1956. Sung to ‘Out of Town’.)

Unlike the dinner in the above school songs, Hogwarts’ dinner is mouth-watering to children, as shown in the following citation.

(87) roast beef, roast chicken, pork chops, and lamb chops, sausages, bacon and steak, boiled potatoes, roast potatoes, chips, Yorkshire pudding, peas, carrots, gravy, ketchup and mint humbugs (p.135)

Some of the dishes in (87) are unknown to Japanese young learners.

They can give a good opportunity to learn about British food, and also to taste some, which will provide them with a natural way for cross-cultural understanding.

In nursery rhymes, food is often sung.

(88) Simple Simon

Simple Simon met a pieman,
Going to the fair;
Says Simple Simon to the pieman,
Let me taste your ware. (Opie, p.43)

Pies are popular food among British people and naturally children love them so much as to turn it into a joke, as in (89)

(89) Hotch scotch, bogie pie,

Mix it up with a dead man's eye,
Hard boiled snails, spread it thick,
Wash it down with a cup of sick. (Ipswich in Opie, 1959: 183)

British people love tea with muffin as can be seen in (90). The common British taste with food is a popular theme in nursery rhymes.

(90) Polly put the Kettle on

Polly put the kettle on,
Sally blow the bellows strong,
Molly call the muffin man,
We'll all have tea. (Opie, 1955: 61)

Some nursery rhymes reflect poverty in British society in singing

broth without bread.

(91) The Old Woman Who Lived in a Shoe

There was an old woman who lived in a shoe,
She had so many children she didn't know what to do;
She gave them some broth without any bread;
She whipped them all soundly and put them to bed. (Ibid., p.45)

Broth with bread and potatoes are humble, common food among working-class people. Porridge is also a common breakfast among common people.

(92) Pease porridge hot

Pease porridge hot,
Pease porridge cold,
Pease porridge in the pot
Nine days old. (Ibid, p. 9)

This common daily breakfast and a common vegetable, peas, are sung in nursery rhymes. Broth and porridge can introduce a common aspect of British people to Japanese learners, although the food in Hogwarts dining room is that of elites.

Cake is one of the children's favorites, which is sung in nursery rhymes as in (93).

(93) Pat-a-cake, Pat-a-cake

Pat-a-*cake*, Pat-a-*cake*, baker's man,
Bake me a *cake* as fast as you can;
Pat it and prick it, and mark it with B
Put it in the oven for baby and me. (Ibid., p.23)

The food in nursery rhymes is plain common food for ordinary people. There is no juicy roast beef sung in them. The food in Harry Potter is more extravagant than those in nursery rhymes.

Sweets are very much loved by children in Harry Potter and also among British school children. The Opies (1959) have collected children's language referring to sweets.

(94) Sweets are referred to as 'comforters', 'goodies' (a common term), 'sucks' or 'suckers' ('goodies' in Scotland), and 'quenchers'. They are also 'candies' in Cleethorpes (American influence?), ... 'Lollies' is also becoming a general term, and so is 'gobstoppers' for 'any sweet difficult to chew', as humbugs, large aniseed balls, and fruit drops. ... Most boys call toffee 'stickjaw', and consider that a better name for 'liquorice sticks' is 'stickerish licks'. Bubble gum, the new fad, with its tempting picture card in each packet, is known as 'beetle fat', Other sweet-shop favorites appear to be the same as in the nineteen- twenties, in fact bull's eyes, jelly babies, and dolly mixture, have entered schoolchild language as descriptive nouns. (pp.186-7)

As is seen in the above citation, numerous names for sweets can tell their attraction to children. Harry and Ron in the story are fascinated by sweets, which are sold in the Hogwarts Express. Bubble gum with wizards' cards attracts boys. Furthermore, the cards' pictures are animate.

Japanese young learners can compare their sweets with those in Britain. They can buy real British sweets and taste them, or collect labels and cards through correspondence with their British counterparts. In this way they can learn children's favorites across cultures.

6.2 Strange things

Hogwarts students learn witchcraft with extraordinary things, whose names make the story sound wizardry. The purpose is achieved by newly coined names, such as those in the following example.

(95) Herbology (p.146)

The new word ‘herbology’ is created on the analogy of ‘biology’. ‘Herbology’ is the study of herbs, which makes various poisonous potions. These italicized words and phrases in (96) and (97) are totally unknown to the readers in the real world:

(96) ... and got *Emeric the Evil* and *Uric the Oddball* mixed up. (p.146)

(97) ... was the Defence Against *the Dark Arts*, but Quirrell’s lessons turned out to be a bit of a joke. (p.147)

In (96), the italicized words function as wizardry potions. The coined words alliterate and rhyme nicely in ‘*Emeric the Evil*’ and ‘*Emeric*’ and ‘*Uric*’ respectively. In (97) ‘the dark arts’ alliterates with the preceding phrase ‘the *Defence Against*’. The phrase ‘the dark arts’ sounds melodious. We actually have such phrases as ‘dark ages’ or ‘fine arts’, but not ‘dark arts’. The examples below introduce some more omens of horrifying happenings.

(98) His classroom smells strongly of garlic, which everyone said was to ward off a *vampire* he’d met in *Romania* ... (p.147)

(99) ... getting rid of a troublesome *zombie*, ... (p.147)

(100) ... when about a hundred *owls* had suddenly streamed into the Great Hall during breakfast, ... (p.148)

(101) I don’t expect you will really understand the beauty of the softly

simmering *cauldron* with its shimmering fumes, the delicate power of liquids that *creep through human veins, bewitching the mind, ensnaring the senses* ... (p.150)

- (102) What would I get if I added powdered root of *asphodel* to an infusion of *wormwood*? (p.150)
- (103) ... between *monkshood* and *wolfsbane*? (p.151)
- (104) ... *asphodel* and *wormwood* make a *sleeping potion* so powerful it is known as *the Draught of Living Death*. (p.151)
- (105) ... *aconite*. (p.152)
- (106) He swept around in his long black cloak, watching weigh dried *nettles* and crush *snake fangs*, ... (p.152)
- (107) 'Idiot boy!' snarled Snape , clearing the spilled portion away with one wave of his wand. I suppose you added the *porcupine quills* before taking the *cauldron* off the fire? (p.152)
- (108) '*Owls, shooting stars* and there were a lot of *funny-looking people* in town today' (p.13)

The omen in (108) is the harbinger of what is to happen in the Privet Drive No 4 .

The italicized words from (98) to (108) describe the world of witchcraft and wizardry. The more they are used in the story, the more wizardry it becomes. Even a dog is enormous as in (109), and a lady's eyes are beady as in (110).

(109) Fang (an *enormous black boarhound*) (p.153)

(110) Even *beady-eyed* Mrs Dursley (p.15)

The imaginary creatures, such as unicorns and witches, have existed in nursery rhymes as in (111) and (112).

(111) BATTLE ROYAL

The lion and the *unicorn*
Were fighting for the crown;
The lion beat the *unicorn*
All around the town (Opie, p.26)

(112) HINX, MINX

Hinx, Minx, the old *witch* winks,
The bat begins to fry,
Nobody at home but Jumping Joan,
Father, Mother, and I. (Ibid., p.27)

Wizardry words and phrases contribute to create the world of wizardry in the story. They make a horrifying world. If Japanese young learners compare them with theirs in Japan, they can have a lot of fun. Something horrifying compared across cultures can make a good intercultural lesson. How differently do we recognize something supernatural and horrifying? What are some of the histories of witchcraft both in Britain and in Japan? Young learners can just look at some of the horrifying pictures of supernaturals, and they will see somewhat different recognition of the world from theirs (cf. Whited, 2002: 1-12).

6.3 English society

Hogwarts society is very similar to real British society. The social structures and school systems are exactly like British ones, both of which have been controversial issues in its society. Although the Harry Potter story creates a magical society, it still has social problems. Japanese young learners can identify some, of them, as are described in the following citation.

(113) English social structures: I think they should keep it in the old wizarding families. What's your surname, anyway? (p. 89)

British conservative society now wants changes in its structures and school systems, in which both adults and children realize their problems, and struggle to live with them. The problems of English school systems, which are described in the pages 88 and 89 of the present text, provide its readers with some effective material for intercultural understanding.

The wizard society is created with wizardry situations.

6.3.1 Wizardry situations

The omens of supernatural power are hinted by repetitious uses of wizardry animals, such as cats, owls, spiders, and also by unnatural phenomena, such as shooting stars, as in the following quotations.

(114) *The cat* was still there. It was staring down Privet Drive as though it was waiting for something. (p.14)

(115) '*Owls shooting stars*' (p.13)

(116) *The cat's tail twitched and its eyes narrowed.* (p.15)

(117) Privet Drive glowed suddenly orange and he could make out *a tabby cat slinking* around the corner at the other end of the street. (p.24)

(118) and Mrs Figg made him look at photographs of all the cats she'd ever owned. (p.29)

(119) after pulling *a spider* off one of them, put them on. Harry was used to *spiders*, (p.26)

The wizards and witches can demonstrate their supernatural power or they have something unnatural. Dumbledore, who is the outstanding witch of the time, has an eccentric watch.

(120) Dumbledore gave a great sniff as he took a *golden watch* from his pocket and examined it. It was a very *odd watch*. It had *twelve hands but no numbers*; instead, *little planets were moving around the edge*. It must have made sense to Dumbledore, though, because he put it back in his pocket and said, 'Hagrid's late. (p.19)

A 'watch' regulates our behavior in the real world. Dumbledore, however, has an unusual watch, which indicates his supernaturalness.

A motorcycle flies in the air with a supernatural man on it. What is more the rider is also someone unnaturally enormous. He is monstrous, as is described in (121).

(121) A low rumbling sound had broken the silence around them. It swelled to a roar as they both looked up at the sky and *a huge motorbike fell out of the air* and landed on the road in front of them. (p.21)

(122) He was almost *twice as tall as a normal man 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. (p.21)

Hagrid in (123) shows the characteristics of a large hound, which guards Harry.

(123) Then, suddenly, Hagrid let out a *howl* like a wounded dog. (p.22)

The wizardry appearances and disappearances are instant and un-

noticeable as in (124).

(124) with a swish of his cloak he was gone. (p.24)

The main character, Harry, shows his oddness and unnaturalness ever since he was small. He now comes to know who he is. This process of getting to know oneself is an important theme for youngsters across cultures. Japanese young learners can really enjoy this process of knowing themselves by knowing others, that is, growing older.

(125) he had got up to find *his hair exactly as it had been* before Aunt Petunia had sheared it off. (p.32)

(126) Another time, Aunt Petunia had been trying to force him into a revolting old jumper of Dudley's (brown with orange bobbles). *The harder she tried to pull it over his head, the smaller it seemed to become, until finally it might have fitted a glove puppet, but certainly wouldn't fit Harry.* (p.32)

(127) Dudley's gang had been chasing him as usual when, as much to Harry's surprise as anyone else's *there he was sitting on the chimney.* (p.32)

(128) 'I had a dream about a motorbike,' said Harry, remembering suddenly, *'It was flying.'* (p.33)

(129) The snake suddenly opened its beady eyes. Slowly, very slowly, *it raised its head until its eyes were on a level with Harry's.* (p.35)

(130) He came up a strange vision: *a blinding flash of green light and a burning pain on his forehead.* (p.37)

The supernatural happenings to Harry, such as in the above citations show his uniqueness in the wizardry world. His innate ability helps Harry to undergo his hardships in the house of No. 4 of the Pivet Drive. His

imagination and dreams also indicate his supernatural birth. They eventually come true and are realized by actual happenings in his life as are quoted below.

- (131) When he had been younger, *Harry had dreamed and dreamed of some unknown relation coming to take him away*, (p.37)
- (132) Yet sometimes he thought (or maybe hoped) that strangers in the street seemed to know him. Very strange strangers they were, too. *A tiny man in a violet top hat had bowed to him once* while out shopping with Aunt Petunia and Dudley. (p.38)
- (133) *A bald man in a long purple coat had actually shaken his hand in the street* the other day and then walked away without a word. The weirdest thing about all these people was the way *they seemed to vanish* the second Harry tried to get a closer look. (p.38)
- (134) *Something came whizzing down the kitchen chimney* as he spoke and caught him sharply on the back of the head. Next moment, *thirty or forty letters came pelting out of the fireplace like bullets*. The Dursleys ducked, but *Harry leapt into the air* trying to catch one - they could hear *the letters still streaming* into the room, bouncing off the walls and floor. (p.49)

Harry's dreams and imaginations became real when letters arrived and humonguous Hagrid came to fetch him to Hogwarts.

- (135) 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 a black beetles under all the hair. (p.55)
- (136) Hagrid rolled up the note, gave it to *the owl*, which *clamped it in its beak*, went to the door and threw *the owl* out into *the storm*. (p. 61)

(137) I've g-got to p-pick up a new b-book on *vampires*, m-myself.' (p. 80)

The wizardry situations described above can show some of our social problems in Britain and in Japan.

6.3.2 School, bank, and ordinary things

Hagrid's appearance changes the Harry's world. He is a celebrity in the magical world. Hagrid takes Harry out to shopping for new school. The habit of preparation is common in the real world, but the things prepared in (138) and (139) on Diagon Alley are extraordinary.

(138) Uniform

First-year students will require:

1. *Three sets of plain work robes (black)*
2. *One plain pointed hat (black) for day wear*
3. *One pair of protective gloves (dragon hide or similar)*
4. *One winter cloak (black, silver Fastenings) (p.76)*

Books

All students should have a copy of each of the following:

The Standard Book of Spells (grade 1) *by Miranda Goshawk*

A History of Magic *by Bathilda Bagshot*

Magical Theory *by Adalbert Waffling*

A Biginners' Guide to Transfiguration *by Meric Swich*

One Thousand Magical Herbs and Fungi *by Phyllida Spore*

Magical Drafts and Positions *by Arsenius Jigger*

Fantastic Beasts and Where to Find Them *by Newt Scamander*

The Dark Forces: A Guide to Self-Protection *by Quentin Trimble*
(pp.76- 77)

(139) Other Equipment

1 wand

1 cauldron (pewter, standard size 2)

1 set glass or crystal phials

1 telescope

1 set brass scales (p. 77)

The world of wizards is now open to readers with the things in italics in the following citations.

(140) *Students may also bring an owl OR a cat OR a toad* (p.76)

(141) 'This is it,' said Hagrid, coming to a halt, '*the Leaky Cauldron*.' (p. 78)

(142) They say he met *vampires* in *the Black Forest* and there was a nasty bit o' trouble with *a hag* never been the same since. (p.81)

(143) 'the new Nimbus Two Thousand fastest ever-' (p.82)

(144) windows stacked with barrels of bat spleens and eels' eyes, tottering piles of spell books, quills and rolls of parchment, potion bottles, globes of the moon (p.82)

(145) They had reached a snowy-white building which towered over the other little shops, Standing beside its burnished bronze doors, wearing a uniform of scarlet and gold, was 'Yeah, that's goblin, said Hagrid quietly (p.82)

Harry's experiences in the bank are extraordinary. Japanese young learners can compare their experiences to those of Harry's. Then later, they can learn about real banks in Britain.

(146) A pair of goblins bowed them through the silver doors and they were in a vast marble hall. (p.83)

(147) They were in a narrow stone passageway lit with flaming torches.

It sloped steeply downwards and there were little railway tracks on the floor. Griphook whistled and a small cart hurtling up the tracks toward them. They climbed in— (p.84)

(148) At first they just hurtled through a maze of twisting passages. Harry tried to remember, left, right, right, left middle fork, right, left, but it was impossible. (p.84)

(149) Harry's eyes stung as the cold air rushed past them, but he kept them wide open. Once, he thought he saw a burst of fire at the end of a passage and twisted around to see if it was a dragon, but too late they plunged even deeper, passing an underground lake where huge stalactites and stalagmites grew from the ceiling and floor. (p.85)

(150) Griphook unlocked the door. A lot of green smoke came billowing out, and as it cleared, Harry gasped. Inside were mounds of gold coins. Columns of silver. Heaps of little bronze Knuts. (p.85)

(151) The gold ones are Galleons,' he explained. 'Seventeen silver Sickles to a Galleon and twenty-nine Knuts to a Sickle, it's easy enough. (pp.85- 86)

(152) He stroked the door gently with one of his long fingers and it simply melted away. (p.86)

(153) 'If anyone but a Gringots goblin tried that, they'd be sucked through the door and trapped in there,' said Griphook. (p.86)

Japanese young learners can compare their banks and currency with those of Gringots. They can also investigate into those in Britain. Thus, they can learn many things about money markets in comparison to the ones in Japan. They can learn two different monetary systems through the Gringots' bank.

The wizards fly on brooms as in traditional lores. Traditional wizardry goods are displayed in shops on Diagon Alley.

- (154) 'Then I'm going to drag them off to look at *racing brooms*. (p.88)
- (155) 'Have you got your own *broom*?' the boy went on. (p.89)
- (156) They stopped to buy *parchment and quills*. (p.89)
- (157) Then, they visited the apothecary's, which was fascinating enough to make up for its horrible smell, a mixture of bad eggs and rotted cabbages. Barrels of slimy stuff stood on the floor, jars of herbs, dried roots and bright powders lined the walls, bundles of feathers, strings of fangs and snarled claws hung from the ceiling. (p.91)
- (158) Harry himself examined silver unicorn horns at twenty-one Galleons each and minuscule, glittery black beetle eyes (five Knuts a scoop). (p.91)
- (159) Peeling gold letters over the door read *Ollivanders: Makers of Fine Wands since 382 BC*. (p.92)
- (160) Harry suddenly realized that the tape measure, which was measuring between his nostrils, was doing this on its own. 'That will do,' he said, and the tape measure crumpled into a heap on the floor. (p.93)

Almost anything on Diagon Alley is animated, even a tape measure, which does its work on its own power. The Dumbledore's card with his face on its back introduces his great achievement. He can move in and out from his photograph without being noticed as is described below.

(161) Card

Albus Dumbledore, currently Headmaster of Hogwarts, considered by many the greatest wizard of modern times, Professor Dumbledore is particularly famous for his defeat of the dark wizard Grindelwald in 1945, for the discovery of the twelve uses of dragon's blood and his work on alchemy with his partners, Nicolas Flamel. Professor Dumbledore enjoys chamber music and tenpin bowling. (p.114)

- (162) Harry turned the card back over and saw, to his astonishment, that Dumbledore's face had disappeared. (p.114)
- (163) Harry stared as Dumbledore sidled back into the picture on his card and gave him a small smile. (p.114)
- (164) ... 'But in, you know, the Muggle world, people just stay put in photos.'
 'Do they? What, they don't move at all?' Ron sounded amazed.
 'Weird!' (p.114)
- (165) ... The people in the portrait kept going to visit each other and Harry was sure the coats of armour could walk. (p.145)

The card pictures in the above citations are fantastically animate in Hogwarts. Children across cultures love to collect cards from sweets. Such ordinary things in children's daily lives can also be compared. The comparison will eventually interest them in different cultures.

Flavors of sweets have some unknown kinds even to real British people, as in (166)

- (166) '-you know, you get all the ordinary ones like chocolate and peppermint and marmalade, but then you can get *spinach* and *liver* and *tripe*. George reckons he had a *bogey-flavoured* one once.' (p. 115)
- (167) *rock cake* (p.154)

The cake in (167) which Hagrid eats is very hard rock cake, which Harry and other children do not seem to like.

The song in (168) is very similar to that of the nursery rhyme.

- (168) 'Sunshine, daisies, butter mellow,
 Turn this stupid, fat rat yellow.'

He waved his wand, but nothing happened. (p.117)

The first two lines in (168) are in the trochaic meter, the alternation of a strong-accent syllable and a weak-accent one. The last line has the iambic meter, the alternation of a weak-accent syllable and a strong-accent syllable. The rhythmic patterns of accented syllables make the song easy to remember and also easy for children to sing.

Animated creatures in Hogwarts are dead creatures in the real world. Ghosts are very lively in the dark world.

(169) ... About twenty ghosts had just streamed through the back wall. Pearly-white and slightly transparent, they glided across the room talking to each other ... (p.127)

In Hogwarts, the sunny daylight is hidden, but instead, candle lights and the moonlight are the sources of light.

(170) ... It was lit by thousands and thousands of candles which were floating in midair over four long tables, ... (p.128)

(171) The hundreds of faces staring at them looked like pale lanterns in the flickering candlelight. Dotted here and there among the students, the ghosts shone misty silver. (p.128)

The animated judging hat sorts out the first-years and tell them to which school houses they should go. School children are nervous as in (173).

(172) Then the hat twitched. A rip near the brim opened wide like a mouth—and the hat began to sing: (p.129)

- (173) A pink-faced girl with blonde pigtails stumbled out of line, put on the hat, which fell right down over her eyes, and sat down. A moment's pause-over her eyes, and sat down. A moment's pause - (p.131)
- (174) 'HUFFLEPUFF!' shouted the hat. (p.131)

The lifeless creatures, like ghosts, are cold like ice, because they do not have to eat at all. But everything, as was earlier mentioned, is animate and automatic. Dishes can supply students with food and can clear the left-over from themselves.

- (175) The ghost patted his arm, giving Harry the sudden, horrible feeling he'd just plunged it into a bucket of ice-cold water. (p.134)
- (176) Harry's mouth fell open. The dishes in front of him were now piled with food. (p.135)
- (177) When everyone has eaten as much as they could, the remains of the food faded from the plates, leaving them sparkling clean as before. A moment later the pudding appeared. Blocks of ice cream in every flavour you could think of, apple pies, treacle tarts, chocolate eclaires and jam doughnuts, trifle, strawberries, jelly, rice pudding ... (p.137)
- (178) 'I haven't eaten for nearly four hundred years,' said the ghost. 'I don't need to, of course, but one does miss it. I don't think I introduced myself? Sir Nicholas de Mimsy-Porpington at your service. Resident of ghost of Gryffindor Tower.' (p.136)
- (179) 'Like this,' he said irritably. He seized his left ear and pulled. His whole head swung off his neck and fell on to his shoulder as if it was on a hinge. ... Nearly headless Nick flipped his head back on to his neck, ... (p.136)
- (180) ... saw a horrible ghost sitting there, with black string eyes, a gaunt

face and robes stained with silver blood. (p.136)

How are ghosts like in Japan? Can the Japanese learners compare their images of ghosts with those in Hogwarts? Can they also investigate some British ghostly images? This kind of comparison will look deeply into thoughts in two different countries.

Harry's lightening-shaped scar can foretell prospective happenings to himself.

(181) It happened very suddenly. The hook-nosed teacher looked past Quirrell's turban straight into Harry's eyes - and a sharp, hot pain shot across the scar on Harry's forehead.

(182) 'Ouch!' Harry clapped a hand to his head. (p.138)

(183) The pain had gone as quickly as it had come. (p.138)

The planning of the castle is like a labyrinth. The doors, entrances and exits are hidden. Japanese children can imagine them playing in a maze.

(184) ... He was too sleepy even to be surprised that the people in the portraits along the corridors whispered and pointed as they passed, or that twice Percy led them through doorways hidden behind sliding panels and hanging tapestries. (p.141)

(185) ... but Peeves the poltergeist was worth two locked doors and a trick staircase if you met him when you were late for class. (p.145)

The labyrinth resembles a Japanese ghost house, or an orientation game in which children find their goals.

There is no gravitation in the wizardry world. Both creatures and things can float in the air. No gravity reminds modern children of

astronauts in a space ship.

(186) A bundle of walking sticks was floating in mid-air ahead of them and as Percy took a step towards them they started throwing themselves at him. (p.141)

(187) 'Peeves,' Percy whispered to the first-years. 'A poltergeist.' He raised his voice, 'Peeves-show yourself.'

A loud, rude sound, like the air being let out of a balloon, answered.

'Do you want me to go to the Bloody Barons?'

There was a *pop* and a little man with wicked dark eyes and a wide mouth appeared, floating cross-legged in the air, clutching the walking sticks. (p.141)

(188) He (Peeves) swooped suddenly at them. (p.141)

(189) ... They head him zooming away, rattling coats of armour as he passed. (p.142)

The wizardry world is the mixture of old and modern. Some of the ghosts are 400 years old, Professor Dumbledore fought the black power of Grindelwald in 1945, which is obviously the power of Nazism in Germany during the World War II, and the papers are the parchment. However, it has something very modern, such as a password, which is an analogy of a computer password, which modern readers can easily think of.

(190) 'Password?' she said.

'Caput Dracoins,' said Percy, and the portrait swung forward to reveal a round hole in the wall. They all scrambled through it. (p. 142)

In the wizardry world newspaper has a similar name to that in the real world.

(191) the *Daily Prophet* (p.155)

The readers of Harry Potter can imagine what they are like in reference to the things in their own world (cf. Whited, 2000: 305-342).

6.3.3 Women in *Harry Potter*

Women in Harry Potter world are described from a conservative perspective, which was typical in old British society (cf. Whited, 2000: 211- 242). Harry's Aunt Petunia has a long neck which is useful for spying her neighbors and gossiping about them. Her voice is shrieky and is good for nagging Harry. Mothers baby their sons. The following citations with italicized phrases indicate gender issues in the present text.

(192) Mrs Dursley was *thin and blonde* and had *nearly twice the usual amount of neck*, which came in very useful as *she spent so much of her time craning over garden fences, spying on the neighbours*. (p. 7)

(193) His *Aunt Petunia* was awake and it was her *shrill voice which made the first noise* of the day. (p.25)

(194) 'Up!' *she screeched*. (p.26)

(195) 'Are you up yet?' *she demanded*. (p.26)

(196) 'What did you say?' *his aunt snapped* through the door. (p.26)

(197) 'Knew!' *shrieked Aunt Petunia suddenly*. 'Knew!' Of course we knew! (p.62)

(198) '*Mum gerof*.' He wriggled free.

(199) 'Aaah, has *ickle Ronnie* got *somefink* on his *noisie*? Said one of the twins. (p.106)

(200) 'Don't worry, *ickle Ronniekins* is safe with us.' (p.107)

The middle-aged woman is fat and chic. Smart women like Her-

mione is cold and difficult to get associated with.

(201) Madam Malkin was a squat, smiling witch dressed all in mauve.

Thus, women in the Harry Potter story reflect conservative images of British society. Japanese young learners can compare and contrast their images with those in the Harry's story. Then later, they can compare these two with the real women around them. They can learn about a gender-balanced community.

6.3.4 Social dialect

The gate keeper Hagrid is described as a naïve, unintelligent janitor. He speaks in working class accent. A working class variety appears in his speeches with the features of peculiar pronunciation and grammar.

6.3.4.1 Sound features of Hagrid's speech.

Hagrid's speech mainly shows two types of sound features, that is, a sound dropping and a sound change. The phonemes, /t/ and /ŋ/, are regularly dropped from his speech, and 'you' /ju:/ is changed as /ja/. The parts under discussion are italicized;

(202) "*Las'* time I saw you, you was only a baby,' said the giant. '*Yeh* look a lot like...

(203) '*Yeh*'ll get *yer firs'* sight o' Hogwarts in a sec, Hagrid called over his shoulder, '*jus'* round this bend here,' (p.123)

(204) '*Yer* great *puddin'* of a son *don'* need *fattenin'* any more, Dursley, *don'* worry.' (p.58)

(205) I knew *yeh* weren't *getting'* *yer* letters but I never thought *yeh* wouldn't even know *abou'* Hogwarts, fer *cryin'* out loud! (p.58)

(206) If he'd know who *yeh* were he's grown up *knowin'* *yeh* name if his

parents are *wizardin'* folk you saw 'em in the Leaky Cauldron. (p. 90)

(207) 'I spent half me life *chasin'* yer twin brothers away from the Forest.' (p.154)

In the above citations, the sound /t/ is dropped when the sound occurs at the end of a word. The sound /ŋ/ is dropped when it occurs in the present participle ending.

The sound change happens in his speech. The sound /ju/ becomes /ja/ in the words 'you' and 'your'.

(208) *yer* dad, but *yeh'*ve got *yer* mum's eyes.' (p.56)

(209) I knew *yeh* weren't getting' *yer* letters but I never thought *yeh* wouldn't even know abou' Hogwarts, fer cryin' out loud! (p.58)

(210) More'n my job's worth ter tell *yeh* that,' (p.84)

(211) *D'yeh* know, every time I go up ter the school, she follows me everywhere? (p.154)

(212) 'Yeh'll get *yer* firs' sight o' Hogwarts in a sec, Hagrid called over his shoulder, 'jus' round this bend here,' (p.123)

The sound /fo:/ becomes /fer/, and in the word 'somewhat' in (213), gemination of /mm/ occurs for /mw/, because both of the sounds are articulated in the same place, bilabial. And 'to' is pronounced /tar/ in (216) and (217).

(213) 'I'd not say no *ter summat* stronger if yeh've got it, mind.' (p.57)

(214) I knew yeh weren't gettin' yer letters but I never thought yeh wouldn't even know abou' Hogwarts, *fer* cryin' out loud! (p.58)

(215) 'An' as fer that cat, Mrs Norris, I'd like ter introduce her to Fang some time.

- (216) More'n my job's worth *ter tell yeh* that,' (p.84)
(217) every time I go up *ter* the school, she follows me everywhere?
Can't get rid of her—Filch puts her up to it.' (p.154)

As for the grammatical features, 'me' is used instead of 'my' and the double negative is also used. Both of these features are typically found in a working class dialect.

- (218) 'True, I haven't introduced *myself*. Rubeus Hagrid, Keeper of Keys and Grounds at Hogwarts,' (p.57)
(219) 'I spent half *me life* chasin' yer twin brothers away from the Forest.' (p.154)
(220) -now, where's *me umbrella?*' (p.81)
(221) it's best if I keep *me mouth* shut,' said Hagrid. (p.87)
(222) 'I'd *not* say *no* *ter* summat stronger if yeh've got it, mind.' (p.57)

In the whole fiction of *Harry Potter*, Hagrid is the only character who speaks in a working variety class.

7. Conclusion

The children's fiction, *Harry Potter and the Philosopher's Stone*, has offered an effective approach to ESL (English as a Second Language) for children across cultures. Although the book deals with British school children and their society, it has offered a lot of teaching materials for Japanese young learners of English. With these materials, many aspects of the English language can be taught, such as sounds, rhythm, and onomatopoeia. Using the book can also teach literary aspects of English literature like metaphor, irony, and imagery. It also describes British society with its structures, British people and their unique dialects, and

above all, British dreams.

Teaching English for young learners in Japanese public schools started only ten years ago. Much work remains to be done in providing teachers with satisfactory curricula and teaching materials. It is necessary to train the teachers for young learners using suitable curricula in university teacher training courses. There is a need for liaison curricula between elementary schools and high schools. What is most needed is effective and enjoyable teaching materials. The children's fiction, *Harry Potter*, has proved itself as one of the best options for teaching Japanese early learners. We are all aware that such fiction cannot be used in Japanese elementary classrooms without making careful adaptations. It can, however, offer some effective and enjoyable classroom materials for introducing English sounds and rhythm, and for international understanding such as games, food, school systems, and animals.

This paper has shown some fun aspects of *Harry Potter*, which can introduce English fiction to teaching English for Japanese young learners. At the same time, more elaborate work to prepare teaching materials for them remains. Using nursery rhymes and some passages from *Harry Potter*, English sounds and rhythm can be effectively introduced in Japanese school classrooms. This approach will enable the children to explore rhythmic systems that are different from those of the Japanese language. Moreover, the fiction can offer a good opportunity to understand different people and different societies. Teachers for young learners can utilize English children's literature to teach their pupils. If university scholars of phonetics and English literature cooperate with school teachers, then they can create fun and effective teaching materials for early learners.

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