Teaching to the Canon or the Students: The Use of Popular Literature in ELA Classrooms

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Teaching to the Canon or the Students:
The use of popular literature in ELA classrooms

By

Autumn H. M. Sanders

A thesis submitted to the Department of English of the State of New York College at
Brockport, in partial fulfillment of the requirements for the degree of Master of Arts

June 2011
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Abstract

There is an explicit need for the education system to expand the current canon to integrate popular literature into middle and high school classrooms. Students at these levels are being underexposed to this group of texts in the classroom, but many are plunging themselves into contemporary works at home. The authors of young adult books are aiming their texts to reach out to those learning at the secondary level, while many of the books being taught there were originated for the general amusement of an entirely different generation and age group. For the purpose of this paper the *Twilight Saga* by Stephenie Meyer will serve as a model of contemporary author deliberately using and challenging the devices of classic literature within her own work. Not only will Meyer’s work be explored side by side with Shakespeare’s *Romeo and Juliet*, Emily Brontë’s *Wuthering Heights*, and Charlotte Brontë’s *Jane Eyre* because of their common theme as love stories, but also because of the minor parallels between each text that Meyer illuminate’s by bringing her predecessors’ works into her own text. Along with this, the way in which Meyer’s vampire are similar to or recreate the vampires of Bram Stoker’s iconic novel *Dracula* will be discussed. The *Harry Potter* series by J. K. Rowling will be an example of a contemporary work that educators can use to draw connections between popular and canonical literature where the author does not mention classic pieces of literature. Harry Potter will be places alongside other orphans of literature like those found in Frances Hodgson Burnett’s *The Secret Garden*, Mark Twain’s *Adventures of Huckleberry Finn*, and Charlotte Brontë’s *Jane Eyre*. Not only will these texts be discussed as orphan texts, but also as pieces of literature in which power struggles are driving forces. In addition, the future implications that popular literature has for the classroom will be explored.
Chapter 1: Popular Literature and the Canon

The Canon

The canon has always been the accepted literature used in classrooms. These texts have become widely recognized as influential or good literature and have made planning a curriculum for English classrooms easier than requiring teachers to look through ongoing publications for young adults and adjust their classes as they make room for these new texts. According to Richard Beach and his co-authors, “the very existence of the canon grows out of a desire to create a particular cultural representation, one that shows a nation, its people, and its literature in the best possible light” (167). Because of this, the canon becomes a compendium that does not often bring in new resources. The texts have become a sort of tradition in the classroom. Each school district decides which books will be taught at what grades and that is what is done each year.

As educators we must question the texts, since we are asking students to accept these texts as the best literature to read and discuss. By teaching the texts of the canon teachers are promoting its use and limiting the exposure most students have with texts. There is a shortcoming in sticking with the current canon. Many of today’s students are still reading the same texts their grandparents read when they were in school. The problem with this is that most middle and high school students are not often interested in what their parents and grandparents enjoy or do. Knowing that their family members have read a text does not increase its appeal to students. In
some cases it may even be the reason that a student dislikes the book. It can also encourage students to use the excuse that they cannot relate to something that is so old their grandparents read it. Students need to connect with the literature on their own level. Finding value in a text they feel they cannot relate to can be difficult for many students. This means we need to balance the canon with popular texts that are more relatable to students.

Recent surveys have shown that “books chosen by adults might lack relevance to the lives of contemporary teenagers” (Beach et al 31). While today’s adults might recall the novels they read in school as enjoyable to them, students are more enthusiastic about what is new. Many students in the U.S. are having trouble relating to the texts of the canon, because as time changes so do belief systems and interests. As educators we try to appeal to students by teaching coming of age books. “We [teachers] assign coming-of-age books . . . we invite them [students], through literature and other language activities, to define their own sense of self and to resist the false fronts that that seem to accompany their teenage years and get them into trouble” (Beach et al 24). We expect students to relate to the concept of growing up, but it does not reach many of them because growing up today is different from the past. Students cannot picture having to get married at their age. The idea scares them, but in many of the canonical texts it was what was expected of someone in that time period. Relating to a coming of age novel cannot work effectively if students cannot see themselves in the characters of a text or relate to the situations that occur to them.
This does not mean that we need to get rid of the current canon, but in order to fix this problem it may be time to integrate some popular literature into the classroom. I plan to do this by using popular literature alongside classic literature in order to highlight common themes and differences in writing styles or how current authors are revising canonical literature.

In Chapter Two, “Twilight, the Canon, and Vampire Novels,” I plan to discuss how love stories like Shakespeare’s *Romeo and Juliet* (1597), Emily Brontë’s *Wuthering Heights* (1847), and Charlotte Brontë’s *Jane Eyre* (1847) can be explored using popular literature. As a paradigm, I will be using Stephanie Meyer’s *Twilight* saga (2005-2008), which exemplifies the same themes and motifs as the classic love stories aforementioned. This is a prime example, because it shows a recent author intentionally paralleling the classic literature in her own work. These contemporary and canonical pieces all work with the themes of love triangles, forbidden love, and violence. Along with these love stories, this piece of popular literature fits in another genre, that of vampire literature. In order to discuss its application among this set of texts I will discuss its relationship with *Dracula* (1897) by Bram Stoker.

In Chapter Three, “Harry Potter and Other Orphans,” I will introduce the *Harry Potter* series (1997-2007) by J. K. Rowling, alongside Frances Hodgson Burnett’s *The Secret Garden* (1911), Mark Twain’s *Adventures of Huckleberry Finn* (1884), and Charlotte Brontë’s *Jane Eyre*. Unlike Meyer’s work, the *Harry Potter* series does have any outright indications that the author is consciously aware of
parallels between her own work and canonical texts. This provides a model of how to draw these parallels into the classroom to increase student interest in classic literature. The characters in all of these texts have had their perceptions of family altered by their status as orphans. However, this alone does not tie the canonical texts together with the contemporary one. There is also the way in which authority and secrets penetrate their worlds. Above all there is the inspirational way in which the characters of these texts overcome the adversity in their lives. Using a popular text with these classics will improve student learning, because though the popular literature may be dismissed by the critics it appeals to students.

Part this may be the way in which popular literature has formed new media platforms for literature. In Chapter Four, “A Future for Popular Literature,” I will explore the ways that popular literature has immersed itself into the technological world through computers and film. I will also discuss how the literature has been brought to life through tourist attractions, as the *Harry Potter* series and the *Twilight* saga are two of the few pieces of contemporary literature that has become part of literary tourism. This will show the diverse ways in which popular literature is immersing itself in the lives of readers.

**Popular Media in the Classroom**

In his article “From the Secondary Section: Popular Culture in the Classroom,” Dale Allender argues that “popular culture has affective and academic value” (13). Allender uses contemporary music and television with his students in
order to help establish themes and to make the literature he is teaching relevant to his
students. Allender’s use of popular media is not new concept. Teachers use it all the
time to supplement a text in their classrooms. During my own student teaching, I used
Iron Maiden’s song “Lord of the Flies” to inspire a media literacy project on William
Golding’s novel Lord of the Flies. I also showed a clip from The Simpson television
series that was a parody of Golding’s text. Similarly I have seen other teachers use
similar things in their classrooms. However, what Allender does differently is he
takes a piece of media that does not appear immediately relevant and makes it relate
to a canonical text. If Allender can apply the TV series Lizzie McGuire to
Shakespeare’s use of soliloquy then surely teachers can apply J. K. Rowling’s racial
subtext in Harry Potter and the Chamber of Secrets to the overt racial context of
Mark Twain’s Huckleberry Finn.

Similar to Allender, Jeffery Wilhelm and Michael Smith like the use of
popular television in the classroom. They discuss a male student who loves The
Simpsons, yet hates Jonathon Swift, even though he recognizes both as satire. When
asked why, he answers, “The Simpsons is about real stuff . . . you could actually do
something about” (Wilhelm and Smith 19). Yet, The Simpsons are about bullying,
fighting, rebellion, and many other topics you can find in canonical literature. They
parody not only Lord of the Flies, but Edgar Allen Poe’s “The Raven” and several
other known literary texts. The “real stuff” the student refers to is found throughout
literature. It is merely easier to recognize in today’s media. According to Wilhelm
and Smith “if we want kids to have passionate engagements that will make them willing to learn, our focus needs to be on the present” (19). This does not mean we need to extend the canon to include shows like *The Simpsons*, but look for popular novels that can function similarly. Allender, Wilhelm, and Smith are connecting individual texts to different pieces of contemporary media, using a single popular text in a curriculum can provide a base for students to connect with canonical texts. What I propose we do differently from previous educators, will give students greater exposure to a singular piece of popular literature and make it a focus in the classroom, rather than an extra example.

**A Renewed Genre**

One place to start is the fantasy genre. Chris Crowe claims “that some of the best readers in class are the boys whose noses are perpetually buried in fantasy novels” (135). The issue is they do not want to step outside of that genre and enter the realm of the canonical novels. They cannot find any pleasure in the school supported literature because “most secondary teachers and school librarians frankly admit that they do not like fantasy and prefer to read realistic and historical fiction. As a result, they are less likely to use it in their classrooms or suggest it to their students” (Crowe 135). This creates a genre that feels safe for students. They can go home, read their fantasy novel, but never think of it as being a real book, because they do not read that type of book in school. Yet, it is a genre that is starting to appeal to more readers.

Research into reading habits has shown that adolescent boys and girls
have different reading preferences. In essence, while adolescent girls read more romance and historical romance books (which are also referred to as "bodice-rippers"), adolescent boys read more fantasy and science fiction. (Crowe 136)

However, today's authors are beginning to combine the two genres to create texts that are both terrifying or intriguing, while also full of romance. This can reach out to more students and give them the action filled romance they want to read.

The two authors I will be working with are Stephanie Meyer, author of the *Twilight* Saga, and J. K. Rowling, author of the *Harry Potter* series. These two authors have composed pieces of literature that have been absorbed by the popular culture. Lauren Adams calls *Twilight* “the deliciously dangerous romance between mortal human and dark predator” (58), while Chris Crowe and his fellow writers say *Harry Potter* is “one of those rare ‘all-ages’ books that can be enjoyed by absolutely anyone who loves rousing good stories full of fun, suspense, adventure, humor, and very real seeming people in a magical world” (138). These descriptions depict the type of texts that can encourage students and teachers alike to expand their notion of literature.

Meyer's *Twilight* series combines the terror of a young girl being preyed on by a vampire, with the concept of a tragic love story. Anne Joseph says that “while vampire fiction may be a passing fad, it does fit into an increasing appetite for brutality in children’s fiction” (2). While the idea that children are becoming more
interested in brutality can be considered alarming, but also reflects the society in which they have been raised. Violence, sex, and drugs are topics for media that has become increasingly accessible to students. Yet, even in classic literature there are texts that are extremely violent. For instance, consider Homer’s *Odyssey*, *Romeo and Juliet*, or the fairytales of the Brothers Grimm. Marcus Sedgwick points out that “books provide a safe means for children to enjoy the thrill of being scared with the knowledge that nothing will happen to you” (as quoted in Joseph 2). Reading these texts in school along with their peers should encourage a safe haven among books like the *Twilight* series. At home they read the texts on their own. In school they can discuss how it is making them feel, allowing or a guided reading experience.

Like *Twilight*, the *Harry Potter* series combines an epic tale with the discovery of first loves. These dual concept novels make the novels more appealing to the general population. The last three novels hold the darkest themes of the series. It is when people are murdered and tortured. These are the themes that will appeal most to older students, because they touch on the same kind of horror that they have come to expect in scary movies. Reading these texts with classmates and adults will allow students to discuss what these acts mean in a more controlled setting. No text can reach to all students, but educators have a responsibility to reach out to as many students as they can. While these texts do not fit the traditional canonical profile, they are pieces of popular literature that can change the old canon into one that includes what students deem valuable as well as what adults think need to be read. Essentially
they will create space for books that can change as society does. This is something that is necessary, though many canonical texts deserve the right to stay.

**Changing the Canon**

Barbara Mujica points out that “traditionalists [those who are for the current canon] have never seen the canon as a fixed body of literature, but an ever-evolving corpus formed of works that stood the test of time on esthetic ground” (209). If it is “ever-evolving” that means that the canon should be growing and including new texts all the time. The problem is in order to see if a text is good takes watching its success over decades rather than years. It is not possible to know if some of the texts being produced today will not stand the test of time and be accepted into the canon decades from now. So why should we wait to expose students to these works when we have access to them and the people who wrote them today? Popular literature offers a real chance to allow students to know with concrete proof what an author meant and for educators to delve into the text as a teaching experience with additional guidance from an author who is still writing. Even if these texts do not stand the test of time, should not the goal of educators be to show the failure of literature as well as the success, so that future generations can make decisions on what good literature is for themselves?

Robert Dale Parker argues that the most common revisionist argument “either defends the choice of particular noncanonical texts on the grounds that those texts are really as complex as canonical texts, or it dismisses the criterion of complexity as too
exclusive and instead celebrates the noncanonical texts' simplicity” (96-97). I feel that it is necessary to see noncanonical texts as a combination of these arguments. They present complex issues on a more simplistic level in order to make them accessible to a greater percentage of the population. Whether the complexity of an issue can be diminished by a simplistic portrayal is not as important as how using these texts can highlight the canonical texts’ issues. Understanding a concept on a simplistic level allows students to build on prior knowledge when attempting to discover the same concept in a more difficult text.

The use of popular novels in the classroom will work as a transition for students. Most of these texts have been written for a generation of adolescents that has so much to do that reading is not a priority. The authors use simpler language and concepts than many of the texts of the canon. This makes the texts easier to understand and faster to read. Susan Monroe Nugent feels that teachers should take advantage of this because “Adolescent literature bridges the gap between children's literature and adult literature” (35). Taking advantage of this in the English classroom can make transitioning students into reading difficult texts easier. Instead of throwing the concept of voice at students using a play like Shakespeare’s Romeo and Juliet, why not first introduce students to a text like Stephanie Meyer’s Twilight that holds many parallel themes, but introduces voice in a more plain sense? Then apply the strategies the students learned with the popular text to the canonical novel of Romeo and Juliet. This turns popular literature into a gateway for understanding
classic literature. Then in the future if students read an even more difficult text on their own, they will have the strategies necessary to apply and understand concepts they learned in school.

One reason this will succeed is because of the running theme of the coming of age novel. Regardless of whether it is canonical literature or popular literature, writers of adolescent or young adult fiction typically present the struggle to grow up as a universally defining characteristic of adolescents . . . Yet, the very phrase ‘coming of age,’ especially when applied to an entire genre of texts for and about young adults is fraught with contradictions between what seems to happen in books and what students . . . know happens in their ‘lived lives’ (Beach et al 27).

Picking texts that are similar to students’ lives in time period, but are complicated by factors that could not be part of their live, like mythology an magic, can succeed in allowing students to relate without implying that anyone truly knows what they are going through. In all honesty growing up is not as easy as it seems in the books. Students recognize that their lives do not fall into place the way the characters’ lives do, but giving them texts that allow them to relate in other ways could help them be more gracious when it comes to the experience of growing up that is presented.

According to Jim Burke, “It is no easy task to teach students to move along this continuum from simple understanding to confident interpretation of multiple texts” (44). Using popular literature can do this for students because they can relate to
what the authors are talking about through their recognition that the characters in the
text are from a world that they know. These characters play sports, are clumsy, are
bullied, and experience many other things that students today are. Sandra Mallia, a
junior in high school, admits “Usually I don’t like to read but if it’s a book on
something I can relate to I usually have a better interest . . . I Cannot read something I
don’t understand or don’t have any interest in” (qtd in Burke 47). In order to teach a
student who thinks like Sandra educators must bring in texts that are relatable to
students, texts where students can envision themselves taking part in the story in
some way. Using popular literature will allow teachers to do this.

Take for instance J. K. Rowling’s *Harry Potter* series; one might wonder
where students could possibly see their world in Harry’s. Students can relate through
Rowling’s description of the muggles. These muggles live in homes and communities
that are similar to our own. Harry often talks about sneaking out at night to watch TV.
Harry tells Sirius how Dudley broke his game system. Television and game systems
are technological icons that teenagers can relate to their own lives. These icons are
not seen in the wizarding world, but Rowling continues to bring them up by
explaining their non-existence. In *Harry Potter and the Goblet of Fire* readers are
made aware that electronic listening devices do not work at Hogwarts when the trio of
heroes suspects that Rita Skeeter is bugging them. Rowling changes the traditional
sense of a person being bugged by having Skeeter become an animagus and literally
bugging the school through magic. Rowling mixes the magical and non-magical
community in ways that draw students into the text.

Meyer employs a similar approach in her series to show that Bella and Edward live in a modern world. For one, Bella uses modern technology constantly throughout the texts. Computers become the way that Bella and her mother communicate once she moves in with her father. Computers are also the way that Bella does her research on vampires, showing the plethora of information available on the web. Cell phones are shown as a safety net for adolescents, when Bella begins carrying one so she can communicate with Edward when she is hanging out with the werewolves. Digital cameras are piece of technology limited to the second book of the series. Bella’s camera works as a way to quickly capture memories, rather than through the stories told by the older generations of the text. Unlike Rowling who explains away technology, Meyer embraces its place in her characters’ world. While this somewhat dates the text for future use it also immerses the story into the world of today’s students. This can be used to allow students to find themselves in the text, by relating to the way they use the pieces of technology in their everyday life.

This is not something that works with canonical texts. Canonical texts most often take place in a different decade and therefore have few markers that students can relate to. Even the mode of transportation for the time period is hard for students to understand. While students understand that there was a time when horses and carriages were used to travel, does not mean that they can imagine being Mary Lennox enduring a long drive to Misselwaithe. If they have ever ridden in a horse and
carriage it was probably a unique experience for them. They did not have to take care of the horse when they got home or deal with being stuck miles from anywhere on a dirt road when there wagon’s wheel broke on a rock. They are used to a car that has a spare tire and can get them from point A to point B quickly and smoothly. They cannot relate that a similar ride in a wagon would take at least twice the time and that it would be shaky. However, they are likely to be able to imagine Bella’s frustration when she tries to turn on her truck and it will not start, because it is something they have seen or experienced though probably not in the same context. Therefore it is necessary not discard the canon, but to integrate popular literature into it.

Similarly, student readers have probably not experienced rafting down the Mississippi like Huck and Jim in *Huckleberry Finn*. They probably have not traveled very far at all without a parent and more than likely not by some kind of boat. Many do not know what it is like to go hungry and have to lie about who they are to survive. However, students can relate to being stuffed into a car with people they did not like as Harry was on Dudley’s birthday trip to the zoo or wishing that they could make the car bigger like Mr. Weasley does to get everyone to the train station. Fantasy literature introduces new modes of transportation to readers. They use real-world scenarios, adapted with fantastical elements beyond their experience. Using the desires and relatable experiences with students can pique their interest in reading and then create a draw to other texts through comparable situations.

I am not overlooking the value of the canon, but I do think it is important to
bring in contemporary texts. If we do not do this, students may not experience texts the way they should, especially in a world where most of the canonical texts can be found as Sparknotes or Cliffnotes. As times advance, new ways to get around reading have cropped up. Using popular literature can afford the chance to encourage students to read the texts rather than the cheat sheets. According to Beach and his fellow writers, “study of canonical work is without value if students don’t gain an understanding of the basis of canonization” (166). Using contemporary texts in order to do this will make understanding easier. I believe in the value the canon holds, but that adding contemporary literature and creating an integrated body of work can improve learning and uphold that value.
Chapter 2: Twilight, the Canon, and Vampire Novels

**Twilight**

The *Twilight* saga (2005-2008) by Stephenie Meyer has become exceedingly popular among young adult readers. Even teachers are beginning to read the novels in order to see what students are into. The question is, are students getting anything out of these texts besides a romantic novel with some action? Probably not, unless they are avid readers of authors like the Brontës, Shakespeare, and Stoker. If *Twilight* were read alongside the texts of the canon, it would provide the opportunity for students to read a text they are interested in reading for credit and discussing the themes that carry between *Twilight* and other novels. Meyer intentionally uses the themes of love triangles, violence, and forbidden love that can be found in *Romeo and Juliet*, *Wuthering Heights*, *Jane Eyre*, and *Dracula*, in her novels (see Appendix A). *Twilight* can then be used as a bridge to discussing classic literature. This will keep students interested in what they are reading.

While it is difficult to investigate the series based on its own critical scholarship, as it is so new that not much research has been done on the novels, Meyer makes connections with literature that has its own scholarly research. In *Twilight* and its following texts *New Moon*, *Eclipse*, and *Breaking Dawn*, Meyer gives homage to the classics in text, structure, and story. While these texts flow together to form a larger plot, any of them can be read individually and still maintain a connection with the literary canon. They way in which Meyer brings up numerous
classic literary pieces within her work through both commentary from the characters and with texts the characters are reading in their own English classes, shows that Meyer was aware of works like Shakespeare’s *Romeo and Juliet*, Emily Brontë’s *Wuthering Heights*, and Charlotte Brontë’s *Jane Eyre*. Having the characters in the *Twilight* saga actually compare themselves to the texts of recognized and praised authors shows that Meyer may have been intentionally creating parallels between her own work and the classics. In this chapter I am going to explore the ways in which the *Twilight* series gives homage to *Romeo and Juliet*, *Wuthering Heights*, and *Jane Eyre*. Along with this I will also take a look at how Meyer has adapted the traditional vampire novel by examining its relationship to Bram Stoker’s *Dracula*. Doing this will shown that Meyer highlights the moral struggle of the heroine against men’s desire, while male characters fight to learn how to control their own desires and appetites in canonical texts.

**A Modern Romeo & Juliet**

*Romeo and Juliet* is a text that Meyer references several times in her novel *New Moon*. The first instance is in the epigraph of the novel, “These violent delights have violent ends/ And their triumph die, like fire and powder, / Which, as they kiss, consume” (Shakespeare II.vi.9-11). Using this as an introduction shows that Meyer had this play in mind as she wrote *New Moon*. A main them of Shakespeare’s play is that of young lovers who are star-crossed, because the war between their families strains to keep them apart. Similarly, Bella and Edward also face obstacles in their
relationship. The fact that Bella is a human and Edward is a vampire constantly puts their survival as a couple in danger. It also forms a relationship tormented by violence, much way Romeo and Juliet’s is. While Romeo and Juliet must fear discovery of the betrayal of their families, resulting in their untimely death, Bella and Edward are from species that have a predator-prey relationship. The vampires in the *Twilight* saga can only be killed by being torn apart and having their body parts burned. In their case the only ones strong enough to kill them is another vampire or a werewolf. This makes the predator-prey dynamic more severe, because the humans are not even aware of the danger.

According to Christine Meloni, “Although Edward and his clan deny their desire for human blood, it is still very dangerous for Isabella to be with him” (32-33). This is because it defies the nature of vampires to not attack humans. Bella recognizes this after she finds out that the Cullens are vampires: “there was a part of him (Edward) and I didn’t know how potent that part might be - that thirsted for my blood” (*Twilight* Meyer 195). Edward’s lust for Bella’s blood could be the downfall of their romance and those around them. Edward tells her “it’s dangerous for more than just me if, after spending so much time with you so publicly . . . If this ends . . . badly” (*Twilight* Meyer 246). Here he is admitting that his family stands to risk everything they have built up in Forks if Edward cannot control himself. Bella, however, is taking the biggest risk as Edward is stating he is not sure he can keep himself from biting her. Yet regardless of the risks, it is love at first sight just as it is
for Romeo and Juliet.

Not only do these two works have similar themes, but Meyer makes overt references to Shakespeare’s play by having Bella and Edward read *Romeo and Juliet* for their English class and they watch the movie. Meyer uses this to give Edward the opportunity to tell Bella that like Romeo, if she died he would find a way to kill himself. Edward later attempts to kill himself when like Juliet, Bella is believed to be dead though this is not the case. The happy ending to this novel is that Edward and Bella survive, though the Volturi do demand she be turned into a vampire.

When discussing the love of Romeo and Juliet, one must first consider the love Romeo initially expresses for Rosaline, Juliet’s cousin. His love for Rosaline highlights a love triangle, similar to that which forms between Jacob, Bella, and Edward in the *Twilight* series. Romeo’s infatuation with Rosaline is evident from the moment Romeo enters the scene as a depressed teen, because his love is unrequited. Should this love be discounted, because the minute Romeo meets Juliet he forgets Rosaline? According to Henry David Gray, “Romeo’s love for Rosaline is neither artificial nor insincere. It is because we must perforce contrast it with his love for Juliet that we condemn it as frivolous or unworthy” (209). Therefore, if Romeo had never met Juliet he might have remained in love with Rosaline. At the least, if he had not met his soul mate, but just some other girl he liked better than Rosaline the comparison would not have been as great. It is because of the lengths Romeo and Juliet go to, to be with each other, that Romeo’s love for Rosaline is diminished. As
far as Rosaline’s love for Romeo, the audience never knows what might have been as Shakespeare alludes to Rosaline’s existence, but does not allow us to meet her. All we know is that she has chosen a chaste life. As a woman of the gentry she would have been a social match for Romeo and while the Montagues’ and Capulets’ war made Romeo and Juliet’s love forbidden, Rosaline would be just enough removed as to make a romance with Romeo acceptable. Maybe Romeo could have changed Rosaline’s mind about a chaste life if he had continued to pursue her, but the urgency forced upon Romeo and Juliet’s love by their parents’ war does not allow Romeo to take time to choose between the two girls.

Meyer affords the same kind of love triangle in the *Twilight* series when she contrasts Jacob Black with Edward Cullen. The difference is that Bella almost never considers Jacob in comparison to Edward, because from the moment she saw Edward, she knew that she had to be with him. Yet, like the chance meeting of Romeo and Juliet, it is fate that Bella and Edward exist in the same time and place. Had vampires not existed, Edward would have died 1918 and he and Bella would never have met. Bella would have ended up with Jacob eventually. This is evident from the first half of *New Moon*, when Jacob and Bella seamlessly enter a relationship that is far more than friends. The only thing holding her back is Edward. Jacob recognizes fate at work and tells Bella,

> If you had just waited for me like you were supposed to, then the bl- 

*Alice* wouldn’t have been able to see you jump? Nothing would have
changed. We’d probably be in my garage right now, like any other Saturday. There wouldn’t be any vampires in Forks, and you and me . . .

(Eclipse Meyer 108).¹

This wistful thinking shows that Jacob believes he and Bella should be together, but that the existence of vampires has thwarted them.

While neither of these couples can fight their love, it proves dangerous for those they care about. In the case of Romeo and Juliet it even turns deadly. Because Romeo is so unwilling to fight Tybalt, his best friend Mercutio steps in and is killed for fighting in Romeo’s place. The feud between the Montagues and the Capulets regularly resulted in battles, but Romeo’s marriage to Juliet had tied Romeo’s loyalties to both families. In the end, Romeo ends up killing Tybalt anyway. Though Bella and Edward do not lose anyone they love, they do endanger them. There has been a long history of vampires being hunted by man. In New Moon, readers get a glimpse of this through the St. Marcus Day festival in Volterra. Alice tells Bella that the celebration is held to honor Father Marcus, who supposedly ran all the vampires out of Volterra (Meyer 440). Like Romeo and Juliet’s romance, Bella and Edward’s relationship endangers the entire Cullen family. When Bella is hurt on her 17th birthday, the Cullens leave Forks, because Jasper is unable to control himself around Bella and they recognize the danger for her and themselves. Bella’s association with

¹ Hyphenation, italicization, and ellipses are as seen in original text. “Bl-“ represents Jacob’s decision not to use the term “bloodsucker,” but rather he uses Alice in order not to upset Bella.
the Cullens consistently puts her in danger as well. Though Edward says that Bella is a magnet for trouble, she never had any trouble until they met (Twilight Meyer 109).

The situation with James is very similar to the fight with Tybalt. While Edward does not taunt James, the way in which the Cullens protect Bella appeals to James in the same sense of a challenge. In Romeo and Juliet, the challenge comes out in Romeo’s refusal to fight. While Mercutio decides to fight out of anger at Romeo, the Cullens decide to take preemptive action against James by hiding Bella. While Shakespeare presents a situation where Romeo’s kinsman is the one in danger, Meyer provides one where the object Edward’s love is endangered. The difference is an important one. It forces readers to consider if it had been Alice or another Cullen in danger would Edward have reacted in the same way as Romeo did? In the end, both Tybalt and James end up dying out of revenge. Romeo kills Tybalt because he killed Mercutio and the Cullens kill James to save Bella. Ruth Nevo says that “Romeo's action in challenging Tybalt is precisely not rash, though it puts him into great danger. On the contrary it is an action first avoided, then deliberately undertaken” (246). The action on Romeo’s part is not comparable to that of Edward, but to Bella’s choices. She chose to hide in order to save her family, but when she believed her mother was in danger she made the decision to go to James in order to save Renee. Unfortunately, like Romeo’s choice to kill Tybalt causes problems for him and Juliet, Bella’s choice to go to James causes problems for her and Edward. While they do not kill themselves, Edward becomes hated by Charlie and Bella is hospitalized for
several broken bones and blood loss.

Love is not the only topic Meyer revises in the canonical work. There is also the concept of light and dark that plagues these two sets of lovers. With both, the concept of light and dark is represented through the concepts of night and day or the sun versus the moon. The most famous passage from *Romeo and Juliet* that shows this is when Romeo says:

But soft, what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou, her maid, art far more fair than she. . . .
The brightness of her cheek would shame those stars
As daylight doth a lamp; her eye in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night. (II.i.44–64).

Though Romeo is outside and Juliet is on the balcony of the house, in the first two lines Romeo reverses their positions by speaking as though Juliet is the sun shining in a window and lighting a dark room where he exists. He goes on to speak of Juliet outshining the moon, this is a possible allusion to the way meeting her extinguished his love for Rosaline. Lines 63-64 claim that Juliet would not only outshine the moon, but even make elements of nature believe it is day when it is really night.
Juliet’s ability to reverse day and night is alluded to again on their wedding night when Juliet begs Romeo not to leave her. She claims that it is not yet day time so he does have to leave. For a moment she almost convinces him that day is night. This is important to Romeo, because for him night is the safest time for him and Juliet. Night is when Romeo sneaks into the masquerade and meets Juliet. Night is when he sneaks onto her father’s grounds to watch her in the orchard. Night is when Romeo sneaks in Juliet’s window to celebrate their marriage. Most of their time together is spent during the night or early morning.

For Edward and Bella night and day also hold importance. With Bella, the sun and moon analogy describe her relationships with Edward and Jacob, just as Romeo describes his love with Juliet. Meyer has Bella tell Jacob, “I used to think of you that way, you know. Like the sun. My personal sun” (Eclipse 600). Jacob is the thing that Bella orientates herself around in the months Edward is gone in New Moon. While Edward is never referred to by Bella as the moon, he spends the most time with Bella at night. This is also the safest time for Edward to be outside, as daylight on his skin could reveal to the humans that he is a vampire. He belongs in the night.

Meyer does make blatant references to Edward as Bella’s moon through her book titles and other characters. For instance, the novel where Edward leaves Bella is entitled New Moon. This reference to the lunar cycle brings up the time of the month when the moon seems to disappear from the sky and leave the night in complete darkness. When Bella finally makes clear that she chooses Edward even though she
now knows she loves Jacob too, Bella admits to Jacob, "I used to think of you that way, you know. Like the sun. My personal sun. You balanced out the clouds nicely for me." Jacob replies, "The clouds I can handle. I cannot fight an eclipse" (Eclipse Meyer 600). This reference to the sun's light being diminished by the moon is similar to Romeo's talk of the sun shining so bright it overcomes the moon's light. A point of discussion in the classroom might be to discuss why Romeo chooses the sun, while Bella wants the moon.

All these elements work together to make the Twilight series and Romeo and Juliet two texts that parallel each other. The ways in which Meyer uses Shakespeare's themes and motifs to enhance her own text are made obvious by the way she alters or reverses others. These changes help to turn a classic love story into a Gothic romance.

Jane Eyre, the Child Bride

Another classic piece of literature that Twilight engages with is Charlotte Brontë's Jane Eyre. Like Twilight and Romeo and Juliet, Jane Eyre is a text made up of love triangles. In Jane's case there are three: Jane, Rochester, and Bertha, Jane, Rochester, and Blanche, and Rochester, Jane, and St. John Rivers. Unlike the other texts, Jane is actually searching for love, it does not surprise her. More than that, Jane wants somebody to love, without having to give up any part of herself. She and Rochester cannot be together while he is overbearing and expecting her to conform to his ideal woman, because Jane refuses to compromise her values for anyone. On the other hand, Juliet and Bella are both willing to concede a part of themselves to be
with the ones they love; Bella her human life and Juliet her family.

While Meyer does not reference *Jane Eyre* in her work the way that she does *Romeo and Juliet*, in an interview Meyer admitted that she used *Jane Eyre* as an inspiration while writing the *Twilight* series. “I read it when I was nine . . . and I've reread it literally hundreds of times. I do think that there are elements of Edward (Cullen) in Edward Rochester and elements of Bella in Jane” (Valby). Meyer pays homage to Brontë’s story of a girl’s education, or what Kathleen Miller refers to as a bildungsroman, in her series. In the most literal sense these texts discuss the actual schooling of the characters. Bella attends Forks High School where she deals with the same classes that students in today’s classrooms do. She has tests, essays, and gym to face. For Jane, school at Lowood is very different from the type of schooling Bella receives. Jane not only studies school subject, but is subjected to the cruelty of an abusive headmaster and has to study harsh religious doctrine as well as traditional schooling. For a long time she allows the scholarly world to engulf her by first teaching at the school she attended and then going on to become a governess.

One thing that both Bella and Jane do that truly signifies these novels as being bildungsromane is that within the texts the characters read for pleasure. By this I mean that they read not because someone else tells them to, but because they enjoy reading. At the beginning of *Jane Eyre*, Jane is reading Bewick’s *History of British Birds*. She says “With Bewick’s on my knee, I was then happy: happy at least in my way. I feared nothing but interruption” (*JE* Brontë 6). She is not reading to appease
another, but because she feels safe within the confines of her book. Once her reading is interrupted it is not long until she is accosted by her cousin John Reed.

Bella also reads for an escape. In Twilight, when Bella is frustrated, because Edward was not in school she retreats to the comfort of her books. Meyer has her pick from the “shabbiest” of her books, showing that she not only reads for pleasure, but repeatedly reads the novels (148). In this case it is a volume of Jane Austen. Though Bella does not actually end up reading any of the stories, because all the characters have names that are variations of Edward, the description of the volume’s condition imply that on other occasions it has been a successful distraction. She also reads Wuthering Heights in Eclipse and mentions a set of Shakespearean plays she owns in Breaking Dawn. This continuous use of literature implies not only Bella’s love for reading and knowledge, but that Meyer is thinking of these texts while writing the Twilight series.

In the other sense of education, worldly experience, both female characters have a lot to learn during the course of the novels. Both Bella and Jane experience a lack of parenting. Bella’s parent’s divorce after an early marriage and she ends up taking care of her mom for much of her life. Even her move to Forks is an effort to take care of her mother. She does it to allow her mother to move to Florida with Phil. This need to take care of people continues through the Twilight saga. She cooks meals and cleans for her father, she sacrifices herself to save her mother from James in Twilight and then to save Edward from Victoria in Eclipse, and she even agrees to
marry Edward because he desires it so much.

On the other hand Jane grows up without her parents. The only childhood love she experiences is during the time in which her uncle is alive. When he dies she becomes someone her aunt resents. Jane never has to take care of any of the adults in her life, but instead endures their punishments and scorn. When she goes to Lowood the abuse she received from her aunt continues through Mr. Brocklehurst. The students at Lowood experience harsh conditions that in today’s society would constitute child abuse, such as being underfed, overworked, and verbally attacked. These mistreatments as a child make Jane less willing to accept mistreatment as an adult. These abuses make Jane more open to caring for the children she meets like Adele in whom she can see bits of herself, where as Bella took care of adults as a child.

The way in which these heroines were raised affects their relationships with the men they love as well as their relationships with their parental figures. One topic that cannot be overlooked is the fact that Edward Cullen and Edward Rochester have the same first name. This could easily be disregarded if not for the fact that Meyer has Bella point out that Edward or variations of it exist in many pieces of literature (Twilight 148). Having the same name opens the door to comparing two similar, yet varying characters. For instance, both Edwards are highly possessive and controlling of the women in their lives. Edward Cullen is constantly telling Bella what she should or should not do. Sometimes this includes forcefully steering her toward something
he wants her to do. One instance of this is when Edward wants Bella to go to Florida, so she will not be around when the clan hunts Victoria. Instead of just asking her to go, Edward mentions her expiring plane tickets in front of Charlie, forcing Bella to use the divorce card or seem like an ungrateful child in front of her father (Eclipse Meyer 52).

Likewise, Edward Rochester expects Jane to conform to his ideal of what a woman should be and continually tries to outweigh her feelings with his own sense of logic. Even though he is legally married to Bertha Mason he tries to convince Jane to stay with him and almost convinces her conscience: “Feeling . . . clamoured wildly. ‘Oh, comply!’ it said. ‘. . . soothe him; save him; love him; tell him you love him and will be his. Who in the world cares for you? or who will be injured by what you do?’” (JE Brontë 270). Instead of sticking to her guns, Jane almost considered living in sin just to appease her desires which have been twisted over the course of her engagement to be what Rochester believes. She even starts to doubt her own self worth, though she does stick with her own beliefs.

While Bella has similar doubts of herself worth, they are not a result of Edward’s actions or beliefs. In Meyer’s text, the heroine’s doubts come from believing that until she is a vampire she cannot be her equal. Meyer makes her Edward one who is a gentleman. While he does extend control over Bella, Edward does it out of love. More than anything else, Edward wants Bella to happy even if it means his own happiness is at risk. He even tells Bella he will stay with her “as long
as it makes you happy . . . as long as it’s what’s best for you” (*Twilight* Meyer 479). He puts her well being above his own, which is something Rochester does not do for Jane. Another difference in these couples is that unlike Rochester, Edward Cullen tries to control some of Bella’s actions to keep her safe rather than to dominate her. If Bella tells him no, he does not try to make her doubt herself. However, he openly tries to stop her from doing such things. For instance, when Bella insists on going down to the reservation, which Edward thinks is unsafe, he messes with her car so that she cannot sneak away. Edward understands that she would like to see Jacob, but refuses to compromise Bella’s safety for her wants. While Rochester would have made Jane feel guilty by playing to how her actions were hurting him, Edward Cullen tells Bella, “Shut your window if you want me to stay away tonight. I’ll understand” (*Eclipse* Meyer 64). This shows that Edward is considering how Bella feels and accepts that trying to deter what she does will have consequences.

Age is another way in which the men hold power over the women in *Jane Eyre* and the *Twilight* series. According to Esther Godfrey, Victorians had an “obsession with male female relationships in which an older, fatherly male exceeds a younger, childlike female in age by twenty years or more” (860). This is true in *Jane Eyre*, where the age difference between Rochester and Jane is painfully obvious. Mrs. Fairfax points out that a large age difference is not acceptable when talking about Rochester and Blanche Ingram, yet Jane still enters a relationship with him. Rochester even treats Jane as though she is still a child. "I suppose I should now entertain none
but fatherly feelings for you: do you think so? ... But you cannot always be my nurse, Janet: you are young-you must marry one day” (JE Brontë 557-8). Another way in which he treats her like a child is by placing her on his knee in what Godfrey considers to be the way a father would hold a child (867). This suggests that he is aware she is too young for him, but in the end she wants to marry him anyway.

Like in *Jane Eyre*, age is an issue in the *Twilight* series. In this case it is more of a quiet issue, rather than a social one. Though Edward has lived decades more than Bella, she considers her aging to be an issue in their relationship. “Every day I got older, but this was different, worse, quantifiable. I was eighteen. And Edward never would be” (*New Moon* Meyer 6-7). Because he died when he was seventeen, Bella is concerned with living longer than Edward or living a full life where she will continue to age and grow old while he stays young and beautiful. For Edward age is not an issue, he would rather Bella live a long life and die of old age than die before she got to experience the things he missed out on in life. This draws a line between physical age and emotional maturity. Though Edward will not get older physically, because he has lived so long his advanced emotional stare will allow him to be with Bella as easily when she is eighty as he is now.

Age also becomes an issue for Bella when Edward asks her to marry him. In this case the issue is a social one. Bella fears that people will assume she is pregnant, because in the modern day this is a common reason for people to get married right out of high school. Part of this is due to the fact that Bella’s parents got married right out
of high school and ended up getting a divorce. However, Edward sees it differently. In the time period he was raised in, eighteen is a common age for courting and marriage. Unlike, Jane’s marriage to Rochester it is not about power over another, but tying oneself to another person completely.

But growing up fast is not the only way in which these ladies become more educated. Bella learns that things in the world are not as she thinks they are. She finds that the supernatural things of horror movies, vampires and werewolves, are real. This awareness has Bella knowing a truth that very few people in her world know. In fact it lets her in on something that the vampires would prefer was kept secret. Likewise, Jane Eyre learns a secret that some would rather she never learn: that Rochester is married and keeps his wife locked away in the attic. This is a secret she cannot accept, the way Bella accepts the existence of a supernatural world, because to stay with Rochester regardless of his marriage would be to give up the part of her that morally would never submit to being someone’s mistress. It takes her the entire novel to learn that she can be someone’s wife, without losing part of herself. On the other hand, Meyer chooses to present Bella as someone who would rather be a mistress than a wife. This shows the change in time period, because Bella admits that were she to marry Edward it would be assumed that she was pregnant rather than in love, because her young age. Edward counters that in the time he is from, and notably closer to the time frame of Jane Eyre, marriage would be a way to express their love (Eclipse Meyer 453).
Another are where the heroines’ values are tested in *Jane Eyre* and the *Twilight* series that stands out is their treatment of religion. Both Jane and Bella do not conform to the sense of religion that others hold. Jane encounters many men in her life who try to compel some kind of religion on her. Mr. Brocklehurst represents the Evangelicalism of the times when he tries to remove the sinful nature of the students at Lowood, but the way in which he does this is embarrassing and un-Christian like, such as when he demeaned Jane by calling her a liar and repeating all of Mrs. Reed’s accusations in front of the whole school. Brocklehurst’s actions as headmaster show him as hypocritical as he forces the girls to live in poverty, while enjoying wealth himself.

St. John Rivers is a Christian who wants Jane to sacrifice herself in order to serve others. For Jane this is not possible she cannot give up any part of herself for someone else. Rochester is the third man in her life who wants her to abandon herself in this case not for godly reasons, but the reverse. Rochester wants Jane to live with him even though he is married to another woman. She refuses to consider this because she thinks it is morally wrong. Though she rejects these men’s religious models she does have faith. When her wedding is interrupted, she prays to God, “Be not far from me, for trouble is near: there is none to help” (*JE*, Brontë 253). She also ask for help when she is lost and sick, as well as thanking God for saving her from committing bigamy. So though she does not follow traditional religious beliefs, she does form her own.
In the *Twilight* series, Bella does not have any religious foundations. It is Edward who is concerned with morality and sin. The first sign of religion within the text is when Bella visits the Cullen’s house. It is then that she learns that Carlisle was born a preacher’s son who was raised to hunt the very thing he became, vampires (*Twilight* Meyer 331). Here Edward talks about how Carlisle so detested the thought of killing others he tried to kill himself, but in the end resolved for living off animals rather than people. Edward seems to look to Carlisle as an angel of God, because he only bites people who are on the brink of dying. This brings them into the vampire life, rather than letting them die too young or at the hands of others.

Edward’s struggle with morality is made obvious several times. One of these times being, when Bella asks him to change her into a vampire. Carlisle tells Bella that reason for this is that Edward sees the immortal life different from him,

Never ... have I ever seen anything to make me doubt whether God exists in some form or the other. Not even the reflection in the mirror. . . . Edward’s with me up to a point. God and heaven exist . . . so does hell. But he doesn’t believe there is an afterlife for our kind . . . he thinks we’ve lost our souls. (*New Moon* 36-37).

This shows that Edward has given much thought to what it would mean to take another’s life. Backstein claims that the modern vampire, like Edward, “In an almost Victorian ethos” has their morality “strengthened by the arrival of the heroine, who cements the vampire’s determination not to succumb to his bloodthirst” (38).
However, this seems untrue for *Twilight*. Bella tries to break Edward’s moral ground. When Bella tries to bargain sex for marriage Edward refuses. He says he will only sleep with her once they are married. Shocked Bella accuses him of trying to protect his own virtue and he replies, “no you silly girl . . . I’m trying to protect *yours*” (*Eclipse* Meyer 455). Therefore he worries not just for whether vampires have a soul, but also that Bella, does not compromise her own integrity.

Edward does believe he has a soul and therefore has no virtue to protect. He argues that even if he did, he has already killed, stolen, lied, and coveted (*Eclipse* Meyer 455). This concern over Bella’s soul shows that he firmly believes in God and His power, even though his very being forces him to go against it. This is stark contrast to Edward Rochester who tries to convince Jane to compromise her soul by being his mistress. Teachers should focus on Jane and Edward Cullen’s views of morality rather than focusing on them as Christians, since it is the reasoning behind many of the actions in the novels.

As Gothic novels, both *Jane Eyre* and the *Twilight* series represent the genre well. According to Robert D. Hume, “It is usually assumed that all Gothic novels are much the same, and that the form is defined by the presence of some stock devices . . . haunted castles, supernatural occurrences (sometimes with natural explanations), secret panels and stairways, time-yellowed manuscripts, and poorly lighted midnight scenes” (282). While Hume goes on to imply that these devices are often used ridiculously, we must consider whether the novels match with these stereotypes.
Wuthering Heights and the Gothic

In Jane Eyre, there are no haunted castles, but one would be remiss to discount Thornfield Manor as a type of castle given its many floors, hallways, and staircases. Not to mention the multiple servants and the way in which Rochester places himself as an almost royal like figurehead. While not haunted by ghosts, it is haunted in a sense by Bertha Mason who sets fires, cries out, and stalks the hallways with very few knowing it is she causing the problems. In this and through memories the characters are haunted by their own pasts.

Similarly, in the Twilight novels, Meyer brings in some of the traditional Gothic stereotypes. According to Joseph DeMarco, “there is a whole subculture dubbed Gothic, a large component of which has to do with vampires” (DeMarco). A large part this is that as a vampire text, supernatural occurrences are what the story revolves around. While the castle was missing in Jane Eyre one cannot overlook Volterra, the home of the Volturi, or the royal family of vampires. It is in the depths of their castle where Edward, Bella, and Alice are forcibly taken when Edward nearly shows the festival goers he is a vampire in New Moon. This is not the only instance in which Meyer brings up a castle. During Breaking Dawn the Romanians tell Renesme of the castle they lived in until the Volturi burned it down. Supernatural occurrences are also in abundance in the Twilight series. The very existence of vampires and werewolves is a supernatural occurrence, not to mention the history of how they came to be. Moonlit scenes are also a common motif in these novels, such as the time when
the wolves and Cullens join to practice for the fight against the newborn army.

A third text that can join in the discussion of *Twilight* as a Gothic novel is Emily Brontë’s *Wuthering Heights*. Unlike *Jane Eyre* which is not reference explicitly within the *Twilight* saga, *Wuthering Heights* is a text that Meyer alludes to frequently and that seems to have an obvious influence over her writing. Like *Twilight* and *Jane Eyre* it is text often classified as a Gothic novel. While it lacks castles, reminiscent of *Jane Eyre* its setting revolves around large manors with staffs and powerful male owners. Ghosts appear throughout the text, but unlike *Jane Eyre* and *Twilight*’s supernatural occurrences Emily Brontë leaves it ambiguous whether these ghosts actually exist or not.

As with the other texts love triangles are a main component of *Wuthering Heights*. The love triangle between Cathy, Heathcliff, and Edgar is similar to the one between Bella, Jacob, and Edward. In this case Bella compares herself to Cathy, “I was selfish. I was horrible. I tortured the ones I loved. I was like Cathy . . . only my options were so much better than hers . . . and here I sat crying about it, not doing anything productive to make it right. Just like Cathy” (*Eclipse* Meyer 517). Bella compares herself to Cathy, by claiming that Cathy causes the same misery for the men in her life, that she causes Edward and Jacob. In a way though, she admits that she is worse than Cathy, because she hurts two good men. When considering the descriptions of the men one would consider Edgar to be Edward and Jacob to be Heathcliff. Heathcliff being dark skinned, with dark eyes, and of lower social class
makes him comparable to Jacob, because of his Native American background and the fact he does not get the girl. Edgar being wealthy, handsome and gentlemen fits closely with the way Meyer describes Edward, not to mention the similarity of the names. Though, Edward Cullen’s wealth comes from stealing and lying rather than from family.

Yet, Meyer gives evidence that these roles would be reversed in *Eclipse*. When Edward tells Bella he can sympathize with Heathcliff, she reads the following passage that he left her book open to,

> And there you see the distinction between our feelings: had he [Edgar] been in my place and I [Heathcliff] in his . . . I never would have banished him from her society as long as she desired his. The moment her regard ceased, I would have torn his heart out, and drank his blood! (as qtd in *Eclipse* Meyer 266).

In this, Heathcliff claims that he would tolerate Edgar, because of how Cathy feels about him. At the same time, it is as though Heathcliff is also saying that he loves her more, because he points out that Edgar will not do that for Cathy. This passage is almost identical to the sentiment Edward gives Jacob later on in *Eclipse*:

> “What would you do if she changed her mind?” Jacob asked . . .

> “Would you try to kill me?” [Edward replies]. “No . . . Do you really think I would hurt her that way . . . sometimes it’s an intriguing idea.”

(Meyer 498).
In these two passages Heathcliff and Edward both state they will do whatever makes the woman they love happiest, while still holding disdain for their adversary. The final line from the *Wuthering Heights* passage mentions Heathcliff tearing out Edgar’s heart and consuming his blood. While this may seem a passionate response in the context of *Wuthering Heights*, Meyer’s inclusion of the passage in *Eclipse* calls for it to be identifiable with Edward, who could literally remove Jacob’s heart from his body. Ironically though, Edward would have a hard time drinking Jacob’s blood because vampires find the wolves’ blood repulsive. His venom on the other hand, would kill Jacob quicker than poison.

Both Heathcliff and Edward’s love surpasses the death of Catherine and Bella. Backstein points out that these two stories give “affirmation of a powerful love that transcends the limits of human life” (Backstein 40). Though in an unhealthy way, Heathcliff loves Catherine until the day he dies. Edward and Bella’s love literally survives death as Bella eventually becomes a vampire. It is an everlasting love that teens dream of.

While Heathcliff and Edward are characters that can be identified with each other, Lauren Adams notes an important distinction, saying that “Unwilling to live by society’s mores and manners, Heathcliff remains a victim of his base instincts and an outcast in this world. *Twilight’s* vampire family, the Cullens, on the other hand, survive in the human world because they’ve learned to fight their nature” (62). While this shows how self-destructive Heathcliff is, it is also reminiscent of the fact that
Edward is a predator and a danger to Bella. The Cullens have not changed who they are, but are merely suppressing a natural desire. Jacob and Edward both comment on this throughout the text. They point out that just because someone is not supposed to be dangerous does not mean he cannot be.

Domination presents in a different way in these texts from *Jane Eyre*. Instead of through physical or verbal means, the use of the gaze acts as a tool of power that is comparable between *Twilight* and *Wuthering Heights*. In *Wuthering Heights* gaze is used frequently. Lockwood tells of a time when a woman’s gaze held him captive in fear,

I was thrown into the company of a most fascinating creature, a real goddess in my eyes, as long as she took no notice of me. I "never told my love" vocally; still, if looks have language, the merest idiot might have guessed I was over head and ears: she understood me at last and looked a return—the sweetest of all imaginable looks. And what did I do? I confess it with shame-shrunk icily into myself, like a snail; at every glance retired colder and farther; till, finally, the poor innocent was led to doubt her own senses, and, overwhelmed with confusion at her supposed mistake, persuaded her mama to decamp. (*WH* Brontë 15).

This passage explains the way gaze works in both texts. There many times words go unsaid as characters use looks and gaze to portray feelings. In Lockwood’s case it
was the girl's beauty that first captured his attention. Then while his gaze attracted her, her gaze scared him, because "a woman who 'looks a return' at a man threatens to immobilize him, to deprive him of his self command, to render him stock-still—practically to paralyze him" (Newman 1030). Therefore, gaze is only returned by a strong woman or one whose is challenging a man.

The female whose return gaze is most disconcerting in *Wuthering Heights* is that of the younger Catherine (daughter of Catherine and Edgar). The younger Catherine's gaze is described by Lockwood: "She never opened her mouth. I stared she stared also. At any rate, she kept her eyes on me, in a cool, regardless manner, exceedingly embarrassing and disagreeable" (*WH Brontë* 18). He is not alone in his discontentment. Heathcliff also finds Catherine's gaze uncomfortable, because it is unnatural for a woman to make herself known in this way. He reprimands her by saying, "What fiend possesses you to stare back at me, continually, with those infernal eyes? Down with them! and don't remind me of your existence again" (251). In this case gaze, becomes not about just being powerful, but sexual. She is attempting draw his return gaze.

According to Beth Newman another way to consider listening is as looking (1033). In the case of *Wuthering Heights* this is done as Lockwood looks at the older Catherine's portrait while listening to her story being told by Nellie. This is very similar to the way in which Edward lives throughout the *Twilight* novels. He never truly has to look at a person to read them; he does so by listening to things that person
does not even know Edward is hearing through his telepathy. Being able to read minds is his way of seeing people. The only person he is ever said to be gazing at is Bella, the one person whose mind he cannot read. On the other hand Bella is constantly staring at Edward. Sometimes she even notes that she returning his gaze. For her it is impossible not to return his gaze one she catches his eye. She says he “dazzles” her. That when she looks into his eyes she cannot refuse to answer to any question or deny any command.

**Vampires Novels: Paying Homage to Dracula**

The way in which Edward dazzles Bella could be just what happens when the gaze of two people meant for each other meets, but since he is a vampire one must consider that the trance he seems to put on her might be an inherent power. A classic vampire novel that would make an interesting contrast for the *Twilight* saga is *Dracula* by Bram Stoker (see Appendix B).

In *Dracula*, the female vampire is a symbol of sexual desire. Stoker makes this apparent by referring to them as “voluptuous” and making them irresistible to men (236). The description of Dracula however, is very unappealing. He is described as a pale, tall, thin, old man with white hair, a mustache, long nails, cold hairy hands, an overbite, red eyes, and an unattractive smile (Stoker 32). According to Karen Backstein the modern vampire has changed a lot from this scary creature of the night. “Today’s vampire . . . has transformed into an alluring combination of danger and sensitivity, a handsome romantic hero haunted by his lust for blood and his guilt for
the humans he killed in the past” (Backstein 38). Meyer embodies this in her description of the Cullens. Meyer describes all her vampires as beautiful, with pale cold skin, a wonderful smile, and eternally young. By doing this Meyer makes all the vampires in her series sexually desirable, but with the Cullens it presents in a romantic, rather than deceptive way. This makes Edward the hero, rather than the villain.

Unlike Stoker, Meyer chooses to make the main vampires of her text less predatory by making them, what they jokingly refer to, and “vegetarians.” By this the Cullens mean that they do not eat humans, as many of their kind do. Instead they choose to feed on animal blood. This shows the Cullens’ ability to control not only their appetites, but their desires. This is a significant difference from the classic representation of vampires is what makes Twilight more relatable to the love stories of Romeo and Juliet, Jane and Rochester, and Cathy and Heathcliff.

Despite the many differences between Dracula and the Cullens, there is one pair of vampires in Breaking Dawn that seem to be Meyer’s tribute to Dracula. Meyer’s refers to these characters first as the Romanians. The mention of this country immediately draws thoughts to Transylvania, Dracula’s homeland. The physical descriptions Bella gives of these characters is

- slight and short ... one dark-haired and the other with
- hair so ashy blonde that it looked pale gray ... powdery
- look to their skin ... Their sharp, narrow eyes were
burgundy... They wore very simple dark clothes that could pass as modern but hinted at older designs.

(Breaking Dawn Meyer 627).

While this description does not completely match the description of Dracula, it strongly alludes to the iconic vampire. These Romanians, later named as Stephen and Vladimir, had each lived in a castle until the Volturi burned them down. Though they do not die when the castles burn, since fire kills vampires it holds a similar sentiment to Dracula's demise. At one point in the novel, Jacob even refers to them as "Dracula One and Dracula Two" after hearing of their distaste for people and other vampires (Breaking Dawn Meyer 631). This is evidence that Meyer did have Dracula in her thoughts while writing the series.

Some discrepancies between these two sets of vampires is that in Stoker's work, vampires cannot cross running water, can change size and form, cannot enter a person's home without permission, and can control the weather. Meyer's vampires do not have all of these abilities and/or restrictions. For one, they can enter any place whether they are wanted or not. In Twilight, Edward confesses he had been visiting Bella while she slept before they started seeing each other. This is the first time one gets a notion he is acting as a predator stalking his prey. Yet, it turns out not to be the predatory act it would have been for Dracula, but a romantic gesture similar to the garden scene of Romeo and Juliet. Like Romeo, Edward merely observes his love. Neither male characters make their presence known to their love nor has a romantic
relationship been established yet. It is during these visits Romeo and Edward take the
time to consider their feelings for Bella and Juliet. They do not force themselves upon
those they love, but control themselves. This is very unlike Dracula who is cannot
stop preying on women, even when he knows that the vampire hunters are on to him.

Dracula is the foil to the romance and power portrayed in *Romeo and Juliet*,
*Wuthering Heights*, *Jane Eyre*, and even *Twilight*. Dracula is a highly sexualized
being. His act of drinking women’s blood has been compared to sex. “The sexuality is
violent, brutal, intriguingly evil” (Demetrakopoulos 106). It takes place through force
and for desire, rather than for love. While there is no actual sex, there is the exchange
bodily fluid between Dracula and his victims. While sexual desire exists in the other
texts it is most often held off. Romeo and Juliet are married, before they first sleep
together, as are the characters of *Wuthering Heights*. Though Bella desires Edward he
makes her wait for marriage. Jane refuses to be Rochester’s mistress, though she
loves and desires him as well. This can also be applied to the way in which the
Cullens abstain from consuming human blood. While Dracula constantly gives into
this desire, the Cullens regularly fight the urge to devour humans. Take for instance
Jasper, who would have killed Bella if his siblings had not pulled him back at her
birthday party, he has little self control, but still chooses to repress his desires. Some,
on the other hand, like Carlisle, become so good at suppressing their appetite they can
work in jobs that expose them regularly to temptation.

Part of the uneasiness of *Twilight* lies in the way in which Bella is drawn to
Edward even though everyone else can sense something is off about the Cullens. Though they too are drawn in, there are things that repel them from the Cullens as well. For instance, there is how they do not really socialize, the fact that they are exceptionally good looking, and that they are living together, yet paired off. Pramod Nayer points out that by doing this Meyer shifts the vampire novel from “the solitary vampire preying on innocent girls . . . [to] families of vampires” (66). This shift increases the level of horror that lies in the text, because not only are vampires organized, but they are becoming more civilized. Meyer “refrains from constructing parallel worlds. Instead what she does is to construct a vampire ethos that extends human concerns, aptitudes and attitudes in the Cullen family. This suggests a thinning of the boundaries between the human and the non-human (undead) worlds” (Nayer65). The vampires in the text get jobs and become well enough known in their communities that they are trusted and their relationships with humans are not questioned.

While one could look at the attraction between Bella and Edward as a love story, when considering these things it could also be that a vampire is drawing in its prey. Edward tells Bella, “I’m the world best predator, aren’t I? Everything about me invites you in - my voice, my face, even my smell. As if I need any of that! . . . As if you could outrun me . . . As if you could fight me off” (Twilight Meyer 264). The fact that he says this frightens Bella for the first time. His response is not just apologetic to this it is “unintentionally seductive” according to Bella, but how can she know his
intention (*Twilight* Meyer 264)? How can Bella know that he is not tricking her into false security? This is a situation that students could compare to Dracula’s seduction of Lucy. According to Stephanie Demetrakopoulos, the way in which the events fit together as they lead toward Lucy’s conversion to a vampire show that she had wanted Dracula from the beginning (104), just as Bella immediately wants Edward. Like Bella hides her suspicions of Edward’s true being from those she knows, Lucy hides what is going on from her friends. She conceals hr diary entry that tells of her seduction, hoping “they shall find it when they come to lay me out” (Stoker 567). By doing this she embraces the life that Dracula offers, rather than fearing it. This alludes to the way in which Jane is attracted to Rochester or how Heathcliff hunts down Catherine through her daughter.

**Other *Twilight* Texts**

Using the entire *Twilight* series would probably be ineffective in the classroom during the course of a single year. Each novel is lengthy and therefore in order to allow time to focus on some of the canon literature as well, it is only reasonable to read one a year. Each novel works well on its own. This can be seen as an opportunity to encourage students to read the other texts as independent reading projects. Then throughout the year as *Romeo and Juliet*, *Jane Eyre*, *Wuthering Heights*, or other novels are read students can mention not only the *Twilight* novel they read in class, but also bring up those they read on their own. This should be encouraged as a way to pique peer interests in the rest of the series.
A great resource that the *Twilight* saga has to offer is the companion novels. Meyer has written these companion texts give insight into the original novels as rewrites from a vampire’s point of view. These companion texts give insight into the original novels as rewrites from a vampire’s point of view. *Midnight Sun* is a retelling of the first novel *Twilight*, from Edward’s point of view. It might be interesting, since *Twilight* is written from Bella’s point of view, to split the class and have each of them read a different version of the text, and then have the students discuss as a group what happened. Each group would have a different perspective. Only the first twelve chapters released so far, but even doing this with a couple chapters would allow for a great lesson on perspective.

Another companion novel is *The Short Second Life of Bree Tanner*. This novella is based on the character Bree that is killed at the end of *Eclipse*. This novel takes readers through the forming of the new born army and the experiences of a new born all the way up until her death. This novel with offer a way to fill in the missing pieces of the novel *Eclipse*, in the same way that Jean Rhys’ *Wide Sargasso Sea* fills in the missing story of Bertha Mason’s existence that is lacking in *Jane Eyre*. The difference being that in this case the same author penned both works. This will allow students the chance to try and map what they think Bree went through and then experience through her point of view. It is another great opportunity to explore point of view.

*Twilight* is also available as graphic novels which could be an interesting way
to bring them into the classroom. “Graphic novels today are being used increasingly by educators to engage reluctant readers, reach out to visual learners, and illustrate social and cultural themes and topics” (Downey 181). These art focused novels can be an excellent way to start out the school year on a more relaxed note, in order to ease students in the year and segue into full length novels. Graphic novels can be a great way to interest those who enjoy comic books as opposed to novels into reading. It could also be an excellent introduction to having students make their own comic strips for a scene that a teacher wants to explore in a text, or make a great final project example for turning a chapter of a novel into a graphic novel.

The use of *Twilight* in any form can be a great gateway to getting students to enjoy reading and discussing classic literature.

The vampire is suave, sophisticated, certain of himself, rooted in history, poised to take the future with neither fear nor reluctance, self-possessed, sexual, powerful, sometimes cruel and sometimes kind, not possessed by doubts, not burdened with conscience, cool and resourceful, supremely intelligent and, best of all, immortal. This is everything the young adult is not and everything they aspire to be. (DeMarco).

This can only serve to involve the mind and create interest. The ways in which the themes of the aforementioned canon texts and *Twilight* overlap will make the classical literature that student previously may have Sparknoted more relatable to the
students in today’s generation. While teachers will have to guide students to make these connections forewarning students they are there will pique interest. Whether it is using the Twilight series with Romeo and Juliet, Jane Eyre, Wuthering Heights, Dracula, or only one or two of these texts it will definitely have an impact on student learning.
Chapter 3: Harry Potter and Other Orphans in Search of Family

**The Unknown World**

In the *Harry Potter* series readers are introduced to Harry as a miracle child, the one person who could not be killed by Voldemort. At this time we are not just introduced to Harry, but the fact that he has very little family left in the world. Professor McGonagall tells Dumbledore:

> Voldemort turned up in Godric’s Hollow. He went there to find the Potters. The rumor is that Lily and James Potter are—dead... They’re saying he tried to kill the Potter’s son, Harry. But—he couldn’t. He couldn’t kill that little boy... How in the name of heaven did Harry survive? (*Sorcerer’s Stone* Rowling 12).

Though Dumbledore does not explain at that moment how he survived, he does tell Harry at the end of *Harry Potter and the Sorcerer’s Stone*, “Your mother died to save you... love for as powerful as your mother’s for you leaves its own mark... to have been loved so deeply, even though the person who loved us is gone, will give us some protection forever” (Rowling 299). Knowing Harry was loved so much by his parents, may make it harder for readers to understand how Dumbledore can leave Harry with people like the Dursleys.

This movement of Harry into the world of his aunt and uncle puts him into an unknown environment. The miserable conditions Harry faces when living with Durselys adds to this. According to Tisha Beaton’s teaching experience,
eleven-year-olds could identify with Harry Potter's feelings of isolation and loneliness. They too were experiencing changes as they started their middle school years. Physical, social, emotional, and intellectual changes in their lives were not unlike those Harry experienced while living with his aunt and uncle. (100).

Harry’s isolation and loneliness stems from being forced to live in a closet, being treated like a slave rather than family, and constantly being left behind when the family does something. Though when he goes to Hogwarts Harry makes friends, every summer he has to return to Dursley’s house and endure months of this treatment all over again.

The isolation and loneliness that Harry feels can be seen with characters in other orphan narratives. In The Secret Garden, Mary Lennox’s experience with family differs significantly from that of Harry Potter’s. For starters, there is very little chance that her parents would have died for her. Burnett describes Mary’s parents as absent. “Her father had held a position under the English Government and had always been busy and ill . . . her mother had been a great beauty who cared only to go to parties and amuse herself. . . . She never wanted a little girl” (9). Mary was never cared for by her parents. Instead they pushed her off on servants. When her parents died of smallpox, she did not mourn them or even want to wear black in their memory. This disconnect from her parents is important, because it makes it harder for Mary to connect with other adults since she can remember her
parents, unlike Harry.

Following her parents’ deaths Mary is sent to live with her uncle, but like Harry Potter’s family her uncle wants nothing to do with her. He does not even choose to see her when she arrives at his home. When Mr. Craven does meet Mary he treats her as object, telling Mrs. Medlock “leave her here. I will ring for you when I want you to take her away” much the way one would have their meal served (127). He even admits to Mary that he forgot about her. While this does not mimic the intentional abuse the Dursleys inflict on Harry, the neglectful behavior could be just as harmful.

Huckleberry Finn presents a very different experience of an orphan for readers than Harry and Mary. As an educator it is important to highlight difference, while drawing parallels so that students can see how authors can use the same literary devices to achieve different purposes. One way Huck’s life differs from the other two’s lives is that he is not an orphan in the first part of the novel. Huck begins the novel living with the Widow Douglas and her sister Miss Watson, even though his father is still alive. Another way his life differs is that instead of going to live with abusive family, Huck is trying to escape an abusive parent. Readers are made aware that his father is unfit by Ben Rogers who says that “he’s got a father, but you cannot never find him these day. He used to lay drunk with the hogs in the tankard, but he ain’t been seen in these parts for a year or more” (9). In this way, Huck is made an orphan by the abandonment of his father, before his father even passes away. This is
similar to how Mary was essentially an orphan before her parents died. The difference being that Mary does not run from her parents, because they are neglectful rather than abusive.

Huck’s relationship with his father is volatile. When Huck hears that his father may be dead, he does not care. In fact when he realizes the body is not his dad, he is not even relieved, but says he is “uncomfortable again” and that he is sure his father will return “though [he] wish[es] he wouldn’t” (13). Eventually Huck is forced to leave Widow’s home, because his father does come back and despite the abusive past a judge awards him custody of Huck. Once again Huck is subjected to abuse at Pap’s hands. It is obvious that neither Huck nor his father feel any kinship towards each other. Pap seems to only see Huck as property. He does not want him to go to school and beats him regularly. Huck, despite the fact that he enjoys the idea of not doing any work, eventually fakes his own death in order to escape his father.

Though he lives with the Window Douglas and Miss Watson at the beginning of the novel, the disconnect Huck has from them is made obvious by the fact the other boys in Tom Sawyer’s say he “Ain’t got no family,” even though in the broadest sense of the term he does (9). When Huck feels he may not get into the gang he offers up Miss Watson saying “they could kill her” (9). He does this with no hesitation showing that he has no concern over Miss Watson’s well being and therefore does not consider her family. Part of this seems to come from the fact that for a long time Huck was on his own and is rebelling against anyone who tries to control him.
In Brontë’s text *Jane Eyre*, Jane is already orphaned at the beginning of the novel like Harry. Though she lives with her aunt and cousins, Jane is essentially abandoned of familial love for the entire text. Her relatives exclude her from the family. She is not allowed to play with her cousins, because as John Reed cruelly points out “you are a dependent, mamma says; you have no money; your father left you none; you ought to beg, and not live here with gentlemen’s children like us, and eat the same meals we do, and wear clothes at our mamma’s expense” (8). Her orphan status puts her even lower than the servants, because at least they work for their living. To the Reeds, Jane is a leech that has been thrust upon their family. This is similar to the way the Dursley’s think of Harry, as Aunt Marge points out in *Harry Potter and the Prisoner of Azkaban*.

The worst part for Jane is that she cannot even remember a time when she felt wanted and loved, though she imagines that she could have had a better life:

I knew that he was my uncle - my mother’s brother - that he had taken me when a parentless infant to his house; and that in his last moments he had required a promise of Mrs. Reed that she would rear and maintain me as one of her own children . . . I doubted not - never doubted - that if Mr. Reed had been alive he would have treated me kindly. (JE 13).

Jane is demeaned and abused, even taking the blame when defending herself against John Reed’s incessant bullying. Her aunt tortures her by putting her in the very room
where her uncle died; a memory that will haunt her in the future.

Eventually Jane is not only emotionally abandoned, but physically abandoned when her aunt sends her away to the Lowood School to be with other orphans. This rejection serves as both another attack on Jane’s being as well as a moment of triumph, because while she is being sent away she is also escaping the abuse of her family. Jane clearly expresses she no longer wants to be a part of the Reed’s family when she says:

I am glad you are no relation of mine... You think I have no feelings, and that I can do without one bit of love or kindness; but I cannot live so... And that punishment you made me suffer because your wicked boy struck me—knocked me down for nothing. I will tell anybody who asks me questions this exact tale. (30).

In saying this Jane not only stands up to Mrs. Reed, but declares herself to be without family. While Mrs. Reed is not truly a relative, her children are through Jane’s uncle. This is something Harry cannot do because the Dursleys are all that keep him safe, while Mary never denies her relatives because she never experiences the level of hatred the other orphans reach. On the other hand, Huck very much denies his father. In fact he does so to the point where he changes his name, so he can be related to someone else.

**Finding New Family**

Though Harry, Mary, Huck, and Jane all lose their parents at a young age each
of them does find a way to experience a new family. Each of these characters manages to eventually get beyond the death of their parents and the maltreatment they experience. This common theme draws another parallel between the *Harry Potter* series and the canonical literature for students, though they do it in different ways.

Rowling gives readers a strong juxtaposition with a loving family between the Weasleys and the Dursleys. In *Harry Potter and the Chamber of Secrets* Harry points out that life at the Weasley house is extremely different from that at the Dursleys’ (Rowling 42). Rowling’s comparison of these two families does not end here, though the Weasleys appear to be as un-Dursleyish as possible, even the two families’ last names call for comparison. The -sley on the end of both pull them together as significant. Considering the sounds or word that make up their names, Dur- shows that the Dursleys are boring and unintelligible people as it makes the same sound one might make when a subject goes over the head of another person. This proves to be true as the Dursleys seem to think that they can control the magical world’s influence on their lives, such as when Vernon takes family and tries to run from the owls in *Harry Potter and the Sorcerer’s Stone*.

Harry also explains that his family is “neat and orderly,” while the Weasleys’ house is full of the “strange and unexpected” (*Chamber of Secrets* Rowling 42). This fits with the sound the Weasleys’ name emits. Wea- can point out two different meanings. The first being the “we” that shows they are a single unit. This proves to be true as the Weasleys continually seem to be a happy family, despite their lack of
finances and space in their home. It could also be thought of as “wee” or an exclamation of excitement and fun that Harry constantly associates with everything the Weasleys do. Even when he helps Ron and the twins de-gnome the garden, a chore the Weasley boys seem to detest, he enjoys it.

The Weasleys quickly become a second family for Harry. Though unlike the one he lives with, this family genuinely cares for Harry. This can also be seen in many pieces of classic literature, though not all of the orphaned characters will adopt a second family as quickly as Harry does. From the moment he first meets the Weasleys at Platform 9¾, Mrs. Weasley takes care of Harry. First she helps him get through the barrier, allowing him to enter before she and Ron do so that she can see that he gets through. Then she tells her children not to question him about his past, because it is his first day of school (Sorcerer’s Stone Rowling 96). This motherly care continues to show throughout the series. Each year at Christmas, even the first one though she barely knows Harry, Mrs. Weasley sends him presents. While the Dursleys’ gifts to Harry are things like a single coin or a sock, Mrs. Weasley’s gifts are meaningful. They always include a sweater. While this may seem insignificant at first, Ron points out that Mrs. Weasley has given Harry a “Weasley sweater” and that she gives her family members one every year (Sorcerer’s Stone Rowling 200-201). This action of giving Harry a sweater is the first moment in which Harry seems to be included in the Weasley family.

Another significant moment when Harry’s inclusion is made obvious is in
*Harry Potter and the Goblet of Fire.* The champions’ families are invited to watch the last task. While Harry does not expect the Dursleys to show up, he is very surprised when Bill and Mrs. Weasley show up in their place (*Goblet of Fire* Rowling 615). Then after Harry is injured in the graveyard, all the Weasleys who were at the third challenge wait around Harry’s bed in the hospital taking care of him. When Mrs. Weasley hugs Harry at the end the fourth novel, it is the first time he seems to sense the motherly care she gives him for himself. “He [Harry] had no memory of ever being hugged like this, as though by a mother” (Rowling 714). The fact that he recognizes this, never having had a mother that he can remember, is important because it symbolizes how the Weasleys have become a part of his life.

Another important moment is in *Harry Potter and the Order of the Phoenix* when Mrs. Weasley claims that Harry is as good as her own child, because it is first time she says so out loud (Rowling 90). Though her previous actions have been evidence of this, the actual acknowledgment that she thinks of him as a son cements his bond to the family. It is taken a step further when Harry marries the youngest Weasley, Ginny. Not only does Rowling end the series with Harry and Ginny being married, but she also shows their children boarding the train for school bringing readers back to the moment that Harry first met the Weasleys. The marriage and the birth of children tie Harry to the Weasleys in every possible way.

Mary Lennox also finds a new family after her parents die. Unlike Harry, who is alienated from his biological family, Mary takes on a parental role with her cousin
Colin. When he has trouble sleeping, Mary pats his hand and sing to him until he falls asleep just as her care taker had done for her in India (149). This eventually causes an improvement in Colin’s health, as Mary does not allow him wallow in self pity. Like a child Colin throws a fit when Mary (the mother figure) does not come to him when he wants her to. When she eventually does visit him, she reprimands him for his behavior: “You stop! I hate you! Everyone hates you! I wish everyone would run out of the house and let you scream yourself to death” (190). As a child herself this reprimand presents itself as her own tantrum, with stomping feet and all, yet it is effective in stopping Colin’s fit. This is not the only time Mary reprimands Colin. She also comments on how rude he is to Dr. Craven. “So she sat and looked at him curiously for a few minutes after Craven left. She wanted to make him ask her why she was doing it” (250). This is very similar to a mother scolding a child, without saying anything.

This is not the only new family Mary finds in Burnett’s novel. Just as Harry has the Weasleys, Mary has the Sowerbys. She not only forms a family feeling with them, but finds a person who takes on a motherly role in her life. Though Mrs. Sowerby does not meet Mary at the beginning of the novel she still feels for the young girl. She sends her jump rope so that she has something to play with. Mrs. Sowerby also begins to concern herself with Mary’s welfare. She even goes as far as to tell Mr. Craven he needs to take an interest in Mary’s welfare (128). Her request seems to catch his interest as he does meet with Mary and says that Mrs. Sowerby is
to check on Mary (131). Once Colin becomes well enough to join Dickon and Mary in the Secret Garden, Mrs. Sowerby begins to take care of the children in other ways.

When Dickon tells his mother that Colin and Mary are not eating enough, she sends them food saying that bread and milk will do them good (268). This shows that Mrs. Sowerby cares not only for the children’s emotional well being, but their physical being as well. It can also be said that Mary and Colin come to appreciate Mrs. Sowerby as a caretaker. They not only let her in on the secret of the garden, but also ask her for food when they need it (273). It is as though Mrs. Sowerby has adopted Colin and Mary and that they have adopted her family though they are never joined to the family in a legal way, as Harry was to the Weasleys.

While Mrs. Weasley is never able to create a connection between Harry and his family, Mrs. Sowerby is the one who brings Mr. Craven home to the children. When she thinks it is time she requests that Mr. Craven returns home with a sense of hope. Instead of assuming that his son is worse he thinks to himself, maybe “she sees that I may be able to do him some good and can control him” (309). This is one of the few times the reader sees Craven feel positively towards his son. When he does return home at last the reader gets the sense that Craven may never leave his son again as he “laughed until tears came into his eyes” and then walks up to the house with the children (316). Mr. Craven being happy at the end of the novel is the first time he is not seen as a sad, depressed man. This change shows that he has finally gotten over his grief and can open himself to being a father. This allows Colin, Mary, and
Archibald to connect in a way that Harry and Jane never experience with their biological families.

In *Huckleberry Finn*, Huck also forms bonds with other characters. The first time this is seen is while he is living with the Widow Douglas and Miss Watson. Each of these women represents a different kind of mother to him. The Widow Douglas is more like Mrs. Weasley. She is nurturing and tries to lead Huck to make good decisions for himself. On the other hand, Miss Watson is more like Aunt Petunia. She tries to rule Huck with a firm hand, but there are moments when you can tell she cares, such as when they are searching for Huck’s body.

As Huck and Jim sail down the river they meet many other families, yet the only other family he spends a substantial amount of time with is the Phelps. Interestingly, Huck not only lives with this family, but claims to be Sally Phelps’ nephew Tom Sawyer and convinces Tom Sawyer to support him in doing this. The boys betray this family not only through lying about their identity, but through an insane scheme to free Jim from them. Meanwhile, it is obvious that Aunt Sally has become attached to Huck (whom she knows as Tom). When he returns from helping Jim escape, he says “Aunt Sally was that glad to see me she laughed and cried both, and hugged me” (324). This affection touches Huck. He vows never to hurt her again, yet this is not possible as Tom’s Aunt Polly reveals the truth to her sister. When this occurs the Phelps are upset, but for Huck there is something worse. He admits that “Aunt Sally she’s going to adopt me and sivilize me and I Cannot stand it. I been
there before” (341). This shows that even though Huck can appreciate the love and care people have to give him, he is not willing to compromise who he wants to be just to have a family. On the other hand Harry Potter is willing to do whatever he must to please or take care of the people he cares about.

Jane’s reaction to loving people is similar to Huck’s. She fears being treated in the same oppressive manner she was raised by, which make it harder for Jane to find the love and kindness she wants in life. In Edward Rochester she finds a man who is willing to give her love and security, something she has never had before. Yet, he tries to change her and even compromises her dignity by proposing that she become his mistress when marriage proves impossible. Like Huckleberry Finn, Jane refuses to comply with a situation that will compromise who she is. Instead she does what Huck does and runs far away.

Though Jane ran from this chance to find love, eventually Jane does discover the family she always wanted. By pure happenstance, or through God’s plan as Brontë implies in the novel, Jane finds herself being taken in by the Rivers. This trio of siblings finds Jane a job and worries about her well being. Just as Huck concealed his identity from the Phelps, Jane hides who she is from the Rivers. The difference is that while Huck pretends to be a relative of Phelps, it turns out that Jane really is a relative of the Rivers. They do this because they fear that others will try to change them as the Dursleys attempted to push the magical nature of Harry aside. The Phelps serves as the counterpart to the Reed siblings Eliza, Georgiana, and John Reed.
While the Reed children considered Jane an unwanted ward, Diana, Mary, and St. John Rivers are pleased to be her relation.

Jane is ecstatic at the discovery that the Rivers are her cousins. “I had nobody; and now three relations . . . I am glad . . . I like Diana and Mary, and I will attach myself for life to Diana and Mary” (328-9). This finding of family that she can accept and connect with allows her to overcome her past. Jane realizes that even though she loved him she did not give Rochester whole her heart, because she was afraid of losing herself but in truth she would only be gaining a part of herself she had never known. Once she understands this it allows Jane to gain more family and love than she ever thought possible. She marries Rochester and they have children of their own. Jane also procures Adele as a ward through her husband and is makes sure that Adele has the happy childhood that Jane was not able to have herself.

Assuming Authority

Family is not the only thing this quartet of orphan narratives has in common (see Appendix C). Parallels can also be drawn between these texts by discussing the ways in which authority is wielded by characters of the novels. Their two clear forms of authority figures that can be discussed in regards to these works. The first is the figure who inappropriately wields authority. This character attempts to brandish power where they have none. The second is the person who holds supreme authority. This person not only has power, but wields and maintains it over others to an effective end.
In the *Harry Potter* series the first authority figures the reader meets are Vernon and Petunia Dursley. As Harry’s guardians they have the right to control what he does and where he goes. Yet, their positions as authority figures in this novel prove to be absurd as they actually have little control over his life. When they try to keep him from finding out about magic and Hogwarts, Hagrid shows up and overrides Vernon’s orders to leave. Hagrid tells Uncle Vernon, “If he wants ter go, a great muggle like you won’t stop him” (*Sorcerer’s Stone* Rowling 58). From that moment on there are few times when Harry respects the Dursley’s commands, unless it suits him. Even when the Dursley’s lock him in his room so he cannot go back to Hogwarts, Harry manages to defy them with a little help from the magical world.

On the opposite side of this, Rowling also presents an example of supreme authority in Albus Dumbledore. “No . . . hero or heroine is completely in charge of his or her own destiny but is assisted at precisely the right moment by human or supernatural helpers” (Kimball 562). For Harry that helper is Dumbledore. Though some people do defy his commands, the important thing that we are led realize is that if he wanted to, Dumbledore could force someone to do as he wished. Instead of through power, Dumbledore’s authority comes in his choice to allow people to make mistakes and only stepping in when necessary. He leads people to make good decisions, rather than telling them what to do. For instance, when Harry becomes obsessed with the Mirror of Erised Dumbledore does not tell him he cannot see it anymore, but rather he says “I ask you not to go looking for it again. If you *do* run
across it, you will now be prepared” (Sorcerer’s Stone 214). Dumbledore makes it clear that he does not want Harry to go to the mirror anymore, but that it is his choice what to do.

Dumbledore continues to encourage students in the right direction, even after he dies. In Harry Potter and the Deathly Hallows, Dumbledore even allows Harry to make a choice between life and death. “If you choose to return, there is a chance that he may be finished for good . . . I cannot promise it . . . you may ensure that fewer souls are maimed, fewer families are torn apart. If that seems a worthy goal to you, then we say good-bye for the present” (Deathly Hallows 722). This is a choice that will not only affect Harry, but the rest of the world. Because Dumbledore advises, rather than demands Harry to go back, he allows Harry to make the choice to be a hero instead of a coward. It shows that the lessons Harry learned over the last seven years have become a part of him.

Like the Dursley’s in Harry Potter, a figure enacting inappropriate authority can be found in The Secret Garden through Mary Lennox. While Mary does not attempt to abuse her power as the Dursley’s do through their treatment of Harry, the fact is she does not have any power to use. Her servants always obey her command, but the narrator admits to the reader that they do this because “the Memsahib would be angry if she was disturbed by her crying” (9). They listen to Mary out of fear of her mother rather than because Mary has any power. Mary seems to recognize this as when goes to live with the clergyman she hopes they will listen to her and give her
her way, instead of assuming they will.

However, once she is in Thwaite Mary tests out her authority. She refuses to help Mrs. Medlock with the bags, because she is a servant. Mary takes the same position with Martha the next day and is surprised when she does not comply with her requests, because in India servants “did not presume to talk to their masters as if they were their equals” (33). The problem with Mary’s logic is that she is no one’s master. She has neither property, nor any official claim at Misselthwaite. It is her uncle’s home and they are his servants who he has entrusted to take care of her. Like Mary, her cousin Colin has assumed authority at Misselthwaite. Colin believes his authority exists because of his position. He is Archibald Craven’s son and therefore the future master of Misselthwaite. However, this is not true. No one believes Colin will live long enough to become the master of Misselthwaite. They merely obey his commands in order to be respectful of Mr. Craven’s request that his son be kept as happy as possible; the same way Mary’s servants keep her happy to please her mother.

Mr. Craven becomes the representation of supreme authority in this novel. While he makes many strange requests, his servants follow them. They hide the condition of his son, because that is what he asks. Unlike Dumbledore whose authority comes out of the way he treats others with respect, Craven’s authority comes out of his servant’s fear of losing a good job. Mrs. Medlock admits that though she would rather not have picked up Mary “she never dared to even ask a question” of Mr. Craven, let alone refuse his command (21). This fear makes for good control.
Even the children who assume they have authority in the house do not tell Mr. Craven of their exploits in the garden, because they do not wish to have to stop going there.

In *Huckleberry Finn* the concept of authority is a tricky one. Almost each character has some level of authority, though no character is represented as having supreme authority. One example of this lies in the representation of the town judges. As a judge, these men should have control over people that is backed up by the law. Judge Thatcher, though he is an upstanding member of the town, is unable to get custody of Huck. He is overruled by the new judge in town. This diminishes the power Judge Thatcher has in Huck’s life. The new judge does not hold on to his power for very long. He is able to stop Judge Thatcher and the Widow Douglas from keeping Huck, but in doing so does not serve justice. Instead he puts Huck in danger by giving him to an abusive father. He also fails miserably at reforming Pap. Since none of the people in town can do any better than him, Pap is able to kidnap Huck.

If looking at the main characters of this text, Huck and Jim, it can be seen that they do not have any authority either. While these characters take control of their own lives, they do so by running away from others. They have to maintain their position through lies and constantly hiding who they are from others. As a result they spend a lot of time answering to other people, like Duke and Dauphin. Huck is always left dependent on the adults he encounters, even Jim who as a slave would traditionally have been lower in authority than Huck, has some control over him. Jim maintains this dependency by not telling Huck his father died. On the other hand, Jim is not in a
position of power with Huck either. As a runaway slave it would be difficult to get far without a white person to rely on, since catching runaways is a good source of income in their time. In this they each need each other to be safe.

In *Jane Eyre* authority is different than in the other texts. In Jane’s world authority is based on the social construct of the time. Those who have higher status in society control those who are lower than they. For instance the Reed children have authority over Jane, because they have money and she has nothing. Mrs. Reed herself has authority that extends beyond her home. When she sends Jane away to Lowood, Mrs. Reed’s opinions of Jane follow her and result in Jane’s poor treatment at Lowood. Eventually this control is broken, but not by Jane herself. When Jane claims that what Mrs. Reed says are lies to cover up the abuse she has, Jane is submitted to public ridicule because as an orphan she is less believable than Mrs. Reed. Only Mr. Lloyd, who Miss Temple declares she “knows something of,” can clear her (60).

Another representation of authority in this text is found in Edward Rochester. Rochester’s dominance is strongly established in *Jane Eyre* through his social position. He is able to act outside this position and befriend Jane on the level of equal, even though he believes she will never be his equal. He is the embodiment of upper-class Englishness, the contradiction of his desire for Jane and his comfort in his financial status are made clear. Jane Eyre fears for her own independence knowing that legally she will become the subordinate of her husband under English law, but Jane’s nature prevents her from willingly giving into this precept. He only loses his
power when he no longer has a manor to control, but quickly regains some authority by marrying Jane as this was something previously denied to him.

**Social Injustice**

While the authors of *Harry Potter*, *The Secret Garden*, *Huckleberry Finn*, and *Jane Eyre* introduce authority on a local or familial level, they also expand this theme to include the ways authority on the global level abuse their power. These injustices occur when a group of people or beings inflict their authority upon another group where there is no appropriate cause to do so. These exhibit themselves in two ways in this group of novels: through racism and through social class.

In *Harry Potter*, racism is the central motivating plot of the series. While each novel has its own main plot, racism is a theme that runs through each of the books in the series. In the novels there are four kinds of people that are identified. The first division occurs in *Harry Potter and the Sorcerer's Stone* when Hagrid tells Harry “a Muggle . . . is what we call nonmagic folk like them” (53). This separation of the wizards and nonmagical people is emphasized by the use of “we” and “them.” Though they are all human, whether or not a person has magic changes how they are perceived to be in the text. The division exists for both groups of people. The Dursley’s have an obvious hatred for the magical community as they try to keep Harry from even knowing it exists.

The prejudice in these texts is further exposed to be even greater within the wizarding community. In the wizarding community there are four types of wizards;
Pure bloods or those who have only had wizards in their blood line, Half-bloods or those who have any muggle blood somewhere in there family, Muggle-borns who have no wizards anywhere in their bloodline, and Squibs who are those born into a magical family and yet possess no or little magical power. While the existence of these divisions does not matter to all wizards, some express a great detest for anyone who is not a pure blood. For instance, Draco Malfoy tells Harry, “I really don’t think they should let the other kind in” (Year 1, 78). He further emphasizes this by calling Hermione, whose parents are both muggles, “Mudblood” in Harry Potter and the Chamber of Secrets. This term is a derogatory term used to emphasize that those who are Muggle-born are lower than other wizards. This is emphasized in this novel, because the monster in the Chamber of Secrets only searches out those who are not pure blood wizards.

Rowling attempts to counter the prejudice against bloodlines in the series through the friendships of Harry, Ron, and Hermione. Harry is considered a Half-blood, because his father was a Pure-blood and his mother was Muggle-born, yet he becomes a hero in the wizarding community. Ron is a Pure-blood., but status is questioned throughout the novels when it is repeatedly pointed out what disappointment his family is because they like muggles. In fact, in Harry Potter and the Deathly Hallows, Ron becomes a Blood-traitor, because he chooses to help Harry. Hermione on the other hand is a Muggle-born, yet she is the best student in her year.

There are also the prejudices that exist between the wizards and the
non-human magical creatures. This is not the only form of racism in this text.

“Hogwarts reproduces all the status inequities of the wider society within which it is situated, its slave labour . . . resonating with overtones of racial discrimination (signalized in "slave") as much as with class oppression (conveyed in "labour")” (Mac Neil 553). The greatest example of this in the series is the enslavement of the house-elves. Their enslavement is natural in the wizarding world. The only ones who question it are those who were not raised in this community. Harry is aghast at the way in which the house-elf Dobby is treated.

“Cannot anybody help you? Cannot I?” he asks (Chamber of Secrets, 15). Even once Harry is able to free Dobby from his enslavement he is not really free. No one wants to hire Dobby and pay him for his services because that is not what they are accustomed to from a House-elf.

Dobby is not the only House-elf who is treated cruelly in this series. Winky is forced to take the blame for her master’s actions in Harry Potter and the Goblet of Fire. Hermione is especially disturbed by Winky’s treatment. “It’s slavery that’s what it is! That Mr. Crouch made her go to the top of the stadium, and she was terrified, and he’s got her bewitched so she Cannot even run when they start trampling tents” (Goblet of Fire 125). She even starts S.P.E.W, an organization to tell others about the mistreatment of House-elves. Hermione seeks to right the injustices she sees. By doing this, Hermione is calling into question a power dynamic that has existed since people can remember. The problem is that even though the mistreatment is made
obvious to the readers it means nothing to the wizarding world.

Even Harry, who recognizes the mistreatments with Dobby and Winky, has a hard time understanding how Sirius’ House-elf could betray him. Dumbledore has to remind Harry that Sirius “regarded him as a servant unworthy of much interest or notice. Indifference and neglect often do much more damage than outright dislike . . . We wizards have mistreated and abused our fellows for too long (The Order of the Phoenix 834). This statement sums up the way many of the old wizarding families treat creatures who are not human in these texts. Come the final battle, it is what will cost everything for them.

Like the racism in *Harry Potter*, in *The Secret Garden* racist beliefs are made clear from the beginning of the novel. The first occurrence is when Martha says she thought Mary would be black as she was coming from India. The misconception that only black people live in India is of itself a racist notion, but it is really Mary’s response that is most shocking. “You thought I was a native . . . they are not people - they’re servants” (36). This dehumanization of the Indian people shows that Mary despises them. As a child it shows she has been raised to believe that Indians are not people, the same way in *Harry Potter* the house-elves were considered property. The way the racism enters the conversation with ease is extremely disheartening. Symbolically only moments later Martha explains that Mary’s black mourning clothes have been exchanged for white ones, symbolizing the transition of Mary from India to England. This is the first time Mary is happy because she “hates black
things” (37). This shows Mary beginning to shed her Indianess and becoming acclimated to her new home.

Racism is not only a focus for *Harry Potter*. It is also a main theme in *The Adventures of Huckleberry Finn*. The first time racism is seen in the text occurs when Huck sees “Miss Watson’s big nigger, named Jim” (5). The fact that Huck first refers to Jim as “Miss Watson’s big nigger” rather than by his name signifies that Jim is someone else’s property and that that is how he is seen first and foremost. That he is a person is secondary. Jim cannot even control where he lives, because as a slave his owner can sell him anytime. This is why Jim runs away, and Huck as a runaway himself comes to understand this. Also, as an orphan Huck enters the same kind of realm that Jim is in. According to Melanie Kimball “orphans are clearly marked as being different from the rest of society. They are the eternal Other” (559). In this time period Jim also experience being “Other,” as a black man in a white man’s world.

Jim’s situation is not the only example of racism in the text, but as Huck’s companion we are able to see most closely what Jim goes through. It also affords us the opportunity to see how Huck progresses as a person. Stacy Margolis recognizes this and says that people “have always seen the real drama of the novel in Huck's internal conflict, the contest (as Twain once put it) between his conscience and his heart” (331). While Huck recognizes that slavery is how society works and that helping Jim will cost Miss Watson, he comes see Jim as a person rather than a possession and cannot turn him in. When Huck decides to “go to hell” by saving Jim
from slavery rather than telling Miss Watson where to find him it represents the way in which society has failed. This is an important lesson to teach students.

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The second way people are divided or can feel prejudice is through social class or how much money one has. Those who have money, have power. In Harry Potter social class distinctions are not a construct that all of society has made but individual beliefs on whether it matters that someone has money or power. Harry Potter represents the mobility of this kind of social class. As an orphan he has nothing when he lives with the muggles. His aunt and uncle provide everything they must for him. However, once he joins the wizarding world this changes. It turns out he has an inheritance.

The first time that this truly matters in the text is when he tries to befriend Ron. Ron is embarrassed by his family’s money issues, but Harry does not care.
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his own status in the wizarding community.

In *The Secret Garden* social class is distinguished in the same kind of manner. Like Draco Malfoy, Mary grew up having money and therefore judges others by what they have. When she lives with the clergymen’s family she seems to feel they are less than her. “She did not want to stay. The English clergymen was poor and he had five children all nearly the same age and they wore shabby clothes” (16). This critique of the family is ironic, since as an orphan Mary no longer has anything of her own. The clergymen’s children recognize this and unlike the servants in India they do not wait on her and have no problem being mean to her. This change is social status can be seen in her relationship with Martha as well. When she calls Martha her servant Martha corrects her: “I am Mrs. Medlock’s servant . . . and she’s Mr. Craven’s” (34). The fact that a servant is able to correct Mary implies that both girls are equals. It shows that even though Mary is Mr. Craven’s niece she this not raise her status above his servants. This is something new for Mary, as she is used to getting her own way.

In *Jane Eyre* social status, rather than racism is a prominent theme. This is evident from the beginning of the novel when Jane is punished for fighting with John Reed, even though he started the disagreement by throwing a book at her. She is not only punished by Mrs. Reed, but the servants chide her saying “do not think yourself on an equality with the Misses and Master Reed . . . they will have a great deal of money and you will have none” (10). This immediately signifies both that money is important for status in this time period and that her status as an orphan makes her
lower on the ladder than servants, because they are able to reprimand her.

Once Jane becomes employed as a governess her lowly status in society shifts to one of an ambiguous nature, because as a governess she is in the working class but has to act above her station in order to teach her charges. Yet, her class status still prevents her from being an adequate match for Rochester. In fact, Jane recognizes this herself.

For a little while you will perhaps be as you are now, - a very little while; and then you will turn cool; and then you will be capricious; and then you will be stern, and I shall have much ado to please you: but then you will be well used to me, you will perhaps like me again, - like me, I say, not love me. I suppose your love will effervesce in six months, or less (Brontë 229).

In this conversation, Jane senses that Rochester’s love and admiration are fickle in nature, “Jane has doubts about Rochester the husband even before she learns about Bertha. In her world, she senses, even the equality of love between true minds leads to the inequalities and minor despotisms of marriage” (Moglen 82). With Jane, Rochester is proud, jaded, inquisitive and crassly gentle; he is at once attracted to and inclined to suppress her independent streak. These contradictions are representative of her ambiguous class standing as they are able to overcome this problem through Rochester’s loss of property and face and Jane’s own inheritance.
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In their sixth year Dumbledore rehires Horace Slughorn as the potions master. This man does not focus solely on money, but on the importance a person holds. Slughorn makes social status a product of magical ability and reputation, as well as money. Though Slughorn does not have a significant amount of money or power himself, when he meets someone that he believes will someday be important he latches on to them before they achieve fame and wealth. Through this, he seems to believe he will achieve fame and power by association. Harry quickly recognizes this in Slughorn. He says, “Everyone here seemed to have been invited because they were related to someone well known or influential” (145). This shows that Slughorn uses other wizards to increase his own status in the wizarding community.

In The Secret Garden social class is distinguished in the same kind of manner.
Like Draco Malfoy, Mary grew up having money and therefore judges others by what they have. When she lives with the clergyman’s family she seems to feel they are less than her. “She did not want to stay. The English clergyman was poor and he had five children all nearly the same age and they wore shabby clothes” (16). This critique of the family is ironic, since as an orphan Mary no longer has anything of her own. The clergyman’s children recognize this and unlike the servants in India they do not wait on her and have no problem being mean to her. This change is social status can be seen in her relationship with Martha as well. When she calls Martha her servant Martha corrects her: “I am Mrs. Medlock’s servant . . . and she’s Mr. Craven’s” (34). The fact that a servant is able to correct Mary implies that both girls are equals. It shows that even though Mary is Mr. Craven’s niece she this not raise her status above his servants. This is something new for Mary, as she is used to getting her own way.

In *Jane Eyre* social status, rather than racism is a prominent theme. This is evident from the beginning of the novel when Jane is punished for fighting with John Reed, even though he started the disagreement by throwing a book at her. She is not only punished by Mrs. Reed, but the servants chide her saying “do not think yourself on an equality with the Misses and Master Reed . . . they will have a great deal of money and you will have none” (10). This immediately signifies both that money is important for status in this time period and that her status as an orphan makes her lower on the ladder than servants, because they are able to reprimand her.

Once Jane becomes employed as a governess her lowly status in society shifts
to one of an ambiguous nature, because as a governess she is in the working class but
has to act above her station in order to teach her charges. Yet, her class status still
prevents her from being an adequate match for Rochester. In fact, Jane recognizes
this herself.

For a little while you will perhaps be as you are now, - a very little
while; and then you will turn cool; and then you will be capricious;
and then you will be stern, and I shall have much ado to please you:
but then you will be well used to me, you will perhaps like me again, -
like me, I say, not love me. I suppose your love will effervesce in six
months, or less (Brontë 229).

In this conversation, Jane senses that Rochester’s love and admiration are fickle in
nature, “Jane has doubts about Rochester the husband even before she learns about
Bertha. In her world, she senses, even the equality of love between true minds leads
to the inequalities and minor despotisms of marriage” (Moglen 82). With Jane,
Rochester is proud, jaded, inquisitive and crassly gentle; he is at once attracted to and
inclined to suppress her independent streak. These contradictions are representative of
her ambiguous class standing as they are able to overcome this problem through
Rochester’s loss of property and face and Jane’s own inheritance.

Secrets Mean Power

Often secrets are kept by the adults in these novels. They keep these secrets
sometimes to maintain control in their lives, like the Dursleys do. Or in the case of
Voldemort, secrets are kept to maintain control of his followers. By trusting no one with his secrets, Voldemort manages to preserve his soul and make himself invincible. Once his secret is discovered, Voldemort can finally be defeated. Dumbledore keeps the most secrets of anyone. He chooses carefully when to reveal information, though sometimes his logic can be flawed. For instance when Harry initially asks Dumbledore why Voldemort wants to kill him in *Harry Potter and the Sorcerer’s Stone*, Dumbledore refuses to answer his question. However, Dumbledore explains to Harry that the truth, “is a beautiful and terrible thing, and should therefore be treated with great caution. However, I shall answer your questions unless I have very good reason not to, in which case I beg you’ll forgive me. I shall not, of course, lie” (Rowling 298). In saying this Dumbledore admits to the fact that secrets can protect or harm others, and that he will never tell Harry a lie not shall he tell Harry the answer to something that he feels would be better kept a secret for now. This establishes a trust relationship between Harry and Dumbledore, despite Dumbledore’s admission that he is keeping secrets.

Like Harry Potter, Mary Lenox discovers many secrets in *The Secret Garden*. Even Mary herself is a secret. Though her parents’ servants knew she existed, their friends and colleagues had no idea. For the first ten years of her life she was hidden away and raised by her Ayah. When the epidemic claimed so many lives, Mary was left alone and isolated for a long time because no one knew to look for her. The soldiers who finally find her are shocked. “I heard there was a child, though no one
ever saw her . . . she has actually been forgotten” (14-15). While her parents did not pretend she did not exist, they did not claim her either and in this she becomes the first secret of the novel.

Similarly, her cousin Colin is also a secret. Like Mary, people know he exists, but the rumors of how he exists are embellished. Colin stays in his room at all times, with only his servants knowing what is going on with him. When Mary arrives as Misselwaithe the servants do not reveal to her that she has a cousin. In fact, they go out of their way to keep that information from her. Martha and Mrs. Medlock even go as far as to deny hearing his cries when Mary questions her about them. Come to find out neither of them was told of to the other. Colin is just as surprised as Mary to find out he has a cousin.

One of the most important secrets of the novel lies in its title. The secret of the garden is one that both inspires and reveals many other secrets in the novel. The existence of the garden is not the secret, but what it does for the characters. Martha tells Mary on her first day at Misselthwaite Manor, “One of th’ gardens is locked up. No one has been in it for ten years . . . Mr. Craven shut when his wife died so sudden. He won’t let no one go inside. It was her garden. He locked th’ door an’ dug a hole an’ buried th’ key” (42). This locked garden intrigues Mary. Like her, it is unwanted and hidden away. She has always wanted to garden, but was never afforded that opportunity without ridicule. The garden is the perfect place to grow things without exposing herself to others. It also is something she can claim for her own, when as
orphan she has nothing left to her name.

She asks Mr. Craven if she can have earth “from anywhere - as long as it is not taken” (131). Though she has already gained access to it, Mary asks Mr. Craven permission to use the garden while being careful not to reveal that she wants to use his wife’s garden. This misleading conversation allows her, Colin, and Dickon to regrow the garden and leads to the improved health of Colin. Both of these things are kept secret not only from Mr. Craven, but from all the adults in the novel with the exception of Susan Sowerby and Ben Weatherstaff. By doing this the children remove the power from the adults and begin to affect the lives of the adults. In fact, the children try to protect this secret so much; they take to acting in order to emphasize how sick Colin is. Once Mr. Craven visits The Secret Garden all the secrets are revealed. Mr. Craven knows that it is the land Mary asked for and Colin, Mary, and Dickon have brought it back to life. It is also this event that reveals to the servants that Colin’s health has improved.

In Huckleberry Finn, there are two secrets that propel the events of the novel forward. The first of these is the death of Huck’s dad. For most of the novel Huck is running from Pap in order to avoid the abuse he has received. When Huck and Jim come upon a houseboat that is carrying a dead body. Jim tells Huck “doan’ look at his face - its too gashly” and proceeds to cover up the body (58). At the time this seems like a kindness that Jim is sheltering Huck from the dead man, but come to find out Jim does not want Huck to recognize that the dead person is Pap. While Jim never
explains why he did not tell Huck at once that his father had passed away, one can determine that it is out of fear for his own freedom. If Huck knew his father was gone, he would have been free to reclaim the money he had entrusted to Judge Thatcher and have had no need for Jim as a companion.

It could also be that Jim feared Huck would betray him to Miss Watson. Trying to keep Jim a free man was a battle the entire novel. It included lying about who they were and at times making friends of people who could never truly be a person’s friend. Jim and Huck needed each other to get away, yet neither of them really needed to run. The second big secret of the novel is that Jim is a freed slave. Though he did run away to avoid being sold, Tom tells everyone about Jim’s freedom at the end of the novel when he explains that “old Miss Watson died two months ago, and she was so ashamed she ever was going to sell him down the river, and said so; and set him free in her will” (336). This revelation means that Jim was free while Tom was at the Phelps and a good deal of time before that. While Tom did not know where Huck and Jim were up until he arrived has aunt’s, if he had told Huck the day he found him he would never have been shot and Jim would not have been locked up while the two boys put together a plan.

In *Jane Eyre* the overlying secret is one of the most surprising of all these novels. It is the existence of Bertha Mason. This situation closely parallels the events in *The Secret Garden*. Like Colin, Bertha is locked away and sees only family and servants for years. Rochester claims she is mentally ill, just as everyone believes that
Colin is physically ill. Like Mary, Jane hears cries in the middle of the night and the servants tell her that they do not hear it. However, while Colin chooses to be locked away and is content with his situation until Mary comes along, Bertha is locked away against her will. This is a difference highlighted by the ways in which Bertha acts out. She attacks Jane’s wedding veil, sets fire to Rochester’s room, eventually she even burns down Thornfield and kills herself.

The biggest part of this secret is that Rochester is married to Bertha, even though he intends to marry Jane. Rochester says that “Bigamy is an ugly word! - I meant, however, to be a bigamist; but fate has outmaneuvered me . . . I have been married; and the woman to whom I was married lives . . . I was cheated into espousing” (249). In this he admits to be married to Bertha and to his intention to marry Jane regardless of that fact. Rochester tries to play the victim by claiming he was tricked into marrying Bertha, as though that changes the act he is about to commit. Just as he was supposedly tricked into marriage with Bertha, Rochester intends to trick Jane into believing they are in a legal marriage. One cannot tell if Rochester wanted to marry Jane out of love or lust at this point, as his secret is so encumbered in lies that he grievously endangered Jane’s reputation and herself respect if the truth came out after the marriage. This makes a good example of a secret that is knowingly wrong to keep.

Taking advantage of Rowling’s use of themes like the orphan’s search for family, the existence and abuse of authority, and secrets as a source of power can
allow teachers to connect the Harry Potter series to canonical literature and will make texts like The Secret Garden, The Adventures of Huckleberry Finn, and/or Jane Eyre accessible to students. Researchers have said "[Harry Potter is] such an attractive book, it will appeal to and capture nonreaders' interest, encourage thinking, and empower readers to trust their own thinking" (Wood and Quakenbush100). These discoveries alongside the way the Harry Potter series reaches out to this generation of students through its modern setting, shows that the use of Harry Potter alongside classic literature can increase the level of learning in the English classroom.
Chapter 4: A Future for Popular Literature

Changing the Meaning of Text

Using Rowling’s and Meyer’s texts in the classroom can only enhance literary studies. The ways in which they interact with the canonical texts creates interest and support for their usage. However, popular texts have even more to offer. While the authors of most canonical texts have long since passed away, the authors of popular texts are still alive and writing. As previously discussed this can be a way for students to have the authors’ insights on what they were thinking while creating their work. In today’s world of technological advances authors have taken their works viral. Authors have begun creating their own websites. These sites give students the ability to read the authors’ reflections on their own work or even email the author with questions or comments about their work. This makes the author easily accessible to students and allows the author to answer questions readers have in a space that allows them to answer the masses all at once.

Some authors have stepped beyond just using their website as a communication place for their readers to actually making their websites an extension of their texts. This is something that authors in the canon never had the opportunity to do, because they did not have access to the technology today’s authors do. Using the internet in this way is something that students can appreciate since they grew up using computers and exploring websites. Students are often far more comfortable online than they are flipping through a novel.
One example of a writer using a website as an extension of a text is author James Patterson. While he is best known for his adult novels, he has recently written several series for teens. His Maximum Ride series not only takes place in novels, but also online. Throughout the novel, the character Fang keeps a blog that he continually is updating. On Patterson's website, www.maximumride.com, Fang’s blog posts can be read, including the ones from the novel and ones that were not in the novel. The site allows readers to ask Fang questions and comment on posts. Fang responds to readers posts with his own posts. While doing this Patterson maintains Fang’s voice from the novel and follows through with the plot of the novels, as well as promotes new books. For example, on March 15, 2010 Fang posts, “Yo, New cover. Guess this one is all about me. Don't know how I feel about that. You know how I am. Fly on, Fang.” The use of “yo” and “fly on” copy the attitude Fang takes on in the novels, as well as mimic Fang’s introduction and sign off to the posts in the novels. Websites like this allow students to interact with the texts in a whole new way. In the novel Patterson encourages readers to visit the webpage and online Patterson encourages viewers to read about Fang’s adventures in the novel series. While this could just be a great marketing plot on Patterson’s part, it is also an excellent way for teachers to expand the ELA classroom to cyberspace.

While the authors of Twilight and Harry Potter do not go as far as Patterson does, in making his site an extension of the text, their websites offer fun information for readers to take a look at. Meyer’s website, www.stepheniemeyer.com, offers her
biography and a list of the works she has written. The site also contains a partial publication of her companion novel *Midnight Sun* that she is still in the process of writing. Along with the partial publication is an explanation of how the piece was published online without her permission. This provides an excellent opportunity to discuss plagiarism and how it affects the writer first hand.

While Meyer’s site is not in any way an extension of the text, the saga’s fan sites add a lot more excitement for students. For instance, thetwilightsaga.com is a site that allows the creation of profiles. This is something students have grown accustomed to through the use of social network sites like MySpace, Facebook, and Twitter. The bonus to this site is that it allows the creation of a profile name, so that it can be used anonymously by students rather than having them divulge their real identities. Then readers can join Team Edward (those for Edward and Bella being together), Team Jacob (those for Jacob and Bella being together), or Team Bella (those who don’t care who Bella chooses). This site would be a great way to allow students to respond, when using one of the *Twilight* texts in class. The students could choose a team to belong and a username and have to explain to the teacher their reasoning behind their choices as an assignment.

On this site readers can watch movie trailers. This would allow students to get a quick look at how the novel was perceived by the cinematic world. It could also allow students to have a voice in which novel they read for class. Teachers could let students to view the movie trailers and then vote on which novel to study. The site
also allows students to post messages on the boards. The message boards are based around different topics or questions other readers have. Responding is a great way to interact with a larger community of readers. Teachers could also create their own profile and ask students to respond to their message board as an assignment (the teacher would need to have each student’s username to measure participation). Another great feature of this site is its *Twilight* related contests. It asks site users to participate in different contests. New contests are posted all the time. Most of these contests are writing contests. Many ask readers to write their own stories or to rewrite something in one of Meyer’s novels. Then the site creators judge the entries and announce a winner. This could be a way to encourage creative writing with classes and could even be used as a final project option for a unit on a *Twilight* novel. The fact that the usernames make users anonymous allows students confidence about submitting their work to a contest.

Unlike Meyer’s website, J. K. Rowling’s site, [www.jkrowling.com](http://www.jkrowling.com) has a lot to offer. Like Meyer, students can look at Rowling’s bibliography and list of works, but she also offers up a lot more interaction with the *Harry Potter* series. Rowling gives explanations for changes between the texts and the movies, which makes a segue for teachers into film as an extension of text. She also offers frequently asked questions, which allows students to see what others are asking about the novel and to get answers from the author herself. There is also a miscellaneous topic area that allows site to read about different subjects, such Rowling’s opinion on girls’ weight, the
name Harry Potter, and how she uses owls in her texts. Rowling also includes a section devoted to characters she believed she owed some kind of explanation of like Dudley, Crookshanks, and the Weasleys. There are also many links to other great sites on *Harry Potter*.

One of the self-proclaimed “best Harry Potter website[s]” is [www.mugglenet.com](http://www.mugglenet.com). The webpage title itself evokes a great connection to the novels. It implies that the site is made for non magical people by those of the magical community, as “muggle” is a term that is used only by wizards. On this site readers can read essays people have written. As with the *Twilight* site this presents opportunities to use the webpage as an extension of the classroom. However, the essays submitted here are not judged, but are merely there for interested parties to read. There are no assigned topics, so it affords students the opportunity to respond to a suggested topic like the romantic relationship of Ron and Hermione, the epic journey, or the duality of Harry and Voldemort, or to create their own. Students can also submit their own art work and novels based on the series. There is also a news archive where students can check for articles that have been written on the *Harry Potter* series or teachers can use these articles in their classroom. The site also affords the opportunity to join in discussions. They can also buy merchandise or other novels in the series. Another good section of the website is one where students can read spoofs of the novels created by fans.

These online activities or extensions are not something that would have been
possible in the past. While there are some websites for canonical texts they were not created while the texts were new. They tend to be very similar to Meyer’s website, offering only an author biography, a list of written works, and some links to other sites. Today’s readers are creating these cyber spots for popular literature, because they love the texts. For students, getting to use the internet for assignments in a class makes assignments seem easier or at least fun. Teaching students using technology is important, because it involves the student-centered learning strategies of “student engagement, reflection for deeper learning, project-based learning, and the effective integration of technology into instruction” (Wang and Zhan 77). This will result in a better understanding of the texts and allow students to interact with them in ways they are comfortable with.

Another way in which today’s authors are interacting with new media is through film. Previously, books were not made into movies until long after the novels were published. But with popular literature it is as though authors can barely finish writing the books before they are signing a movie deal. With both Meyer and Rowling their series began to be filmed before it was even finished being written. The advantage to using a cinematic adaptation of a popular novel in the classroom is that the authors are often consulted about the films as they are being created, making them truer representation of novel. It also affords the opportunity to see how the author feels about the changes between the novel and film. Often English teachers use films in their classrooms to supplement a novel or to replace a text altogether. Having
movie versions of a text that has the author’s input can make the movie a more credible resource than those that take the liberty of assuming authorial intent.

**Literary Tourism**

A unique way in which popular literature is being adapted for the modern world is by making the world of novels come to life. In the case of *Twilight* this has been done through the formation of a tour of the actual town of Forks, Washington. This is the town which Meyer actually based her novels on, not where the film version was taped. Readers can visit the town and be shown around by a tour company. They can see Forks High School where Bella and Edward attended classes and see how the novels and the films have interacted with the lives of the people who live in the town. Among the destinations visitors can go to are police station where Charlie works, the hospital where Carlisle works, the Cullen house, Bella’s house, Jacob’s house, First Beach, the treaty line, and the Welcome to Forks sign that is mentioned at the opening of *Twilight*. This tour presents a great learning experience, because it allows for students who have read the novels to experience the text brought to life.

Rowling’s series has been brought to life in a whole different way. Recently Universal Studios theme park in Orlando, Florida added *The Wizarding World of Harry Potter*. This amusement park attraction is settled among the other attractions that the tourist destination is known for. What is great about the *Harry Potter* attraction is that it allows those who love the series to explore the places that they
read about or saw in the cinematic version. The scene for the area is Hogsmead and Hogwarts School of Witchcraft and Wizardry.

While visitors cannot explore the Dursley’s house or Number 12, Grimauld Place, they can venture into Zonko’s Joke Shop and buy things like the Pygmy Puffs that the Weasley twins sold in *Harry Potter and the Half-Blood Prince*. They can also enter Honeydukes Sweet Shop and buy items like Whizzing Fizzbees and Chocolate Frogs, which characters regularly mention eating in the novels. It is also the place that contains the secret passage from Hogwarts that Harry uses in *Harry Potter and the Prisoner of Azkaban*. Visitors can also visit the Three Broomsticks to get a bite to eat and to try out the favorite drinks of Hogwarts students, Butterbeer and Pumpkin Juice. They can enter Dervish and Bangs to buy all their Hogwarts school supplies. The one inaccuracy to the village of Hogsmead is the existence of Ollivander’s wand store where students can buy their own wands, just like Harry does in the first novel. The problem with this is that Ollivander’s exists in Diagon Alley, not Hogsmead in the novels and the movies. However, its existence in the theme park would be an interesting test on student’s knowledge of the novel.

Visitors can also send mail from the post office in town. While this might seem strange, this post office does not send mail through the muggle postal service in the novels, but by owl. Though sending owl post might not be available to those of us in the non magical world, this post office offers the allusion. Not only does it look exactly like the one described in the novel, but when mailed out the postage that
appears on the letter is a special one created and used only at the theme park. You can also buy special Hogsmead stamps.

While a theme park may not seem overly educational, the experience of walking through the setting of a novel makes readers more active participants in the text. It can present the opportunity for readers to experience some of what the characters describe in the text and to be able to place the scene of important events. Along with this it provides the opportunity for readers to experience the novel and have fun at the same time, as first and foremost The Wizarding World of Harry Potter is a theme park. Along with the shops of Hogsmead and the school are rides and attractions like “The Flight of the Hippogriff,” which is a rollercoaster that emulates Harry’s first ride on Buckbeak in Harry Potter and the Prisoner of Azkaban. While on this ride visitors can see Hagrid’s hut and his pumpkin patch.

Another ride that brings visitors into the novels is “The Dragon Challenge.” On this roller coaster ride visitors enter an arena and see the Tri-wizard cup. Then they proceed on to the first challenge of Harry Potter and the Goblet of Fire, defeat the dragon. Riders have to choose between riding the Hungarian Horntail that Harry fought and the Chinese Fireball defeated by Cedric Diggery. Each coaster presents a different experience.

The ride that is the most involved with the novel is “Harry Potter and the Forbidden Journey.” This ride is not a roller coaster, but an adventurous ride through Hogwarts. The experience includes novel icons like the Whomping Willow,
Dementors, and a Quidditch match. There are different objects from the text such as the Mirror of Erised, the Hogwarts House Jewels, talking portraits, and recreations of the rooms of Hogwarts castle. These include the Headmaster's office, the Defense Against the Dark Arts classroom and the Gryffindor common room. Visitors will experience using Floo Powder to travel and visit the Chamber of Secrets where the skeleton of the long-deceased Basilisk lies on the floor of the Chamber. There are various moments on the ride where characters from the film will appear on screen and interact with riders. This attraction would allow students to interact with various elements of the novel simultaneously. Even though students are getting to have some fun they are also relating pieces of the novel to their likes, such as roller coaster.

A Final Note

With all of these different platforms that are allowing popular literature to be brought to life, it is surprising that popular literature does not already play a bigger part in education. According to Eric Lorentzen, “When students become critical, active participants in the educational process, rather than passive receptacles of a scholarly tradition, their engagement with the texts they read increases exponentially” (293). Using websites, film, or literary tourism allow this to occur. These medias are inspired by popular texts and therefore tying together life and literature. From there students can expand the use of the acquired knowledge and apply it to other texts they read, such as those of the canon, like Romeo and Juliet, Wuthering Heights, Jane Eyre, The Secret Garden, and The Adventures of Huckleberry Finn.
According to Lathrop "there is a law of diminishing returns in the study of literature" (469). This means that more something is studied the less knowledge that is gained from it. If this is true, there is very little being gained from studying the canon. Pairing it off with contemporary literature can give the canon a new feel and allow readers to discuss it in ways that it never has been. When reading Twilight alongside Wuthering Heights, Romeo and Juliet, and Jane Eyre themes of love triangles, violence or dominance and love, and morality are highlighted. However, when Dracula is added to this set of texts issues of sexuality and desire begin to be emphasized. Harry Potter also brings out complex topics with canonical literature. Read alongside The Secret Garden, The Adventures of Huckleberry Finn, and Jane Eyre Harry Potter such as an orphan’s formation of family, the difference between appropriate and inappropriate authority, and how authority can be abused. Using popular and canonical literature together enhances themes of classic literature in a way contemporary students can understand.
## Appendix A

A Comparison of the Works Discussed in *Chapter 2*

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<td></td>
<td>• Edward can &quot;look&quot; into people's minds</td>
<td></td>
<td>• Dracula's control</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• The gaze between Bella &amp; Edward</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
### Appendix B

**A Comparison of the Vampires in *Twilight* and *Dracula***

<table>
<thead>
<tr>
<th>Physical Description</th>
<th><strong>Twilight</strong></th>
<th><strong>Dracula</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>• Red/gold eyes</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>• Immortal, Beautiful, Pale &amp; cold skin</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>• Sparkle in sunlight</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>• Strong, venomous teeth</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>• Strong &amp; fast</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>• Romanian’s reflect Dracula’s description.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Eating Habits</strong></td>
<td><strong>• Bite prey</strong></td>
<td><strong>• Bite prey</strong></td>
</tr>
<tr>
<td></td>
<td><strong>• Doesn’t eat/drink human food, but can if they wanted to</strong></td>
<td><strong>• Doesn’t eat/drink human food</strong></td>
</tr>
<tr>
<td><strong>Powers</strong></td>
<td><strong>• Strong &amp; fast</strong></td>
<td><strong>• Mesmerize people</strong></td>
</tr>
<tr>
<td></td>
<td><strong>• Special powers vary by vampires (mind reading, seeing the future, patience, etc)</strong></td>
<td><strong>• Assume role of an animal</strong></td>
</tr>
<tr>
<td></td>
<td><strong>• Able to assimilate with humans</strong></td>
<td><strong>• Control the weather</strong></td>
</tr>
<tr>
<td><strong>Weaknesses</strong></td>
<td><strong>• Killed only by being torn up and burned</strong></td>
<td><strong>• Warded off by garlic</strong></td>
</tr>
<tr>
<td></td>
<td><strong>• Only ones strong enough to kill them are vampires and werewolves</strong></td>
<td><strong>• Killed by being staked, cutting out the heart, and head cut off</strong></td>
</tr>
<tr>
<td></td>
<td><strong>• Blood lust</strong></td>
<td><strong>• Needs soil from homeland</strong></td>
</tr>
<tr>
<td><strong>Enemies</strong></td>
<td><strong>• Werewolves</strong></td>
<td><strong>• Vampire hunters (humans)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>• Other vampires</strong></td>
<td></td>
</tr>
</tbody>
</table>
### Appendix C
A Comparison of the Works Discussed in Chapter 3

<table>
<thead>
<tr>
<th></th>
<th>Harry Potter</th>
<th>The Secret Garden</th>
<th>The Adventures of Huckleberry Finn</th>
<th>Jane Eyre</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Becoming an Orphan</strong></td>
<td>• Parents killed by Lord Voldemort.</td>
<td>• Parents die in Indian Cholera epidemic.</td>
<td>• Mother deceased before the novel begins.</td>
<td>• Parent's deceased before the novel begins.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Father's death unknown until novel's end.</td>
<td></td>
</tr>
<tr>
<td><strong>Caretaker Parents</strong></td>
<td>• Petunia (maternal aunt) and Vernon Dursley.</td>
<td>• Archibald Craven, husband of paternal aunt.</td>
<td>• None. He takes off on his own.</td>
<td>• Mrs. Reed, wife of Jane's uncle.</td>
</tr>
<tr>
<td><strong>Mother Figures</strong></td>
<td>• Molly Weasley</td>
<td>• Mary</td>
<td>• Widow Douglas</td>
<td>• Jane to Adele</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Mrs. Sowerby</td>
<td>• Miss Watson</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>• Aunt Sally</td>
<td></td>
</tr>
<tr>
<td><strong>Supreme Authority</strong></td>
<td>• Albus Dumbledore</td>
<td>• Archibald Craven</td>
<td>• Ever changing</td>
<td>• Ever changing</td>
</tr>
<tr>
<td><strong>Assumed Authority</strong></td>
<td>• The Dursleys</td>
<td>• Mary Lennox</td>
<td>• Ever changing</td>
<td>• Edward Rochester</td>
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<tr>
<td></td>
<td></td>
<td>• Colin Craven</td>
<td></td>
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<tr>
<td><strong>Social Injustices</strong></td>
<td>• Racism</td>
<td>• Racism</td>
<td>• Racism</td>
<td>• Class biases</td>
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<tr>
<td></td>
<td>• Class biases</td>
<td>• Class biases</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secrets</td>
<td>Why Voldemort wants Harry dead</td>
<td>Mary</td>
<td>Jim's freedom</td>
<td>Bertha Mason</td>
</tr>
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<td>-------------------------</td>
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</tr>
<tr>
<td></td>
<td>Who is after the Sorcerer's Stone</td>
<td>Chuck</td>
<td>Huck's father's death</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Who opened the Chamber of Secrets</td>
<td>The Secret Garden</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Many more</td>
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</table>

Many more
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