CHARACTERIZATION IN FICTION

HONORS THESIS

Presented to the Honors Committee of
Texas State University
in Partial Fulfillment
of the Requirements

for Graduation in the Honors College

by

Jack Reams

San Marcos, Texas
May 2015

CHARACTERIZATION IN FICTION

Thesis Supervisor:

_____
John M. Blair, Ph.D.
Department of English

Second Reader:

_____
Twister Marquiss, M.F.A
Department of English

Approved:

_____
Heather C. Galloway, Ph.D.
Dean, Honors College

Table of Contents

Abstract

The purpose of my thesis is to examine the importance of characterization in fiction, as well as the methods of characterization itself. The scope of the paper will be primarily limited to three works of fiction: J.K. Rowling's *Harry* Potter series, Patrick Rothfuss' *Kingkiller Chronicles,* and Andre Dumas' *The Count of Monte Cristo*. The methods employed throughout the thesis will be literary analysis, theory, and criticism. These will be used to show that characterization and its importance in literature can be thoroughly explained.

Introduction

What is it that makes us human? A sociologist would tell you a certain pattern of behavior could classify an organism as suitably "human." A biologist would tell you the answer is in our genetics – the sequences of proteins and chemicals that make up our bodies. A mathematician would likely look at you as if you'd questioned why water is wet. It is my belief that stories make us human. Stories illustrate everything that has defined and separated human existence from anything else, from prehistory to present day. We told stories of gods and monsters to explain the world around us. We told stories to our children to teach them who we were; who we would be; who we wanted them to be.

These stories would be nothing without the created characters within them. Characters give the story a purpose, a reason for us to care what happens. We might admire well-structured prose, or an intricately woven plot, but if the characters within it don't draw the reader into the story, everything else is of little importance. Characters the single most important aspect of any work of fiction. Therefore, the processes used to develop and shape these characters are the most important for any author of fiction to master.

I believe that the methods of characterization in fiction can be examined and described through a combination of literary theory and analysis. If I am correct, it will show that there is a certain order or logic to story writing. An underlying form, if you will, that can be understood and applied to stories.

To prove this, I will first analyze the methods of characterization that occur in three genres of fiction: classical, fantasy, and young adult. These genres represent crucial elements of the human existence: our history, our imagination, and our shaping of the world given to our children. For these categories, I will be examining Andre Dumas' *Count of Monte Cristo,* Patrick Rothfuss' *Kingkiller Chronicle,* and J. K. Rowling's *Harry Potter*, respectively. I will compare and analyze the two primary forms of characterization (direct and indirect) as they occur in these works.

The reason that I'm writing this – the reason I find it important, is that I've spent more time with my nose in a book than doing many other things I should have been doing at the time. To research what exactly it is that brings these stories to life, the characters that give them meaning, seems important to me. If my research could help an aspiring author create the characters that fill their story, I would consider any amount of effort as well spent.

The first objective of this thesis is to gain an understanding of what is truly important in building a character. When I (and hopefully the reader) feel that a solid understanding has been achieved, I will analyze the differences in direct and indirect characterization in these works. The overall thesis will be divided into these two primary parts: direct and indirect characterization. These will be subdivided into the role of the chosen method in each story. We'll begin with a review of characterization in literary theory.

The P.A.R.T.S. of Characterization

Characterization can be defined as any action by the author or taking place within a work that is used to give description of a character. In general, it is divided into direct and indirect characterization. Direct characterization is anything that the author tells *directly* to the reader. Indirect characterization is anything that is *shown* to the reader by another source. Taking it one step further, characterization can be conveniently separated into five primary categories: Physical description, Actions, Reactions, Thoughts, and Speech.

Physical Description

Physical description is a necessary part of creating any character. When we first see a person in real life, we take in their appearance as a sort of preliminary evaluation. We take in everything from how they are dressed to the appearance of their skin and facial expression in order to form a quick, rough estimate of who this person is. Physical description fulfills more or less the same roll in literature; it tells us right off the bat what to imagine our character as.

Is our character male, or female? What are the first physical characteristics that are noticed about them? What does their attire suggest about them? The answers to these and other questions form a quick description that is almost always done through direct characterization. What an author chooses to reveal about a character can be extremely significant, as it is the first impression the reader gets of who the character is.

In Alexandre Dumas' *The Count of Monte Cristo*, the character Edmond Dantes is first characterized directly to the reader in the passage:

> He was a fine, tall, slim young fellow of eighteen or
> twenty, with black eyes, and hair as dark as a raven's wing;
> and his whole appearance bespoke that calmness and
> resolution peculiar to men accustomed from their cradle to
> contend with danger. (Dumas 4)

Overall, the description of Dantes is positive, but rather unromantic considering Dumas' writing style. This is done to immediately portray young Dantes as a young man who might be handsome, but is largely unremarkable; his features are dark, which is common in the region of France in which the story begins. Nothing else is immediately mentioned about his face or appearance. What is important for his first introduction is that he is a member of the common people, a merchant marine who works hard for his honest living and isn't a stranger to small adventures. His calm appearance despite his youth marks him as significant, more than anything else. The author establishes that despite his station in life, the character is strong and bound for an interesting life.

Action

In the real world, our actions reveal who we are. In the same way, a character's actions inside a story reveal who they are. Action here would be defined as anything a character does as a primary act. In other words, a character's actions are the *cause*, not

the *effect.* While no action is truly independent of context, a person's actions reflect a conscious or unconscious decision. A person may say something, or think something, but it lacks the solid significance of an action performed. Actions cannot be undone, and therefore are often the most reliable and concrete proof of what kind of person a character truly is.

Literarily, a character's actions are typically considered indirect characterization because what they signify is not given directly to the reader. Though the significance of an action is typically clear, it is not directly stated and therefore must be understood by the reader. Action is one of the most efficient methods of characterization because it is also a necessary element of the story's development; action is quite literally *what happens* in a story. If *nothing happens,* then *why is the story being told*? A character's actions allow the author to develop both the story and the character at the same time.

In the first book of Patrick Rothfuss' series, *The Kingkiller Chronicle*, the protagonist Kvothe is characterized by his actions in the following passage:

> I went to stand beside him on the edge of the roof. I knew what my third question had to be. "What do I have to do," I asked, "to study naming under you?"
>
> He met my eye calmly, appraising me. "Jump." he said. "Jump off this roof."
>
> That's when I realized that all of this had been a test. Elodin . . . was on the verge of accepting me as a student.

But he needed more, proof of my dedication. A demonstration. A leap of faith.

And as I stood there, a piece of story came to mind. *So Tarbolin fell, but he did not despair. For he knew the name of the wind, and so the wind obeyed him. It cradled him to the ground as gently as a puff of thistle-down. It set him down on his feet softly as a mother's kiss.*

Elodin knew the name of the wind.

Still looking him in the eye, I stepped off the edge of the roof.

…

I felt weightless, like I was floating.

Then I struck the ground. Not gently, like a feather settling down. Hard. Like a brick hitting a cobblestone street. I landed on my back with my left arm beneath me. My vision went dark as the back of my head struck the ground and all the air was driven from my body.

…

He looked down at me. "Congratulations," he said. "That was the stupidest thing I've ever seen." His expression was a mix of awe and disbelief. "Ever." (Rothfuss, "The Name of the Wind" 313)

In the passage, the reader is able to see Kvothe as having an extraordinary amount of determination, to the point where he is willing to gamble life and limb if he believes that it will earn him the knowledge he wants. A hunger for knowledge makes the character intelligent in the mind of the reader. That said, an ordinary person would not willingly step off a roof for any reason, regardless of what he or she might believe about their safety. This extraordinary (possibly idiotic) pursuit of a goal shapes the character very solidly in the mind of the reader. For the rest of the story, the reader is prepared to believe the character will do anything he has to; after all, he *literally jumped off a roof.*

Reaction

Newton's Third Law states that for every action, there is an equal and opposite reaction. While I'm fairly certain Newton was not thinking about literature at that particular moment, his law does also hold true for characterization in several ways. The physical and emotional reactions of a character to the external, and the external's corresponding reactions to the character both communicate an immense amount of information to the reader. Most importantly, they give the reader a sense of context.

Some reactions are expected. When sad news is given, we expect sadness. When harm is done, we might expect revenge as a natural reaction. An expected reaction serves to humanize a character – to make them relatable. But occasionally, we can be surprised by a reaction. For example, when someone chooses to turn the other cheek rather than fight back, it can convey the shocking depth of his or her resolve to avoid violence. Surprising reactions serve to make the character stand out.

8

Whether expected or not, a response accomplishes the task of setting things in the all-important context that makes up the world of a story. If an action isn't followed by a reaction, the reader would be every bit as disconcerted as if they had witnessed a lack of reaction to a man striding into a library and beginning to play the tuba. As mentioned earlier, reaction serves to develop the story and the characters at the same time. Because of this, action and reaction are very much two sides of the same coin.

Immediately following the previous excerpt from Rothfuss' *Name of the Wind*, we see the following reaction:

> And that is when I decided to pursue the noble art of artificing. Not that I had a lot of other options. Before helping me limp to the Medica, Elodin made it clear that anyone stupid enough to jump off a roof was too reckless to be allowed to hold a spoon in his presence, let alone study something as "profound and volatile" as naming.
>
> Nevertheless, I wasn't terribly put out by Elodin's refusal. Storybook magic or no, I was not eager to study under a man whose first set of lessons had left me with three broken ribs, a mild concussion, and a dislocated shoulder. (Rothfuss, "The Name of the Wind" 314)

This is, in many ways, the perfect reaction to the earlier scene. An unexpected action (telling a student to jump off a roof and said student actually jumping off the roof)

is properly followed by an expected reaction. The teacher (Elodin) does not treat the incident as some strange rite of passage, but as an act that no rational person would do. Furthermore, the student is obviously wary of studying under Elodin from then on, and abandons storybook notions of proving his dedication to a teacher who does not want to teach him. The character's reasonable reactions serve to make them seem more believable, more truly human. If an unusual action is followed by an unusual reaction, it begins to strain the reader's willingness to believe the story and the characters.

Thought

Thought is a method of characterization that varies by story and point of view. Some stories allow access to only one character's (usually the protagonist's) thoughts; some allow those of several characters. Some stories don't allow access to any character's thoughts at all. Ultimately, it affects the reader's relationship with the character; direct access to the thoughts and inner emotions of a character allows the reader to identify with them at their most personal level. Connecting to only a single character in that way makes that particular character more relatable and adds depth to their personality, while also binding the reader strongly to that individual. Access to the thoughts of multiple characters results in a looser individual connection to the reader, but provides a rich amount of depth to the story by providing several points of view.

How a character thinks can also be highly significant. As in psychology, the way that a character's mind works reveals a lot about who they are. Optimism in the face of difficulty communicates both strength and a positive outlook to the reader. Suspicion and sarcasm are also characteristics that are often present within a person's mind, but rarely

expressed. By allowing the reader to observe these thoughts happening in the character's mind, the author takes an enormous step toward immersing the reader in the character, and by extension the story.

In the *Harry Potter* series, J.K. Rowling develops Harry (the protagonist) by allowing the reader access to his thoughts either in the form of an internal dialogue, or by directly informing the reader what the character is thinking. In the second book, we see the following example:

Harry lay awake for hours that night. Through a gap in the curtains around his four-poster he watched snow starting to drift past the tower window and wondered…

Could he be a descendant of Salazar Slytherin? He didn't know anything about his father's family, after all. The Dursleys had always forbidden questions about his wizarding relatives.

…

But I'm in Gryffindor, Harry thought. The Sorting Hat wouldn't have put me in here if I had Slytherin blood….

Ah, said a nasty little voice in his brain, *but the Sorting Hat* wanted *to put you in Slytherin, don't you remember?*

Harry turned over. He'd see Justin the next day in

Herbology and he'd explain that he'd been calling the

snake off, not egging it on, which (he thought angrily,

pummeling his pillow) any fool should have realized.

(Rowling, "Harry Potter and the Chamber of Secrets" 213)

Here, we can see how Rowling used Harry's inner monologue to develop the reader's understanding of the character. We can see his uncertainty and doubt as he attempts to reassure himself that he belongs where he is; in the group that he chose. Access to these emotions and thoughts helps the reader understand that the character is anxious, and slightly uncertain. In other words, he is a typical twelve year-old, afraid that he does not belong. Of course, the issue within the story is larger than that; typical pre-teenaged children do not have to worry about magically sending snakes to attack people. However, what is important is the character's *mental reaction* that is shown in the passage: Harry's thoughts show that, however certain he may outwardly appear, inside he is very much a confused and insecure child. There are other ways that the author could have conveyed this information to the reader, but allowing the audience access to Harry's thoughts lets them reach this conclusion on their own. This in turn makes the reader's understanding of the character much more organic.

Speech/Dialogue

A character's speech or the dialogue between characters forms a medium between their actions and thoughts. How they communicate with other characters can establish not

only how they feel, but also descriptors such as where they come from and their

relationship with the character to whom they are speaking. A character who speaks softly

and kindly to the narrator is obviously perceived as gentle. One who speaks very

eloquently, with formal grammar and carefully chosen words, will come across as

scholarly and possibly distant. Loud or coarse speech conveys just the opposite; that a

character is aggressive and probably unintelligent. An accent can serve as a distinctive

feature, just like any physical trait. Dialogue, much like thought, allows an author to

develop their character organically within the story.

In *The Count of Monte Cristo,* the abbe that educates Dantes in prison is

characterized almost entirely through his speech.

"…the natural repugnance to the commission of

such a crime prevented you from thinking of it; and so it

ever is because in simple and allowable things our natural

instincts keep us from deviating from the strict line of duty.

The tiger, whose nature teaches him to delight in shedding

blood, needs but the sense of smell to show him when his

prey is within his reach, and by following this instinct he is

enabled to measure the leap necessary to permit him to

spring on his victim; but man, on the contrary, loathes the

idea of blood – it is not alone that the laws of social life

inspire him with a shrinking dread of taking life; his natural

construction and physiological formation –" (Dumas, 145)

Even taking into account the model of speech used in the story, Faria is clearly very educated and intelligent. He speaks of natural sciences and philosophy, subjects that are utterly alien to the uneducated Dantes. His style of speaking is also notably different from Dantes': his sentences are longer and more complex, with richer vocabulary that hints at refinement despite his imprisonment. Also, the manner in which he speaks to Dantes has already taken on the subtle tone of the teacher speaking to his student: listing examples, explaining without patronizing, quietly encouraging his student to think. Faria's speech, and the intelligence it shows, reveals not only his role within the story, but also his relationship to Dantes. The character's speech forms a critical support that holds up who he is supposed to be within the story. Those who know the story of the Count of Monte Cristo will realize how significant this is: Faria provides Dantes with not only the wealth, but also the education that becomes his power in his quest for revenge.

Direct Characterization

Direct characterization is defined as any act performed by the author/narrator that develops the reader's understanding of the character. (Chapter 5: TEXT: CHARACTERIZATION. Rimmon-Kenan, Shlomith) It has the primary benefit of being, well, direct. There is no subtle twisting or sewing necessary to tie in the element an author wants to convey about a character when using direct characterization; the author simply states it as fact: the character is XYZ. Because of this, direct characterization is best used in identifying the core characteristics of an individual-the most important facets of who they are. Small nuances and deep underlying features of a person require careful examination, as they can be easily misinterpreted, but the facts of a character form the foundation on which the rest of the character is built.

A direct statement about a character does not need to be stated more than once. It can be alluded to, certainly; his or her appearance and manner can be hinted at in small adjectives before an action, but a repetition of the character's full description will likely come across as redundant. This does not apply if a new or unobserved aspect of a character is being stated. If, for example, the detailed features of a character's hands suddenly become relevant within the story, the author can describe them without seeming out of place or redundant. The key in all of it is necessity.

Use of direct characterization can vary by genre, author's writing style, the time period, the form and even an author's intention for a given character.

The Count of Monte Cristo,

     In *The Count of Monte Cristo* direct characterization is almost the common method of introducing and explaining characters to the reader. For the most part, this appears to be due to the form of writing popular at the time. According to an analysis by Rimmon-Kenan and Shlomith, in the early stages of fiction, particularly around the 19th century, the concept of a human's personality was understood more in terms of archetypes or traits shared among many people (Moll Flanders and the Bastard Birth of Realist Character. Gass, Joshua). A person who was selfish was thought of as belonging to the group or class of people who were selfish. These would typically be people of similar ethnic, religious, political, socioeconomic, or professional background. Because of this attitude, characterization could be performed by tagging a given character with certain traits pertaining to whatever "class" of person the character belonged to. This results in a large number of flat characters (characters that are only notable for one kind of characteristic or personality trait) in early fiction. After all, a character only needed to be known for his or her role in the story.

     The result of this writing style in *The Count of Monte Cristo* is that there are many instances where the majority of our information about a character comes directly from Dumas himself. He directly informs the reader what he believes the reader needs to know. Mercedes, the love of young Dantes, is characterized as beauty in all its forms: mind, body, person, and soul. In time, she becomes the Countess de Morcerf, but her personality is largely unchanged.

At these words, uttered with the most exquisite sweetness

and politeness, Madame de Morcerf replied. "It is very

fortunate for my son, monsieur, that he found such a friend,

and I thank God that things are thus." And Mercedes raised

her fine eyes to heaven with so fervent an expression of

gratitude, that the count fancied he saw tears in them.

(Dumas, 572)

The reader has already been informed who she is; it is only her station that has changed. Her inner and outer beauty is reinforced periodically throughout the book by the author, or occasionally through the speech of another character. This same style of characterization is duplicated for most of the other characters such as Baptistin the slave, Fernand (later the Count de Morcerf), Danglars, Eugenie, M. Noirtier, and much of the Morrel family.

The style of Dumas' direct characterization is more or less what your average person on the street would suspect, assuming they were willing to answer a question about nineteenth-century literature. Dramatic; colorful; somewhat long-winded or overstated to modern audiences, etc. These feelings may arise in part from the poetic but slightly cluttered writing style used throughout the novel, as demonstrated here:

Dantes possessed a prodigious memory, combined

with an astonishing quickness and readiness of conception;

the mathematical turn of his mind rendered him apt at all

17

kinds of calculation, while his naturally poetical feelings

threw a light and pleasing veil over the dry reality of

arithmetical calculation, or the rigid severity of geometry.

(Dumas, 118)

The style is full of interruptions, punctuation, and shifts in subject. The author

also makes strong use of *hyperbole*, which is defined as exaggeration for dramatic effect

("Key Concepts in Literary Theory" Wolfreys, Robbins, and Womack). While

individually none of the above descriptions are difficult for the reader to process, they

become somewhat confusing when combined together into one sentence. However, this

style of direct characterization inarguably gives the story a certain elegance in even the

smallest details. The frequent use of highly expressive adjectives within descriptions

gives them a sort of enthusiasm.

The author's intended use of direct characterization was likely to introduce each

character's primary features as soon as possible in order to give the reader the most

crucial information first. The roles that the characters fulfill in the story – the hero, the

love interest, the ex-love interest, the teacher, the greedy banker, etc. – are called *actants*

(Greimas 111). Many of these are archetypes as old as literature itself. What Dumas

does, then, is to introduce each character with the necessary traits that establish what they

are in the story. Danglars is the greedy banker, and so he is disingenuous and ambitious.

Fernand (the Count de Morcerf) is the rival, and so he is both enamored with the love

interest and also necessarily evil. Dumas does not waste time by hiding these

characteristics; he states them quickly mixed in with the physical introduction and re-states them whenever it is necessary.

The following is our first introduction to Danglars:

> "He was a man of twenty-five or twenty-six years
>
> of age, of unprepossessing countenance, obsequious to his
>
> superiors, insolent to his subordinates; and this, in addition
>
> to his position as responsible agent on board, which is
>
> always obnoxious to the sailors, made him as much disliked
>
> by the crew as Edmond Dantes was beloved by them."
>
> (Dumas, 5)

The overall effect of Dumas' use of direct characterization is a cast of characters who are, if not unique, at least easily and immediately understandable. The reader loves the good guys, and hates the bad guys. We understand who the star-crossed lovers are, and cheer when they are united at last. If perhaps the characters come across as slightly flat, it's not unforgivable so long as they fulfilled their intended role within the story.

Harry Potter

There are seven Harry Potter books in total, which means that direct characterization is mostly used when a character is first introduced to the reader. There is the occasional gentle reminder throughout the series of a character's physical features or traits, particularly at the beginning of each new book, but even these begin to lessen in

the later books, when most of the characters have been so solidly established that the reader knows them as well the back of his or her hand.

Other than as an introduction, Rowling's most frequent use of direct characterization is to describe a character's mood or when a character undergoes a change that is not yet underscored by indirect characterization. Due to the multiple books and the large amount of time the books cover in the character's lives, this does happen a she does end up doing this with a certain amount of regularity for each character. However, because she is in no hurry, the larger portion of Rowling's characterization appears to be indirect.

An example of Rowling's use of direct characterization to simultaneously illustrate and explain a character's development is show in the following passage:

"Harry was pleased to see that all of them, even Zacharias Smith, had been spurred to work harder than ever by the news that ten more Death Eaters were now on the loose, but in nobody was this improvement more pronounced than in Neville. The news of his parents' attacker's escape had wrought a strange and even slightly alarming change in him. He had not once mentioned his meeting with Harry, Ron and Hermione on the closed and in St. Mungo's, and taking their lead from him, they had kept quiet about it too. Nor had he said anything on the subject of Bellatrix and her fellow torturers' escape; in fact,

20

he barely spoke during D.A. meetings anymore, but worked

relentlessly on every new jinx and countercurse Harry

taught them, his plump face screwed up in concentration,

apparently indifferent to injuries or accidents, working

harder than anyone else in the room. He was improving so

fast it was quite unnerving and when Harry taught them the

Shield Charm, a means of deflecting minor jinxes so that

they rebounded upon the attacker, only Hermione mastered

the charm faster than Neville."

(Rowling, "Harry Potter and the Order of the

Phoenix" 553)

Rowling's writing style uses what is called *free indirect style*: a mode of narrative

presentation that presents thoughts, events or reflections as if the narrative were the

character's point of view. ("Key Concepts in Literary Theory" Wolfreys, Robbins, and

Womack) In this style, the narrative is not presented with the character's grammatical

idiosyncrasies or speech patterns. However, the reader nevertheless gets the feeling they

are viewing the world through the character's eyes.

The author's style of direct characterization is typically narrowed down to a few

crucial elements of the character that come to symbolize them in the mind of the reader.

This is particularly effective in the early books, as their intended audience was on the

young side of *young adult*. The character of Dumbledore, for example, is most

characterized by his silvery beard, bright eyes, spectacles, and crooked nose. Neville, the

character mentioned in the section above, in notably mentioned as being slightly pudgy and bumbling, which makes the shift as he matures all the more striking to the reader.

Rowling mixes the identifying features of her characters so that no single character comes across as flawless or completely incompetent. Again, because the reader moves through a period of almost seven years with many of the characters, there's a fair amount of change that takes place within the younger ones. When this does occur in a character, Rowling makes sure that the change is thoroughly explained to the reader, so that the character's development remains reasonable. The adult characters, which are reasonably less prone to dramatic change, are more often an instrument of introducing development rather than the object of development themselves.

The author's intent in using this style of direct characterization is to create characters that are both thoroughly familiar and thoroughly unique to the reader. She does not appear to want her characters to fall within easily defined, cookie-cutter roles. Rather, she appears to want each individual to come quickly to the reader's mind; and to that end she establishes the features and traits necessary to make each character instantly recognizable. She does this by carefully choosing who gets what significant identifying features. For several, the eyes are important, and at least partly used to mirror the individual's personality. Others are distinguished by their manner, "severe" and "stiff" being two choice descriptions of Professor McGonagall, for example. This leads the author to an important balancing act of never giving any character too many features to communicate to the reader.

By giving each character his or her list of distinguishing qualities, but not overburdening them with too many, Rowling creates a list of sharply diverse characters

that hold a distinct place in the reader's mind. The features that are laid out through direct characterization form an essential foundation on which everything else about the character can be constructed. This foundation, combined with the length of the complete story, gives the author quite a bit of freedom to play with each individual in many different settings and roles. The effect is a surprisingly large number of round or dynamic characters that develop at a reasonable pace over the course of the books. Ron, Hermione, Lupin, Malfoy, and Dobby, to name a few. Even the characters that remain flat or static, like Mr. Filch the caretaker, do not suffer for it, as they remain relevant to the story throughout in a primary, secondary, or at least symbolic capacity. Given the length of the story, it is important that new and old roles are both present to keep the plot from growing stagnant; the author's use of direct characterization allows her to tailor-fit new characters, or reshape old ones to fit whatever new job is required within the storyline.

<u>Kingkiller Chronicles</u>

Patrick Rothfuss' *The Name of the Wind* and *The Wise Man's Fear* are the first two novels in a fantasy series that is told primarily by a character recounting his life story to another. Because of this, the story switches back and forth between first and third person, making the exact definition of "direct characterization" a bit complicated. We will consider anything told directly to the reader by either the author in the third-person, or by the narrator in the first, as direct characterization.

In his books, the author makes a point of refining his prose to be extremely lyrical, particularly when the storyline takes a brief break from the first person and shifts

into third. During these breaks, the characters present are described thoroughly by appearance and personality more than once.

It was night again. The Waystone Inn lay in silence, and it was a silence of three parts.

…

Inside the Waystone a pair of men huddled at one corner of the bar. They drank with quiet determination, avoiding serious discussions of troubling news. In doing this they added a small, sullen silence to the larger, hollow one. It made an alloy of sorts, a counterpoint.

The third silence was not an easy thing to notice. If you listened for an hour, you might begin to feel it in the wooden floor underfoot and in the rough, splintering barrels behind the bar. It was in the weight of the black stone hearth that held the heat of a long-dead fire. It was in the slow back and forth of a white linen cloth rubbing along the grain of the bar. And it was in the hands of the man who stood there, polishing a stretch of mahogany that already gleamed in the lamplight.

The man had true-red hair, red as flame. His eyes were dark and distant, and he moved with the subtle certainty that comes from knowing many things. (Rothfuss, "The Name of the Wind" 1)

24

For the bulk of the story, which is told in the first-person, direct characterization is limited rather severely into physical traits only, as the author appears to prefer to have his characters develop in the mind of the reader.

The author's prose is very artful, which is fairly typical for fantasy. Many other fantasy writers, such as Tolkien, maintain a continuous artful mood and style throughout their stories. While the style used is the very definition of fantasy; grand and rich and regal, it does get a bit wearying on the reader if he or she is unprepared for the long haul. The author's descriptions start to kind of blur together because so many of the traits are shared across multiple characters. To avoid this drudgery, the author breaks up these artful sections of the story, with the majority of the story happening between these sections rather than through them.

However, what is particularly masterful about the author's prose and the direct characterization in the *Kingkiller Chronicles* is the balance struck between epic and almost jocular tone and style. Rothfuss makes an effort to keep his characters in a shifting light of perspective; first introducing a character as larger-than-life, then later on describing them as so ordinary they are almost invisible. This is achieved primarily through the adjectives that the author attaches in a given moment. When he wants a character to appear common, or nondescript, he intentionally characterizes it as plain. The author makes a point of focusing on their profession within the story especially when it's time for a character to step out of the spotlight. On the other hand, when a character needs to appear epic, highly colorful similes and metaphors are used to paint the

character in rich tones of light and dark. The author also inverts his sentences in a process

called *chiasmus* (McCoy, 18) or parallelism to make the sentences strange and poetic.

> "…I have stolen princesses back from sleeping barrow
>
> kings. I burned down the town of Trebon. I have spent the
>
> night with Felurian and left with both my sanity and my
>
> life. I was expelled from the University at a younger age
>
> than most people are allowed in. I tread paths by moonlight
>
> that others fear to speak of during day. I have talked to
>
> Gods, loved women, and written songs that make the
>
> minstrels weep.
>
> You may have heard of me." (Rothfuss, "Name of the
>
> Wind" 32)

The author's intention in using this style of direct characterization appears to be to paint the most dramatic parts of a character's persona himself; then allowing indirect characterization to fill in the corners and shades around it. He does this because it would seem strange for one of the characters to suddenly wax into the poetic tones the author uses to dramatically convey larger-than-life status. However, due to the story's occasional breaks into the third person, the author has the perfect opportunity to paint his characters personally as fantastically grand or shockingly plain whenever he sees fit to do so. By doing this as a separate entity, Rothfuss can directly communicate qualities that would otherwise be too jarringly out of place to say to the reader.

The effect of this style is a rich gradient of features for several of the characters, particularly for the protagonist (Kvothe). The author allows his characters to be ordinary or exceptional in turns to guarantee that the reader is willing to believe in their existence, and can thus connect more thoroughly to them. The style very effectively immerses the reader in the characters and the story by making sure that everything is perfectly balanced and surprisingly believable.

Comparison

Comparing and contrasting between the three genres and stories, it is clear that the use of direct characterization in fiction can vary widely in frequency and style. Overall, this variance is due to a fundamental difference in the authors' opinion on how their characters should be built inside of the story. It seems rather obvious at this point to say that the reason the author's styles are so different is because they are working toward different goals with their characters, but it does need to be said.

In our older story, *The Count of Monte Cristo*, the characters only needed to be developed until they were capable of serving their role in the plot. Because of this, the author did not need to spend time developing each and every character subtly in the reader's mind. As a result, there is a large amount of information that is conveyed directly to the reader by the author. Because of this, the style of presentation needed to be powerful and immersing. This contrasts strongly with the modern approach to direct characterization, which is typically much less heavy-handed. In both *Harry Potter* and the *Kingkiller Chronicles*, the relationship and understanding the reader experiences with the characters is given nearly as much careful attention as the overall storyline. For this

reason, the authors seem to choose to make a direct statement themselves only when they have to, and prefer to accomplish plot and character development simultaneously through indirect characterization.

The next question asks whether there is a noticeable difference between direct characterizations made for Rothfuss' and Dumas' adult audiences and Rowling's young adults? In a way, there is. We've already stated that the more contemporary stories prefer to only directly state what they feel is necessary for the reader, whereas The Count of Monte Cristo prefers to remind and restate so that there is no uncertainty in the mind of the reader. However, there is a significant discrepancy in what the different audiences need to be told. Stories written for adults apparently do not need to invest as much time in placing a character along the moral spectrum. In stories written for young adults, however, an individual's qualities are frequently stated in overtones of either diametrically good or evil. There are, of course, moral shades of gray and characters that exist in such zones, but overall a character's exact alignment on the good/bad scale is typically sharply defined by the author in literature for young adults.

The overall significance of direct characterization in a story, then, is that it forms the foundation of fact on which the rest of the character's story is built. In each of our stories, the information that was absolutely necessary for the reader to understand was often communicated directly by the author. By stating this information as solid, indisputable fact, the author gives the reader an immediate (at least partial) understanding of who the character is and what their role in the story may be. Differences of style between time, audience, and genre are ultimately differences in the opinions and goals of the author. When an author chooses to prioritize the roles that the characters carry out

within the storyline, their primary method of developing those characters will most likely

be some form of direct characterization.

Indirect Characterization

There are many things that cannot be said simply. It can be because they are immensely complex, and any simple description of the object would fall short of the truth. Perhaps it is very important, and some repetition is necessary to impress the full meaning of it to the reader or listener. Some things are even too sensitive to be said directly without being misunderstood, in the same way that you can't just surprise a romantic partner with the words, "I love you," out of the blue. All of these things take time, and context, and no small degree of caution. They must be *shown*. In fiction as in reality, this is where indirect characterization comes into play.

Indirect characterization is really a blanket term for the many different ways in which a feature of a character can be expressed or confirmed in the mind of the reader without stating it directly. Actions, reactions, thoughts, speech, and to a degree even the situation of the character can all be used to shape the image constructed in the reader's mind. An author should use all of these to mold their character in small ways; subtly tying the traits together and binding them to the base set down at first contact with the character.

Harry Potter

In J.K. Rowling's *Harry Potter*, character's actions, reactions, and speech are often used to highlight and emphasize their essential qualities throughout the story. Because every character is given their own highly distinct personality, each develops a unique feel in the mind of the readers. Every character comes to have an expected way of

doing things; a mindset that the reader can almost guess without even being told. This is

achieved through subtle, frequent reminders throughout the text. For example:

"My dear Professor (McGonagall), I've never seen

a cat sit so stiffly." (Rowling, "Harry Potter and the

Sorcerer's Stone" 9)

"Which person," she said, her voice shaking,

"which abysmally foolish person wrote down this week's

passwords and left them lying around?" (Rowling, "Harry

Potter and the Prisoner of Azkaban", 268)

Professor McGonagall looked suspiciously at him,

as though she thought he was trying to be funny. (Rowling,

"Harry Potter and the Goblet of Fire 387)

"Take Charms," said Professor McGonagall, "and I

shall drop Augusta a line reminding her that just because

she failed her Charms O.W.L., the subject is not necessarily

worthless." Smiling slightly at the look of delighted

incredulity on Neville's face, Professor McGonagall tapped

a blank schedule with the tip of her wand and handed it…to

31

Neville. (Rowling, "Harry Potter and the Half-Blood

Prince" 174)

As we can see in these occurrences throughout the various books, Professor McGonagall is frequently characterized by both her actions – and by her speech and the speech of others – as being fair, but extremely strict. The character is further shown to have kindness underneath the severity, thus cementing her as being on the side of good.

Rowling's style of character development is typically narrowed down to two or three particular traits per character. She's careful to keep a balance of positive and negative traits within most characters, so that each one retains a measure of human fallibility. It appears that the develops each character as being thoroughly human, with all the potential for good or bad that comes along with that. This is actually a central theme of the story itself, which makes a good case for representing the complex duality within the characters themselves. Rowling attempts to place each character within every quintessential moment of life; humor, tragedy, frustration, social, romantic, competitive, etc., for the sake of the story. She then takes these instances and uses them to develop the characters by coloring in each instance with the tones of the characters involved. A scene might become competitive because it features two rivals in the same classroom, and in turn the reader gains a new view of the characters by seeing them in humanizing context. Rowling shows, in a million small ways, that her characters are thoroughly human. And it's that dedication to her characters that makes them so real to her readers.

It appears that the author's intent when indirectly developing a character is to create a fully formed human being pressed between the pages of a book. This is, needless

to say, extremely ambitious. The difficulty of creating a character that the reader connects to on *some* level is a challenge that not all authors accomplish. That is to say nothing of the challenge of creating an individual that the reader feels an *actual attachment* to. And then to do this with not just one character, but with many. The characters in the Harry Potter books were each thought out to an enormous degree; with a massive amount of backstory, depth, and detail that existed first in the mind of the author, then in whatever notes and drafts she created, and after all of that may not have been included into the books at all for the sake of spacing. However, it should not be said that any of this was a waste of effort, as having this hoard of information tucked away undoubtedly helped Rowling keep her characters' identities consistent and realistic.

The effect of Rowling's use of indirect characterization is seven books, 772 characters – some of whom are only mentioned once, to be fair – and a generation across the world that grew up reading her stories. Her characters are carefully sculpted by the consistent dedication paid to developing every feature and trait necessary to breathe life into them. These are books that are perhaps most appreciated by the children who grew up with them, but nonetheless do stand out as literary masterpieces within their genre.

The Count of Monte Cristo

In Andre Dumas' story *The Count of Monte Cristo*, speech is one of the primary methods of characterization and plot development throughout the story. As we covered earlier in the discussion about the five aspects of characterization, speech and dialogue are used to express a character's reactions, to exemplify a character's benevolence or ruthlessness, and to foreshadow what they plan to do next. A character's actions or

reactions are also periodically expressed through the speech of another, with one recounting what has transpired away from the story to another. This heavy use of dialogue is generally very well fitting for the story, as gossip was the popular, if not the primary, profession of nineteenth-century aristocracy.

The author's style of indirect characterization is very dramatic, but effective. Character's reactions are rarely quiet; instead, the author raises each occasion to the height of spectacle and emotion. To audiences of the time, where emotional reserve was considered a mark of distinction and class, overwrought passion seems to have been an almost guilty pleasure. It also served to convince the reader firmly of traits like love or fear, as only the truest adoration or deepest dread could possibly inspire such antics in otherwise refined and noble persons. An illustration of this exact device can be seen in the scene below, where the character Morrel weeps over the body of his secret lover, who appears dead, in front of her father and the family doctor.

> The young man, overwhelmed by the weight of his
> anguish, fell heavily on his knees before the bed, which his
> fingers grasped with convulsive energy. D'Avrigny, unable
> to bear the sight of this touching emotion, turned away; and
> Villefort, without seeking any further explanation, and
> attracted towards him by the irresistible magnetism which
> draws us towards those who have loved the people for
> whom we mourn, extended his hand towards the young
> man. But Morrel saw nothing; he had grasped the hand of

Valentine, and unable to weep, vented his agony in groans

as he bit the sheets…. At length Villefort, the most

composed of all, spoke: "Sir," said he to Maximilian, "you

say you loved Valentine, that you were betrothed to her. I

knew nothing of this engagement, of this love, yet I, her

father, forgive you, for I see that your grief is real and deep;

and besides my own sorrow is too great for anger to find a

place in my heart. But you see that the angel whom you

hoped for has left this earth – she has nothing more to do

with the adoration of men. Take a last farewell, sir, of her

sad remains; take the hand you expected to possess once

more within your own, and then separate yourself from her

forever. Valentine now requires only the ministrations of

the priest." (Dumas, 778)

In the passage, we can see how characters are developed both by dramatic

reaction, and speech. However, it should be said that to many of today's readers, the

behavior shown in the above excerpt is rather strange. Frankly, the character's behavior is

an inefficient form of mourning. Real people do physically drop to their knees, bite

sheets, and groan in sorrow; they cry. However, as tears would likely be considered

"unmanly," they are not a viable reaction for Dumas' young Captain Morrel. Instead, he

must invent more masculine, but no less sincere, forms of grief for the character to

perform. The girl's father, Villefort, sees these actions and accepts them as genuine (thus

encouraging the reader to do the same) in what modern readers might see as a shockingly

calm statement issued by a father over his daughter's death. However, in context of the

time and style, the father's words make sense. In an age where self-control and restraint

were lauded as marks of nobility, dramatic emotional displays were uncommon. The

author still uses overwrought emotion (such as in the excerpt above), but only to display

the *most intense* emotion possible. The father's words, then, are what *show* his grief.

Simply saying, "I am sad," would not have been viewed as sufficient; simplicity was

viewed as shallow rather than genuine. Thus the author portrays the father as speaking

miserably, but with a measure of self-control, over the body of his daughter. The only

character that truly exhibits the normal, expected reaction of the time is the doctor,

D'Avrigny, who turns away from the emotional display and does not say a word.

The author's intent in employing this style of indirect characterization is most

likely primarily to entertain. In an era where operas and the theater were cherished for the

rich emotional displays they put on, it makes sense that popular literature would endeavor

to mirror them. It's also possible that using larger-than-life dramatics allowed the

audience to step beyond the emotional taboo that was expected in high-class personal life.

At the same time, those dramatics would also make it appealing to the (somewhat) newly

literate middle-class. Dumas predominantly focused on developing his characters in ways

that fitted them for the roles they needed to fill within the storyline. After this, he used

character's actions, reactions, and speech to fit them into place within any given scene.

The overall effect of Dumas' use of indirect characterization is that his characters,

though at times unrealistic, are actually enjoyable for exactly that reason. He creates

characters that fill roles familiar to the reader, but behave so bizarrely and theatrically

that the reader can't help but get sucked into the dramatics. Dumas uses indirect characterization to dress and paint the people in his story in order to sell the storyline, and to great effect.

Kingkiller Chronicles

In both *The Name of the Wind* and *The Wise Man's Fear*, Patrick Rothfuss uses characters' actions, reactions, thought, and speech to develop the inhabitants of his books. Like Rowling, the author appears to prefer to have his characters develop mostly in the mind of the reader over a long period of time and space. For these and other reasons, he appears to choose indirect characterization as the primary means of development. This means that glimpses of a character's personality are subtle but frequent, with the majority of the characters' appearances contributing in some way to the reader's understanding of them. Rothfuss doesn't allow complete access to any character's thoughts, but as most of the story is told from the first-person perspective of the protagonist/narrator, the reader does experience the world of the story through the character's eyes and mind.

Unlike Rowling, Rothfuss does not emphasize a set list of features or traits very heavily for his characters. This could be because he has fewer characters within the story, which means each character has more room to develop in unexpected directions. Capitalizing on this freedom, the author makes the characters surprise the reader every so often by revealing an unexpected bit of backstory in dialogue, or by a peculiar reaction. In doing so, Rothfuss creates very complex characters that have their own morality, fears, wants, quirks, humor, and reasoning. Because of this complexity, the characters are somewhat less knowable to the reader; they can be easily described, but not summarized

entirely. The following quote is an example of the characters' complexity in action. In it, the protagonist's companion, Bast, displays a degree of darkness that is previously unseen in his role in the story.

> He ended pointing at the fire. He stepped close, stooped low, and pulled out a branch longer than his arm. The far end was a solid knot of glowing coal.
>
> "Hell, you're drunker than I am," the bearded soldier guffawed. "That's not what I meant when I said grab a piece of fire."
>
> Bast looked down at the two men. After a moment he began to laugh too. It was a terrible sound, jagged and joyless. It was no human laugh.
>
> "Hoy," the bearded man interrupted sharply, his expression no longer amused. "What's the matter with you?"
>
> It began to rain again, a gust of wind spattering heavy drops against Bast's face. His eyes were dark and intent. There was another gust of wind that made the end of the branch flare a brilliant orange.
>
> The hot coal traced a glowing arc through the air as Bast began to point it back and forth between the two men…

Bast finished with the burning branch pointing at

the bearded man. His teeth were red in the firelight. His

expression was nothing like a smile. (Rothfuss, "The Wise

Man's Fear" 999)

Up to this point in the story, Bast (the protagonist's companion in the present;

third-person portion of the story) has had small flickerings of darkness hinted at – a few

moments where the reader pauses and re-examines their first perception of him as

easygoing, witty, and amusingly lazy. However, the character's actions and description

here are an entirely different matter. In fact, perhaps the only thing that keeps the reader

from seeing the character as villainous is the contrasting persona that the character has

presented throughout the entire story up to this point. The reader is able to accept this

action for the character, however, because while it is surprisingly dark, it is

understandable. One of the primary characteristics that Bast shows throughout both books

is a fierce loyalty to the protagonist. The section above purely shows to what dark actions

that loyalty could lead the character.

Rothfuss' probably develops his characters with this much open complexity

around them to allow for a sort of human characterization different but similar to

Rowling's. The characters appear no less human to the reader; they are clearly made as

carefully as any work of art, and reflect an enormous investment of thought and work on

the part of the author. However, Rothfuss clearly wanted his characters to be kept apart

from the readers. They might love the characters, but the twists and turns that the author

carefully works into them prevents them from ever being comfortably known.

The effect is that the characters ultimately retain a bit of a mystery. Not entirely; they are developed clearly and thoroughly explained, but there is just enough hinted at in each character that the reader never truly sits confidently in complete understanding of the character. The reader is always looking for more information in the story; looking to get just a scrap more information to unlock the mind of this or that character. It makes the story remarkably engaging, and surprisingly does not make the characters inaccessible. By incorporating an element of complexity that the reader is kept out of, Rothfuss engages the reader to work for deeper understanding of the character.

Comparison

Across all three genres, the purpose of indirect characterization remains the same: to exemplify the qualities and traits by which the author wants his or her character to be identified. However, authors may use many different styles that draw on unique speed, tone, and devices to develop their characters as they see fit.

The largest differences between traditional and contemporary characterization are the devices used and the use of subtlety. In *The Count of Monte Cristo*, the device most frequently used to develop a character indirectly is the dialogue within the novel. Modern authors appear to make a stronger use of action and reaction to develop their characters. The difference likely evolved over time as fictional literature grew more and more distinct other forms of entertainment. It would not be fair to say that classical novels lacked subtlety, but rather different things were considered strange. Because of this, the modern reader is occasionally thrown off by the character's behavior. This is, however,

also a part of the appeal of classical literature; it allows the reader to glimpse the world of the past through the stories told at the time. "Classical indirect characterization" might not be the exact phrase a person uses to describe what appeals to them about the extravagant verse and strange antics of antiquated personas, but it might be after a bit of explanation.

Our next question deals with the difference between adult and young adult fiction. An important distinction that appears in character development between adult and young adult fiction is the relationship that is created between the character and the reader by indirect characterization. In both Rothfuss' and Dumas' stories, characters are held at an arm's length in order to maintain a small amount of mystery. This mystery adds an undercurrent of uncertainty that leaves the readers as engaged with the character's next choice as they are about what will happen next. In Rowling's books, the reader develops a much more intimate understanding of each character. This occurs because she employs actions and reactions that are (usually) already consistent with the character's expressed traits. Sirius, a fiercely loyal friend and uncle to the protagonist, rushes in to save him when he finds out that Harry is in danger. The reader expects this. It is almost what *needs* to happen for our opinion of the character to remain what the author intended. Despite this, the story does not lose interest by giving away exactly what will happen. The reader can guess *how* a character will act, but not exactly what they will do.

Overall, indirect characterization is of enormous importance to both the story and character development. It's easy for authors to *say* something about a character, but much more difficult for them to *show* it and to make the reader believe it. Because indirect characterization is often used to develop the storyline as well as the individual, every

word must be deliberate. If an action is essential to the storyline, it must be performed by a character that the reader believes capable of doing it. For the reader, there is a world of difference between a surprise and a complete derailment of the story. The former is engaging and exciting – something that the reader did not expect, but can believe. It draws the reader further into the story. The latter, however, is something that the reader cannot believe. It can crack or even breaks the trance that the story casts over the reader, and can make the storyline fall apart. To avoid this damage, 'surprising developments in a dynamic character or in the storyline must be prepared for or "seeded" by previous (though not necessarily directly related) events or characteristics' ("One Flew Over the Cuckoo's Nest, An Introduction to." Ed. Jeffrey W. Hunter).

Whether written for the middle class of nineteenth-century France or for contemporary young adults across the world, indirect characterization is a vital component of how any story is told. The method an author uses to make the reader believe something is true of a character can determine the shape of the entire story.

Conclusion

Through analysis of these three genres of fiction, we have seen that both direct and indirect characterizations are of vital importance to the development of a story. Direct characterization is used to establish the bones of a character's persona; what kind of person the reader should begin to imagine. Indirect characterization is used to solidify that initial image until it is coalesces into a coherent, realistic human identity pressed between the pages of a book. By using both, an author is able to create a being that gives the reader a reason to care; a hero to cheer for, a villain to hate. We have seen that authors rely on their characters as the driving force behind their stories. Without these characters, the reader has no reason to care.

Characterization must be performed carefully–the features and traits of each individual cautiously weighed and picked with a purpose in mind. This fact is consistent entirely regardless of the character's size in the story. The smallest characters in *The Count of Monte Cristo* must still fit their roles with the same perfection as the main character in Rowling or Rothfuss' works. A larger character may be more intricate, and may require more work, but the question that authors must always keep in mind stays the same: *do they fulfill their role*?

Authors like Rowling and Rothfuss rely on developing a relationship between the character(s) and the reader. Rowling approaches this relationship by granting the reader unrestricted access to the protagonist, thus making each of the character's relationships the readers in part as well. This serves to enhance every relationship successfully established in the story; Harry's friends are the reader's friends; his enemies are the reader's, and so on. Rothfuss holds his characters separated from the reader by thin

degrees. This allows a sense of mystery to surround the characters, which contributes to the legendary or epic feel that he aims to weave into them. The relationship established between the character and the reader is vital in establishing the both the tone of the story and the tone of the characters themselves.

In this thesis we have looked at the parts (Physical descriptions, Actions, Reactions, Thoughts, and Speech) that it takes to form a character. We've also examined the function, style, intent, and effect of direct and indirect characterization within the works of our three authors. After all of this, we have developed a solid understanding of the methods of characterization. In this way, we have confirmed our initial hypothesis. Furthermore, in verifying the hypothesis, we have taken an in-depth look at the vital role that characterization takes in plot development, immersion, and the structure of the story. Literature, more than anything else, is an expression of human society and culture. Within it, we create living beings to show us at our best and at our worst. The characters that we invent to express our own humanity are the driving force and the absolute core of literature. Characterization, more than anything else, is the heart of fiction.

Works Cited

"One Flew Over the Cuckoo's Nest, An Introduction to." *Contemporary*

Literary Criticism. Ed. Jeffrey W. Hunter. Vol. 341. Detroit: Gale,

2013. *Contemporary Literary Criticism Online*. Web. 22 Mar. 2015.

Gass, Joshua. "Moll Flanders And The Bastard Birth Of Realist Character."

New Literary History 45.1 (2014): 111-130. *Academic Search*

Complete. Web. 22 Mar. 2015.

Rimmon-Kenan, Shlomith. "Chapter 5: text: characterization." *Narrative*

Fiction. 61-72. n.p.: Taylor & Francis Ltd / Books, 2002. *Literary*

Reference Center. Web. 22 Mar. 2015.

Greimas (1973) "Actants, Actors, and Figures." On Meaning: Selected

Writings in Semiotic Theory. Trans. Paul J. Perron and Frank H,

Collins. Theory and History of Literature, 38. Minneapolis: University

of Minnesota Press, 1987. 106-120.

McCoy, Brad (Fall 2003). "Chiasmus: An Important Structural Device

Commonly Found in Biblical Literature". *CTS Journal* Albuquerque,

New Mexico: Chafer Theological Seminary, 18–34.

Wolfreys, Robbins, and Wolfreys, Womack. "Key Concepts in Literary

Theory, 2nd ed". Edinburgh, GBR: Edinburgh University Press, 2006.

ProQuest ebrary. Web. 22 March 2015.

Rowling, J.K.. *Harry Potter and the Chamber of Secrets*. New York:

Scholastic, 1998. Print.

Rowling, J.K.. *Harry Potter and the Deathly Hallows*. New York:

Scholastic, 2007. Print.

Rowling, J.K.. *Harry Potter and the Goblet of Fire*. New York: Scholastic,

2000. Print.

Rowling, J.K.. *Harry Potter and the Half Blood Prince*. New York:

Scholastic, 2005. Print.

Rowling, J.K.. *Harry Potter and the Order of the Phoenix*. New York:

Scholastic, 2003. Print.

Rowling, J.K.. *Harry Potter and the Prisoner of Azkaban*. New York:

Scholastic, 1999. Print.

Rowling, J.K.. *Harry Potter and the Sorcerers Stone*. New York: Scholastic,

1997. Print.

Rothfuss, Patrick. *The Name of the Wind: The Kingkiller Chronicle : Day

One*. New York: DAW Books, 2007. Print.

Rothfuss, Patrick. *The Wise Man's Fear: The Kingkiller Chronicle : Day

Two*. New York: DAW Books, 2011. Print

Dumas, Alexandre. *The Count of Monte Cristo*. New York: Modern Library,

1996. Print.