The Application and Modification of Human Resource Management in the Critical Analysis of *Harry Potter*

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Declaration

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Abstract

This thesis revisits the much-discredited idea of a "common sense" way of reading a literary text. It proposes that a common sense reading – one that treats narrative fictions as reflections of the real world, and that focuses on the didactic message of the story – can provide particular kinds of insights about social life. Such insights are not readily available to the hermeneutics of suspicion that characterise literary and cultural studies in the academy today. The case study for this exercise is J.K. Rowling's popular *Harry Potter* series, and the theoretical wager advanced in this thesis is that Human Resource Management (HRM) theory can act as a powerful, if unconventional, tool for exploring common sense assumptions about human behaviour in the context of neoliberal Western culture. In order to conduct this kind of theoretical experiment, it is necessary for a narrative to comply with three components: (1) a formal institution must be present; (2) the institution can be regarded as a learning organization, (3) there is a clearly articulated common objective against which to compare and analyse individual behaviour. By ensuring that these three components are present in the narrative, the language of HRM, its theory and general practices, can be retooled for a specialised form of literary analysis that provides insight into common sense assumptions that circulate in present-day society. This can be achieved by applying four HRM relatable topics: (1) organizational structure, (2) organizational culture, (3) identity and emotional intelligence and (4) leadership.

This thesis demonstrates how organizational structure theory can be used to identify Hogwarts, the fictional school, as a bureaucratic institution. By positioning the fictional characters within this specific framework, it becomes possible to determine various culturally

mediated dispositions by analysing the bureaucratic structure in light of the issues typical of such a structure in HRM theory. HRM theory, then, provides a language for thinking about the historical context and the impact of environmental forces on Hogwarts in a way that employs the fictional school as a didactic model that speaks to real-world situations. Simultaneously, the application of HRM theory allows us a unique way of thinking about narrative design and plot development in relation to institutional processes. In other words, HRM theory allows us to consider the possible connections between a fictional environment and the real world, while also providing us with an unusual approach to narratology: one that thinks about literary actors, functions, narrative development and so on in relation to the idea of an institution or organisation. HRM processes such as recruitment, career development, performance management etc. can find surprising applications in literary analysis, especially when benchmarked against scholarly findings about British national culture and its predominantly neoliberal economic base.

In general, this thesis argues that it is not only possible to apply general HRM theory language, theory, and practice to an apposite narrative, but also that this theory can serve as a viable tool for surfacing and critiquing particular cultural assumptions embedded in a text. Such a critique can be called a "common sense" critique because it is not based on a hidden foundation such as class conflict, the operation of the unconscious or the concealed structure of the sign, but instead on empirically based, practical scholarly observations working in the service of institutional efficiency.

Opsomming

Hierdie tesis ondersoek die ongewilde idee van 'n alledaagse nie-akademiese benadering tot 'n letterkundige teks, dit wil sê 'n benadering waarvolgens verhalende fiksie beskou word as 'n ondersoek van 'n reële wêreld met 'n fokus op die didaktiese boodksap van die verhaal om sodoende spesifieke insig omtrent die moderne samelewing aan die lig te bring — insigte wat nie noodwendig deur die hermeneutiek van wantroue ten opsigte van hedendaagse akademiese literêre en kulturele studies erken word nie. J.K. Rowling se gewilde *Harry Potter* reeks is as gevallestudie gebruik met die veronderstelling dat personeelbestuur-teorie 'n beduidende instrument vir 'n ondersoek na die alledaagse beskouings omtrent menslike gedrag in die konteks van neo-liberale Westerse kultuur kan bied. So 'n teoretiese navorsingstegniek vereis dat 'n vertelling aan drie vereistes moet voldoen: (1) dit moet oor 'n formele institusie handel; (2) die institusie moet as 'n opvoedkundige instelling beskou word; (3) daar moet 'n duidelik-geformuleerde algemeen aanvaarde maatstaf wees waarvolgens individuele gedrag gemeet kan word.

Indien hierdie drie komponente in die vertelling teenwoordig is, is dit doenbaar dat die taalgebruik, teorie en algemene praktyke van personeelbestuur heraangewend kan word ten einde 'n gespesialiseerde vorm van letterkundige ontleding daar te stel en sodoende insig aangaande die alledaagse vooropgestelde menings in die huidige samelewing te kry. Dié doelwit kan bereik word deur vier verwante kwessies rakende personeelbestuur aan te wend, naamlik (1) organisasie-struktuur, (2) organisasie-kultuur, (3) identiteit en emosionele intelligensie en (4) leierskap.

Hierdie tesis dui aan hoe die teorie van organisasie-struktuur kan dien om Hogwarts, die fiktiewe skool, as 'n burokratiese onderneming te identifiseer. Deur die verhaalkarakters binne hierdie

raamwerk te plaas, kan verskillende kultureel-bemiddelde ingesteldhede vasgestel word deur die burokratiese struktuur te benader in die lig van tipiese personeelbestuur-aangeleenthede. Personeelbestuurteorie voorsien dus 'n leksikon wat besinning omtrent die historiese konteks en die impak van omgewingsdruk op Hogwarts vergemaklik sodat die fiktiewe skool as didaktiese model kan dien om situasies in die werklike wêreld aan te spreek.

Terselfdertyd verleen die aanwending van personeelbestuurterorie 'n unieke denkwyse oor die ontwikkeling en die intrige van die vertelling soos dit verband hou met institusionele prosesse. Met ander woorde, personeelbestuurteorie kan lig werp op die moontlike ooreenkomste tussen 'n fiktiewe omgewing en die werklike wêreld en tegelykertyd ook 'n ongewone benadering tot die verhaalkuns verskaf; meer nog, kan dit besinning oor karakters, funksies, intrige-ontwikkeling en so meer soos dit met 'n organisasie of instelling verband hou, vergemaklik. Personeelbestuur-prosesse soos personeelwerwing, loopbaan- en persoonlike ontwikkeling kan verrassend aangewend word in letterkundige ontleding, veral wanneer dit aan die hand van ingeligte navorsing oor Britse nasionale kultuur se weerspieëling van 'n oorwegend neo-liberale ekonomie aangewend word.

Hoofsaaklik voer hierdie tesis aan dat dit nie alleen moontlik is om algemene personeelbestuur-woordgebruik, teorie en praktyk op 'n toepaslike vertelling toe te pas nie, maar dat dit ook werkbaar aangewend kan word om spesifieke kulturele beskouings uit te lig en te kritiseer. Dit is 'n kritiek wat as alledaagse gesonde verstand ("common sense") beskou kan word omdat dit nie 'n onderliggende grondslag het soos die onderbewussyn of 'n verhulde betekenis nie, maar eerder op empiriese, prakties-ingeligte waarnemings wat in diens staan van institusionele doeltreffendheid, staatmaak.

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Abbreviations

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1. HRM: Human Resource Management

2. HR: Human Resources

3. EI: Emotional Intelligence

Chapter 1:   Introduction - HRM Theory, Literature and *Harry Potter*

It is hard to imagine a world without J.K. Rowling's *Harry Potter*, the fantasy series that has established itself as a ubiquitous global cultural phenomenon. The fantasy narrative has captured the hearts of all ages. It seems it is not just the entertainment value of the novels that attracts readers, but also what we can term its "life lessons". Googling "Harry Potter and life lessons" gives approximately three and a half million hits, with titles such as "5 Lessons from the Harry Potter series", "25 Life lessons learned from Harry Potter" or "50 things we learned from Harry Potter". Crudely put, readers across a surprisingly wide range of cultural settings are apparently able to relate to the moral questions posed by the series: *Harry Potter* apparently offers readers a form of engagement with the ethical and practical realities of negotiating today's society, despite the fact that the novel series is largely set in a fantasy world. Rowling addresses globally intelligible human emotions, tribulations and successes in a setting that endorses learning and acceptance. The books cleverly capture the author's slightly left-of-centre perspective on gender, race and politics while simultaneously steering the reader to accept broadly orthodox views about evil, courage, love and friendship. Simply stated, the major themes presented can be translated into relatable challenges that most readers of *Harry Potter* have been exposed to at some point in their lives.

Websites like TeAchnology (www.teach-nology.com) use *Harry Potter* to talk about life lessons and stimulate in-class discussions, engaging students to make practical connections to issues in their own lives, form ideas about the world and identify prevalent stereotypes. A common sense reading works well in this scenario: the books were written to grow with the reader through different life phases, and they invite readers to draw parallels between the assumptions of the magical world and particular current social assumptions. The reader can quickly identify with the issues without being familiar with the historical context

of the novel or the author's background, since the novels trade in self-evident truths about society and everyday life under the conditions of Western modernity. The problem with such a "common sense" approach, of course, is that it tends to be based on unexamined, naturalised ideological propositions such as "if you work hard, you'll be rewarded". Approaching a text based on common sense is widely discredited in contemporary academic literary criticism, which teaches us to approach texts with suspicion, or at least a keen awareness of the historically specific assumptions that govern the surface intelligibility of a text.

According to Jonathan Culler

> [t]heory is often a pugnacious critique of common-sense notions, and further, an attempt to show that what we take for granted as "common sense" is in fact a historical construction, a particular theory that has come to seem so natural to us that we don't even see it as a theory. As a critique of common sense and exploration of alternative conceptions, theory involves a questioning of the most basic premises or assumptions of literary study, the unsettling of anything that might have been taken for granted: What is meaning? What is an author? What is it to read? What is the 'I' or subject who writes, reads, or acts? How do texts relate to the circumstances in which they are produced? (3-4)

"Theory", as Culler uses the term here, uses a very specific lens to interpret fictional representations as ideological products. In general, literary theory has established its significance in the academic world by ensuring that texts are systematically analysed for information about the social, historical and literary contexts that the text inhabits and intervenes in. Theory adopts an approach that is fundamentally hostile to common sense and alert to historical and social particularity. This thesis, however, takes as its point of departure the way ordinary people actually use literature in real life. They use it for enjoyment, and they use it to learn and they adopt a "common sense" approach to a literary work: all practices that are either deprecated or completely ignored by most contemporary literary theory. The point is that when a literary work presents a situation that seems plausible to an ordinary reader, it becomes ontologically comparable to a real-world situation. For this

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reason, a literary work can inflect reality in a way that promotes a didactic understanding, which is extremely useful when one wants to discuss real-world situations in order to clarify a point or to draw practical conclusions. This thesis is acutely conscious of the pitfalls and fallacies that attend on elevating a literary world to the same ontological status as the real, concrete world. However, such an approach – precisely because it echoes the way literature is, in fact, understood and used by the overwhelming majority of readers – can also provide particular insights and open lines of inquiry that are foreclosed when one simply dismisses this way of reading as a mimetic fallacy. This thesis attempts to consider what people actually do when they read popular literature, and to suspend some of the commonplace critical objections in order to see where that leads. In the process, we gain insight into the capacity of a literary work to intervene in the real world.

Outside the discipline of literary studies, for example, popular fiction is often used as a tool to illuminate specific management theories. For instance, Machiavelli's *The Prince* has become a standard text in many business schools, where it is used to understand human behaviour and motivation, and not as a key to evaluate Renaissance social practices and cultural tensions. *Bridget Jones's Diary* by Helen Fielding is an amusing story revolving around office liaisons that raises the common issue of sexual harassment. The popular *Harry Potter and the Philosopher's Stone* focuses on managing diversity: Dumbledore, headmaster of the fictional Hogwarts school, possesses an extraordinary ability to manage a diverse and often intolerant group of individuals. Similarly, George Orwell's *Animal Farm* can be used as a tale about organizational behaviour, focusing on the lack of communication between top layers of management and the shop floor. The moment we look beyond the realm of literature, we encounter other schools of thought that clearly gain from the mimetic fallacy: they engage the underlying message that literature brings to their discipline. Assuming that such approaches are not by nature hopelessly flawed, we must draw the unfashionable

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conclusion that literature, among other uses and pleasures, can teach us lessons about life. This thesis, then, accepts that literary works can possess didactic qualities. The first step to redeeming a common sense way of thinking about literary works is necessarily to view one of the primary purposes of literature as didactic. Meyer Howard Abrams defines didactic literature as "…an analytical distinction and not a derogatory term", one that is "designed to expound a branch of knowledge, or else embody, in imaginative or fictional form, moral, religious, or philosophical doctrine or theme" (65). This didactic dimension of literature is generally avoided by literary theorists, even though it is regarded as absolutely primary by Aristotle, the founder of Western literary theory. Ironically, the Aristotelian approach retains currency in schools of thought that are unrelated to literary studies.

To a certain extent, I am responding to the invitation that Rita Felski extends in her provocative manifesto, *Context Stinks!* (589-590), to move away from theories that impose meaning on a text and rather to move towards "…the implications of our attachments … [as] they are not just objects to be interpreted, but also reference points and guides to interpretation, in both predictable and less foreseeable ways" (Felski 586-587). Felksi encourages us to look beyond particular entrenched critical practices and to include our own human assumptions, beliefs and values in our readings: in fact, strategically to acknowledge the derided "common sense" layer of a text. This does not undermine any particular theoretical orientations, or question their value. Such a common sense reading can exist comfortably adjacent to other theory that adopts a hermeneutics of suspicion without contesting any particular conclusions: it simply acknowledges an important layer of the text, and considers it more closely than the conventional contextual models currently available to us.

There is always the danger of becoming so enmeshed in dominant theoretical paradigms that we lose sight of the value of common sense readings, and the empirical

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purchase that literature can exercise on ordinary people. From an extended perspective, then, my intention in this thesis is to redeem a common sense way of thinking about a text, rather than dismiss it. In order to do this, I employ distinctively non-literary theory from the scholarly domain of human resource management, and place it alongside a globally popular book series in order to examine common sense assumptions about human behaviour embedded in Western culture. It has been a conscious decision to move away from existing literary theories and to draw instead on a practical theory that is preoccupied precisely with common sense and best practice in the real world. Human Resource Management theory is, of course, a highly restrictive lens, particularly since it was never intended to analyse literature. This thesis accepts this limitation as a necessary sacrifice in the service of illuminating the value and use of common sense assumptions. Terry Eagleton claims that "without some kind of theory, however unreflective and implicit, we would not know what a 'literary work' was in the first place, or how we were to read it" (Eagleton x). This thesis accepts Eagleton's proposition, and attempts to employ a theory that is closely synchronised to the common sense assumptions that underpin human behaviour in the world that *Harry Potter* is imbedded. HRM theory fits the bill, although it is hard to imagine a theoretical orientation that is further removed from literary studies. Fortunately, most theories are not derived from, created for or confined to the discipline of literature. In his book *Literary Theory: An Introduction* Eagleton attempts to demonstrate that "there is in fact no 'literary theory', in the sense of a body of theory which springs from, or is applicable to, literature alone" (vii). What we term literary theory has in fact always been an interdisciplinary enterprise, drawing on history, economics, psychoanalysis, anthropology, linguistics and philosophy. Conversely, literary texts are often used to discuss historical, economical, psychoanalytical, anthropological and philosophical theories. Very few manifestations of theory can be solely associated with the analysis of literature. In this sense, turning to

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management studies – itself an interdisciplinary enterprise – might not be as counter-intuitive as one might suppose at first. In this light, management studies in general offers us an established, well defined and academically accepted theory that is tooled specifically to expose, explain and define all aspects of the organization – accounting to human resources – in a particular context. For the purpose of this thesis, human resource theory addresses generally accepted common assumptions in Western society today while accepting the literary text at face value. In adopting this approach, I am attempting to follow Felski's suggestion to

> …engage the worldly aspects of literature in a way that is respectful rather than reductive, dialogic rather than high-handed. "Use" is not always strategic or purposeful, manipulative or grasping; it does not have to involve the sway of instrumental rationality or a wilful blindness to complex form. (*Uses of Literature* 7-8)

When an area of management theory draws on fiction as an alternative to a realistic case study, it uses literature as a focused tool to explain specific management theories and to expound on existing knowledge in the field of management. For example, Paul Corrigan's book *Shakespeare on Management: Leadership Lessons for Today's Managers* argues that by analysing the psychology and decision making of characters such as King Lear, Henry V and Richard II and the compelling challenges that the characters face are similar to those of contemporary business leaders. Analysing the characters' actions, therefore, addresses complex issues that leaders might very well face in the business world today. If management theory can assume that there are lessons to be learned from literature, then literature must *ipso facto* be conveying a lesson of some sort regarding human nature. For this reason, management theory is well equipped to respond to literary texts that contain a didactic element. The didactic attribute of a text is congenial to a common sense way of thinking as it can be tested against experience and measured against empirical research. This thesis will not be using management theory in general, as its broad scope makes it an impractical tool to

discuss character-driven narrative. In order to engage a literary text's didactic message in a systematic way that remains sensitive to the fundamental elements of fictional narration, it is important to use a theory that not only encompasses a practical element but also one that has the ability to translate fictional situations to practical interpretations related to human relationships and assumptions. Therefore, I will rely heavily on human resource management theory to illuminate the social elements within a fictional text.

HRM theory is potentially a viable analytical tool for identifying social behaviour. However, before we can wrest it from its disciplinary home, it is necessary to understand the fundamentals of HRM theory. Purely from a business perspective HRM theory is "designing management systems to ensure that human talent is used effectively and efficiently to accomplish organizational goals" (Mathis and Jackson 4). HRM's focus is on

> …the system of philosophies, policies, programmes, practices, and decisions that affect the attitudes, behaviour, and performance of the people of an organisation so that people are satisfied, perform, and contribute to the organisation, achieving its strategic objectives. Practices include human resource planning, job analysis, job profiling, job design, recruitment, selection, orientation, training and development, performance management, compensation, grievance management, management of discipline, and maintain labour relations…the practices are part of the process of planning and organising the human resource system, activating and leading human resource system, and controlling the system to achieve the necessary human resource outcomes, and hence the long-term success of the business organisation. (Amos et al. 8)

One of HRM theory's many purposes is to ensure that the individuals within the institution are motivated to contribute to the success of the organization's objectives: profitability and sustainability. For an organization to operate optimally it is imperative that employees are managed as individual responsibilities rather than a collective workforce (Beardwell and Holden 7-8). It is through HRM theory that the importance of people within the organization is recognised, as HRM theory allows us to analyse the collective through the actions of individuals. People are the resources that drive organizations, because without them the organization would cease to exist. In addition, HRM theory

…embraces cost-effective business approach, it values employees for perfectly understandable reasons. Being concerned with the well-being of people is seen as a powerful way to motivate and inspire the workforce. HRM takes a systems approach to the analysis and management of organizations. It likes to see the different parts of the organization functioning effectively and together moving cooperatively towards meeting the overall goals of the enterprise. This is facilitated through the management of systems such as human resource planning, recruitment and selection, appraisal, training and development, and rewards. These systems must be integrated and 'pull in the same direction'. In this way the HRM function assists the organization to be more effective and profitable. (McKenna and Beech 19)

In other words, HRM theory places an emphasis on strategic issues by reflecting on corporate issues and philosophies so that overall organizational objectives are achieved. Thus, the aim of good HRM theory is to achieve success by employing the most appropriate people for the job, keeping them trained, rewarded and motivated; keeping relationships between individuals at all levels balanced and ensuring that processes and policies are adhered too.

Up to this point, HRM theory has been concretely defined while the concepts of theory and literary theory have been used interchangeably but also generally as a way "to reflect on the nature of literature and literary criticism" (Eagleton 172). However, to establish a more concrete understanding of modern management theory and the academic institution of contemporary literary theory, it is necessary to define theory in relation to this thesis somewhat more closely. Like management theory, the realm of literary theory is broad, as it is a mechanism employed by a wide variety of scholars from different disciplines. Its extensive scope makes it possible to understand and reflect on the underlying meaning of literature as each theory acts as a critical lens to discuss a text according to the assumptions and parameters of a given text. However, for the purpose of this thesis, "theory" focuses on the hidden determinants of social interactions, as many different schools of thought rely on the critical interpretation of society and its culture through the reading of a text. For example, psychoanalysis is preoccupied with the role of the unconscious, Marxism with the role of class, new historicism with the interpretation of events within a specific time period and

culture, and so forth. Therefore, this thesis sees literary theory as a mechanism that can determine the social and cultural observations within a text.

To understand how HRM theory is able to explore social and cultural observations it is important to determine the relationship between HRM theory and literary theory. The basis of HRM theory goes as far back as the industrial revolution suggesting that "management and organizations are products of their historical and social times and places" (Stoner, Freeman and Gilbert 32). For example, Max Weber and Henri Fayol's theories incorporate fundamental principles of bureaucracy and administration in order to increase the efficiency of their output (Stoner et al. 37). The bureaucratic principles driving efficiency are controlled by a hierarchal chain of command that controls individuals and their work by filtering information from the top down, while theorists such as Marx address the social problems embedded in the class struggle. "For Marx, the type of society in which we live, including politics, culture, art and literature, is determined by the 'mode of production'" and determines the rift between the social classes (Best 49). From a Marxist materialist perspective, the beliefs and ideas of individuals are determined by economic factors – and these economic factors are, one can add, influenced by management philosophy and theory. In this sense, one could argue that management theory has, from its inception, been entangled in complex ways with divergent cultural forms and theoretical dispositions, since it both analysed and influenced the process of production itself. Human Resource Management theory, a later offshoot of management theory, is predicated on a larger cultural and philosophical shift towards universal enfranchisement, the recognition of difference and a growing cognizance of the consequences of workers being alienated from production. HRM theory grew alongside the burgeoning interest in the Humanities in feminist theory, postcolonial studies, gender studies and Foucaultian historicism. The same cultural and theoretical shifts that were animating thinking in the social sciences and arts were at play in

business schools, albeit towards different ends. HRM theory did not evolve in isolation, but it was sufficiently sequestered as a specialist discipline to evolve its own unique insights about human behaviour: insights which can enter into fruitful engagements across disciplinary and institutional boundaries. The "…development of HRM respond to and are shaped by changes in markets, social movements and public policies that are the products of the economic and political changes in society" (Bratton and Gold 3). In an important historical development, the status and nature of HRM theory was profoundly impacted on by the rise of laissez-faire economics in the late twentieth century. In fact, it is during this period that HRM theory fully established itself. As John Bratton and Jeffrey Gold observe,

> [i]n the 1980s and 90s, there was a radical change in both the context and the content of how people were managed. Western economies saw the renaissance of 'market disciplines', and there was a strong belief that, in terms of economic well-being, too much government intervention was the problem. The new political orthodoxy focused on extending market power and limiting the role of the government, mainly to facilitate this laissez-faire agenda (Kuttner, 2000). The rise of the political ideology of Thatcherism in Britain represented a radical break from the consensual, corporatist style of government, which provided the political backcloth to this shift in managerial ideas and practices. Whereas it was alleged that traditional personnel management based its legitimacy and influence on its ability to deal with the uncertainties stemming from full employment and trade union growth, HRM celebrated the *unitary* philosophy and framework. Strongly influenced by the up-and-coming neo-liberal economic consensus, HRM subscribed to the idea that there was a harmony of goals and interests between the organization's internal members. (5)

Thus, the HRM theory model represents a

> … distinctive approach to managing the human 'input' that fitted the new economic order (Bamberger and Meshoulam, 2000); in addition, being much more concerned with business strategy and HR strategy linkages, it signalled the beginnings of a new theoretical sophistication in the area of personnel management. (Boxall, 1992) (Bratton and Gold (5-6)

Furthermore, the result of the neoliberal economic programme can be associated with Thatcher and Reagan, as they promoted the development of free markets and flexible labour (Rees and Smith 505-6). According to Gary Rees and Paul Smith in their book *Strategic Human Resource Management: An International Perspective*, as a result

> [m]uch of what became main stream HRM theory development was influenced by the resource perspective of the firm (Barney, 1991)… HRM's main purpose was

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conceived as alignment with business strategy – in order to make cost-effective and efficient use of 'human resources'. In particular, HR functions were to assist business in achieving labour flexibility and reducing workforce costs. Boxall (1996) argued that human resource advantage consists of two elements. The first is the potential to create commitment among the exceptionally talented supply of 'human resources' through the management of mutuality or alignment of interests while the second is to develop employees and teams so as to create an organization sustainably capable of learning across industry cycles. (507)

If HRM theory derives from the same cultural shifts that drove critical theory in the humanities, then it struck a very different, more conformist path. Thus, as HRM theory emerged and developed in its neoliberal environment its purpose was to define and develop human utility by assessing the collective by way of individual action. This view resonates with the neoliberal position as it defines relationships by way of individual exchanges that occur in controlled surroundings. Thus, as organizations had to respond to the neoliberal policies put in place by government, HRM's role has flourished: it has emerged as a key instrument for government to meet their goals and keep their competitive advantage. Simply stated, HRM's role within organizations developed to its current eminence in response to neoliberal governmental policies that were implemented in an increasingly globalized economic environment. Fundamentally – and here the distance from critical theory in the Humanities is most apparent – HRM theory supports a neoliberal corporate construct in the way that the policies put in place by Human Resource departments reflect and support neoliberal notions. However, at the same time, as corporations are forced to adapt to changes and challenges they face from their environment, departments such as HR are responsible for advising, critiquing and developing practices that support people development. Thus, as the organization responds to changes in a neoliberal economic environment, HR's role is to adapt and implement new practices and processes that put its employees' wellness and development at the centre of everything they do in order to achieve overall organizational effectiveness. To do so effectively requires a level of self-reflexivity, adaptability and openness to critique, which means that HRM theory as a function is constantly developing. As its role becomes

increasingly strategic, HRM theory itself undergoes a continuous evolutionary process as it responds to the changes in its environment as well as to the social needs of its employees. In other words, HRM practices becomes a looking glass that not only responds to social changes within a neoliberal society but also a framework that provides an opportunity to critique the social complexities that individuals are faced with today: in a sense, it offers a finely polished mirror of social arrangements under the strategic, corporate aegis of neoliberalism. Its function is not to criticize an economic system, but to support and galvanise it in a practical, empirically tested way. For precisely this reason, it offers insights into "common sense" understandings of the world, if we understand common sense as the practical, everyday point of intersection between rational understanding and dominant ideological views. HRM theories and principles can be used as a lens to assess the assumptions made about human behaviour and collaboration within an organization, based on accepted actions that derive from the social world in which we participate. Thus, though HRM as a discipline grew and developed within organizations as a result of a political commitment to neoliberalism, the fact that HRM places its employees' wellbeing as a priority in creating value, allows it a particular kind of descriptive power. HRM theory has, in fact, been widely critiqued as "merely a form of rhetoric" or a theory that contradicts its own set of assumptions as it is "not a coherent body of thought with predicative qualities" (McKenna and Beech 193). Its strength lies in its flexibility as it does not incorporate "one accepted body of theory", but "takes on different manifestations in different situations" (McKenna and Beech 193). This flexibility is ideal for the purpose of this thesis as the "softer" side of HRM theory provides a more refined way to analyse and understand and identify issues in human behaviour.

HRM theory and twentieth century critical theory, despite the wide epistemological gulf that separates them, developed concurrently, in response to the same social, historical and economic developments. The job of critical theory, to put it bluntly, is to unearth

assumptions that underpin economic and ideological systems, while HRM, in contrast, is completely instrumental and operates from within this system as it accepts its values and directs itself to ensure efficiency and efficacy. What this thesis attempts to do is to shift the angle from which we approach literature, and to make full use of the instrumental facets of HRM theory to extract, define and analyse the socially accepted assumptions made about human behaviour throughout the narrative: an approach, to reiterate, that works particularly well on a globally intelligible popular text like the *Harry Potter* series. HRM theory is therefore viable for this thesis not only because of the historical association and correlation between HRM theory and 20th century literary critical theory, but because its approach accepts the complete organizational climate as well as including overlapping principles of organizational behaviour theory. Furthermore, much like literary theory, its interdisciplinary scope draws heavily on psychology, sociology, social psychology, political science and anthropology to understand the behaviour of the individual within organisations. In addition, the human relations aspect of HRM theory emphasises the personal and interpersonal needs of individuals and groups within an organization. HRM theory makes assumptions about the relevant human needs, capability and commitment of individuals allowing for a meditation on how humans work together in a particular environment. In other words, the assumption is that HRM theory reflects on the malleable behaviour of individuals with a focus on what work gets done and also on how and why the work is done. It assumes that an employee's behaviour can be moulded by socially accepted ways that are defined through formal policies and structures, as well as by the informal and social practices of colleagues. It is these assumptions about human behaviour that build social capital, as the desirability of certain behaviours are imperative to achieving organizational effectiveness and success. Therefore, it is the assumptions that HRM has about socially accepted behaviours that are of relevance for this thesis, since its disciplinary language is tooled to identify, evaluate and form a critical

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opinion on the behaviours portrayed in an environment, even a fictional one. A narrative textual environment can be used to act as a case study in order to instruct, decipher, assess and entertain the reader on matters regarding human behaviour. When HRM theory is applied to a work of literature it considers and recognizes the nature of human relationships, how individuals work together with an emphasis on what works, as well as pre-empting conflicts that arise from faulty interpersonal assumptions. HRM theory provides a descriptive language that not only reflects but also discusses deeply rooted cultural assumptions in society. As a result, the HRM language has the ability to expose controversial common sense assumptions and discuss its deeper meaning through the use of its neutral jargon.   Common sense in this case, is that of the reader functioning within a neoliberal society in a given region, time frame and societal class. In this case, the reader is an individual within neoliberal Britain. Therefore, this thesis will use HRM theory and principles to illuminate and foreground value judgements that are aligned to neo-liberal beliefs in order to exhibit socially accepted human behaviours that intersect with the ideological reach of contemporary global forms of self-understanding.

As suggested earlier, HRM theory provides a tangible method that analyses human behaviour as it tries to describe and assess human behaviour within organizations and institutions in relation to the social world that HRM theory derives from and participates in. The advantage of using HRM theory is that it consists of numerous interdisciplinary theoretical perspectives that attempt to critically explain human behaviour, assumptions and values. Therefore, this thesis will use the already established HRM framework and read it alongside *Harry Potter* in order to formulate interpretations about human behaviour and assumptions as they appear in the text. To reiterate, this thesis will read a contemporary literary work *alongside* rather than *through* HRM theory. This will ensure that this thesis does not simply find demonstrations of HRM theory claims in the novels, but is intended to illuminate aspects about human behaviour that real-world models cannot. The purpose of

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reading HRM theory alongside a contemporary text is to extract the socially shared and accepted assumptions, conventions and traditions circumscribed and embedded in a text. Thus, when a contemporary text is read alongside rather than through the lens of HRM theory, the world of the narrative is understood in relation to human behaviour and the social world it interacts with. One of the benefits of applying HRM theory to a fictional world instead of a real-world environment is that fiction can illuminate things that real-world models cannot. As Joan Rockwell suggests "Fiction is a social product but it also 'produces' society…It plays a large part in the socialization of infants, in the conduct of politics and in general gives symbols and models of life to the population, particularly in those less-easily defined areas such as norms, values and personal and interpersonal behaviour" (4). Thus, "fiction is undeniably selective in what it chooses to show: [i]t provides images of society, constructed of selected elements and aspects of real life, organised into a coherent pattern governed by a set of underlying presuppositions" (Butts 1). For example, fiction is an excellent way of seeing how power is defined and the problems individuals face within an organization, because "literary texts are vehicles for power which act as useful objects of study in that they contain the same potential power and subversion as exist in society in general" (Brannigan 6). Therefore, texts can act as "a form of social control, intending to direct the popular [attitude] towards certain viewpoints deemed desirable by those controlling the production of popular fiction" (Butts 1). In narratives that hide their own mediating role – in other words, narratives that strive towards the effect of realism, or at least reality – the reader is ideally confronted with actions and characters that seem believable and intelligible, as if they are reflections of the society in which the reader participates. Fiction has the ability to reveal truths about the real world that it models, as the "…narrative is also an essential means of making sense of the real world" (Ramsden 345). Furthermore, Maureen Ramsden continues to argue that "…fictional forms of discourse require a choice of material from

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reality, or a reflected view of reality found in earlier texts, which itself conforms to accepted norms of the truth, the 'social real'" (346). Hence, fiction has the ability to illuminate aspects of reality in a focused, direct way that also conforms to the beliefs and expectations of the reader.

HRM theory will be read alongside the fictional text to extract and assess the socially mediated commentary on human behaviour that is embedded in the narrative. The advantage of using HRM theory is that it can shed light on an aspect of the novel that is of only limited interest to contemporary theory. This is possible because HRM theory provides us with a nuanced yet precise vocabulary to talk about assumptions made regarding human behaviour within an institutionalised space. The scope of HRM theory is undeniably extensive, ranging from strategy formulation and implementation to recruiting and retaining staff to enforcing policies and legislation. However, it is the variables and dynamics of the employment relationship that are of significance for this thesis. The terminology that defines individual participation and dynamics within the collective organization emphasises the construction of identity and the ideological subtext. It has the versatility and potential to analyse how individuals can, should and do interact with each other in an institutional space because it draws on models that are rooted in sociology, anthropology and psychology, in addition to economics. This is undoubtedly an advantage as it provides an insight into the mechanisms that provide an individual with the sense of freedom, personal fulfilment and growth in a contemporary environment, as well as challenging established human behavioural assumptions. HRM theory is thus a reflection of society's expectations on which HRM theories and practices are founded. For example, through the application of HRM theory and practices, existing traditions and ideas, popular attitudes, and presumptions that sustain selected societal opinions are reflected, while counter-intuitive behaviour can even expose value in areas that might have been overlooked. In addition, power plays an integrated role in

sustaining functionality within an organization. When read alongside a fictional text, it is the concept of power that is pivotal to the illusion of characters with agency: they exercise power, they resist power, they accommodate themselves to power, and they relinquish power. This is essential for humanising the characters and their actions. It is precisely the relationship between power and actions, or agency, which makes it possible for HRM theory to determine the underlying orientation of the text with respect to the dispersal and management of power. Furthermore, analogies can be drawn between a fictional and an organizational situation as the focus is predominantly on the functionality of people and on the nature of values that drive an individual. When evaluating the influences that drive character motivation, there are certain plot conventions and elements of characterization that coincide with organizational behaviour and the demands of the individual. Moreover, HRM theory takes into consideration environmental influences, whether these are personal or in the public domain, and how they can affect the functionality of an individual. In general, HRM theory allows for a broad and unrestricted analysis of the power positions within a given environment, whether it be real or fictional. In other words, the novel constructs a mimetic world that is open to reflection and criticism, while HRM theory provides a descriptive model that illuminates and discusses human relations.

The choice of fictional texts appropriate for such an enquiry is virtually endless. This thesis specifically selected a text that shares an ideological basis with HRM theory. Since HRM theory assumes the corporation as a model of human togetherness, and rests on a philosophy of individualism and unquestioning notions of progress, modernity and profitability, I was specifically interested in a fictional text that shared these ideological beliefs. This led me to J.K. Rowling's popular *Harry Potter* series. This series has become a resounding success in popular culture: stores are filled with Pottermania merchandise, while even the music industry has seen the emergence of global wizard rock. However, it is

Rowling's ability to combine fantasy with reality that captured the hearts of such a wide variety of readers. In this particular case, Rowling's protagonist overcomes the emotional hardships and physical adversities of his adolescent life while he learns about collective and particularized moral principles. The central story arc concerns Harry's struggle against the power-hungry and immoral Lord Voldemort, which serves as a backdrop to Harry's balancing his academic career, learning the fundamentals of socialization, whilst establishing himself in a hierarchical and power-orientated social milieu. Regardless of age, readers can identify with these themes, since they have a universal reach. Moreover, the narrative avoids a simple good versus evil binary by embracing a degree of moral ambiguity. The resulting sense of authenticity and psychological complexity promotes a degree of recognition and sympathy between readers and characters. It is the reader's ability to relate to the characters that makes Rowling's series a global phenomenon: the books portray strong relationships, individual fears and insecurities, friendships and hardships. The identification does not, however, reflect only on what one could call the series' "universal" qualities, but also on its widely recognizable social and historical markers. Quite simply, Rowling exhibits what Ramsden refers to as "clear generic signals", symbols that relate to the values and ideas popular at that time (347). Therefore, the reader is able to understand Rowling's subtext as the reader and writer both belong to a time period grounded in particular ideologies. Rowling can forge a bond between the reader and the fictional characters because the fictional world, despite its magical setting, presents the reader with human needs that are fully intelligible in the contemporary world. As a result, though this is most likely unintentional, these books have become an "[instrument] of cultural pedagogy" that indirectly educates and challenges its reader about existing traditions and ideas manifested in popular attitudes, ideas and opinions (Payne 24).

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The choice of the *Harry Potter* series for this thesis is guided by its mass market appeal, which suggests that the novels reflect values that are recognisable to a global readership. In the introduction to his book *Literature, Popular Culture, and Society*, Leo Lowenthal defines popular culture as

> A. the *sum total* of ideas, concepts, values of a society—in short, "culture" in the anthropological sense; B. *popularization* of genuine art and intellectual thoughts and systems; C. *residues* of past elite culture adapted to the lower intellectual capacities and less consciously differentiated emotional needs of a population at large; D. the *folk* art of the modern middle and lower middle classes who produce and consume the products of the mass media; E. the content and the values *inherent* in the mass media themselves; F. concepts and values *derived* from mass communications and operative in society as a whole; G. the *data* of operational research, i.e., whatever such research shows. (xviii)

In almost all these formulations, popular culture reflects society's insecurities, expectations and influences through human reaction and interaction. Both HRM theory and the study of popular culture seek criteria to describe and evaluate the values embedded in society. However, values are not free and endless elements that transpire aimlessly within society: they are bound to the social systems in which they operate. To understand the world of *Harry Potter* in relation to the social world that it describes using HRM theory, a prominent social institution has to be present. HRM theory cannot function properly nor define or assess human behaviours outside the parameters of institutional function and institutional belonging, as the theory is defined in terms of an institution. I chose Rowling's Harry Potter series because the school Hogwarts provides a perfect platform to discuss contemporary social issues. Though Hogwarts is fictitious, it is a based on the traditional English school structure. In other words, Rowling's fictional Hogwarts replicates an actual school as they both aim to inculcate society's accepted moral values, traditions and accepted beliefs. The charm of the traditional school appeals to readers, as the concept of a school is common in almost all cultures. The school, whether existent or fictitious, is a mere structural mechanism of social order that aims to govern the behaviour of individuals (Bamberger and Hasgall 69). The most

notable difference is that schools are social systems with the fundamental aim to educate.

They cannot, like a profitable business, be depicted in terms of an "input-output process"

motivated by achieving high revenue. However, schools and organisations have one

fundamental aspect in common: both deal with the forming of human behaviour and the

acquisition of knowledge. In other words, the acquisition of knowledge can be translated into

the concept of "learning", as the ability to learn contributes to the success of an organization

as well as that of a school. According to Peter Senge in *The Fifth Discipline*, a learning

organization is

> …where people continually expand their capacity to create the results they truly
> desire, where new and expansive patterns of thinking are nurtured, where collective
> aspiration is set free, and where people are continually learning how to learn together.
> … The organizations that will truly excel in the future will be the organizations that
> discover how to tap people's commitment and capacity to learn at *all* levels in an
> organization. (3-4)

In other words, learning organizations are systems themselves that are influenced and

function within a greater and complex social system. This aspect of a learning organization is

extremely significant as it recognises and acknowledges that all aspects of a system and

systems are interrelated. Furthermore, Senge continues to argue that learning organizations

are made a reality as humans have the innate reaction to learn and seek learning

opportunities, whether through a formal or informal learning process. For a learning

organization to be successful there must be commitment to the development of Senge's five

disciplines: systems thinking, personal mastery, mental models, building a shared vision and

team building. According to Senge, the tenets of these five disciplines need to be fulfilled in

order to establish and maintain a learning organization.

> *Systems thinking: "*is a conceptual framework, a body of knowledge and tools that has
> been developed… to make the full patterns clearer, and to help us see how to change
> them effectively." (7)

> *Personal mastery:* "is the discipline of continually clarifying and deepening our
> personal vision, of focusing our energies, of developing patience, and of seeing reality
> objectively. As such, it is an essential cornerstone of the learning organization…" (7)
> In other words, it becomes a personal commitment and connection between the

individual and the organization in order to build a vision, excellence, and lifelong learning.

Building Shared vision: translates "individual vision into a shared vision". The practice of shared vision involves the skill of unearthing shared "pictures of the future" that foster genuine commitment and enrolment rather than compliance. (9)

Team learning: "starts with "dialogue," the capacity of members of a team to suspend assumptions and enter into a genuine "thinking together". (10) In other words, team learning involves the process of learning collectively.

Mental models: "are deeply ingrained assumptions, generalizations, or even pictures or images that influence how we understand the world and how we take action. Very often, we are not consciously aware of our mental models or the effects they have on our behaviour." (8)

These five disciplines need to develop simultaneously, as each discipline contributes to the success of another discipline and their overall achievement contributes to building an organization that holds learning central. Learning therefore becomes a vital dimension in an organization's success as its ability to continuously learn provides the potential to create new ideas that can trigger organizational improvement. In other words, continuous learning is never-ending, as its power results in creativity and innovation that can give an organization the competitive advantage it needs to succeed.

HRM plays an important active role in establishing an institutional learning environment, as the traditional functions and roles of HRM practices support and encourage overall learning within an organization. According to Susana López, José Peón, Manuel and Camilo Ordás in their article "Human Resource Management as a Determining Factor in Organizational Learning",

> …individuals play a fundamental role in the development of organizational learning, since the organization would not exist without them. Therefore, HR systems may contribute to the capacity of the organization to learn, by facilitating the development of organization-specific competencies that result in complex social relationships based on the company's history and culture, and generate tacit organizational knowledge. Hence there are a number of HR activities that are particularly relevant to the promotion of learning as a core activity… [such as] hiring, training, compensation and decision-making. (218)

Their research indicates that there is a

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…significant positive relation between selective hiring and organizational learning… [as] organizations that have identified learning as their primary objective can begin to address it by matching new employees to their requirements, and attracting those people with creative ideas and a desire to share learning. These new recruits will not only bring different perspectives based on previous work experience to the organization, but if they are specifically employed for their creative talents they are likely to question accepted practice and try out ways of working that promote learning, both individually and collectively (Gardiner et al., 2001).

Second, our findings reveal that strategic training influences organizational learning. This is consistent with the empirical research of Gómez et al. (2004), who studied the links between training and organization learning. These authors observed that constant investment in training favours the acquisition and generation of new knowledge, knowledge transfer among employees, and individuals' commitment to the organizational learning. Therefore these results support, as numerous authors indicate (DiBella et al., 1996; McGill and Slocum, 1993; Nonaka and Takeuchi, 1995; Ulrich et al., 1993), the idea that training plays a critical role in maintaining and developing capabilities, both individual and organizational, and also substantially contributes toward the process of organizational change. (231)

According to López et al. employee participation is a requirement for learning organizations, as individual and collective involvement correlates with the hands on approach of a learning process. Hence, HRM practices are particularly useful in facilitating learning within an organization. However, López et al. claim that

[t]he adoption of learning as a central competence of the company is a collective responsibility and it will only happen as a result of a carefully designed strategy and shared management objectives. Results from this research suggest human resource professionals must drop their traditional insistence on their prerogative for direction and control and assume a new 'softer' style of management that encourages employee commitment to core organizational values, since this will provide the basis for knowledge creation and organizational learning. However, it should be emphasized that learning orientations are based on the development of shared aims and values, and that learning in such organizations is the focus at all levels from the shop-floor to senior manager. Learning cannot be solely the responsibility of human resource practitioners. (232)

In other words, individuals are expected to be accountable and take responsibility for their learning. The individual is therefore central to the learning organization because the organization is made up of individuals who learn individually, yet contribute to a collective goal. As a result the organization learns from the individuals. This is where organizational learning comes into play. It is important that there is a clear association between organizational learning and the learning organization. According to Örtenblad

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[t]he two most common ways to distinguish between organizational learning and learning organization in existing literature are that learning organization is a form of organization while organizational learning is activity or processes (of learning) in organizations, and that learning organization needs efforts while organizational Hence, organizational learning is often a topic that is closely associated with HRM. Within the organization, the category learning and development more often than not falls under HRM and plays a fundamental role as "[t]raining is the way in which an organization uses a systematic process to modify knowledge, skills, and behaviours of employees to enable it to achieve its objectives" as well as being seen as a "… 'deliberate intervention' taken or planned to address present and/or anticipated shortcomings in knowledge, attitude and skill" (Erasmus, Loedolff, Mda and Nel 20). Now, if we look at the concept of learning from a school environment, education is the equivalent to learning as the term is understood in HRM, as it is "the deliberate, systematic and sustained effort to transmit, evoke or acquire knowledge, attitudes, values, skills and sensibilities, and any learning that results from the effort intended or unintended" (Cremin 158).

However, from a broader perspective, Erasmus et al. states that

… the concept of education also includes the learning activities that occur in an organisation…and [t]raining, development and education cannot be divided into watertight compartments…[f]or example: Employees who are trained for a specific purpose are being 'developed' in the process and training courses also contain some elements of education. (20-21)

Hence, the inclusion of the concept of learning provides a direct link between the fictional school Hogwarts and the framework of an organization as both provide a "holistic, conscious and proactive approach to changing work-related knowledge and behaviour, using a range of learning strategies and techniques" (Joy-Matthews, Megginson and Surtees 6-7). Furthermore, the relationship between schools and organizations extend beyond the concept of learning as the application of HRM theory only works within the domains of an institution. The school can then be classified as an institution, since its patterns, customs and traditions are important to society and can be identified according to its social purpose through individual human lives (Greenfield 100). This suggests that all institutions, in this case schools and organizations, have systems of authority, status and power. An institution

… is a type of location of bodies in space, of distribution of individuals in relation to one another, of hierarchal organization, of disposition of centres and channels of power, of definition the instruments and modes of intervention of power, which can be implemented in hospitals, workshops, schools, prisons. Whenever one is dealing with a multiplicity of individuals on whom a task or particular form of behaviour must be imposed…. (Foucault 205)

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In other words, the institution, school or organization becomes the ideal place in which power or authority assists individuals in obtaining their needs (Gibson et al. 7) as well as the capacity to *limit* individuals in ways that are not necessarily to their benefit, and *defines* what people need in self-serving ways, according to their own epistemic understanding. So, schools function as organizations within a human resources approach because schools both form and serve human needs through training and learning, and because power and authority are fundamental components in both frameworks, since schools are informal organizations as well as social systems within a given institution. Thus, for HRM theory to be applied successfully to a fictional work, it is imperative that the narrative should clearly identify the hierarchical positions of authority in the fictional world that it creates, allowing us to analyse individual behaviour in relation to the common objective.

Hence, learning becomes necessary in order to secure a position of sustainability and competitive advantage. From the perspective of this thesis, Senge's five disciplines play an important role as they function on three different levels: (1) the five disciplines make it possible to see how the role of HRM theory influences the learning organization as it places priority on individual and collective cultural assumptions. These cultural assumptions in turn reflect greater social assumptions within and outside of the social system in which it functions. In this case, when read alongside *Harry Potter,* the five disciplines can be used to reflect on how certain HRM processes can respond, inculcate or reproduce greater cultural assumptions. (2) Each of these five disciplines can be associated with relevant HRM topics and used metaphorically to expose certain themes within the narrative and (3) as the five disciplines involve a continuous learning process, combining them provides HRM theory with a critical angle. This critical angle is possible because while HRM theory has developed in step with the rise of global neoliberalism, it is also tooled specifically to identify shifts in society, and to reflect these changes in best practice. As a result, its theory, when applied to a

narrative, is able to comment on and critique common cultural assumptions because the theory is designed to identify these assumptions. In other words, viewing Hogwarts as a "learning organization" in the language of HRM makes it possible to apply HRM theory to surface the cultural assumptions that sustain a common sense way of reading. Thus when *Harry Potter* is read alongside HRM theory, the novels reveal central values and issues that invoke questions concerning society today. In this way, HRM theory serves as a lens to identify the flaws and positives inherent to a particular form of social collectivity. Hogwarts is particularly appealing as a case study because, despite its otherworldly magical status, it reflects contemporary societal and political attitudes in British society and beyond.

Finally, reading HRM theory as an academic framework alongside *Harry Potter* provides a concrete model of human behaviour common in society today. What HRM theory provides, then, is a transection of human responsibilities and values in bold statements supported by an empirical theory with practical application. In summation, this thesis relies heavily on fiction rather than real-world models because it has the ability to illuminate aspects of social and human behaviour that would otherwise have been ignored or bracketed off by other, more conventionally literary theories. This thesis hopes to demonstrate that HRM theory provides not simply an idealised model restricted to the world of business, but that it has the potential to reveal the inner intricacies of human behaviour. Furthermore, this thesis delves deeper into the social world in which we participate. It does not challenge or critique the concept of institutions, but simply points out that the rigidity of structures is deeply embedded in our culture and personal disposition. Rowling's fiction provides the ideal platform for a commentary that illuminates the thinking we have become accustomed to and rarely challenge. The fact that she has created a world, albeit magical, that closely represents our modern world shows how deeply rooted the assumptions of human behaviours are, and yet simultaneously her narrative also shows that shifts are possible within social institutions

as they attempt to break away from tradition and move beyond the conventional boundaries of structure and control. *Harry Potter* has undeniably become a powerful reading frame that has combined magical fiction with "profound perspectives on some of the things that matter most in our lives" (Bassham xii). So if *Harry Potter* is being read for its advice and life lessons, the question that remains to be answered is: how good is it? Though this may seem to be virtually impossible to answer neutrally, HRM theory has the scope and ability to shed light on the appropriateness of the novel's advice. HRM theory is not only descriptive but also a prescriptive tool that aims to identify and implement best management practice while remaining sensitive to the guiding moral principles of society. So, when read alongside literature, HRM theory has the ability to identify and distinguish between the key figures within the text in a precise way, to assess, within institutional parameters, the quality of the narrative's advice (determined by the successfulness of the characters), and to comment on how different characters are developed and valued by the key figures. In other words, when HRM theory is read alongside *Harry Potter* it not only provides a precise vocabulary to define and understand human assumptions but also evaluates the quality of the advice.

Though HRM theory will prove to be a practical and workable tool to analyse literature, the question that remains is: why introduce a new theory? In the bold literary world where interdisciplinary theories are popular, it would seem there is no space for a niche theory that focuses solely on behaviour formation to achieve competitive edge. However, the language of HRM theory is becoming increasingly popular in society. Terms like leadership, recruitment, training, development, performance and diversity are rapidly infiltrating our daily speech as the split between business and our personal lives slowly fades. Basically the language of HRM contains knowledge about our humanity today as it reflects many of our present core beliefs. As individuals we try understand our own self-perceptions, philosophies and assumptions so that we can communicate with our immediate surroundings. HRM theory

allows us to use a language that already enjoys a certain social purchase. It is important to remember that since HRM theory has developed in response to the rise of neoliberalism, it is able to adopt a bi-fold position. Since an organization responds to the neoliberal market it participates in, HR's role is to develop and implement organizational processes and policies that influence, support and develop employee behaviour in such a way the individual is content and supports organizational needs. In addition, HRM theory adopts a position of critique as its rapid evolvement reflects societal and cultural changes within a neoliberal environment.

Given the above, the intention of my research is to analyse character motivation and interaction in J.K. Rowling's *Harry Potter* books from a HRM perspective. A literary approach would be more inclined to look, for instance, at the way in which the characters enable the plot development of the narrative, while HRM theory allows us to shift our focus in a nuanced way to an appraisal of the institutional space and institutional aspirations as constitutive of inter-subjective relations. Since HRM theory is made up of both descriptive and prescriptive facets, this thesis is two-tiered. On the one hand, I will use HRM theory as I would use sociology or anthropology to analyse literature: by drawing on it for a descriptive model of the relationship between the individual and the collective. I claim that even though Hogwarts is fictional, it models a broadly intelligible representation of a school, which can be read as an institutional form; and because it can be regarded as an institution, it can be viewed from the perspective of an organization. Since that organization focuses on continuous learning, it demands particular roles, invites particular conflicts, deals with moral principles and so forth. HRM theory, therefore, provides a nuanced yet precise vocabulary to talk about individual and collective relationships. In addition, HRM theory challenges the cultural assumptions reflected in the learning organization as its systematic approach accepts that everything is interrelated and everything evolves over time. On the other hand, HRM theory

is also prescriptive: it tries to identify best practice, to advise management and adhere to moral principles. Therefore, this thesis will discuss the life lessons addressed in *Harry Potter* and analyse the quality of the advice given from an HRM theory perspective. HRM theory will provide guidelines to the readers of the *Harry Potter* books – predominantly children – with behavioural models for dealing with certain conflicts and situations. I aim to demonstrate how HRM, as a specific theory, accounts for individual learning, contextual influences, the personal development of subjects, and the relationship between individual and social structure. In other words, specific HRM concepts can assist us to understand why and how a character makes decisions, because HRM theory responds directly to the kind of institutional space and values described by Rowling. In addition, I also believe that *Harry Potter* can be used to demonstrate how HRM concepts can be adapted and applied in an alternative field, and to discuss critically what the effects are of such an adaptation.

In this light, this thesis will focus on four specific areas associated with HRM theory. The first chapter maps out how cultural preoccupations and questions are deeply embedded within a narrative as it establishes the themes central to the series. The focus is on organizational structure and the issues associated with a specific design. These issues then contribute to key practices of HRM. However, before organizational design theory can be read alongside the *Harry Potter* series it is necessary to identify the environmental factors: economic, socio-cultural, technological and politico-legal, present within the muggle and magical world. As organizations are open systems, HRM theory is greatly affected by dynamic and complex environmental factors. The interplay of the environmental factors in the magical and muggle world engenders the topics and themes that I will discuss. How and why these themes develop is exposed by Greiner's organizational life-cycle model. As the structures of Hogwarts are analysed, it will become evident that the plot development is aligned to Greiner's model. With regards to organizational structure, this chapter will first

discuss Hogwarts' simple organic structure, which is based heavily on historical information extracted from the text. This organic structure showcases how and why Hogwarts' bureaucratic structure came into existence and reflects on the historical actions that have contributed to issues such as race, identity, culture, and power being foregrounded. In other words, the simple organic structure provides a historical background that helps us to understand why certain narrative themes are predominant within the series. The bureaucratic structure is featured predominantly throughout the narrative, and reflects specific issues associated with this kind of hierarchal structure. This structure not only highlights the position of the characters but also provides a starting point to discuss the themes deeply rooted in the narrative: how environmental forces affect a structure as well as the role of differing leadership. As this chapter discusses, Hogwarts under the leadership of Dumbledore and Umbridge outlines two different management stances and their cultural implications. Finally, this chapter looks at how Voldemort can be read as a political environmental factor and how Hogwarts responds to the environmental changes. In essence, the bureaucratic structure of Hogwarts is forced to function as an adhocracy. This misfit is the catalyst for the climax of the narrative, and in the process the narrative levels a harsh critique of the issues related to race, identity, gender and class. This chapter is fundamental as it provides a foundation on which HRM taxonomy can be used to discuss how deeply rooted neoliberal assumptions contribute to a common sense way of reading a text.

From a business perspective, having a well-defined and understood culture is imperative to organizational success. As a result HRM theory needs to deliver impactful processes, policies and strategies that shape, reinforce and even change culture so that it is aligned to organizational goals. Thus, the focus of chapter two is on organizational culture as it reflects on the basic underlying assumptions that are present in the narrative. This chapter starts by establishing the mutual inclusivity of culture and structure and provides a clear

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definition of organizational culture. In order to extract cultural assumptions embedded in the text, this thesis will draw on two popular cultural theories by Edgar Schein and Geert Hofstede. Schein's theory will provide a cultural framework that clearly defines, highlights and extracts diverse assumptions present in the narrative and that reflects diverse assumptions present in society. Hofstede's five cultural dimensions are then used to reflect on the national and societal cultural values that are present in the text. These findings will finally be benchmarked against the British cultural values researched by Hofstede in order to surface the underlying neoliberal way of thinking as it presents in the narrative. As Schein and Hofstede's theory is read alongside *Harry Potter*, it will evoke an interesting perspective on HRM issues such as intercultural issues in the recruitment process, how leadership influences equality and diversity, gender issues and the glass ceiling, the dangers of stereotyping and subcultural competitiveness. Simultaneously, each of these discussions will contribute to a common sense way of reading as they are unequivocally influenced by the dominant British neoliberal value system.

Understanding and growing corporate cultural awareness is fundamental in boosting organizational success. One way in which HRM theory can boost corporate culture is by harnessing emotional intelligence in order to encourage and promote productivity and individual competence. Therefore, chapter three will read the principles of emotional intelligence alongside *Harry Potter* in order to further extrapolate basic underlying assumptions as well as to assess the ethical implications of these political assumptions. This chapter will start by exposing the underlying political assumptions concerning identity which are personified by certain characters. Then Daniel Goleman's emotional intelligence framework will be applied in order to apply the competencies as a taxonomy to discuss the level of emotional intelligence in Harry and Voldemort, and how their emotional intelligence

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is in fact a moral compass for the reader and how their differences showcase alternative and opposing ideas regarding identity.

From a HRM perspective leaders that have a high emotional intelligence are more likely to succeed, as high emotional intelligence is seen as a gateway to success. Emotional intelligence must occur throughout the various levels of the organization: however, leadership drives this cultural phenomenon. Therefore, one aspect of HRM's role is to build leadership within the organization as its role can reflect on the position of power and its cultural effects within human relations in order to contribute to the organizational goals. Therefore, chapter four's focus is specifically on leadership and how each different leadership style is representative of a form of power that influences the psychological contract. The various leadership styles reflect certain values that comment on the individual and collective nature of society. Thus, the leadership styles provide a framework for discussing the impact of individualism and its power relations on a larger social scale. In addition, this chapter will consider the narrative through the situational leadership model and comment on how common norms and values are achieved. Thus, by defining the leadership styles of the three headmasters and reflecting on the impact of situational leadership within the narrative, the conclusions drawn make it possible to comment on a common sense way of reading a text. Finally, the conclusion draws on the key findings within each chapter and aligns organisational structure, culture, emotional intelligence and leadership to the disciplines of the learning organization. By establishing this relationship it is evident that HRM theory provides a framework that makes it possible to read a text through a common sense lens, even while allowing for a level of critique of "common sense".

Chapter 2:   Organizational Structure - A Tool to Identify Major Themes and Track

Plot Development

2.1   Introduction

To be able to investigate the assumptions that underpin a common sense way of reading, it is necessary, from an HRM perspective, to identify a structured framework that indirectly refers to the values, beliefs, attitudes and ideologies that build a common purpose and vision. Therefore, to expose common sense assumptions, the hierarchal lines of authority in a text need to be exposed: this helps us to categorise the roles and positions of certain characters in the text with some precision. In order to exhibit the power relations within Hogwarts, organizational design will be used as a tool to position the characters in a framework. In addition, organizational design allows us to focus on certain thematic concerns in J.K. Rowling's *Harry Potter* series.

According to Eugene Mckenna and Nic Beech, "[o]rganizational structure is the infrastructure within which strategy is conceived and implemented" and an essential part of HRM theory, "[s]ince HRM has an overwhelming interest in providing people with space and opportunity to utilize their abilities and skills to an optimum level…" (27). In other words, within the context of HRM theory, people are a crucial resource and how they are organized within an organization is an essential element of how HRM theory is managed. From an organizational learning perspective, the structure of an organization contributes significantly to the learning of an organization as it is able to

> …identify the knowledge sources needed, acquiring new knowledge, integrating it into the organization and recognising its absorptive capacity. Consequently, the organizational structure is very important in how firms process knowledge. In summary, the type of organizational structure is decisive in the development of [organizational learning] OL. The design of the organization constitutes a process through which managers model and characterize their structure and organizational processes, determining managerial procedure and operation. It is also crucial for

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> organizational performance since it influences the organization's ability to act and react effectively. (Martinez-León and Martinez-Garcia 543)

In other words, organizational structure contributes to the way an organization learns.

According to Maria Martinez-León and José Martinez-Garcia, the type of learning that occurs is dependent on the "type of organizational structure" in place, since the structure

> …reflects the way in which information and knowledge is distributed within an organization, which affects the efficiency of their utilization … Therefore, the configuration of organizational structure impedes or facilitates the capacity of the company to adapt to change, to learn, to innovate or to improve its ability to generate added value for its customers. (543)

This means that organizational structure is ideally dynamic, as it aims to continuously improve itself in response to internal and external forces. Since organizations continuously strive to improve themselves, learning becomes a significant factor: one that is driven by the HRM Department. HRM theory and practice, therefore, facilitates the learning organization concept as it values the development of individual people – and the learning of individual people is a fundamental notion of the learning organization. One way HRM can establish learning is through developing processes that enhance learning. However, the concept of the learning organization is so powerful that it moves beyond the structured process of learning and is in fact imbedded in the structure of an organization. From a literary perspective, organizational design offers two interesting angles: on the one hand the organizational structure directly impacts on the way organizations interact with their environment as well as "their abilities to operationalize and the nature of working relationships and behaviours in them" (Millmore et al. 161). By viewing a given text against such a framework it becomes possible to discuss how organizational structure affects the behaviours of individuals within a given structure, and in the process identifies the human resource strategies that enable us to characterize these behaviours in a schematic way. Thus, organizational structure will be applied in order to determine the formally structured network of Hogwarts throughout the series in order to discuss theme development through a HRM lens. The aim is to apply

organizational design as a tool for distilling socially accepted behaviour in the narrative world and to link these insights to theme development in the story. The chapter starts by defining the general environmental forces that impact organizational climate. It will then aim to transpose these forces to J.K. Rowling's *Harry Potter* series in order to determine how environmental forces impact Hogwarts' structure, and the consequent influence on theme development. The focus is on the holistic challenges that are associated with a given structure, since these determine how HRM theory handles certain issues. In this discussion, I will not be delving too deeply into the details of configuration, complexity or those of task design. The fact that Hogwarts is a fictional school makes such a detailed, definitive organizational chart impossible. Hogwarts was never intended, that is, to be measured against the criteria of organizational structure, nor does it have a configuration that is dominated by the pursuit of financial results. It does not have a clearly defined strategy that "…reflects management's assessment of the firm's situation and its choice of how to pursue the firm's goals" (Burton, DeSanctis and Obel 23). That said, it does not mean it is impossible to apply organizational design theory. On the contrary, the books clearly describe the type of structure that Hogwarts is, and reflect on the school's strategy as they critique particular ideological dispositions. This critique can be read as one that arises from a preoccupation with the rigidity of policies and processes that support a certain design type: that is, Hogwarts in its various manifestations throughout the series. Basically, this chapter studies the beliefs and values that underlie the school's design, and how its functionality is affected by its environment. It is important to bear in mind that organizational architecture is considered to belong to the hard HRM strategy box. However, the human element within a structure cannot be ignored. Undoubtedly the people aspect of organizational design is of great significance but without a formal and hard structure there is no foundation to analyse the soft perceptions and behaviours of people. The aim of this chapter is to identify the organizational design of

Hogwarts, because this design positions the characters within a formal structure that guides action and characterisation in the novels. This then becomes the basis for my use of HRM theory to guide what I have called a "common sense" reading of Rowling's books.

2.2   The Relationship of Hogwarts and its Environment

Before the concepts of organizational design can be investigated, it is important to understand the interplay between Hogwarts and its environment. These interconnected social systems influence a pattern of activities within the fictional structure as they inform the different ideological positions that emerge in the series. To be able to interpret Hogwarts' organizational structure, a relationship between the organizational design and the environment needs to be established since organizational design is determined largely by its environment. Firstly, it is important to define the meaning of an environment as "everything outside the boundary of the organization unit of analysis" (Burton et al. 37). Secondly, it is imperative that organizations are viewed as open systems. In other words, organizations are open systems that are "highly complex entities, facing considerable uncertainties in their operations and constantly interacting with their environment" (Milakovich and Gordon 165). It is this interaction which is of significance for this thesis, as a change in the environmental factors will impact the design and in the way they can be read thematically in the J.K. Rowling series.

However, it is not as simple as analysing the four environmental factors discussed in the introduction and determining how they influence Hogwarts' design, because there is more than one environment in the series: muggle and magical. Unlike most organizations that are dependent on the environmental forces of a specific region, Hogwarts is faced with two environments, as indicated in Figure 2-1, each with four general environmental forces at play.

Though this contributes to the complexity of the analysis, a single environment would detract from the impact of Rowling's series.
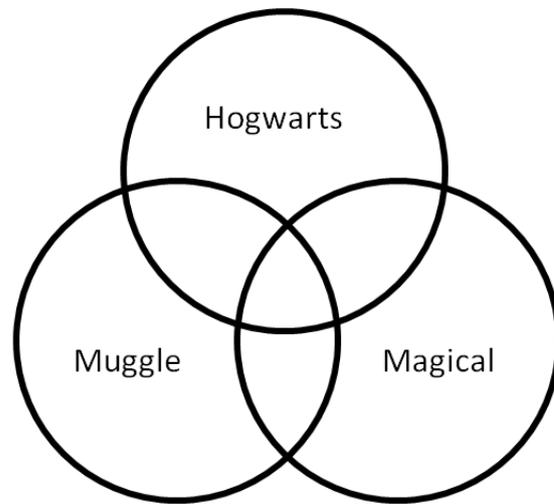
Figure 2-1: Environmental Relationship with Hogwarts

The framework of her storyline requires two worlds or environments, allowing the reader to move between a world that seems conventionally "real" and one that seems more fantastic. Interestingly, this echoes the split between the real world of the reader and the fictional world of *Harry Potter*: that is, the novels stage a process of commutation between ontologically distinct realities, one closer to the real world than the other. In the process, it dramatizes the shuttling of values and beliefs between a world that is "real" and a world that is "less real". The muggle environment is a fundamental parallel world that forces the reader to reassess societal norms through role reversal in the magical environment, enabling the reader to transition between reality and fantasy. However, in order to make this transition Rowling must fulfil three conditions of the fantasy genre. "First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and a supernatural explanation of the events described" (Todorov 33). Rowling does this by creating a non-magical world that mimics contemporary society and everything it should *not* be. As a result, the reader rejects the notion of the muggle world and accepts

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everything the magical world has to offer. "Second[ly], …the reader's role is to speak

entrusted to a character, and at the same time the hesitation is represented, it becomes one of

the themes of the work – in the case of naïve reading, the actual reader identifies himself with

the character" (Todorov 33). Rowling masterfully does this by not allowing Harry to fully

participate in the Dursley home, as their lack of family values is clearly a direct reversal of

what the novels believe *should* be important in society. The reader fully sympathizes with the

protagonist as he or she identifies with the values that Harry embodies. "Third [ly], the

reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as

'poetic' interpretations. These three requirements do not have an equal value. The first and

the third actually constitute the genre; the second may not be fulfilled" (Todorov 33).

In a common sense reading of Harry Potter there is no room for allegorical interpretations, in

some ways echoing the perspective of a child reader who is not looking for hidden meaning,

but rather accepts the truth of the fantasy world and the values it offers. By conforming to the

above criteria Rowling ensures that each environment "…does more than simply restructure a

reality which we already know — it also offers a parallel reality which gives us a renewed

awareness of what we already know" (Timmerman 1). In other words, the interplay of the

magical and muggle environments on Hogwarts not only restructures reality but also provides

a starting point to analyse theme development.

Organizations are organic and goal-seeking organisms, and can only reach a state of

equilibrium if "the design of an organization's structure is tailored to the source of

uncertainty facing an organization" (Jones 108). In other words, for an organization to be

able to function to its full potential it is vital that there is a close fit between the organization

and its environment. This is also known as the "contingency theory", a type of behavioural

theory, and extremely relevant to theme development in Hogwarts.

> According to contingency theory, in order to manage its environment effectively, an
> organization should design its structure to fit with the environment in which the

organization operates. In other words, an organization must design its internal structure to control the external environment. A poor fit between structure and environment leads to failure; a close fit leads to success. (Jones 108)

The relationship between HRM theory and contingency theory is that both keep in mind the total workforce. In general, the role of HRM theory is to supervise processes such as recruitment, conflict resolution, and performance management as they pertain to employees. In other words, HRM finds practical ways of implementing contingency theory in response to the needs of the environment. As a result, general environmental factors will influence the controlled internal HRM activities, policies and processes in place within the organization.

Four general environmental factors shape a specific organization: economic forces, technological forces, politico-legal forces and socio-cultural forces (Jones 60-61). These four forces are uncontrollable due to their lack of predictability. Economic conditions "…such as interest rates, the state of the economy, and the unemployment rate, determine the level of demand for products and the price of inputs" (Jones 60). For example an economic upswing can influence "…an organization's ability to grow" as well as influence its role within a given economy (Jones 60). The technological forces focus on "…the development of new production techniques and new information-processing equipment, [which] influence many aspects of the organizations' operation" (Jones 60). The politico-legal forces determine "government policy toward organizations and their stakeholders", and correspond to the allocated power within society as it tries to enforce laws and systems that provide long-term stability within its geographic environment: socially, culturally, environmentally and economically (Jones 60). In other words, the aim of the political forces is to create a static environment by means of rules and regulations, to the benefit of all functioning entities within a geographic region.   Socio-cultural forces such as "age, education, lifestyle, norms, values and customs…" affect attitudes and shape ethical views (Jones 61). From an HRM perspective, as organizations are not closed systems, they are undoubtedly impacted by

external environmental forces. It is the task of the HRM department to find ways to create harmony and internal stability in response to environmental factors. These four environmental factors are present in J.K. Rowling's series, as Hogwarts' design is forced to respond to environmental movements. As a result the actions and interactions of the characters, regardless of whether they are muggle or magical, represent certain environmental factors present in society, which can then be translated into the language of thematics. These themes, in the sense of pervasive preoccupations throughout the narrative, become a red thread in the series as they touch on issues related to the stability, complexity, diversity and hostility in both the fictional environment and the world of the reader.

2.3   The Environmental Factors of the Muggle and Magical world

Harry Potter's introduction as the protagonist of the series is set in the home of the Dursleys, the only non-magical and traditional family the reader is exposed to in the series. In effect, the negative portrayal of the Dursleys throughout the series functions as a generalization of socio-cultural, political, economic and technological factors: in negative form, they provide a concentrated overview of the norms and values associated with the obligations and expectations in the domestic domain of the family. By describing Harry's school holidays at the Dursleys, the author invokes some of the series' major themes. It is important to note that though the Dursleys embody the four environmental factors of the muggle world; they are not an environment on their own. They are in effect merely a social unit that represents the socio-cultural, economic, political and technological factors in the muggle environment. Therefore, the Dursleys act like a looking glass that provides insight into the interplay of the four environmental factors of the muggle world. Unlike the muggle world, the magical world further engages with these environmental factors, thereby creating forces that contribute to the turbulence, complexity and uncertainty of its world, with major

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implications for the internal functioning of Hogwarts. When read alongside the cultural

factors, the Dursleys can be considered a socio-cultural force that blackballs the accepted

norms and values of family ethics, the social force of the middle class, gender roles, race and

identity. In Lana Whited's *The Ivory Tower and Harry Potter: Perspectives on a Literary

Phenomenon*, Jann Lacoss points out that "[t]he Muggle world starts out as normal (if

dysfunctional) for Harry"… (Lacoss 77). He lives with his Aunt and Uncle in their four

bedroom house (Rowling, *Harry Potter and the Philosopher's Stone,* 32) but his

circumstances are unusual as he sleeps in the cupboard under the stairs rather than in an

actual bedroom (Rowling, *Philosopher's Stone*, 20). This is not what the reader would expect

of "perfectly normal" family life (Rowling, *Philosopher's Stone*, 7) or one that would

promote traditional family values of trust, love and identity. As Katherine Grimes argues,

> [t]he epitome of the bad father, Dursley shows strong favoritism to his own son, Dudley, and treats Harry as a pariah, failing to acknowledge his nephew's birthdays, making him sleep in a cupboard under the stairs, forcing him to stay out of sight when guests visit….(112)

Rebecca Stephens claims Petunia "…is a ludicrous parody of an overprotective mother whose

attitude blinds her to her son's reality and serves only to corrupt him further" as she

"…responds to any criticism of Dudley by taking his side against all figures of authority that

disagree with her vision of him" (60). Julia Park critiques the Dursleys' obsession with

keeping up with appearances, "excess and luxury", in order to "constantly strive to prove

their financial and social standing" as it rejects the fundamental family values of trust, love,

and identity (186). In other words, the Dursley's self-interest comments on a certain kind of

neoliberal acquisitiveness and crass materialism, coupled to an alienating lack of family

cohesion. In essence the Dursleys representation of environmental factors asks the reader to

participate in a process of self-reflection throughout the series on the value of family.

  Contrary to the Dursleys, the dynamic of the Weasley family can initially be

perceived as an ideological reflection of traditional familial life. The Weasleys are a warm

and caring family that is not concerned with securing their social position within society. Unlike the Dursleys, they immediately welcome Harry into their home, as Rowling creates a warm image of magical dishes cleaning themselves, enchanted clocks that inform her of her children's schedules and Molly cooking dinner for her family. These images touch the reader as their kindness and warmth disguise the actual poverty of their circumstances. However, the underlying message is clear to the reader: traditional family values are based on trust, unconditional love and consideration. Therefore, by contrasting the Dursleys to the Weasleys, the reader is nudged in the direction of time-honoured social values. However, the question that arises here is how the opposing familial dynamic constitutes a socio-cultural element that can impact Hogwarts' organizational functionality? This can be seen in the way that Harry is shaped by his experiences with the Dursleys as he becomes everything his blood relations are not and everything that the Weasleys embody. In other words, Harry's value system is aligned to that of the Weasleys, as his character develops into an unpretentious, unselfish, caring and charitable individual. As the protagonist of the story and student of Hogwarts, Harry's value system impacts the dynamic of his relationships within Hogwarts and thus influences the story line and therefore the themes.

Social class is a dominant theme in *Harry Potter*, and with the Dursleys the signifiers of class remain closely foregrounded as Rowling prepares the reader for Harry's transition into the magical world by indirectly introducing magical elements to the reader; her descriptions of crass middle class social values shape the readers' perspective as they are directly affected by the dismissive tone of the author's description. The negative portrayal of the middle class depicts social position that provides a window for critique of predictable and conformist values. Rowling reinforces stereotypical cultural ideologies through the Dursleys by sketching them as quintessentially conservative as

> Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. They were the last people you'd expect to be

involved in anything strange or mysterious, because they just didn't hold with such nonsense. (Rowling, *Harry Potter and the Philosopher's Stone,* 7)

Mr Dursley was the director of a firm call Grunnings, which made drills. He was a big, beefy man with hardly any neck, although he did have a very large moustache. Mrs Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on neighbours. The Dursleys had a small son called Dudley and in their opinion there was no finer boy anywhere. (Rowling, *Harry Potter and the Philosopher's Stone*, 7)

According to Bethany Barratt, the Dursleys are nothing but a common caricature of the

"petit-bourgeois" as the name

...."Privet Drive" connotes the neatness of suburban privet hedges (and privies!). The Dursleys are not unlike many a middle-class suburban family: upward-aspirant, fearful of threats to the social order they have devoted their lives to climbing, concerned with their gains relative to their neighbors, and consumed with, well, consumption. (Barratt 148)

Contrary to the Dursleys, the Weasley's middle class status is described by Park as a

…subtly mocking, stereotypical view of the Irish. Ron, the youngest son from a large family of wizards, has red hair and freckles. He is also dirt-poor, stuck with hand-me-downs and too many siblings... Mrs. Weasley—her Christian name is Molly, a proper Irish name, if you please—has so many children that she cannot remember that Ron hates corned beef (that traditional Irish meat) on his sandwiches. Mrs. Weasley takes Harry under her wing and sends him a hand-knit emerald green sweater for his first Christmas at Hogwarts… Rowling names the Weasleys' home *The Burrow,* suggesting rabbits and how they breed; she also describes the structure as looking like a large stone pigpen, animalizing the family in yet another unflattering way. And although most other Rowling characters possess Dickensian names, mostly comic-descriptive, the Weasleys' name sounds like a slur; its associations are hardly charming… Thus, the Weasleys are shabby-genteel. They belong to the middle class, but with the taint of too little money and too many children. (Park 186)

By creating two opposing middle class families, Rowling once again creates a distance

between the reader and their own reality. The Dursleys' dull middle-class existence

encourages the reader to regard muggles as unintelligent, boring and lesser individuals who

prefer to stay within tight parameters. They represent the rise of the middle class in a

neoliberal society. In doing so, she draws the reader further into the parallel world she

creates. However alienated Harry feels from life at the Dursleys, he also does not quite

belong to the Weasley family either and therefore nor to the magical world. His magical

status in both the muggle and magical world alienate, differentiate and exclude him from participating in either; Harry symbolizes otherness. This otherness has two modes of functionality: firstly, it allows the reader to use the values of the protagonist as a reflective soundboard in order to identify which beliefs resonate with them. Secondly, Harry allows readers to reflect on a contemporary middle class value system.

Interestingly, the Dursleys and the Weasleys both exemplify stereotypical gender roles distinctive to the middle class family. Both Arthur and Vernon "[serve] as the bread winners for the household, whereas the mothers stay at home and take care of the house and family" whilst the children "challenge the status quo" (Kornveld and Prothro 189). The parallel between the Dursleys' and Weasleys' gender roles point towards a predominant theme where male figures dominate at the expense of female figures. This theory is further supported by the ministry of magic, an institution that is comically presented by male figures dominating higher positions and the lack of witches with authority. In this way, Rowling's novels consciously reflect a world where women are relegated to subordinate positions both domestically and professionally. Identity and prejudice are two socio-cultural factors that are threaded throughout both the magical and muggle environments: Harry's identity formation is to a large extent prompted by his experiences in the muggle and magical worlds. Though Harry's life with the Dursleys is far from ideal, it leads to his embracing a set of values that stands in clear contrast to theirs. His personal growth is developed throughout the series, but the Dursleys introduce the reader to the preoccupation with self-identity and prejudice that animate all the novels. Vernon Dursley withholds information about Harry's heritage, and by suppressing Harry's magical powers "…Uncle Vernon tries to stifle Harry and keep him from being his true self" (Grimes 112). The fact that Vernon Dursley "…WILL NOT TOLERATE … ABNORMALITY UNDER THIS ROOF!" clearly marks a prejudice towards Harry's magical background and thus his differences (*Harry Potter and the Chamber of Secrets,* 8).

Vernon Dursley tries to keep the magical environment from encroaching on his mundane suburban life; however, the more authority he imposes, the more Harry rebels. The Dursleys' disdain for magic intersects with the language of race, as Harry's true identity does not conform to the middle class identity represented by the Dursley family. The Dursleys think of themselves in a way that echoes a claim to racial superiority: muggles are normal, other forms of identity are not. As Harry is the minority group in the Dursley household, his breaking away from them represents not only an emotional and physical escape but also opens the text to a socio-cultural conversation on forms of equality and inclusion. It is important to note that Harry's exposure to the cruelties of prejudice and exclusion feeds into his understanding and coming to terms with his own identity and values. Harry's identity and its relationship to a confrontation with systemic bias is further accentuated in the magical world. His relationship with Lord Voldemort "provides a site for discussion of a democratic society's response to elitism, totalitarianism, and racism" (Carey 105). Bryechan Carey further suggests that "the behavior of Lucius … and the support given by their Death-Eater friends" represent a set of values that questions prejudice in all forms in the series (105).

According to Elaine Ostry

> [t]he attack on appearance based on wealth runs deeper with the complicated issue of race, and Rowling's presentation of this issue is similarly conflicted. The battle between multiculturalism and racism provides the framework for the series; it is the modern liberal version of the fairy-tale battle between good and evil. Race lies at the root of the two major conflicts in the series: tensions between Muggle-born and pure-blood wizards, and between human wizards and nonhuman magical creatures. Rowling strives to promote liberal values, yet we can see that she is ultimately trapped by the conservative nature of the fairy tale. (92)

Karin Westman also picks up on the racially charged nature of Rowling's world. For him, house-elves are an example of

> …a different species within the wizarding world, but, unlike wizards of mixed blood, goblins, or other species of magical creatures, are born into a servant class, one that suffered acutely under Voldemort, as Dobby explains to Harry in book two: "But mostly, sir, life has improved for my kind since you triumphed over He-Who-Must-Not-Be-Named" (*Harry Potter and the Chamber of Secrets,* 133–34). House-elves

cannot participate, then, in the global culture of the magical world, unless they pursue the difficult and disgraceful path of seeking employment, as Dobby has done (*Goblet of Fire,* 330–31). Their race determining their class, the house-elves illustrate how one material difference (race) can naturalize another (class) within a society that marks difference and accords power though material signs. (Westman 326)

In both instances, the presence of discriminatory behaviour undermines social stability in the wizarding world, as social cohesions, differentiation and individual impact contribute to social unrest. This social unrest is a driving environmental force that prevents a sustainable middle class based on equality. In other words, the discriminatory action of the characters in the muggle and magical world recognises racism and inequality in the neoliberal society we function in, even while, as Ostry remarks above, the novels also re-enact some of the binaries that underpin inequality.

However, like all environmental forces they do not function independently and the socio-cultural factors outlined above open the discussion to the economic factors that impact on the muggle world. The Dursleys' participation in the muggle economy is reflected through their materialistic desire for consumer goods. According to Westman

> …Dudley's ever-growing pile of broken electronic toys—as well as his dusty, unopened books (*Philosopher's Stone,* 32)—signals a technological age familiar to many readers for whom childhood means computer games, televisions, and video cameras. Our hero Harry Potter, of course, does not own or play with such products, and his privation on Privet Drive emphasizes his exclusion from a materialistic world he desires but resigns himself to live without. To be without, however, is appealing, if access to such toys means being like Dudley…. (Westman 308)

Dudley Dursley's participation is a reflection of the bourgeois need for confirmation of their middle class status as the "the material goods themselves [are]unimportant: the number of presents they give him for his birthday in book one signals not just the Dursleys' middle-class bank account but also the power Dudley exerts over his parents" (Westman 309). Consumerist greed could therefore be read as an economical factor of significance for Rowling's text. The "Dursley economy" forces the reader to associate consumerism with class, prejudice and power as the notion "money can buy everything" is confirmed through their actions (Westman 309). The behaviour of the Dursleys is consistent with Pierre

Bourdieu's idea that cultural capital consists of symbolic elements that are associated with a specific class, as they use their economical capital to buy goods in order to identify themselves with the upper class. They believe anything that can be directly converted into money will secure their position in the hierarchy (Bourdieu 246). Here Rowling critiques the lack of morals in modern capitalism as economic capital becomes the key denominator in securing access to a specific class. Therefore, Harry's inability to participate in the Dursley economy nudges the reader to reject these muggle ideals and to look towards healthier morals and values.   Simultaneously, according to Westman

> …the consumer pleasures of Diagon Alley and Hogsmeade's sweet shop humorously illustrate the parallels between the two worlds, … [it] mark[s] a much more serious continuity between the "real" world of Harry's life on Privet Drive and the "fantasy" wizarding world he experiences during his years at Hogwarts. The materiality of the Muggle and wizarding bodies alike is where Rowling stakes her very "real" moral position on the dangers of a deterministic politics grounded in the body alone. (Westman 308)

Clearly, consumerism is an economic factor that symbolizes power and control – also a dominant theme within the magical and muggle environment.

Technological forces play an interesting role within the *Harry Potter* series. From an organizational perspective, technological forces involve "the development of new…techniques and new information-processing equipment, [which] influence many aspects of [an] organizations' operations. …and influences how organizations interact with each other and how they design their structures" (Jones 60). Though it might seem that this definition is not applicable to Rowling's magical text, magic in fact functions as an important form of technology that dominates the text, albeit not one directed at the production of goods or services. In this case, magic is a set of standardized terms and techniques that allow rivals to compete for competitive advantage and control. In the series magic is the superior technology of Hogwarts, as it is knowledge-based and sophisticated, with a technical system that uses a complex set of technological words and skills to apply the knowledge base that

easily outperforms the simplicity of non-magical technologies. To understand how technology plays an integral role in the design of Hogwarts, it is important to understand how the author creates a distance from technology as the reader knows it and the way that it is defined in the text. According to Margret Oakes, the purpose of muggle technology is to create a "…fundamental distinction between our worlds" (119). However, unlike the socio-cultural and economic environmental factors that are transparently represented by the Dursleys, the technological factors are marked by reversals. According to Lacoss, reversals are "things that are turned around so that they seem to do the opposite of what they are supposed to do" (77). Lacoss argues that Rowling

> …allows the reader to glimpse Muggle technology from a non-Muggle standpoint. Regular post baffles wizards: Mrs. Weasley covers an envelope with stamps to ensure its arrival (*Goblet of Fire,* 30–31). Policemen become "pleasemen" to Amos Diggory (*Goblet of Fire,* 159). Muggle technology is so foreign to the wizard world that it is placed off-limits and referred to as "artifacts". (77)

This type of reversal allows the reader to view muggle technology as non-routine, since the factors that influence the use of this type of technology are not relevant in the magical world. As Lacoss argues, "[o]rdinary objects for Muggles have extraordinary uses in the wizarding world" as

> [f]ireplaces provide warmth, but they also serve as transportation portals (with the help of flue powder). Owls provide an essential service for wizards, and animals in general may not be what (or whom) they appear to be (for example, animagi). Wands, which are basically sticks that have been doctored to include magical elements, hold deep power when brandished correctly. Broomsticks not only sweep but fly. (77)

This type of reversal is a shift from seeing technology as productive technical tools to seeing magic as a technology that develops personal and interpersonal skills, and which delineates the muggle from the magical world. Therefore, the technology of magic is situated at the point of convergence of individual lives, society and its environmental factors. In other words, magic serves as "…a way of making sense of the world, magical thought is a fundamental aspect of human thinking … [as well as] seeing that human beliefs essentially

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motivate human actions and thus may have significant effects on social reality…(Hegerfeldt 291).

In this way, magic is a form of technology that allows the reader to make sense of contemporary reality. However, the complexity of magic in Rowling's series is two-fold as there are two types of magic: good and evil. According to John Timmerman

> [t]he *wizard*, on the other hand, understands the nature of the power itself and therefore has a keener understanding of the implications for use of that power. The wizard knows quite certainly what powers lead to evil and which to good, but his understanding of the power enables him to choose one or the other (74).

These two subdivisions each characterize the way the different kinds of magic function, as each action performed by a person can directly affect the actions of another. In this case, the actions of the characters in the magical world are based on a reciprocal social interdependence, where   any good or evil action determines a set of movements aimed at achieving power. For example, when Voldemort returns and forcefully gains control over the Ministry of Magic, the Order of the Phoenix protect Harry and force him into hiding. This type of reciprocal reaction creates sequential activities that actually facilitate a conversation concerning the challenges in contemporary society. Thus, the technology of good and evil magic is a primary environmental factor that challenges the organizational structure of Hogwarts. As a result, the conflicts and complexities that arise shape the theme development of Rowling's series.

At this point it is important to bear in mind that the general environmental factors that can shape an organization are interdependent. According to John Miner

> [e]ach of these sectors may vary along four dimensions that are drawn largely from sociotechnical systems theory: stable to turbulent, homogeneous to diverse, random to clustered, and scarce to munificent. Thus an organization may have a stable natural environment and a turbulent economic one, and so on. (159)

This is significant because as the complexity of the series develops, the environmental forces that impact Hogwarts also alternate. The themes that surface in a specific narrative are dependent on the weight of the environmental factor, whether it is intentionally or

unintentionally designed by the author. For example, political factors play a complex role in the *Harry Potter* series, but this theme is not really embellished on within the muggle environment. The reader is only exposed to the existing muggle politics when the minister for magic introduces himself to each new muggle prime minister, as well as when Cornelius Fudge warns the muggle prime minister of the return of Voldemort and the escape of Sirius Black. However, magical politics revolve not so much around categories of race, inequality and discrimination, but rather the larger systemic issues produced by a general bureaucracy. Therefore, the ministry of magic is an integral example of how a governmental body can influence an organization through bureaucracy. Characters like Voldemort, Lucius Malfoy and Dolores Umbridge believe in the state of bureaucracy and the boundaries it sets. However, a character like Harry challenges bureaucratic hierarchy as he challenges preconceived ideologies. Jamie Warner argues that

> [f]ocusing Foucault's theoretical lens on a make-believe world might seem like a waste of time, or perhaps just a disciplinary exercise designed to help us practice our craft. After all, Foucault was talking about our world, the "real" world, and there are plenty of things to argue about right here without talking about invisibility cloaks and rooms that can morph to fit your unspoken needs. I would claim, however, that not only does thinking about hierarchical observation, for example, within the context of Harry Potter allow us to see new themes in the books themselves; it also forces a fresh perspective when we look back at the world Foucault wanted us to analyze. I argue that finding magical examples of both surveillance and zones of shade shows both the applicability and the limits of Foucault's analysis. By examining how well Foucault's concepts and ideas match up in the world J. K. Rowling created, we can turn a more critical eye to the world we create every day. (159)

The key here is to understand that bureaucracy does not necessarily mean political stabilization. Thus, the political factors in Rowling's series are driven by a bureaucratic structure that tries to reinforce social control through rules, regulations and processes.

The socio-cultural, economic, technological and political factors that have been highlighted are environmental factors that influence the text as their increasing complexity contributes to the theme development of the series. More specifically, themes such as gender, diversity, equality, and individualism versus collectivism are raised through the muggle and

magical environment and set the stage for the further evolution of these preoccupations in the series. From a HRM perspective, the themes that have been raised are all part of a greater HRM picture: hence diversity management. Diversity management is defined as "[e]nsuring every member of the workforce has the opportunity to perform to his or her full potential. Diversity is therefore seen as a resource to be managed and used to improve organizational performance and competitive advantage" (Millmore et al. 524). This is directly linked to HRM as policies on equality and diversity are driven by HRM practices and reflected by their recruitment and selection procedures, learning and development policies, and terms and conditions of employment, for example. By analysing the organizational structure of Hogwarts the emphasis on certain individual characters within a specific level to drive and reinforce diversity management, will become apparent. HRM theory makes it possible to comment on the diversity management issues that arise as a result of the structure. In addition, as the uncertainty of the environmental factors in the magical world is heightened due to the increase of dark magic, Hogwarts is forced to respond in order to adapt to and survive changes in its environment. According to Miner's research based on Katz and Kahn, organizational response in dealing with uncertain environments can be summarized as follows:

> The lack of assurance of sustained inputs and continuing markets for outputs leads to various forms of organizational response to reduce uncertainty. The first attempt is to control the environment directly and to incorporate it within the system. Then come efforts at indirect control through influencing other systems by means of political manipulation or economic bargaining. Or the organization may move to change its own structure to accord with environmental change. The concept of the temporary society can be considered in this context for it calls for adaptive, problem solving task forces. (Miner 406)

When the organizational design of Hogwarts is examined, it becomes apparent how the influence of Lord Voldemort sets in motion a chain of events that contribute to the uncertainty of the environmental factors. As the magical world is consistently destabilised, the various thematic concerns that drive the narrative become more complex. Therefore,

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through the uncertainty of environmental factors, the organizational design changes and these modifications expose the preferences, requirements and ideologies that are relevant within the magical world (which, as I have argued, reflects real-world concerns). Furthermore, as the organizational design of Hogwarts adapts to environmental factors, the complexity of the plot thickens. It is however important to note that though the environmental factors influence theme development, it is Harry's value system that underwrites the difference between right and wrong: frictions in the interaction between the school and its environment are focalised through Harry, who moves between the magical and muggle worlds and ultimately, through reader identification, the real world. Harry creates the link between these three worlds.

2.4 The Narrative in Light of Organizational Life-Cycle and the Organizational Design

The above argument claims that the four general environmental forces – socio-cultural, political, technological and economical – are driving motivators for theme development in the *Harry Potter* series; these pressures force Hogwarts to respond and adapt by amending its organizational design. Environmental forces in the muggle and magical world are building blocks that contribute to the complexity of the series as well as phenomena that foreground socio-cultural, technological, political and economic dilemmas. The changes in Hogwarts' organizational design stage the shift from more traditional social and moral values such as solidarity, trust and integrity to a value-system that revolves around ideas of competition, regulation and control. Thus the debates about social life in the *Harry Potter* series are staged through the evolution of the school environment and its organizational design.

> Organizational design is a methodological approach that aims to align the organizational strategy by integrating people, technology and knowledge through formal processes. Organizational design must take into account five different areas:

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> environment, organizational goals, strategy, structure, processes and people, coordination and control. (Burton et al. 18)

Each of these areas contributes to the success of the organization. In other words, organizational design is the equivalent of a plan that holistically approaches organizational improvement. Hogwarts' organizational goals are quite straightforward. The school seeks to admit a diversified group of students, sort them into the most appropriate division, in this case house, and to build a solid internal environment that is conducive to successful academic learning in preparation for the magical world. Its strategy, on the other hand, depends on the headmaster. Since Dumbledore is the headmaster for the majority of the series, his vision of unity and collaboration is essential to an understanding of the plot development. Hogwarts' goals as well as its strategy are important when looking at a specific structure. Though organizational design and structure are two parts of the same whole, there is a difference. While design focuses on planning for the future of the organization, organizational structure forms the framework of the company as it defines its reporting structures, division of tasks, positions and titles. Though the five elements of organizational design are touched upon in this section of the chapter, the focus is specifically on organizational structure, as it is the issues associated with certain types of structures that contribute to the theme development of the series. In other words, organizational design is a means of providing insight into the basic structure of the narrative and its development. The theory of structure is a significant tool, as the framework of Hogwarts will provide a visual and hierarchal positioning of the characters. From a business perspective "organizational design is both an objective and subjective process that indicates the construction of the institute is both a conscious and intentional process put into place by its people; simultaneously it can occur from the unintentional interactions, actions and consequences of the individuals" (Dissanayake and Takahashi 109). By exploring Hogwarts' purpose and structure, it will become evident that the development

of the narrative is a reflection on the way the design responds to challenges and attempts to manage environments within a particular structure.

Simultaneously, Hogwarts' lifecycle also contributes to the development of the narrative as movement within the fictional school influences the school's structure. From an organizational perspective, as the organization evolves over time it transforms itself, and as the complexity increases, the structure adapts and its capabilities become different to those with which it started off.   Therefore, it is important to re-examine the organizational structure of Hogwarts during different stages of its life-cycle in terms of real-world parameters in order to determine its chances of either survival or regaining stability. In order to track Hogwarts' organizational lifecycle throughout the series, Larry Greiner's *Model of Organizational Growth* will be referred to. According to Jones "[m]any organizational life cycle theorists believe that organizations encounter a predictable series of problems that must be managed if organizations are to grow and survive in a competitive environment" (314). Greiner's model is one of the best known and it suggests that

> …an organization passes through five sequential growth stages during the course of the organizational evolution and that each stage ends in a crisis due to a major problem that the organization encounters. To advance from one stage to the next, an organization must successfully change itself and solve the organizational problem associated with each crisis. (Jones 315)

The figure below shows the five crisis phases as well as the growth phases. These phases will be explained in more detail as the changes in Hogwarts' organizational structure are discussed.
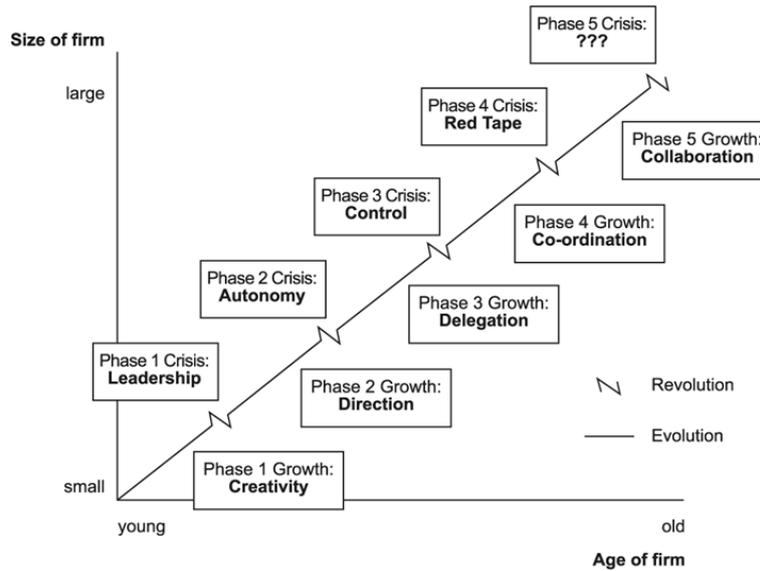
Figure 2-2 Greiner's Model of Organizational Growth (Samuel *Greiner's Curve*)

This model suggests that at each stage of growth, the organization encounters crises that can lead to the demise of the organization unless they are counteracted by adapting the strategy of structure. The failure of an organization to adapt can anticipate its decline and ultimately its death. The same is true from a learning organization perspective. Therefore it is imperative that the factors forcing the organization into crisis mode are identified in order to facilitate change through a process of learning. It is exactly this point that is relevant for a discussion of theme development from an HRM perspective, as these stages reflect advancement in the narrative and thus a development in themes. From the perspective of the narrative, Greiner's model supports Hogwarts' development as it provides an insight into the norms and values of the fictional school.

2.5   The History Behind the Bureaucratic Structure

The remaining part of this chapter will focus predominantly on the bureaucratic organizational structure. However, in order to understand the intricacies enmeshed in the predominant structure, one needs to consider the pre-history of the structure by analysing the founding of Hogwarts. While there is an abundance of information regarding the structure of

Hogwarts during Harry Potter's time, there is little information regarding the initial design and its stage of growth. However, the information provided by Binns and the Sorting Hat suggests that Hogwarts was "founded over a thousand years ago" by Salazar Slytherin, Goderic Gryffindor, Helga Huffelpuff and Rowena Ravenclaw (Rowling, *Harry Potter and the Chamber of Secrets*, 114). Each founder represents one of the core ideologies of Hogwarts, explaining the division of the didactic system in accordance with the values of the four founders, thus creating the house system that forms a fundamental part of Hogwarts' initial structure. Based on the above information it can only be assumed that Hogwarts adopted this simple organizational structure. According to Burton et al.

> [t]he simple configuration is usually a small organization, consisting of an executive and perhaps a few other individuals…Little is fixed; things are very fluid and can be very flexible to adjust to the situation at hand. The executive is at the center of the information flows, makes the decisions, coordinates the activities of the employees and controls the operations – telling others what to do. (59-60)

A simple structure is often adopted by small organizations as the decision-making power remains consolidated among the owners, in this case the founders. Organizations initially start with a simple organic structure before it transitions to its next life cycle. Figure 2.3 below depicts the simple structure of Hogwarts.
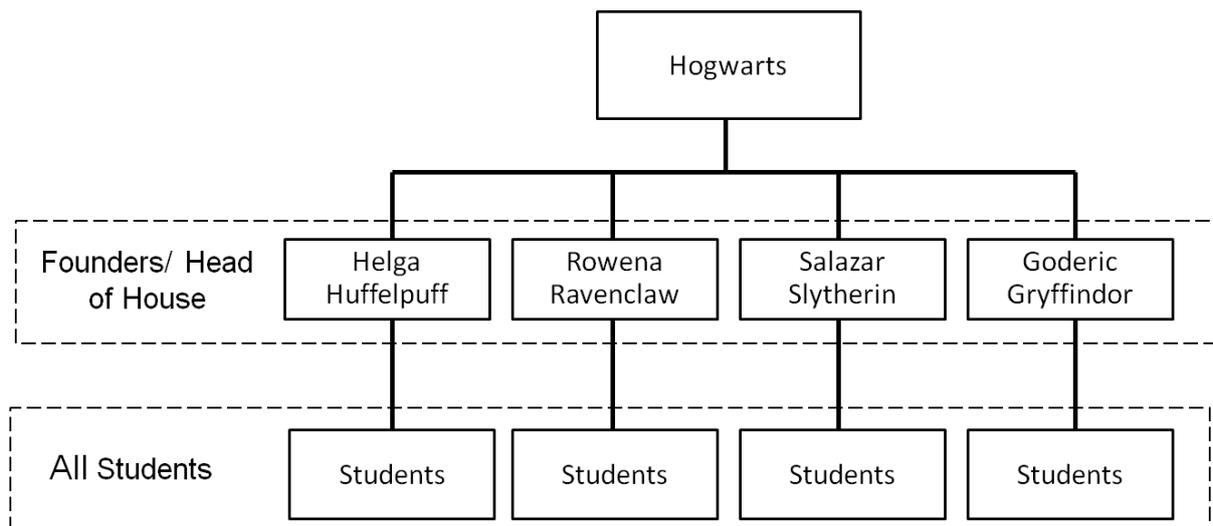

Figure 2-3: Hogwarts' Simple Structure

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The above structure plays a significant role in Hogwarts' development and must be addressed in order to understand the directions of Rowling's narrative. There is little evidence regarding the initial house structure and this design is solely based on the little information provided in the narrative. According to Henri Mintzberg, a simple structure

> …is characterized, above all, by what is not – elaborated. Typically, it has little or no technostructure, few support staffers, a loose division of labour, minimal differentiation among its units, and a small managerial hierarchy. Little of its behaviour is formalized, and it makes minimal use of planning, training, and the liaison devices. (157-158)

Thus, initially, an organization such as Hogwarts tends to adopt the simple organic structure, because of the following reasons: it is small, non-bureaucratic, has overlapping tasks, is centralised, there are no or few written rules and it lacks elaborate administrative support. These elements allow the school to disregard the constraints of the external environment and the strategy of the educational system: the school's growth and development is controlled by the individual leadership of the founders. It is important to note that the simple structure is also one of the riskiest configurations, since the responsibility and stability of Hogwarts relies on the stable relationship of the founders; thus a single incident could disrupt the functionality and philosophy of the social system. This indicates that the pre-bureaucratic structure is fundamentally a time-bound constraint, since the structure inevitably develops and changes according to the actions of Hogwarts' characters. Thus, the relationship between the steady growth of Hogwarts and the continuous adjustments in the structure can be regarded as what Mintzberg determines to be a "sequence of distinct transitions between 'stages of development'" (Mintzberg 123). With regards to Hogwarts, its emphasis is on the correlation between its age, its stage of development and ultimately the development of conflicts within the narrative.

According to Arthur Stinchcombe, "structure reflects the age of the founding organization" (Mintzberg 123), and it is only by historical analysis of Hogwarts that it

becomes possible to discover how previous events have formed and influenced the fictional didactic structure. As Figure 2.3 indicates, Hogwarts is a mere reflection of a non-elaborated, organic structure in the beginning of its entrepreneurial stage. At this time period, the school's ideology is focused on the tradition of teaching only a select group of witches and wizards "who showed signs of magic" (Rowling, *Harry Potter and the Chamber of Secrets*, 114). In other words, the school's strategy ensures that a predetermined group is positioned in a dominant class in the magic environment, as their institutionalised cultural capital allows them to exploit and explore opportunities that would not have been available to them had they not shown magical skills.   Furthermore, the responsibility of the students and the general operations of the school are weighted over the four founders.

       According to Mintzberg, an "…entrepreneurial firm seems to be the best overall illustration of the Simple Structure, combining almost all of its characteristics – both structural and situational – into tight gestalt" (16). As Mintzberg goes on to argue, the entrepreneurial organization is "aggressive, innovative, continually searching for the risky environments where the bureaucracies fear to tread" (160). With regards to Hogwarts, this entrepreneurial phase of Hogwarts allows the individuals and leaders to be highly intuitive and non-analytical; suggesting that Hogwarts' founding strategy mirrors the common personal belief and the portrayal of the founders' personalities (Mintzberg 158). Unfortunately, the belief system became disunified as "[a] rift began to grow between Slytherin and the others. Slytherin wished to be *selective* about the students admitted to Hogwarts. He believed that magical learning should be kept within all-magic families" (Rowling, *Harry Potter and the Chamber of Secrets*, 114). Thus, the founders' initial strategy for teaching "youngsters who showed signs of magic" was no longer aligned with the initial structure of Hogwarts (Rowling, *Harry Potter and the Chamber of Secrets*, 114).

Centralization played a dominant role in the initial phase of Hogwarts' development as it enforced flexibility and adaptation in its strategic purpose of educating a targeted group of magical individuals; however, as the school expanded, it can only be assumed that the centralized environment created confusion between the strategic and operating cores – indeed, "there was a serious argument on the subject" that was, as the history and structure of Hogwarts proves, to be irreconcilable (Rowling, *Chamber of Secrets*, 114). Thus, Hogwarts' centralized structure became a liability because the differences among the founders obstructed the school from generating standardized procedures and services that were able to counterbalance the growth. According to Mintzberg, the simplicity of such a structure becomes inviable because it can no longer function effectively in a complex environment: maintaining such a centralised structure would inhibit the expansion and stabilization of an organization (Mintzberg 161). Thus, this simple structure eventually fails to accurately reflect the Hogwarts in Rowling's narrative: it must inevitably be abandoned.

According to Greiner's model of organizational growth, Hogwarts' entrepreneurial founders encountered the initial phases of creativity and leadership crisis. Growth through creativity: "…includes the birth of the organization…entrepreneurs develop the skills and abilities to create and introduce new products for new market niches" (Jones 315). In this stage "entrepreneurs are so involved in getting the organization off the ground that they forget the need to manage organizational resources efficiently" (Jones 315). Hogwarts' founders can be perceived as entrepreneurs, as they had the responsibility of creating and developing the focus and procedures of the school, requiring them to continuously reassess and adjust the school's strategy and activities. However, when the departure of Salazar Slytherin coincided with a stage in the school's growth, the simple strategy became ineffective as a crisis concerning authority and leadership within the hierarchy clearly was inevitable (Jones 315). Greiner discovered that during organizational growth "…the founders

[found] themselves burdened with unwanted management responsibilities. So they long for the 'good old days,'" [a]nd conflicts between the harried leaders grow more intense. At this point a crisis of leadership occurs, which is the onset of the first revolution (Greiner 6). This is a good reflection of what happened at Hogwarts: the core of the problem was the inability of the founders to come to an agreement on the direction of the school's strategy regarding diversity. Gryffindor only wanted to educate the bravest students; Ravenclaw the most intelligent and promising students; Slytherin demanded to select only students with pure-blooded heritage; whilst Hufflepuff was the only founder willing to accept all students (Rowling, *Harry Potter and the Order of the Phoenix*, 11). It is due to the founders' inability to come to an agreement that their partnership ended with the disbandment of unification in the school. Rowling employs this disarray to address the four value systems represented by the four houses to reflect different types of behaviour by groups of individuals in the school. The relationship between the houses comments on hierarchy and structure whereas the relationships within the houses comment on the norms and values of the culture.

From a HRM perspective the mismatch of the founders' ideologies is a serious issue. Since the goal of HRM theory is to optimize organizational performance, there must be an alignment between the strategy and the structure. Without this alignment it makes it virtually impossible for HRM practices to function smoothly in conjunction with the organization, ensuring failure of optimizing performance in order to meet organizational goals. In the narrative, Slytherin's prejudiced attempt to maintain elitism in the school was met by Gryffindor's fierce rejection and contempt (Rowling, *Harry Potter and the Chamber of Secrets* 114). This resulted in a misfit between the strategy and structure. The acceptance of such a bigoted policy would have resulted in Salazar Slytherin positioning himself at the apex with sole control, forcing the remaining founders to the middle line and having to forfeit their rights. Rowling's portrayal of Slytherin's attempt to strengthen and maximize his control

over the founders and students shows the beginning of the narrative's inevitable class conflict. As Slytherin leaves Hogwarts' system he becomes absorbed by the environment and his elite capitalistic views become an environmental force that will influence the future structure of the didactic system. However, if Slytherin had succeeded in achieving his political agenda, Hogwarts' simple structure would impede democratization. This implies that the school would be controlled directly by Slytherin, enabling him to make decisions which might not have been effective to the functionality of the school. In other words, with Slytherin "placing too much importance on the so-called purity of blood" he fails to acknowledge the extent to which his objective distinguishes between classes as his regime enhances inequality (Rowling, *Harry Potter and the Goblet of Fire, 614)*. Furthermore, the school's educational system would not have matured and would have remained both non-sophisticated and non-regulating (Rowling, *Harry Potter and the Goblet of Fire*, 708). Thus, if Rowling had decided to continue with a fictional simple structure, it would have resulted in the stagnation of the plot, as there would be no room for conflict in the elite utopia, making for a dull read.   Furthermore, according to Mintzberg, if the simple structure has not had the time to "elaborate it[s] administrative structure" as in the case of Hogwarts, this would result in a limited range of subjects being taught since an advanced teaching system requires detailed staff support structures (Mintzberg 159). The limited subjects would have contributed to a greater rift between classes, as elite subjects establish unique talent which would be associated with inherited cultural capital. In other words, the unique knowledge gained combined with their cultural status would ensure the student's position in the dominant class. If Slytherin had succeeded, the school's exclusivity would eventually have resulted in the closure of the school because of the lack of advancement in the educational programme and ultimately due to the inevitable extinction of pure-bloods. Furthermore, Hogwarts' development as a learning organization would be stunted, due to the lack of HRM

type of focus on learning and maximization of employee potential. Thus, through a HRM theory lens the rift between Slytherin and Gryffindor introduces political as well as socio-cultural friction that can be transposed onto the reader's society, since the conflict alludes to present-day ethics and morality of capitalism.

Viewing Hogwarts in the light of simple organizational design and Greiner's model of organizational growth produces a more targeted analysis as it isolates a series of HRM theory related problems that plague the fictional school. Without the crisis in leadership it can safely be assumed that the founders would never have disagreed on the further development of Hogwarts, and there would never have been a conflict of interest between Harry Potter and Voldemort – and ultimately no narrative. In addition, by analysing Hogwarts' history, Rowling prompts reflection on the deep-rooted elitism in society, the extent to which it dominates the behaviour of certain classes, the manner in which it controls hierarchy, as well as stunting emotional intelligence.

At this point I would like to revert to regarding Hogwarts as a school rather than an organization, and direct attention to the fact that it remains the only magical school in the United Kingdom. There is no competition from other schools and the high demand for a supernatural education is central to the social, economic and political growth and functioning of the community, as well as to the complexity of the plot. By keeping Hogwarts exclusive to Britain Rowling's narrative is able to focus on specific social complexities that critique society's neoliberal values. Furthermore, Rowling develops the fictional strategy of including all magical youngsters: this increase in the scope of education permits the author to quickly shift to the bureaucratic structure that is initially featured in the series. According to Greiner this shift occurs when organisations grow while the position of the founder changes. "The passage of time…contribute[s] to the institutionalization of [the founders'] attitudes. As a

result, [their] behavior [is] not only more predictable but also more difficult to change [as their] attitudes [were] outdated" (Greiner 3).

Thus, the adapted structural design equally embeds the qualities and integrities of each original founder. As before, the individual ideologies were still differentiated into four separate sub-units: Gryffindor, Hufflepuff, Ravenclaw and Slytherin; but in a situation where the founders did not function as heads of the houses and they no longer stood together as one. Over time, it can be assumed (by comparing Figure 2.2 and Figure 2.3) that Hogwarts had increased in size, leading to the emergence of new functions and hence, the increase of levels in the hierarchy. Consequently, the school is characterised by its bureaucracy and its hierarchal relations within the organization (Pugh and Hickson 3). With the replacement of the founders it can only be assumed that a "crisis of autonomy" (Jones 316) arose, which is typical for organizations, as Hogwarts was no longer able to return to the previous directive style of the founders (Greiner 5). The crisis of autonomy "…centralises decision making and limits the freedom to experiment…and lowers entrepreneurial spirit" (Jones 316). It can be assumed that Hogwarts has already gone through this stage of crisis as Rowling often refers to the previous headmasters and their contribution to the school. This predicament impelled the school to implement an alternative style: one that relied on teacher delegation. It can be assumed that Hogwarts has gone through a guided process of growth, as the headmaster before Dumbledore had taken responsibility for directing Hogwarts to its current state of effectiveness regarding Harry's enrolment.

However, the school's evolution and ability to delegate and to coordinate necessary tasks, fell to one top level position. This leading role requires a strong character that the founders would deem acceptable and who would have the ability to bring the school's strategy to a broader yet more defined perspective. The position of the headmaster is a pivotal role in the structure and narrative, as it relieves the teachers of the final decision-making

responsibility. Though Hogwarts is by no means a realistic or contemporary environment, the author chooses to embed concrete and ordinary school philosophies in order to encourage the reader to become involved in the life of Harry Potter. Though the didactic environment is magical, the hierarchy and structure of the school does not allow the reader "to escape from reality but [instead,] it illuminates...immutable truths" about contemporary society (Egoff and Saltmann 229). The historical and time-bound evolutionary process that Hogwarts experiences allows the reader to unconsciously associate the growth and history of the hierarchy with the "basic forms of narrative coherence" (Hunt 13) and "reinforces the close connection of the primary and secondary worlds" whilst presenting sensitive contemporary ideas (Tolkien 44-5). As Rowling indirectly takes the reader through the overall organizational transformation of Hogwarts', social and political issues concerning diversity, power and equity are addressed. Hence, Hogwarts' history provides the reader with perceptivity into Hogwarts' future instability, as well as driving the narrative of the *Harry Potter* series closer to the climax.

2.6   Exposing the Themes of the Narrative through its Bureaucratic Structures

Whilst the narrative is driven forward by the change in structure, the evolution of Hogwarts also allows Rowling to critique the rigidity of the bureaucratic structure that is presented in the majority of the series. The structure that is presented in *Harry Potter and the Philosopher's Stone* initially contends with the complex external environment and maintains a dull equilibrium within the school. Simultaneously, the historical process of Hogwarts' evolutionary growth determines that the bureaucracy is aligned to a time-bound development of the narrative. This time-bound development uses social demands, formal rules and authority as indicators to support and push the narrative forward. By examining the bureaucratic structure of Hogwarts, it will become apparent that Rowling is criticizing

bureaucracy by highlighting the rigidity of the structure, and linking questions of organizational structure to the climax of the story.

    The bureaucratic structure portrayed in the series is two-fold as it suggests the advantages as well as the disadvantages of a bureaucratic structure. A bureaucracy is defined as: "… a hierarchy of authority and system of administration which provides solutions to problems through its specialisation and standardised skills" (Turner 127). As the following diagram suggests, Hogwarts' hierarchy utilizes the top down approach, conforming to the basic fundamentals of hierarchal structuration.
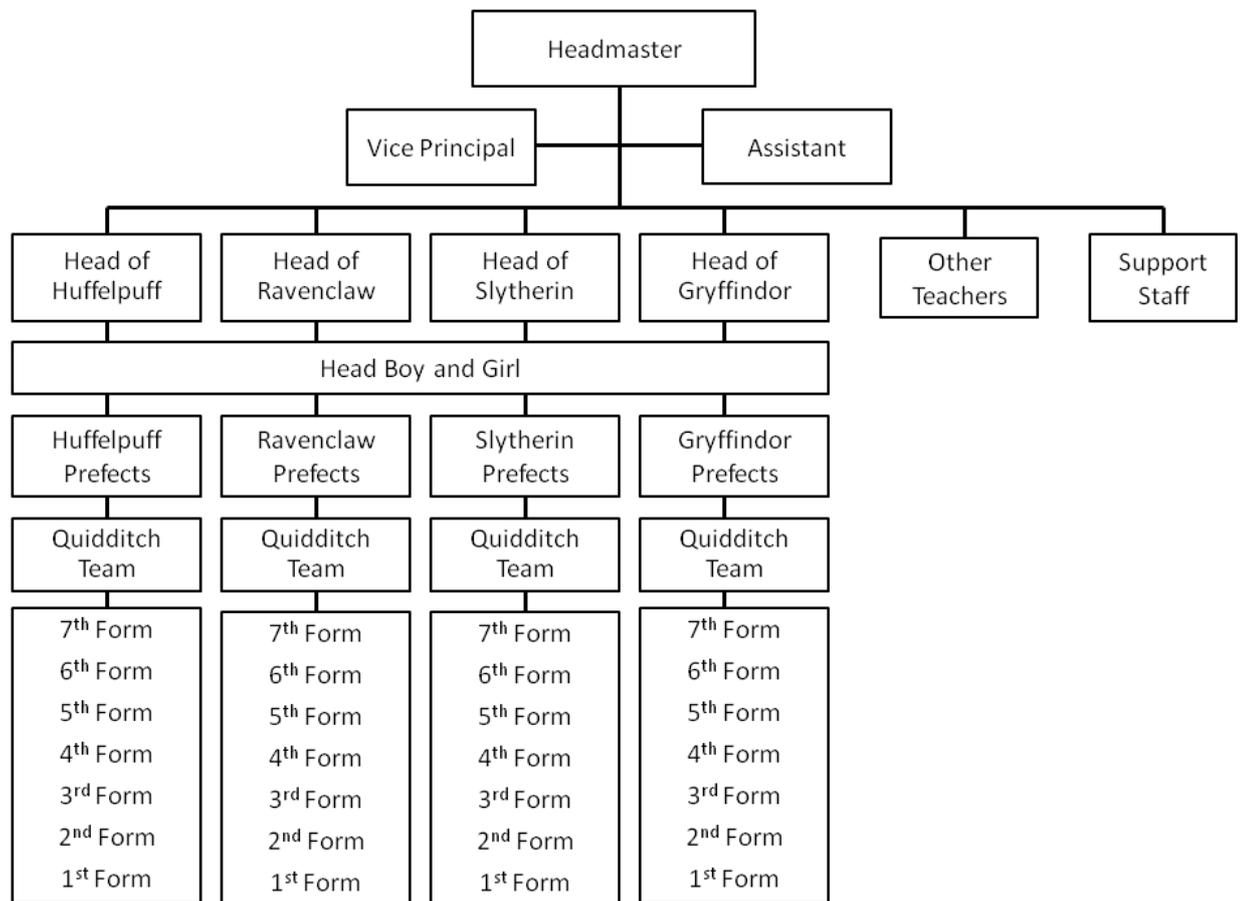
Figure 2-4 Hogwarts' Bureaucratic Structure

As the diagram indicates, the position of the headmaster in the hierarchy suggests that Dumbledore has the ultimate responsibility for creating and driving the vision of Hogwarts forward. His position as headmaster requires him to coordinate individuals and groups: he

systematizes plans, and leads and controls the fundamentals of the school so it can function to its full potential. However, his ultimate goal is to create an environment that accepts social equality rather than supports class distinctions according to hierarchy. The bureaucratic structure of Dumbledore can be viewed in light of Max Weber's ideal type, a conceptual tool that enables the analysis of collective groups with a view to understanding the motivations for typical social actions and behaviours in a methodological way. According to Weber

> [t]he ideal typical concept will help to develop our skill in imputation in *research*: it is no "hypothesis" but it offers guidance to the construction of hypotheses. It is not a *description* of reality but aims to give unambiguous means of expression to such a description. (*Methodology of Social Sciences,* 90)

Thus, Hogwarts' bureaucratic structure does not describe a concrete course of action, but a normatively ideal course that gently suggests the number of possibilities for the narrative to unfold. Furthermore, the initial bureaucratic framework that Rowling specifies in her series contains all the logical requirements and constraints that explain why individuals choose to defy certain rules and regulations.

According to Mintzberg, "[o]rganizations are structured to capture and direct systems of flows and to define interrelationships among different parts." To this end, he claims that an organization consists of five past basic parts (9-10).
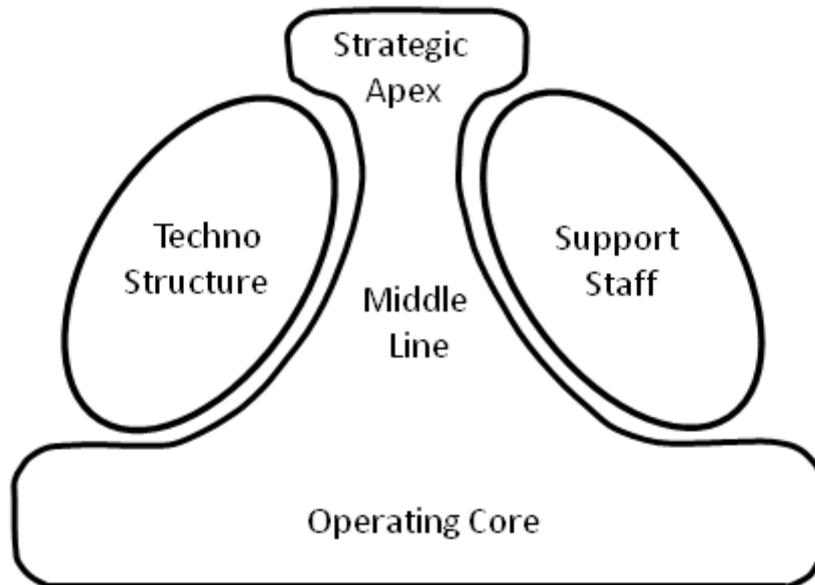
Figure 2-5: The Five Basic Parts of the Organization (Mintzberg 20)

Mintzberg defines the operating core as "the operators – who perform the basic work related directly to the production of products and services" (12). In other words, they "secure the inputs" and "transform the inputs into outputs" (Mintzberg 12). The strategic apex "is charged with ensuring that the organization serve its mission in an effective way, and also that it serve the needs of those who control it or otherwise have power over the organization" (Mintzberg 13). Furthermore, "The strategic apex is joined to the operating core by the chain of middle line managers with formal authority" whereas the technostructure consists of "control analysts of the technostructure [that] serve to effect certain forms of standardization in the organization" (Mintzberg 15). And finally the support staff "provide[s] support to the organization outside its operating work flow" (Mintzberg 16). Though the diagram suggests that these functions are independent from each other it is important to note that these relationships are not linear, as they deal with human interactions. By viewing the formal organization as above it enables an understanding of the internal functioning of Hogwarts' bureaucratic structure, because it represents an accurate picture of the way that grouping and positions of authority are established. Hogwarts bureaucracy is viewed as a professional

structure in this thesis not only because it is "based on the standardization of skills, in which

operating core is the key asset" (23) but predominantly because it is a popular structure often

implemented by "…universities, general hospitals, schools systems, public accounting firms,

social-work agencies universities and hospitals" (Mintzberg 189). According to Mintzberg

the

> … [p]rofessional bureaucracy relies for coordination on the standardization of skills
> and its associated design parameter, training and indoctrination. It hires duly trained
> and indoctrinated specialists – professionals – for the operating core, and then gives
> them considerable control over their own work (190)

 In addition, the professional bureaucracy is suitable as it functions at its best when the

environment is stable, regardless of its complexity; in the case of Hogwarts, the suitability is

determined by its formally developed learning curriculum. As headmaster, Dumbledore is in

a leading position that is directly involved in issues, the implementation of new procedures,

making the final decisions about highly important matters when necessary, and assuming

responsibility for recognising any discrepancies in the system (Gibson et al. 17). In theory,

Hogwarts' entity resembles Bentham's Panopticon, as the design allows the observer to

observe individual actions within the institution (Foucault, *Discipline and Punishment*, 200).

When this concept is applied to Hogwarts and Dumbledore's position as headmaster, one is

able to observe the interactions amongst its members without the characters knowing they are

being watched. For example, when Harry and Ron visit the Mirror of Erised, Dumbledore

knows about it as he does not "need a cloak to become invisible" (Rowling, *Harry Potter and

the Philosopher's Stone*, 156). In other words, Dumbledore is aware of what occurs within

the boundaries of Hogwarts. Thus the position of the headmaster allows Rowling to introduce

decisions and values she believes would benefit the reader. Furthermore, the position of

headmaster must demonstrate each founder's values in order to function successfully as a

mediator between the external and didactic environment. For example, the headmaster must

defend the school's and individuals' actions to a twelve-member board of governors and the

Ministry of Magic, which suggests that its public school demeanour is challenged as the demands of the magical society try to overrule the integrity of the didactic system. Also, it becomes evident that the Ministry of Magic attempts to control the bureaucratic functioning of the school when the "Hogwarts' High Inquisitor Educational Decrees" are implemented (Rowling, *Harry Potter and the Order of the Phoenix*, 274). Once again, Rowling reminds the reader that Hogwarts is not completely isolated, but subject to external influences that can affect and regulate the course of its actions. From a configurational perspective the fictional school relies on the support staff, the standardization of rules and regulations and decentralization to define the channels of power. Since Hogwarts models a traditional conservative yet professional bureaucratic system in a fictional environment the teachers play an integral role in the narrative as they present important catalysts for plot development. In addition, the hierarchical layer of teachers further identifies and explains the distribution of power within Hogwarts. In other words, Hogwarts is similar to the Panopticon as it

> [a]rranges things in such a way that the exercise of power is added on from the outside, like a rigid, heavy constraint, to the functions it invests, but is so subtly present in them as to increase their efficiency by itself increasing its own points of contact. The panoptic mechanism is not simply a hinge, a point of exchange between a mechanism of power and a function; it is a way of making power relations function in a function, and making a function function through these power relations (Foucault, *Discipline and Punishment*, 206-7).

The Hogwarts that Rowling introduces under the supervision of Dumbledore provides the reader with a description of power relations within a heavy and rigid structure, with Dumbledore highlighting how coordination and control is deeply rooted within the fictional school. The explication of the role and the control that the teachers and headmaster have within the system, enables the reader to decide on the appropriateness of character actions lower in the hierarchy. Despite its surveillance-oriented structure, the Hogwarts that Harry encounters is represented as a fundamentally positive space, where the advantages of a bureaucratic culture are underscored. According to Jones "The primary advantage of a

bureaucracy is that it lays out the ground rules for designing an organizational hierarchy that efficiently controls interactions between organizational levels" (134). In Rowling's fictional world, the vertical and horizontal authority and task relations are clearly defined and each character is held accountable for his or her actions.

The reader is made aware of the hierarchy within Hogwarts as there is a clear distinction in authority between the administrative staff, teachers, heads of houses and head boy/girl. While the administrative work that is considered routine as characters such as Madame Pomfrey, Madame Hooch and Filch have controlled, simple and repetitive work that is considered highly standardized, nevertheless one would assume that their role contributes at least minimally to the development of the narrative. However, an unpleasant character such as Filtch feels empowered by the rules and regulations; he tries to capture and report all students who have been disobedient, thereby creating tension in the story as characters such as Ron, Hermione and Harry try to evade him on their nightly expeditions. Even though he lacks authority in comparison to members of staff he still has considerable indirect power as he can report them for punishment (Mintzberg 199). Thus Filtch spends much of the time finding disturbances in the structure whereas Madame Pomfrey is involved in maintaining the internal equilibrium within the school. Her position as magical healer is fitting as her role often coincides with the end of a novel. For example, after Harry defeats Voldemort and Quirrell in the dungeons, at the end of *Harry Potter and the Philosopher's Stone*, he spends three days recuperating under the supervision of Madame Pomfrey (Rowling 215). His lengthy recovery suggests that the climax of the novel has been reached, allowing Rowling to address a new topical conflict. McGonagall and Hagrid's role in the series is to function as higher-level professional administrators for Dumbledore. They determine either the physical boundaries of the school or intangible boundaries between staff, external parties, governmental issues and parent associations. Although the roles of these characters may seem

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insignificant, they often substitute Dumbledore's position when he temporarily leaves the narrative and it is on their support that Harry relies. All in all these positions are vital in either stalling or advancing the narrative.

The teachers are horizontally positioned within the structure and function as an operating core that works directly with the students to ensure that the standard of education is upheld. This standardization implies that each permanent and long term staff member is highly skilled in the subjects they teach. In essence this means that each teacher has an individual role within the school that does not require a significant amount of flexibility or an overlap in duties. Rowling is able to continuously interrogate modes of acceptable behaviour through the close correspondence between individual teachers and their roles. In other words, each teacher represents an alternative value against which acceptable norms can be weighed. Thus, the teachers become behavioural building blocks that explore and question the acceptability of the values and power that is exerted. They become a surveillance method that disciplines insubordination but also in the realm of panopticism they become a "functional mechanism that must improve the exercise of power by making it lighter, more rapid, more effective, a design of subtle coercion…" (Foucault, *Discipline and Punishment*, 209). Furthermore, dividing the students into years enables the secondary characters to function as support to the main characters. This grouping of individuals allows for a mundane regularity to the structure of Hogwarts, making it easier for the reader to identify and understand the position of individuals within the didactic environment. For example, Harry's role in the series should be minimal in relationship to his position in the hierarchy, yet his individual differentiation ensures that he does not conform to the restrictions set in place. As Rowling ensures that Harry breaks beyond the boundaries she has strategically put in place, she is able to question the extensive power and rigidity of the bureaucracy, as the control that the upper levels exert over the individual students challenges the socialization of the bureaucracy.

Furthermore, for Hogwarts to function effectively and objectively as a didactic system in the narrative, Rowling must include a multitude of diverse values, which is defined by the vertical house structures (Mintzberg 195). The combination of horizontal and vertical levels within Hogwarts suggests that the school's horizontal categories are dependent on the vertical degree of knowledge and level of skill the students have. Mintzberg suggests that theoretically this indicates that such a position of authority is aligned to characters' level of knowledge (Mintzberg 109).

It is important to understand the functionality behind the role of the heads of house, and how their role supports Dumbledore's strategy for unification. They play a dominant role in the series as they demonstrate the school's morals and also show how the history of Hogwarts has been influenced by a series of changes that culminated in the current situation of its didactic system. Their wide span of control leads to a pronounced decentralization in Hogwarts, which allows the heads of houses to be responsible for the daily activities such as quidditch practice and long-term educational planning for their students' careers. Such a position is responsible for also attaining organizational goals (Mintzberg 222) and implementing institutional policies cross functionally (Mintzberg 210). The heads' of house "continuous and functional surveillance" allows Hogwarts to be

> …organized as a multiple, automatic and anonymous power; for although surveillance rests on individuals, its functioning is that of a network of relations from top to bottom, but also to a certain extent from bottom to top and laterally; this network 'holds' the whole together…[and] derives [power] from one another. (Foucault 176-177)

Thus, the positions of the house masters allow the reader to understand the relationships between the fictional students and the teachers as well as to observe the various forms of discipline that they each utilize. In other words, the reader is able to analyse the fictional didactic entity in terms of Hogwarts' power relations. In addition the general teachers, head girl and boy and prefects provide support to the heads of house, ensuring that all students are

loyal to Hogwarts by enforcing and maintaining a set of values that appeal to each individual character. All in all, the heads of house system allows decentralization to be possible in an inflexible design, with the communication coming from the top down and then being delegated to their prefects until the message has been received by all students. Rowling shows how these controlled activities to lead the school to achieve social cohesiveness based on shared cultural symbols which are understood by the individual characters. However, the house structure also interferes with the stability of the school's collective conscience. That is, the house structure is central to the internal competition that develops in the school and directs conflicts within the narrative. For example, the complexity of the series becomes evident in Dumbledore's assertion that the strength of the school depends on its standing united, and not succumbing to internal divisions (Rowling, *Harry Potter and the Goblet of Fire*, 627). Though the strategy of unification is supported by each head of house, Rowling invites the reader to question the situation by introducing Snape, the surly potions teacher and head of Slytherin. By including such a character in the series, Rowling forces the reader to adopt a particular moral stance.

Pigeonholing is an important factor within the professional bureaucracy. According to Charles Perrow pigeonholing greatly simplifies complex matters as "[p]eople are categorized and placed into pigeonholes because it would take enormous resources to treat every case as unique and requiring thorough analysis. Like stereotypes, categories allow us to move through the world without making continuous decisions at every moment" (Perrow 58). The house structure is alluded to through the pigeonholing process of the sorting hat. Students are placed according to their strongest characteristics and integrities and so divided that all individuals are grouped by similarities. David Steege notes that

> …one of the major concerns of the Harry Potter books is house affiliation…By using the device of the Sorting Hat, Rowling makes house affiliation even more integral to her novel than it is to the average public school story, for the hat never places students

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> arbitrarily into one house or another, but picks carefully, based on its reading of the student's inmost character. (146)

This is particularly true as the sorting hat functions as a pigeonholing process that stereotypes and categorizes the students. This subjectively places each individual in the most desirable environment. According to Mintzberg, "…clients are categorized, or categorize themselves, in terms of functional specialists who serve them…" thus in the case of Hogwarts this allows each individual to rigidly develop and adopt the characteristics of their subunit, in this case their house (Mintzberg 193). Grouping students according to their dominant characteristics means that they will easily understand and defend the values and customs of their house. As a result of this stereotypical grouping, flexibility and creativity is diminished, causing the students to become narrow-minded.

From an HRM theory perspective, cross-cultural preparation and its process for educating individuals to understand practices and norms of different cultures is omitted (Noe, Hollenbeck, Gerhart and Wright 302).   In other words, the author fails to incorporate cross-cultural preparation and her characters fail to understand other houses' values and customs. As a result, the students are unable to see that "[u]nderstanding is the first step to acceptance" (Rowling, *Harry Potter and the Goblet of Fire*, 680). Furthermore, their lack of acceptance indicates that they have only the ability to understand their own values and practices but not the fundamental norms of the different houses (Noe et al. 302). Thus, by excluding cross-cultural acceptance Rowling heightens the emotional competition between the houses, broadening the scope of conflict that can arise in the narrative. Though the students have the full support of their own house, lack of tolerance towards others reinforces the cultural difference in Hogwarts and in return causes animosity and suspicion between the subunits when they stereotype others' houses. Thus, by introducing the house structure in the initial novel *Harry Potter and the Philosopher's Stone,* the sorting hat symbolizes another bureaucracy-related problem. The characters are differentiated by several factors but

predominantly according to their talents, opportunities, their potential to perform well in their house and in some cases, even social heritage is taken into consideration. This type of differentiation does not reduce inequality but rather raises the question of social justice. In this case, the house structure illuminates the theme of equal opportunity. For example, according to Westman the house elves "…cannot participate, then, in the global culture of the magical world" due to their social position in society (326). Their role is to look after humans and the fact that they are not represented in the organizational structure marks the way that society distinguishes between power and position. Thus, the house structure is the starting point of a larger debate: one that looks at the complex workings of an ideological system, specifically issues of inequality, prejudice, class and assumption.

The position of Dumbledore and his support staff indicate that Hogwarts' bureaucratic design is a fixed architectural framework that establishes physical and moral rules. Hogwarts' hierarchal structure has a clearly defined reporting power structure that enforces rules and regulations to sustain a peaceful yet competitively healthy environment. By clearly stipulating the diverse roles and their positions in the hierarchy, Rowling is able to rank the superiority of the characters. This allows the reader to understand the position and degree of importance the characters have in the narrative. Simultaneously, the impersonality of the bureaucracy creates a stable structure that fosters fairness through rules and regulations. However, by placing emphasis on the rigidity of Hogwarts' structure, Rowling indirectly sows the seed that allows behavioural conduct to emerge as a major theme in the narrative. For if the characters were simply to conform to the structure and the regulations, there would in essence be no narrative. Furthermore, as a learning institution Hogwarts' bureaucracy relies on the coordination and the standardization of the staff's skills, knowledge and their technical qualifications with regard to magic (Johnston 94). With Dumbledore as headmaster, the bureaucratic structure of Hogwarts provides a clear framework to assess the characters'

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roles and responsibilities in the narrative. This clear identification of different sets of values ascribed to different characters, means that the reader generalises by automatically associating certain characters with certain traits. Thus, as the narrative develops and the environmental forces pressurize the structure, a change in leadership illuminates the disadvantages of a bureaucratic structure. From an HRM theory perspective, as the instability of the environment increases socially complex related issues concerning diversity management, recruitment processes, sorting, and equality are raised as a result.

2.7   A Shift in the Bureaucracy Exposes Themes and their Development

When Umbridge replaces Dumbledore as headmaster, the school shifts to an overly bureaucratic environment. In this case Umbridge's focus on standardizing and controlling the curriculum and the ways of teaching shifts the professional bureaucracy into the category of a machine bureaucracy. Mintzberg explains that "…[w]hereas the Machine Bureaucracy relies on authority of a hierarchal nature – the power of office – the Professional Bureaucracy emphasizes authority of professional nature – the Power of expertise" (192). How this is reflected in Hogwarts can be seen in the difference between Umbridge and Dumbledore's leadership. According to Mintzberg, "the Machine Bureacracy is a structure with an obsession – namely control" (167) as it "strongly emphasizes division of labor and unit differentiation, in all their forms – vertical, horizontal, line/staff functional, hierarchical, and status (166). Umbridge's controlling nature symbolises the consequences of governmental interference in social institutions. For example, Hogwarts' shared cultural symbols are challenged as Umbridge's actions illustrate the over-utilisation of policies and regulations in a bureaucratic structure. Umbridge demonstrates, in the logic of this fictional world, how this can lead to dysfunctional consequences, as she becomes extremely desirous of power.

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Furthermore, her obsession for rules results in the implementation of the following

Educational Decrees

> All Student Organizations, Societies, Teams, Groups, and Clubs are henceforth disbanded. An Organization, Society, Team, Group, or Club is hereby defined as a regular meeting of three or more students. Permission to re-form may be sought from the High Inquisitor (Professor Umbridge). No Student Organization, Society, Team, Group, or Club may exist without the knowledge and approval of the High Inquisitor. Any student found to have formed, or to belong to, an Organization, Society, Team, Group, or Club that has not been approved by the High Inquisitor will be expelled. (Rowling, *Harry Potter and the Order of the Phoenix*, 313)

And: "Teachers are hereby banned from giving students any information that is not strictly related to the subjects they are paid to teach" (Rowling, *Harry Potter and the Order of the Phoenix*, 486). According to Jones

> …managers want to multiply subordinates, not rivals. To this end, managers limit the freedom of subordinates to protect their own positions… One way of limiting freedom is to establish a tall organizational hierarchy so that subordinates can be closely controlled and scrutinized. Another way is to develop a bureaucratic culture that emphasizes the status quo and the need for conformity to organizational procedures. Such a culture might be desirable in the armed forces, but it is not beneficial to a large company fighting for survival in an uncertain environment (322).

Umbridge's time at Hogwarts epitomizes an overly bureaucratic culture, as she tries to rally

enough subordinates while severely punishing her rivals. Umbridge's insistence on rational

rules is supported by the Ministry of Magic; her tenacious demand for respect by demanding

obedience is countered by the lack of morality in her actions and cruel punishments.

Furthermore, by introducing Umbridge to the narrative, the author is able to reiterate the

dysfunctionality of Hogwarts' bureaucracy in a changing environment by implementing a

defined bureaucratic control such as the High Inquisitors. As a result, Umbridge's character

allows Rowling to include more tensions and excitement in the narrative as rule-breaking and

individual misbehaviour become normal practices in the rigid and dysfunctional environment,

especially between Gryffindor and Slytherin. This central component of Hogwarts drives the

narrative forward as a consequence of the characters' misbehaviour and the political division

becomes an observable manifestation. Umbridge's dismantlement of Dumbledore's

bureaucratic structure advances a political debate that concerns individual responsibility versus that of collectivism. Furthermore, Umbridge represents the power of governmental interference and how it inhibits the progress of proactivity through the extensive use of rules and regulations. Thus, Rowling uses Umbridge's position in the bureaucratic hierarchy to foreshadow political themes such as the relationship between social equality, justice and authority as well as to illuminate themes related to race and power.

This discussion is further supported by the abuse of policies by managers within a bureaucratic structure since it exposes issues embedded in the structure.   A character such as Snape exemplifies this as his long-standing position within the bureaucratic structure leads the reader to believe that he is more invested in protecting his own personal interests than on focusing on Hogwarts' objectives. For example, the students are divided by year and the classes are mixed with other houses, creating a heterogeneous environment. It is exactly these circumstances that create a competitive atmosphere that exacerbates animosity and discomfort since cross-cultural acceptance is rejected amongst the houses, creating more disharmony (Guzzo and Salas 236). For example, Snape allows his position in the hierarchy in combination with his prejudice to create discomfort through bullying. Objectively, this harsh teaching method could be regarded as being an effective method to stimulate learning. However, most of the time he chooses to intimidate the students of Gryffindor. This type of bullying inflicts "embarrassment, depression, fear, anxiety, and lowered self-esteem" in individuals (Guzzo and Salas 236). For example, Snape taunts Neville from Gryffindor, who

> regularly went to pieces in Potions lessons; it was his worst subject, and his great fear of Snape made things ten times worse. His potion, which was supposed to be a bright, acid green, had turned—
> "Orange, Longbottom," said Snape, ladling some up and allowing it to splash back into the cauldron, so that everyone could see.
> "Orange. Tell me, boy, does anything penetrate that thick skull of yours? Didn't you hear me say, quite clearly, that only one bat spleen was needed? Didn't I state plainly that a dash of leech juice would suffice? What do I have to do to make you understand, Longbottom?"
> Neville was pink and trembling. He looked as though he was on the verge of tears.

> "Please, sir," said Hermione, "please, I could help Neville put it right—"
> "I don't remember asking you to show off, Miss Granger," said Snape coldly, and
> Hermione went as pink as Neville. "Longbottom, at the end of this lesson we will
> feed a few drops of this potion to your toad and see what happens. Perhaps that
> will encourage you to do it properly."
> Snape moved away, leaving Neville breathless with fear. (Rowling, *Harry Potter
> and the Prisoner from Azkaban*, 95-7)

Here Snape uses the unethical methods of bullying to secure his position of power within the

hierarchy. According to Roland Kidwell and Christopher Martin

> [o]rganizations that have rigid hierarchies and top-down management depend on
> obedience to rules…and leaders to direct actions. Placing the power for change and
> direction solely in the upper levels of the hierarchy lends itself to the abusive use of
> such power. In addition, it supports highly controlling behavior on the part of the
> organizational leaders such as the needs, feelings, emotions, and affective preferences
> of subordinates may be overlooked or blatantly disregarded in the interest of
> efficiency. The focus on control, in turn, creates a culture that accepts bullying
> relationships. (Kidwell and Martin191)

Snape can be compared to a tough boss who uses bullying practices to achieve hard work and

commitment, including techniques of "intimidation", "humiliation", "shouting, over control

and general meanness" to terrorize students into compliance (Kidwell and Martin 191); he

uses his position of authority to indicate that bullying is an acceptable means of exerting

power in Slytherin. Snape's stereotypical behaviour in combination with Malfoy's nasty

demeanour encourages the reader to think in stereotypes.   Here Rowling succeeds in

expressing the intangible concept of bullying by getting the reader to associate domineering

and intimidating behaviour with Slytherin's negative behaviour only. Thus, the author uses

the authority of Snape in the bureaucratic structure to relay the message that "selfish and anti-

social drives and desires must be correlated to 'group teaching' as to stimulate … [a] sense of

community" in the reader (Filloux 308). In this way, the reader starts to feel a sense of

attachment to a particular house while generalizing about the others and relegating them to

stereotypes. As in many public school stories, the stereotypical unpleasant and intimidating

teacher plays a pivotal role in the narrative because by setting a clear example of what is

unacceptable, the narrative also generates the idea of what is acceptable. In other words,

Rowling is not just relaying a negative judgment to the reader but also advancing an alternative value system for the reader to accept. Finally, Snape's seemingly unpleasant and unhelpful character gives the reader the opportunity to assess the teaching styles of the other didactic professionals within Hogwarts. But most importantly, the magic of the educational environment gently pushes the reader to assess the teachers' daily leadership skills, styles and their ability to influence individuals in their contemporary society.

Furthermore, by building a substantially negative image of all members of Slytherin, Rowling forces the reader to question why Dumbledore would entrust Snape with a position of authority, subject to only limited control and supervision. When analysing a bureaucratic structure, one would automatically assume that its leadership should inherently follow and inhabit the fundamentals of the bureaucracy. However, oddly enough, for a bureaucracy to succeed it requires "an element which is at least not purely bureaucratic…at the top of bureaucratic organization"; in this instance, Dumbledore (Weber, *Economy and Society*, 222). He is a charismatic authority that is often regarded as being eccentric. However, his position in the bureaucratic hierarchy works as his staff and the majority of the students are personally devoted to him as the true leader of Hogwarts. Though it may seem to the reader that Dumbledore plays a pleasant yet unobtrusive role in the series, his intelligence is able to determine that the efficiency of Hogwarts is no longer just based on the rationality of the goals that are achieved but also on the values that determine the actions. Hence, through Dumbledore Rowling can situate Hogwarts as a bureaucracy because

> …from a purely technical point of view, [it is] capable of attaining the highest degree of efficiency and is in this sense formally the most rational known means of exercising authority over human beings. It is superior to any other form in precision, in stability, in the stringency of its discipline, and its reliability. It thus makes possible a particularly high degree of calculability of results for the heads of the organization and for those acting in relation to it. (Weber, *Economy and Society*, 223)

In other words according to John Kilcullen

…the rationality of actions is not always determined by their effectiveness in furthering goals, but sometimes by some other sort of relation to values that are not goals, and goals and other values can also be rational and irrational. For example, to tell a lie may be an effective means to further one's goals but it may also violate a moral value, a value that truth-telling serves in some sense other than as a means to achieve a goal; and truthfulness is not a goal, but a 'value' of some other sort (we also 'value' ultimate goals). (4)

By allowing Dumbledore to distinguish between the rationality of goals and morality, he is able to keep law and order within the didactic boundaries, hence complying with the predetermined goals set for educating students and keeping them in line with the traditions of Hogwarts. However, more interestingly, it is his ability to discern the importance behind moral decision making, for "[i]t is our choices…that show what we are, far more than our abilities" (Rowling, *Chamber of Secret*, 245). Dumbledore's pleasant nature and traditionally based position allows the majority of the students to instinctively accept his judgment. Thus, by describing his position in the hierarchy, the author creates trust between the reader and the headmaster, simultaneously challenging the reader to question the paternal traits exhibited by Dumbledore and his actions.

If the reader is not immediately enticed to dispute Dumbledore's judgment, the protagonist ultimately questions Snape's position in the hierarchy and as a result the reader is compelled to scrutinize Dumbledore's actions. Snape's contradictory character has moments throughout the series when he guides Harry in his quest against Voldemort. For example, Snape supports Harry in his Occlumency lessons, in order to protect him from Voldemort (Rowling, *Harry Potter and the Order of the Phoenix*, 458). So, it becomes apparent that "…through Snape['s position], [the reader] learn[s] to be suspicious even accusatory of [the] "bad"…and at the same time [the reader] learn[s] to search for doubt and suspend [their] judgment of bad behaviours (Bond and Michelson 112)." Hence, the reader is pushed away from the stereotypical point of view that he is evil, and asked to question his role, so that it becomes impossible to judge his position solely based on the superficial and stereotypical

indicators of Slytherin characteristics. When transposed to the contemporary world of the reader, Rowling advances the moral idea that there is more to a situation and people than meets the eye: hence, do not judge a book by its cover.

In the series, the necessity for a change in the school structure only becomes evident when Dumbledore takes the blame for Dumbledore's Army and saves Harry from being expelled from Hogwarts (Rowling, *Harry Potter and the Order of the Phoenix*, 545). As Dumbledore is eager to "encourage participation, teamwork...and empowerment" he sacrifices his own authority to clearly point out the importance of unity in a conflicted environment (Hirschhorn and Gilmore 114). What seems a potentially large mistake on Dumbledore's part, is in fact a pivotal turning point in the narrative as his sacrifice attempts to shift the school from a decentralized authoritarian structure to one that promotes flexibility through "boundarylessness": this entails that the organization is not defined or limited to the constraints imposed by its structure (Hirschhorn and Gilmore, 104). Boundaryless career theory in a changed environment argues that in the "terrain in which [an] individual's career journeys…[the individual] must take greater responsibility and show greater proactivity than traditional, organization approaches" (Roper, Ganesh and Inkson 663). In other words, the bureaucratic structure that supported the development of the narrative as it determined and defined the boundaries of the narrative reached an impasse: the story could not develop further because the institutional constraints were too rigid. In response, the complexity of the magical environment increases with the return of Voldemort. As a result a crisis is inevitable: this is according to Greiner a crisis of control, which comes in the form of Dolores Umbridge. Indirectly Rowling raises new political boundaries that extend past the simple good versus evil dichotomy, and stresses individual responsibility.

The bureaucratic structure introduced to the reader in *Harry Potter and the Philosopher's Stone* is suitable for outlining the plot and deeply embedded themes in the

narrative. However, as the Ministry of Magic increasingly interferes, the stability of Hogwarts is affected.   As Voldemort gains more control and power within the magical world the dynamic between Hogwarts and its environment is jeopardized. The political and socio-cultural factors force Hogwarts to set new boundaries, ones that are not physically reflected in the hierarchal or even the functional structure. In order to survive the school is required to develop new capabilities and strengths. As a result, a new structure originates and

> …these new boundaries are more psychological than organizational. They aren't drawn on a[n]… organizational chart but in the [mind]... And instead of being reflected in a company's structure, they must be 'enacted' over and over again …[through] relationships….(Hirschhorn and Gilmore 119)

Thus, Dumbledore's leadership has slowly integrated new approaches to learning that extend beyond the predictability of the class room and requires the students to depend on their own experiences and to learn from past history, best practice from others, and sharing knowledge. This becomes evident when Harry, Ron and Hermione venture off to destroy Voldemort's horcuxes; they rely on their knowledge of each other, the communication between them and the Order of the Phoenix, as well as on the history of the founders to help them achieve their tasks (Rowling, *Harry Potter and the Half-Blooded Prince*, 606). From an HRM theory perspective, as the environment becomes increasingly unstable, the misalignment between leadership, strategy and structure has an adverse effect on Hogwarts' performance and it results in a series of organizational consequences and diversity related issues. It is in her final novel that Rowling delivers her final critique of a neoliberal dispensation as the climax of the story coincides with a massive change in organizational structure and a resolution in crisis of control.

2.8   The Bureaucracy as an Adhocracy

As Voldemort's power increases towards the climax of the narrative and his control over the magical world can no longer be ignored by the characters or reader, it is patently

evident how great the impact of the environmental force can be. As the magical environment becomes increasingly unstable, the professional environment ceases to function optimally and as a result the policies and processes embedded in the structure are no longer aligned to its strategy or goals. In other words, the strategy of unity and collaboration are abandoned and replaced by discrimination and elitism. It is important to note that a pre-existing professional bureaucracy is difficult to change as the standardization is deeply embedded and employees therefore find it difficult to adapt to change. This is evident as Voldemort, acting like a political force, takes control over Hogwarts. Though the structure remains bureaucratic, the misalignment between Voldemort's vision and Dumbledore's structure forces Hogwarts to respond to the complex environmental factors. As a result, Hogwarts begins to function like an adhocracy rather than the bureaucracy it is. Mintzberg defines the adhocracy as "based on mutual adjustment, in which the support staff (sometimes with the operating core) is the key part" (23). He continues to state that the adhocracy is a

> …highly organic structure, with little formalization of behaviour; high horizontal job specialization based on formal training; a tendency to group the specialists in functional units for housekeeping purposes but to deploy them in small market-based project teams to do their work; a reliance on the liaison devices to encourage mutual adjustments, the key coordinating mechanism, within and between these teams; and selective decentralization to and within these teams, which are located at various places in the organization and involve various mixtures of line managers and staff and operating experts. (254)

In the final configuration of Hogwarts, in *Harry Potter and the Deathly Hallows*, the functioning of the didactic institution is designed to cope with the complex environmental demands of the magical society. The death of Dumbledore allows for the hostile takeover by Voldemort, forcing the school to re-evaluate its position in accordance to the uncertainties of the changing environment. With Voldemort re-establishing his position as a dictator by infiltrating the Ministry of Magic with the support of his Death Eaters, the instability of the political and social environment leads to the climax of the series and the struggle between class and race becomes more acute. As the previous bureaucratic structure indicates,

Dumbledore tried to permeate the boundaries of tradition and create flexibility in a controlled environment that promoted the diversity of individuals as well as creating equilibrium through the counterbalance between house ideologies. In essence, he was trying to shift to a unified culture in an organization that was not ready for such a change. Unfortunately, the return of Voldemort proves that Dumbledore has failed in his attempt to build a structure that maintains shared cultural symbols. However, it is exactly Voldemort's hostile takeover that causes Hogwarts to change and to redefine the relationships between the staff and their students as the organizational structure no longer stands central to Voldemort's strategy: the change in structure, though invisible, illuminates the crisis of control through the power struggle between Harry and Voldemort, as it highlights opposing ideologies concerning the morality of class, race and gender distinctions.

Since Rowling has created a fictional environment that cannot include the co-existence of good and evil, the rise in Voldemort's number of followers increases tension amongst the groups as they seek power to attain their objectives. With Voldemort now at the strategic apex of Hogwarts and the Ministry of Magic, conflicts increase because individuals are no longer grouped according to character traits but according to their particular social position. The world of Hogwarts is divided into pure bloods and non-pure bloods. It is here that Voldemort makes his initial error when he bestows authority on those committed to his personal aim regarding the school structure. As a result, "Voldemort himself create[s] his worst enemy" by oppressing the people he feels threatened by, knowing "that, one day…their many victims…[will] strik[e] back!" (Rowling, *Harry Potter and the Half-Blooded Prince*, 510). To remain in control one would expect the structure in such a dynamic and unsettled environment to be simple, with its core strength embedded in the centralised foundation, with a flexible approach involving direct supervision as its prime coordinating mechanism (Mintzberg 138). This approach would allow Voldemort a distant and almost inactive role

with regards to the internal play of events, whilst simultaneously placing him at the centre of the magical universe with the power to extinguish all other beliefs. With a structure like this Voldemort would be able to respond in a quick and coordinated manner with a view to expanding and implementing bureaucratization. By closely controlling and also in effect hoarding all the power, Voldemort's leadership would have controlled all facets of the magical environment and in return Hogwarts would have become subject to autocratic rule, as "[t]here is no good and evil, there is only power, and those too weak to seek it…" (Rowling, *Harry Potter and the Philosopher's Stone*, 211). However, Voldemort's discriminative ideas result in an alternative structure being revealed: one that actually encourages a social movement against him rather than for him.

The configuration below suggests how the instability of the structure condemns Voldemort and his position of authority. It is important to note that the structure is merely a visual tool to show the instability of the school.
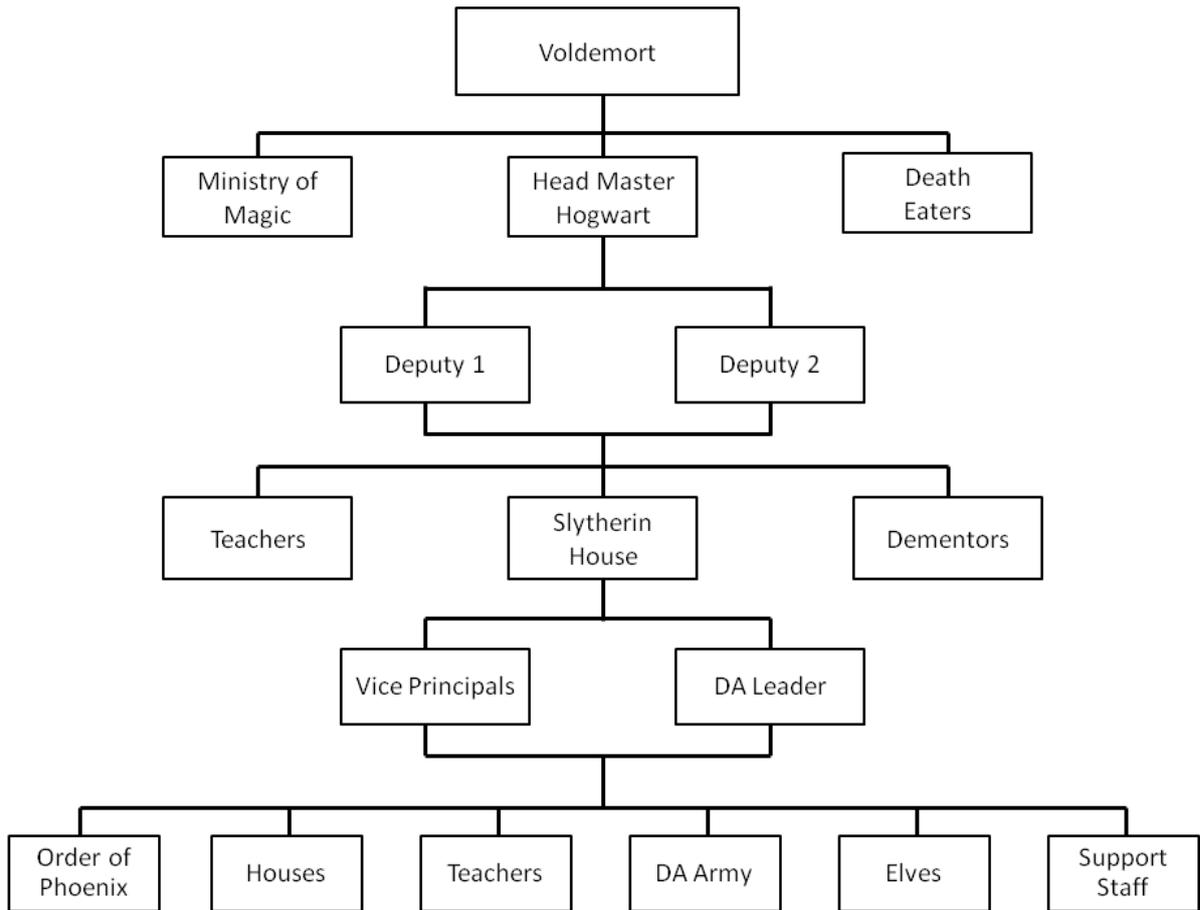
Figure 2-6: Hogwarts Functioning as an Adhocracy

As the diagram indicates there is a clear division between Voldemort and his pure-blooded followers at the top of the hierarchy while non-pure bloods are positioned in the middle and bottom of the structure. This kind of division enforces imbalance and competiveness within the structure and foregrounds themes such as inequality, prejudice and individuality. As the structure indicates, there is a definite split within the hierarchy. It is this division that plays a crucial role in commenting on the contemporary social and economic arrangements of the real world.

Ironically, the creative boundaries that Dumbledore tries to instil before his passing are only physically enforced when Voldemort is restored to his political position of authority. With Snape appointed as the Headmaster and the infiltration of Voldemort's death eaters in Hogwarts, the students and staff of Hogwarts are constrained by the regulations of the dark

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side. Hence, taking into consideration the political turmoil of the magical world, the adhocractic structure is one that is extremely suitable for Hogwarts as it thrives in a complex and changing environment because it is a structure that deals with "instability and complexity" and is "not always long-lived" (Tidd, Bessant and Paritt, 321). In this case, the instability and complexity can be aligned to the climax of the series, as the narrative leads to a resolution. Though the structure appears to support his leadership, the adhocratic structure presented above is not suitable for Voldemort's crusade as he tries to re-implement the traditional ideologies of hierarchy and conservatism. For a character such as Voldemort control, regulations and authority are the key elements to power and the fundamentals to achieving his goal. Hence, the adhocractic behaviour of Hogwarts plays a pivotal role in the rebellion against the Dark Lord, as he is unable to implement and formalise standardized rules and regulations because the configuration focuses on horizontal specialization. This horizontal focus results in the formation of specialised groups that function independently in order to achieve their own desired results but also to stimulate and encourage mutual adjustment for the future (Mintzberg 254). In *Harry Potter and the Deathly Hallows*, the reason for Rowling's choice of this narrative development becomes apparent, as the horizontal specialization creates a definite split between good and evil.

Voldemort believes he is the ultimate decision maker in all facets of his hierarchy. He has come to form ideas about the world that seem to him the most fitting as he believes his reality is morally sound. His position at the top level suggests that he is in a position of authority within the magical world and that the strategic apex is led solely by himself. However, Voldemort's pre-conceived ideas infiltrate no further than his followers. Also known as what Mintzberg defines as a middle line, their responsibility is to stimulate innovation and problem solving in order to maintain superiority within Hogwarts. However, the highly flexible nature of the adhocractic structure is stunted by Voldemort's daunting

rules and regulations, as the death eaters carry out orders. The death eaters become inhibited by the boundaries of bureaucracy as they are controlled by the leader's obsessive behaviour to maintain power (Tidd et al. 322). Yet, Voldemort's insistence on centralised control is contradicted by the combination of task force groupings rather than grouping according to hierarchal position. In other words, students and staff are quite equal, and interchanging roles occur freely. In addition, he directly connects the significance of purity in the structure of Hogwarts to the magical world whilst simultaneously presenting a scenario of the way that experiences can change the prejudicial views of people. For example, Narcissa Malfoy lies to Voldemort about Harry's death in Battle of Hogwarts, in order to protect her family from his wrath (Rowling, *Harry Potter and the Deathly Hallows*, 581). The previous example indicates that Voldemort's world represents how, in a politically complex and hostile environment, people can be swept into political bravado if driven by a competitive instinct for survival and individual gain. In comparison to the bureaucratic structure defined earlier, the clear roles of the characters and the power of authority in the chain of command are no longer transparent as chaos and obscurity cloud the climax of the narrative.

As Rowling aligns her narrative to the structural design of the school by representing the opportunities facilitated by the institution, meditating on its role in provoking and resolving conflict, and by showing how it achieves particular results that culminate in the conclusion of her popular series, she simultaneously juxtaposes the failure of Voldemort's reign and the weaknesses of the adhocractic structure. Driven by his need to standardize and control decision making, Voldemort becomes embroiled in resolving complex and unpredictable conflicts in a flexibly structured Hogwarts. Jones claims that "[s]ometimes during this power struggle top management tries to recentralize decision-making and take back control over organizational activities. However this action is doomed to failure because it brings back the crisis of autonomy" (317).

Therefore, as Voldemort tries to recentralise Hogwarts he encounters an entrepreneurial spirit which he is trying to supress. His obsession with Harry represents his need to centralize his control and his need to eradicate anything that represents freedom. Voldemort realises he needs to

> …attend to the boy in person. [As] there have been too many mistakes where Harry Potter is concerned. Some of them have been [his] own. That Potter lives is due more to [Voldemort's] errors, than to [Harry's] triumphs... [He has] been careless, and so [has] been thwarted by luck and chance, those wreckers of all…the best laid plans. But [he] know[s] better now. [He] understand[s] those things that [he] did not understand before. [He] must be the one to kill Harry Potter. (Rowling, *Harry Potter and the* Deathly *Hallows*, 13)

By eliminating Harry, in essence Voldemort is re-establishing a perspective that relishes control and stimulates inequality across all structures. However, with Voldemort's attention on Harry Potter, he is unable to contend with the surprise when the Order of the Phoenix, Dumbledore's Army and the rest unite as one dominant force. Since Voldemort's followers are mere pawns in his strategy, he is unable to dominate and control the system as it breaks away from the traditional ideologies of bureaucracy. Thus, a distinct misfit is apparent between the ideology of the adhocracy and the strategy of Voldemort. Voldemort aims to impound freedom, implement rules and regulations to conform to the adherence of his views; the adhocractic structure relies on teamwork, mutual adjustment and flexibility. With the misalignment of the structure and strategy, Voldemort's demise is inevitable and Rowling is able to convince the reader that war is unavoidable since Hogwarts political position questions a collective structure, as the boundaries between the magical environment and Hogwarts become merged. Moreover, the interference of the magical environment in Hogwarts extends to a critique of the blind acceptance of given norms that are promoted within a school and society.

With only a minority of the structure conforming to Voldemort's commitment to bureaucratization, the majority of the structure counteracts his strategy. Forced by

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Voldemort's lack of concern for individual needs, his delusional and extreme behaviour truncates what Mintzberg defines as the "operating core", so it is absorbed by the rest of the collective conscience to serve itself (Mintzberg 266). According to Tamir Agmon and Christine Heckman the horizontal specialization of the adhocractic structure of the operating core is able to separate itself from the strategic apex and the middle line "to keep the two structures separate" so that individual task units can be formed in order to achieve the ultimate success (93). In other words, the staff are no longer constricted to the formal hierarchy but according to their common goal, and Dumbledore's aspiration is realised as small teams and units play an integral role in the downfall of Voldemort. As they are motivated "to fight, and fight again, and keep fighting, for only then could evil be kept at bay" and Hogwarts be restored to its former tranquil structure (Rowling, *Harry Potter and the Half-Blood Prince*, 644). Mintzberg states that since the "[a]dhocracy shows the least reverence for the classical principles of management, especially units of command. … [it overrides] the chain of authority if need be" (255). This is indicated by the *Order* of the Phoenix and Dumbledore's Army which can be viewed in light of the operating core as it tackles issues that oppose the evil functionalities supported by Voldemort. This functional group's focus is the daily duties involved in protecting Hogwarts with the objective to sustain the desired unification. The teachers are central in this configuration as they act as mediators between Voldemort and his followers and they are able to connect, communicate and liaise with the external environment, evaluating the strengths and weaknesses that the opposition contends, whilst balancing their role in Hogwarts' *Order* of the Phoenix. Thus, the didactic system becomes void of the traditional hierarchies Rowling has outlined in the majority of her series, allowing specific characters to take on new roles that challenge authorities rather than following their instructions. For example, in the last novel Neville is no longer the frightened and nervous student, he is now the leader of Dumbledore's Army. Tidd et al.

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claims that a shift from traditional conservative ideologies to a new mythos is represented by the forming and clustering of diverse groups (232). The formation of small teams such as the *Order* of the Phoenix and Dumbledore's Army defy the boundaries dictated by Voldemort and focuses on amending the internal functionality of the institution to its former state of equilibrium. Without the hierarchies in place the temporary formation and individual actions of Dumbledore's Army and the Order of the Phoenix, suggest that the climax of the narrative is near. The integrated role permits Hogwarts and the Order of the Phoenix to act as peers to Dumbledore's Army; in other words and as Mintzberg points out "…the managers become functioning members of the project teams, with special responsibility to effect coordination between them" (261). That means, in a situation like this, groups are now guided by their expertise and interpersonal skills rather than from a formal position such as members of staff (Mintzberg 260). This gives them the freedom to creatively explore their capabilities and abilities, as well as to collaborate internally and externally without having to comply with the rules. Thus, the revolt against Voldemort's regime is the outcome of his own obsession to micro-manage Hogwarts. Mintzberg argues that in a situation such as this the structure forms two autonomous, independently functioning and structured entities (260).

Voldemort's rejection of innovation and fluidity in a highly complex environment allows for the evolution of teamwork between the Order of the Phoenix and Dumbledore's Army, causing the school to adopt an adhocracy structure and dividing it into two major groups: good versus evil. Though the movement from Rowling's complex narrative to the final division of good versus evil seems too simple for an ending, it is in fact a cunningly construed multi-faceted theme. Since the movement combined with the knowledge that the adhocracy is merely temporary, the social tensions at the base of Hogwarts' signal an ulterior motive to the reader. In essence the basic theme of good versus evil allows the reader to understand"…what it means to be good and not simply 'correct,' 'reasonable,' or 'socially

well-adjusted.'…they come to see that self-sacrifice, courage and honour lead to the defeat of evil, even though these virtues can result in pain and sacrifice along the way" (Bassham and Wall 109).

However, as the rivalry and competition between good and evil escalates, the social tensions Rowling has addressed throughout her series are neatly grouped into two separate political parties. Good represents the adhocratic, pro-diversity and socially responsible perspective; evil constitutes the indoctrinated, bureaucratic, right-winged authoritarian and unequal views. By categorising these two opposing groups Rowling is able to address aspects of the social and political tensions within neoliberalism, compelling readers to self-reflect on the fallacies of their neoliberal world. From an HRM theory perspective, the unpredictability of the adhocratic environment promotes creative thinking and opposes the traditional bureaucratic hierarchy. As a result, the lack of clear processes and policies make it difficult to solve routine issues that could normally speaking be resolved by deflecting to a standardized process or policy. Though the adhocracy stimulates creativity the lack of rules, policies and processes can cause anxiety in those individuals who require boundaries and guidelines to work effectively. Since a central role of HRM practice is to implement policies and procedures that enhance individual and hence organizational performance, the lack of clearly defined roles can result in ineffective communication and lack of decision making, thereby impacting organizational performance. In other words, from a HRM theory point of view the misfit fuelled the change within Hogwarts and drove the narrative to reach its climax.

2.9   Conclusion

This chapter has focused specifically on the factors that influence organizational design and how this can be used as a tool to identify themes and its development. Re-reading the *Harry Potter* series through the eyes of organizational design provides a framework that

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outlines the fundamental direction, boundaries and themes that the narrative offers before a common sense reading can be applied. As Rowling draws the reader into the complexities of Hogwarts, she is able to create a magical world that reflects the common issues embedded in the reader's contemporary society. However, it is not as simple as merely applying structural theory to a narrative in order to deduce a common sense reading. Like any organization the text must also take into account the different factors that will influence its structure – goal, strategy and environment – before the structure can be determined and particular thematic preoccupations can emerge. The social themes of the narrative can be viewed as general environmental forces. The socio-cultural, economic, technological, and political forces affect organizational success, as does the impact of society; the correlation between the factors and the narrative themes cannot be denied. For a reader to be able to identify with the text there has to be certain elements of truth in the text, and the environmental factors are the ones that most closely reflect the realities of society. From a literary perspective, the concept of environmental factors provides a powerful tool to isolate and establish fundamental themes, making it easier to follow the development of these themes in the narrative. However, the environmental forces only identify themes; it is by reading *Harry Potter* alongside Greiner's model of organizational growth that the complexities and development of the theme become evident; and since the elements of growth and structure go hand in hand in a discussion of organizational design it can be said that the stage of growth in Hogwarts is reflective of its direction. As an organization grows the structure reflects the levels of authority and control and also indirectly the set of values and norms that are present within the organization. Furthermore, each progressive step through Greiner's model reflects a movement of the narrative towards the climax of the story. We can therefore claim that there is a correlation between Greiner's model of growth and the development of the narrative. It is through the application of various configurations that it becomes apparent that the narrative and the

introduction of major themes are intertwined with the history and growth of Hogwarts and its structural development. Furthermore, Rowling uses Hogwarts' continuous subjection to the hierarchical concept of subordination to address the objective of co-existence in a dynamic and ever changing environment. Rowling gestures to the pitfalls of traditionalism, capitalism and conservatism in the reader's society through the ideologies of Voldemort; however, she does not disregard the foundation that tradition has on the institution. For example, the emergent patterns that arise in Dumbledore's Hogwarts, allow Rowling to not only critique the restrictions of bureaucracies but also to challenge the reader on conventional assumptions that are often blindly accepted by supposedly trustworthy authorities. By enrolling both political perspectives into the narrative each individual "reader will bring [their] own agenda to the book" (*J.K. Rowling Explains Why)*; though I am inclined to suggest that she invokes her own progressive perspective by letting Harry defeat Voldemort. Thus, the structures that arise from organizational design bring meaning and action to the narrative. It is through Rowling's use of fantasy that the reader is able to consider the tenets of acceptable behaviour in contemporary society. According to Timmerman, "fantasy finds its proper home in the literary tradition of myth" as it "seeks the undefinable; its subject is nothing less than the human spirit" (13 and 3). Thus, the combination of organizational design with fantasy decodes the structural designs of Hogwarts and allows the reader to move beyond the simple regulations upheld by the bureaucracy, at the same time supplying an ethical perspective on a contemporary social system which ultimately contributes to a common sense way of reading.

Chapter 3: Organizational Culture - Digging Deep to Expose the Cultural Assumptions in the Narrative

3.1 Introduction

In the previous chapter organizational structure was read alongside Rowling's *Harry Potter* in order to establish the themes that are central to the series. By using organizational structure as a theory to decipher the themes and the way they develop in the series, it not only became evident that organizational structure provides an insight into how and why themes develop, but also how environmental issues within the text form, shape and acknowledge ideologies that reflect the reality of today's reader. However, organizational structure is merely the beginning of understanding how HRM theory can decode a common sense way of reading. The way structure was used in the previous chapter was like a framework; it showcased the functions of the characters, explained the hierarchy and the way that the characters relate to each other. Thus it showed the current state of the fictional Hogwarts during various narrative stages as well as identifying complex issues that are associated with these types of structures. These issues were then translated into themes and their complexity tracked as the narrative developed. However, structure itself does not identify or demonstrate the ideals or intentions of a company. To grasp the intent of an organization, the cultural aspects that support the structure need to be ascertained. As the previous chapter explained, structure provides a fundamental framework to identify the series' themes, but in order to understand the complexity and detail of these themes, alternative methods of exploration need to be introduced. The study of organizational culture presents one such theory since structure cannot exist without culture and vice versa. Organizational structure provides an abstract framework that exposes the generic themes present in the fictional series but it does not explain the cultural premises and ideologies that form these assumptions. Thus, from an

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organizational perspective, culture originates from the structure of the organization and any changes to that culture will require adjustments to the organizational structure. In other words, culture and structure are mutually inclusive as one does not exist without the other.

According to Edgar Schein is his book *Organizational Culture and Leadership,*

> [i]f we understand the dynamics of culture, we will be less likely to be puzzled, irritated and anxious when we encounter the unfamiliar and seemingly irrational behavior of people in organizations, and we will have a deeper understanding not only of why various groups of people or organizations can be so different but also why it is hard to change them. (9)

When applied to Hogwarts it is important to remember that the fictional school mimics the complex issues of reality and therefore, by identifying the cultural dynamic of Hogwarts, it becomes easier to understand the diverse groups of characters. More importantly, culture also has an individual impact, as Schein points out that

> …if we understand culture better, we will understand ourselves better and recognize some of the forces acting within us that define who we are. We will then understand that our personality and character reflect the groups that socialized us and the groups with which we identify and to which we belong. (9)

Schein's insightful comment is crucial in illuminating the common sense way of reading a text, for the simple fact that there is no correct way to reading a text. Each individual will read, analyse and make assumptions that reflect different premises. Therefore by identifying universal cultural assumptions and values associated with Hogwarts it becomes possible to extract the various cultural dimensions of the series. These cultural extractions then enable this thesis to discuss cultural features such as gender, identity, individuality, leadership and performance in detail. Thus, the aim of this chapter is to build on the structural frameworks identified in the previous chapter and to analyse the various cultural dispositions reflected within the fictional school. From an HRM perspective understanding an organization's culture is two-fold. On the one hand this understanding is imperative to implementing appropriate processes such as recruitment, performance management or learning and development, as they reflect and support corporate culture. On the other hand, HRM

processes and interventions also have the power to influence organizational culture. Hence, the HRM processes that are implemented can reflect shared or desired behaviours that can be deciphered and translated into actions that symbolize and reflect a greater social meaning. In other words, the HRM processes reflected in the text expose certain cultural ideals present within the setting of the narrative. Therefore, this chapter will investigate the concept of culture and identify the cultural disposition of Hogwarts so that it becomes possible to understand the cultural dynamics and their meaning within the fictional school.

3.2   Culture Defined

Before culture can be defined it is necessary to determine which cultural theories will be applied in this chapter. Culture as a concept is abstract: it is not a tangible object that can be placed underneath a microscope and be analysed holistically. However, it can be described according to observable actions featuring people, places and objects. In his article "Organizational Culture and Its Themes" Shili Sun's general definition of organizational culture claims that

> [o]rganizational culture is manifested in the typical characteristics of the organization, in other words, organizational culture should be regarded as the right way in which things are done or problems should be understood in the organization. It is widely accepted that organizational culture is defined as the deeply rooted values and beliefs that are shared by personnel in an organization. (137)

The focus of this definition lies in the right way of doing things within an organization. By being able to identify the expected right way of doing things it becomes easier to identify potential cultural gaps in the organization. From the perspective of this thesis, identifying the cultural patterns of Hogwarts enables the illumination of its embedded beliefs and values, and show how the subcultures' values and beliefs can work at a cross purpose with the fictional school's ideologies. In other words, Hogwarts illuminates the dominant, expected cultural disposition, while the subcultures draw attention to the alternative, even contesting

cultural formations that arise in everyday practice. Hence the comparison of Hogwarts with its subcultures reflects on the various types of cultural stability and consistency accepted in society. To deduce Hogwarts' cultural assumptions, a theory of culture must be applied in order to facilitate understanding of cultural assumptions based on reality. Therefore, this analysis is two-fold. One aspect is focused on organizational culture, and the other aspect focuses on the influence of society's culture on assumptions. These societal assumptions are the factors that shape the common sense reading and provide insight into the types of values that the reader encounters in the text. I have opted to apply two different theories popular in the world of organizational culture, that of Edgar Schein and that of Geert Hofstede.

Firstly, I will draw on Schein's model of organizational culture to determine the basic assumptions of Hogwarts. Though there are a multitude of organizational cultural theories to choose from, I have particularly chosen Schein's theory, not only because his model is popular, but also because it is based on the adaption and integration of values. The latter point is important to this chapter as Schein's theory provides a tool for deciphering the types of cultural values present in the text. He defines culture as

> …a pattern of shared basic assumptions learned by a group as it solved its problems of external adaption and internal integration, which has worked well enough to be considered valid and, therefore, to be taught to new members as the correct way to perceive, think and feel in relation to those problems. (18)

Schein suggests that the key focus of this definition is that culture describes and prescribes how employees are expected to conduct themselves. His cultural model avoids superficial cultural assumptions as it builds on a deeper and more complex understanding of what culture is and it is significant to this thesis as it helps to explain the more incomprehensible actions that occur within the boundaries of Hogwarts; his functional model serves the purpose in identifying the factors that affect organizational culture and its values. In order to be able to tap into the underlying cultural assumptions embedded in the text, this thesis will draw on Schein's three levels of culture: artifacts, espoused beliefs and values and basic underlying

assumptions. Schein describes artifacts as being positioned at the "surface level", as it "includes all the phenomena that you would see, hear and feel when you encounter a new group with an unfamiliar culture" (23). This information is significant as the details provided in the text expose visible structures, processes, physical environment, style, clothing, manners, observed behaviour and myths – all of them important as they are the first step in determining the cultural assumptions of Hogwarts. Schein does point out that these factors are easy to observe but that they can often be difficult to decode as the meaning of each artifact could be subject to different interpretations. According to him it should also be kept in mind that identifying the artifacts is merely a guided step towards asking the right questions about the espoused beliefs and values. In the next level of his theory, he claims that "[a]ll group learning ultimately reflects someone's original beliefs and values, his or her sense of what ought to be, as distinct from what is" (Schein 25). In other words, espoused values and beliefs are less visible (though still visually identifiable) than artifacts as they reflect the organization's values and rules of behaviour through strategies, goals and philosophies. In addition, Schein warns that when

> …analyzing espoused beliefs and values, you must discriminate carefully among those that are congruent with the underlying assumptions that guide performance, those that are part of the ideology or philosophy of the organization, and those that are rationalizations or only aspirations for the future. (27)

This thesis attempts to isolate Hogwarts' espoused beliefs and analyse its purpose and philosophies in order, ultimately, to demonstrate how the novel reflects and engages accepted behavioural norms within the real social world. It will provide a foundation to further investigate the cultural assumptions embedded in society and the way that conflict can potentially arise between different cultural ideologies. Since large areas of culture are so naturalised that they simply seem normal and therefore invisible, it is useful to draw on Schein's concept of basic underlying assumptions, that are often so

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…taken for granted that you find little variation within a social unit. This degree of consensus results from repeated success in implementing certain beliefs and values, as previously described. In fact, if basic assumption comes to be strongly held in a group, members will find behaviour based on any other premise inconceivable. (Schein 28)

In essence, basic underlying assumptions represent the core culture, one that is difficult to discern as it exists at an unconscious level. In other words, Schein's notion of basic underlying assumptions reflects a complex dimension of human nature and the way people form relationships. According to Schein, these assumptions are difficult to change as they are so deeply rooted since

[c]ulture as a set of basic assumptions defines for us what to pay attention to, what things mean, how to react emotionally to what is going on, and what actions to take in various kinds of situations. After we have developed an integrated set of such assumptions – a "thought world" or "mental map" – we will be maximally comfortable with others who share the same set of assumptions and very uncomfortable and vulnerable in situations where different assumptions operate because either we will not understand what is going on, or worse, we will misperceive and misinterpret the actions of others (Douglas, 1986; Bushe, 2009). (Schein 29)

It is exactly these assumptions that form the fundamental essence of culture. Schein argues that without understanding the basic underlying assumptions, the interpretation of the artifacts or espoused values could be potentially misinterpreted (Schein 32). Therefore, this level of cultural interpretation is vital in an analysis of Hogwarts, as it helps us to clearly identify the socially diverse assumptions present within society. From an HRM theory perspective, Schein's model provides a looking glass into the embedded social values of the narrative. These values are in essence a form of social control that impacts the behaviour and actions of the characters but also that of the reader. The social identity that arises from embedded values is significant to the narrative as it in effect requires a level of recognition from the reader, who needs to find the cultural and social assumptions of the text intelligible. The cultural assumptions therefore represent a collective model based on reality. Unfortunately, Schein's model alone is not enough to understand the complexity of basic assumptions and how these correspond to society's cultural values. His model is very useful

for decoding the artifacts and espoused values in a narrative; this information is easily extracted from the text. The major hurdle, however, is that the narrative is a fixed tangible piece of work, whereas culture is intangible and tacit. The characters are created, and therefore it is impossible to conduct interviews in order to identify the deeper underlying cultural assumptions.

Therefore, in addition to Schein's, Hofstede's theory on culture will be used to reflect on the national as well as societal values embedded in Hogwarts. According to Millmore et al. "All HR interventions are influenced, at least to some extent, by the cultures within which they are enacted" (206). It is important to note that there are general similarities between Schein and Hofstede's models; both paradigms suggest that, based on values exhibited by employees, each organization displays certain values and norms in relation to its environment, at the same time taking into account factors which shape these cultural values and norms. In a nutshell, both ideologies have one common denominator and that is that individuals ultimately form the organizational culture. In addition, Hofstede's model argues that the behaviour exhibited by employees within organizations is influenced by national or regional cultures. In other words, Hofstede's ideology refers to "…the collective programming of the mind that distinguishes the members of one group or category of people from another" (Hofstede, *Culture's Consequences*, 9). Values are thus an integral element of a cultural system, as they are a representation of norms within a collective or society. Furthermore, Hofstede argues that: "Values are feelings with arrows to them…Because our values are programmed early in our lives, they are nonrational… In fact values determine our subjective definition of rationality" (Hofstede, *Culture's Consequences*, 6). Thus, values are central to Hofstede's concept of culture as they provide insight into the perceptions of an individual as well as of a collectivity. However, culture is difficult to narrow down and only visible through behavioural attributes. Fortunately, Hofstede's model combines values with

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symbol, heroes and rituals to determine the visible manifestations of culture and thus the values of an individual or collective. Hofstede defines symbols as: "…words, gestures, pictures, and objects that carry often complex meanings recognized as such only by those who share the culture" discernible through language, jargon, dress sense as well as status symbols (Hofstede, *Culture's Consequences*, 10). Whereas heroes "…are persons, alive or dead, real or imaginary, who possess characteristics that are highly prized in a culture and thus serve as model of behavior" (Hofstede, *Culture's Consequences*, 10). Rituals, in comparison, are "…collective activities that are technically unnecessary to the achievement of desired ends, but that within a culture are considered socially essential, keeping the individual bound within the norms of the collectivity" (Hofstede, *Culture's Consequences*, 10). Hence, symbols, heroes and rituals are three subject areas that can be classified as issues that are observable to an outsider. However, Hofstede argues that "…their cultural meanings…are invisible and lie precisely and only in the ways these practices are interpreted by insiders" (*Culture's Consequences*, 10). Thus, Hofstede identifies the manifestation of culture through those visible cultural expressions that represent a collective and even a society. As this chapter determines the visible elements that express a culture, Hofstede's onion diagram will be referred to in order to support claims made through Schein's model; in order to unlock the different cultural perceptions that are embedded in the text, Hofstede's five cultural dimensions will be referred to. These five characteristics are based on a large research project conducted by Hofstede at IBM, which defined the differences in national cultures across the world (*Culture's Consequences*, 29). This study "…identified five independent dimensions of national culture differences, each rooted in a basic problem with which all societies have to cope, but on which their answers vary" (Hofstede, *Culture's Consequences*, 29). The dimensions explained by Hofstede are as follow:

1. Power distance, which is related to the different solutions to the basic problem of human inequality

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2. Uncertainty avoidance, which is related to the level of stress in a society in the face of an unknown future

3. Individualism versus collectivism, which is related to the integration of individuals into primary groups

4. Masculinity versus femininity, which is related to the division of emotional roles between men and women

5. Long-term versus short-term orientation, which is related to the choice of focus for people's efforts: the future or the present. (*Culture's Consequences*, 29)

By using these five dimensions it becomes possible to validate and articulate the different underlying basic assumptions that are embedded in the text. It is important to note that this chapter will rely heavily on the visible artifacts present in the narrative to steer the discussion towards culturally embedded signs. In other words, the previous chapter defined the organizational structures of Hogwarts in order to highlight the development of major themes in the series; this chapter builds on Hogwarts' structure and ascertains the visible cultural assets in order to determine complex cultural assumptions, while the following chapters will evaluate the degree and complexity of these cultural assumptions. From an HRM theory perspective national culture impacts the types of processes and policies that are implemented and will differ per organization as each firm views and deals with the impact of national culture differently. Simply stated, this chapter will attempt to disclose the cultural assumptions embedded in the text by applying Schein and Hofstede's models in order to understand, visualize and construct dimensions that form socially accepted human behaviour in a neoliberal national culture.

In order to derive a common sense way of reading a text, it is necessary to establish how the cultural assumptions are translated into messages that are understood and accepted by the reader. The cultural ideologies represented are learned, not innate, and function on three levels: universal, collective and individual. Universal mental programming is what Hofstede refers to as the "mental programming that is shared by all, or almost all human kind" (Hofstede, *Culture's Consequences*, 2). In other words the universal aspect refers to the expressions of human nature that are shared by the majority of humankind, such as laughing

or crying. These facets are universally understood whereas the collective mental programming refers to the cultural assumptions shared by some people, but not all, and tends to be subjective in nature and behaviour (Hofstede, *Culture's Consequences*, 2). Individual programming is unique as it refers to the personality of a person, as Hofstede claims that "…No two people are programmed exactly alike, not even identical twins reared together" (Hofstede, *Culture's Consequences*, 2). These three levels, universal, collective and individual, are important to my project of scrutinizing the foundations of a common sense way of reading a text as the cultural assumptions portrayed in the Rowling's *Harry Potter* reflect universally and collectively accepted behaviours. For example, it will become apparent that Hogwarts' culture aims to represent a universal mental programming that is shared by the majority of humankind, whereas the house subcultures represent a collective mental programming that is shared by a majority of characters, but not necessarily all. Hence, by defining the universal and collective cultural assumptions in a common sense way of reading, a text is shaped to validate a language that is used and accepted by individuals sharing a certain mental programming. Therefore, as it is not possible to define the individual mental programming for each individual reader since no two human minds are wired the same, the cultural assumptions embedded in the narrative reflect universal and collective levels of mental programming that give way to a common sense way of reading a text and explains why some readers have an affinity for certain cultural ideologies over others as represented in the fictional narrative; it could also explain why the series has become a global phenomenon.

3.3   Hogwarts' British Context

In order to completely comprehend the underlying cultural notions of the series it is important to assess the physical location and setting of the *Harry Potter* series, as this will

provide a directive to gauging the extent of the impact of cultural dimensions within the text. Set in the Scotland, there is a distinct notion of Britishness in Rowling's series. The British culture in which Hogwarts is positioned provides a fundamental point of comparison for the reader and a convenient cultural angle for the author, as she is both the creator of the magical world and a citizen of Britain. Therefore, she is able to draw parallels between the fictional world and the reality of British life and the ideological structures that govern it. However, this does not mean to say that her work is purely a reflection of her cultural experiences; on the contrary, her work inevitably reproduces ideological content without her conscious intention or knowledge. In any case, the variants of British culture on which Rowling bases her series give the reader the opportunity to distinguish between "…two specific boundaries [that] seem important: the boundary between [Rowling's realistic] 'legitimate culture' and the …'illegitimate culture' [of fictional Hogwarts']" (Kidd 81-2). In doing so, Rowling's story traverses the hereditary culture of her British readers by presenting them with alternative cultural assumptions and ideologies, so that the reader is encouraged to address issues from an alternative perspective. Therefore because Britain is the inherent environment of the series, the reader is able to use culturally accepted assumptions particular to the British as a benchmark for their own individual and societal cultural variations.

3.4   The Cultural Assumptions of Hogwarts' Artifacts and Espoused Values

In general, an organization's culture refers to the way people within organizations should act, think and behave. In order to ensure that there is a cultural fit between employees and their organization, HRM implements certain processes and guidelines that support, maintain and sustain the development of the organizational culture. For example, career management, training and development and performance management are a few processes implemented by HRM to sustain and develop organizational culture. Thus, from an HRM

theory perspective the interrelationship between organizational culture and national culture emphasises certain cultural patterns that are relevant to the successful and effective functioning of an organization. The HRM processes in place try to unlock, establish, maintain and control culturally desirable behaviours that support organizational success. By determining the cultural disposition present in Hogwarts and ascertaining the social values that are embedded in the narrative it will become evident that there are certain HRM processes that support, shape and sustain societal values within a system. In order to be able to come to such a conclusion it is necessary to discern the physical and intangible cultural suggestions in Rowling's narrative. In other words, HRM's cultural school of thought provides a clear link between narrative function and architectural space. For example, the architecture of Hogwarts is merely a metaphorical description of a social order that is present beyond the narrative as it comments on a social reality the reader understands. Linda Smircich argues that

> [t]he mode of thought that underlies culture as a root metaphor gives the social world much less concrete status. The social world is not assumed to have an objective, independent existence that imposes itself on human beings. Instead, the social or organizational world exists only as a pattern of symbolic relationships and meanings sustained through the continued processes of human interaction. Social action is considered possible because of consensually determined meanings for experience that, to an external observer, may have the appearance of an independent rule-like existence. (353)

Thus, the cultural artifacts of Hogwarts can be seen as a metaphor for the cultural assumptions present in society. For example, in *Harry Potter and the Philosopher's Stone* when Harry and the reader are first introduced to the visible products of culture through the description of Hogwarts' architecture, the physical portrayal seems ambiguous as it hints to a period of eerie Gothicism combined with mystery and uncertainty as the school is isolated and "[p]erched atop a high mountain" (Rowling 83). Hogwarts' eerie isolation suggests that the non-instrumental relationship between the school and the external environment extends further than creating a boundary and distance between the muggle and magical world, acting

as a descriptive metaphor about the cultural isolation, discrimination and turmoil present within actual society. For example, the "vast castle with many turrets and towers" might represent the multitude of diverse relations within the school (Rowling 83). Though the plot of the narrative still needs to unfold, the reader is already subconsciously making cultural assumptions about the magical and even his or her own environment. Looking through Harry's eyes the reader is able to understand that physical architecture is merely a representation of cultural assumptions and that it is in fact what Smircich earlier described as a root metaphor. However, architecture as a metaphor alone only partially reflects the cultural complexity of Hogwarts. This complexity is best addressed through the emotions and reactions of characters in the novels. In their article "Emotion as a Connection of Physical Artifacts and Organizations" Anat Rafaeli and Iris Vilnai-Yavetz argue that emotions are an integral facet to making sense of an artifact. In their theory they posit that aesthetics associates human factors with physical items, also that "[a]esthetics refers to sensory reactions to an artifact in the context in which it is presented" (673). In other words, when applied to the narrative, the way that the play on words presented by Hogwarts' description, creates a sensory perception that resonates with the reader's understanding of the context in which the fictional school is presented. For example, the loud reaction of the students gasping "Oooooh" suggests they are impressed rather than frightened by the building, and [e]veryone[s]…silen[ce]" indicates their respect for the traditional physical structure (Rowling, *Harry Potter and the Philosopher's Stone* 83). This type of spontaneous response to the school's architectural design indirectly instils an emotionally reactive response into the reader, one the reader cannot deny and must accept as a reality.

Furthermore, the building "towered over them as they sailed nearer and nearer to the cliff on which it stood" — the silence in combination with its "sparkling" aesthetics refers to the cultural symbolism of the unusual, which occurs throughout the series. The emotional

response of the characters is a tactic that ensures that the reader is equally awed by the initial description of Hogwarts. In addition, the emotional response to Hogwarts' creates emphasis on words such as, "high", "vast", and "towered"; words that subtly describe and support the size, shape, location, and age of Hogwarts' bureaucracy. The emotional response places extra emphasis on what Hogwarts as a building symbolises and less on organizational principles and values, as the culturally loaded imagery dominates. Therefore, as Rowling moves into the domain of the unreal the imagination of the reader is lured into what seems like an aesthetically pleasing world away from the trials and tribulations of reality. However, the reality remains that the introductory description of Hogwarts is in fact a melange of cultural implications that suggests certain cultural assumptions, though at this point in time they hold little meaning or cultural value in the narrative.

As Rowling draws the reader into the world of Harry Potter, one is further confronted with the culturally unconventional yet simultaneously traditional aspects of the magical environment. Though Rowling replicates the skeleton of past conservative boarding school traditions, her narrative is in actual fact an integration of modern conventions and concerns in society. Her architectural description, read alongside that of Rafaeli and Vilnai-Yavetz's aesthetical interpretation of artifacts, points to an interpretation that draws on an emotional stance of the characters. It becomes evident that there are cultural assumptions embedded in the architectural design of Hogwarts, but the interpretation of these cultural artifacts initially remains unclear. The world Rowling has created is suffused with possible social interactions that determine cultural meanings which in turn convey social values. In order to isolate and define these cultural assumptions, the characters' relationships, their progressive values and stance on social issues in contemporary society need to be determined. This can be done by reading Rafaeli and Vilnai-Yavet's concept of "symbolism" in

conjunction with the description of artifacts in *Harry Potter*. According to Rafaeli and

Vilnai-Yavetz symbolism is a dimension that aids in viewing and interpreting artifacts.

> Symbolism is central to analyses of artifacts … but symbolism is a result of learned associations (Rafaeli and Worline 2000) …Through symbolism, artifacts communicate a rich set of messages (Czamrniawska and Solli 2000, Davis 1984, Pratt and Rafaeli 2001, Stern 1988), and can facilitate efforts intended at creating brand names and images (Aaker and Myers 1987, Swartz 1983). Bromley (1993) and Fombrun (1996) identify symbolism as an element of corporate image and reputation, which connects artifacts to the critical notion of organizational identity (Dutton and Dukerich 1991). (673)

In other words, the symbolism of the artifacts indicates a dependence on a culturally specific

frame of values. Thus, the artifacts described in Hogwarts give actual meaning and weight to

the narrative through their metaphorical meanings. As previously discussed, Hofstede posits

that there are four terms that describe how culture is manifested: symbols, heroes, rituals, and

values. This definition of symbols combined with Rafaeli and Vilnai-Yavetz's interpretation

of how symbolic artifacts function; provide and insight into the cultural assumptions

embedded in the narrative. Hogwarts' architectural design reflects this in the way that the

internal structures and design address the symbols and theme of hierarchy in relation to its

superiority and inferiority. Thus Hogwarts' internal layout and grounds indicate how symbols

determine the depth of the themes that are to be addressed within the series, suggesting to the

reader that a complex domain of action and a series of themes are still to be unfolded,

creating an emotional association affiliated with suspense and eagerness in the reader. For

example, Hogwarts' castle has manicured grounds with large lawns, flowerbeds, vegetable

patches, a lake, a Forbidden Forest, greenhouses and a quidditch pitch. In his article

"Chronotope, Story, and Historical Geography: Mikhail Bakhtin and the Space-Time of

Narratives", James Lawson draws heavily on Bahktin's chronotope theory to study how

space-time is represented in a narrative and how a narrative captures the complex truth about

time and space. Lawson's study shows that Bahktin's chronotope theory claims that

geographic features are chronotopes, and these chronotopes are

> …a bridge linking the space-times of the real world to those of avowed *fictions* … Non-historical narratives are also bridges to reality, whether bridges of correspondence or of dialogical engagement. They too contribute to truth-telling dialogical relations with the real world. (408)

In other words, the chronotopes can claim truths about real practices and play an integral role in understanding realistic practices and processes. Therefore, the landscape described in Hogwarts is symbolic of cultural elements present in the narrative but also of the reader's reality and hence the social values associated with it. For example by placing the dark Forbidden Forest adjacent to the open common grounds, Rowling implies that there is a degree of complexity about Hogwarts' land that symbolises a division that finds expression in the narrative. Therefore, the narrative can reveal real-world issues embedded in the text through the symbolisation of Hogwarts and its grounds. In addition, the cultural value formed by this contrast is also a theme defined in Geert Hofstede, Gert Jan Hofstede and Michael Minkov *Cultures and Organizations*: "[f]orbidden versus permitted" (Hofstede et al. 9). Furthermore, the quidditch pitch, by contrast, is recognisable to the reader, as sports fields are more than common on school grounds, and its familiarity instils the nostalgic notion of competitiveness and the value of "decent versus indecent" practices, which co-incidentally is another of the themes put forward by Hofstede et al. in the book (*Cultures and Organizations* 9). Thus the physical description of Hogwarts' contains realistic aspects that create a bridge between Hogwarts' and its parallel real world. These realistic elements are significant as by describing the grounds in concrete terms, Rowling is able to indicate how and what types of conflicts arise and which cultural themes are at stake. This interplay between the magical and real world is a critical determinant in forming values that are socially desirable for Hogwarts' collective culture and also for the reader. In other words, the grounds suggest the divide between good versus evil, but the extent of the complexity of this theme is still to unfold. From a HRM theory perspective the physical artifacts are symbolic of the culture present within Hogwarts.

While Hogwarts' external features and landscape indirectly hint at the creation of a collective culture, the external façade alone does not establish the extent to which conflict and competitiveness is embedded in the environment. Yet when combined with the internal symbols it becomes easier to convert Hogwarts' overall cultural values into ordinary language. In their book *Organizational Behavior* Steven McShane and Mary AnnVon Glinow link cultural meaning to physical artifacts –"[e]ven if the building doesn't make much of a statement, [in combination with the]…physical artifacts inside…cultural meaning [is conveyed though the internal]… [d]esks, chairs, office space, and wall hangings" (455). Thus the internal design of Hogwarts suggests a further complexity of themes conveying cultural messages embedded in the text. For instance, the moving stairs on the grand staircase hint at the multiple numbers of chance encounters in the narrative.

> The hundred and forty-two staircases at Hogwarts': wide, sweeping ones; narrow, rickety ones; and some that led somewhere different on a Friday; some with a vanishing step halfway up that you had to remember to jump. (Rowling, *Harry Potter and the Philosopher's Stone*, 98)

This implies that flexibility and transformation are integral themes within the series. The stress on the "hundred and forty-two staircases" establishes that transformation is a lengthy and arduous process. In addition, the variation of staircases can be seen as an analogy for Harry's transformation from child to adult, Voldemort's transformation back to a human being, the transformation of Hogwarts' structure, and finally the transformation of Hogwarts' unified collective.

> Then there were doors that wouldn't open unless you asked politely, or tickled them in exactly the right place, and doors that weren't really doors at all, but solid walls just pretending…The people in the portraits kept going to visit each other, and Harry was sure the coats of armour could walk… It was also very hard to remember where anything was, because it all seemed to move around a lot. (Rowling, *Harry Potter and the Philosopher's Stone*, 98)

Here the doors symbolize critical turning points in the plot while the visiting portraits discard social conventions, distancing reality and coinciding with the issue of Hofstede's cultural theme of "abnormal versus normal" (Hofstede et al. 9). All in all the unusual surroundings

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suggest that all is not what it seems and that the path Harry must proceed on to defeat Lord Voldemort is a winding, tumultuous and unpredictable path.

The significance of Hogwarts' coat of arms symbolises the aim for a collective culture that holds values that are appreciated and defended by all through the means of solidarity and sociability. In their book *International Handbook of Organizational Culture and Climat,* Cary Cooper, Sue Cartwright and P.C. Early claim that solidarity and "sociability [are] an aspect of social life central … primarily between individuals who are likely to see each other as friends" (4). This coat of arms symbolises this solidarity and socialization through the merging of representative colours. The unification process Dumbledore tries to implement is symbolized by the coat of arms; each house colour and mascot is merged in the coat of arms to symbolize Hogwarts' ideals.

Figure 3-1: Hogwarts Coat of Arms (Jakovche, *Hogwarts Coat of Arms*)

The capital "H" is strategically placed at the centre, joining and thus uniting all four houses as one entity under the Hogwarts name. The motto: "Draco Dormiens Numquam Titillandus", translated as "Never tickle a sleeping dragon" (Bunker, Vander Ark and Engelby, *The Four Hogwarts Houses)* is in Latin, representing Hogwarts' ancient history and heritage. The unusual motto also reiterates the theme and value of abnormal versus normal. The coat of arms is a conventional and a standard feature in public schools in Britain, but here the motto indicates the unconventionality of the series. The school's houses are an important agency of

socialization into Hogwarts' as the students of each house communicates "formal and informal behavioural norms, various cultural artifacts such as stories and symbols, as well as values and assumptions…to new" students (Nahavandi, and Malekzadeh 20). When the students start conforming to their house culture, the strength of the culture increases as each house contributes to the collective identity. According to Emilie Durkheim and Anthony Giddens, a collective includes

> …all the members of the group individually attracted to one another because they resemble one another, but also because they are joined to that which is the condition of existence of this collective type: that is to say, joined to the society that is formed by their union. (*Selected Writings,* 128)

Thus, Hogwarts' coat of arms signifies the importance of socialization in a stable environment and also addresses the necessity of solidarity. More specifically, the 'H' at the centre of the coat of arms signifies solidarity as the fundamental glue that keeps the houses together, ultimately forming Hogwarts' collective culture. Either way, the coat of arms and motto steers the reader into distinguishing between the nature and formation of socialization processes among friends as well as the significance of working together with others to achieve a collective goal beyond individual social and personal relationships. Interestingly, the promotion of Hogwarts as a collective group is contradictory to the nature of Britain as an individualistic nation. According to Hofstede

> [a]t a score of 89 the UK is amongst the highest of the individualistic scores, beaten only by some of the commonwealth countries it spawned i.e. Australia and the USA. The British are a highly individualistic and private people. Children are taught from an early age to think for themselves and to find out what their unique purpose in life is and how they uniquely can contribute to society. The route to happiness is through personal fulfilment. As the affluence of Britain has increased throughout the last decade, with wealth also 'spreading North', a much discussed phenomenon is the rise of what has been seen as rampant consumerism and a strengthening of the 'ME' culture. (Hofstede, *Culture Compass*)

Thus, the Hogwarts coat of arms is in fact one of the series' ethical propositions, namely the need to look beyond the self, the family and other narrow social groups. From an HRM theory perspective it is important to remember that the processes and policies in place are

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focused on driving individual success that contributes to the collective organizational goal. In essence, this is the value system that is being upheld by the coat of arms: it suggests the need to shift away from the "what is in it for me" (WWIFM attitude) and move towards a cohesive and collective culture.

It is not until Hogwarts' traditions and rituals are studied that the cultural divide and the differences among various values become prominent within the narrative. Up to this point the architectural design, landscape and coat of arms suggest certain cultural themes, such as the journey of individual development and, most clearly, a cultural divide within the idyllic setting of Hogwarts. However, organizational traditions are also deeply rooted and reflected in daily practices and routines (Schein 23). The dining hall captures the essence of Hogwarts' bureaucracy and the masculinity that is embedded in Hogwarts' collective culture, as there is a striking similarity between the layout of the tables and the bureaucratic structure depicted in chapter one. As the diagram shows, the vertical and horizontal divisions are clearly marked and the headmaster's position at the centre of the staff table is depicted by a "large gold chair" (Rowling, *Harry Potter and the Philosopher's Stone,* 91).
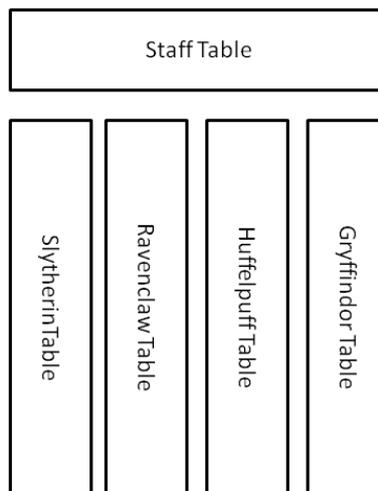
Figure 3-2: Bureaucratic Layout of Dining Hall

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While the uncanny resemblance to the bureaucratic structure is probably unintentional and probably has more to do with the alphabetical order of the house; its physical symbolism cannot be denied. The trophy room is located in a room behind the staff table, inviting the reader to associate hierarchal position with success. Rowling's presentation of the great dining hall introduces a measure of ambiguity, since the bureaucratic layout is softened by the unconventional enchanted ceiling that mirrors the sky outside. Though the sky symbolises freedom and opportunities, in conjunction with the fundamental bureaucracy, it re-enforces the impression of Hogwarts as a collective culture of unity, described by its reliance on creativity and innovation that is achieved by combining the paradoxical of the magical enchantments with the logical and practical layout of the school dining hall. The physical appearance of the Great Hall shows that most of the space in the school is shared, formally and informally. The setup of the tables suggests that while there are invisible barriers between the houses, there is also a large degree of transparency between them. In addition, the open floor plan promotes verbal communication as a dominant means to reaffirm and create bonds. Unfortunately, with such an open environment, there are few secrets within the school and public guilt and shame is a constant problem. For example, Ron's difficulties with quidditch is no secret, and Slytherin taunts him by wearing visible "crown shaped badges" with the words "'Weasley is our King'…etched on to them" contributing even more to his insecurity about his skills as well as clearly denoting bullying as a theme (Rowling, *Harry Potter and the Order of the Phoenix*, 358). Furthermore, the arrangement of the tables supports extensive yet informal socialization, yet at the same time the reiteration of Hogwarts' values and mission of unification is disregarded, as competitiveness is reinforced by invisible boundaries. It can be deduced that mutual respect is not truly universal, implying that there are breaches in the collective, thus damaging the ideal of consensus. To further enhance the theme of conflict and more specifically a theme of moral versus immoral,

Slytherin and Gryffindor are positioned in opposing corners of the room. At the same time, it is also Hogwarts' bureaucracy that "provides…a clear sense of identity [as] [i]t clarifies behaviours and expectations" by the hierarchy reinforcing the rules and regulations (Nahavandi, and Malekzadeh 21). The hierarchal structure suggests that the value system that underlies this design correlates with Hofstede's dimension of masculinity versus femininity. Certain societal norms can be discerned by assessing the masculinity and femininity dimension at Hogwarts. According to Hofstede's *Culture Compass*, Britain is a masculine society, one that is "…driven by competition, achievement and success"; he claims that masculinity as value system begins in "schools and continues throughout organizational behaviour" (*Culture Compass*). Interestingly Hofstede points out that

> A key point of confusion for the foreigner lies in the apparent contradiction between the British culture of modesty and understatement which is at odds with the underlying success driven value system in the culture. Critical to understanding the British is being able to "read between the lines". What is said is not always what is meant. In comparison to feminine cultures such as the Scandinavian countries, people in the UK live in order to work and have a clear performance ambition. (*Culture Compass*)

The behavioural contradiction that Hofstede describes will become evident in the analysis of the subcultures at Hogwarts. This masculine dimension is prominent at Hogwarts, as reflected in its hierarchical structure in combination with its competitiveness. In research conducted by Hofstede et al. masculinity in British education indicates that "…students try to make themselves visible in class and compete openly with each other" while "…failing in school is a disaster…" (*Cultures and Organisations* 160). However, though Hogwarts' hierarchy supports competiveness, aggression and brilliance, the equality demonstrated amongst the teachers raises the question of gender equality. Therefore, though the value system drives masculinity in the collective, the *Harry Potter* series seems self-reflexively aware of the way institutional design can promote gender inequality, and creates a critical space in the narrative for questioning gender roles.

3.5   **The Espoused Values and Basic Assumptions Embedded in the Story and HRM**

Processes

Storytelling is a powerful tool within organizations as the unique imagery of a story

can convey a powerful message about the organizational culture. According to Michael

Diamond

> [t]o access latent meaning and a deeper understanding of the experience of
> organizational members, and the impact of that experience on actions, metaphor can
> be a powerful tool for reconstructing the intersubjective world of organizational life—
> the organizational identity. (214)

Whereas John Luhman and Ann Cunliffe in their chapter on *Organizational Culture* claim

that

> [c]ulture management can act as a counterforce to diversity and autonomy, it can limit
> opportunity and reinforce gender, racial, or class barriers and stereotypes because
> employees are subordinated to taken-for-granted assumptions and meanings. From
> this perspective, culture stifles difference by 'reducing reflection, questioning and
> dialogue' (Alvesson, 2002: 142). For example, Boje's (1995) study of Disney
> demonstrated how a *storytelling organization* could marginalize the voices of those
> who have an alternative story to tell – one that might portray a darker side to the
> official, idealized, or sanitized image of the organization. Members of any
> organization use stories to make sense of, as well as find meaning in, their
> organizational reality, and stories in a storytelling organization can change over time,
> depending from whose viewpoint the stories were being told or revised.

> A more optimistic perspective argues that organizational members are capable of
> interpreting social structures and their prescribed roles because culture, like any
> system of social order, involves a dynamic relationship between *meaningful behavior*
> (the application of rules in a social context), *habit* (the propensity to continue with the
> same behavior), and *reflectiveness* (an awareness of possible alternative rules)
> (Winch, 1958: 45–65). Change, or even emancipation, is possible given the capacity
> of members and groups for reflectiveness (122).

Rowling uses storytelling and legends about past incidents in Hogwarts to define social

prescriptions suggesting the expected behavioural norm on how things should be done. In

essence Rowling's series is a story that aims to effectively communicate the cultural values of

British society to the reader through Hogwarts. Her series is layered and she effectively

communicates and establishes acceptable norms and values through her characters'

understanding and experiences. Rowling's stories and legends, such as the chamber of secrets and the story of the "boy who lived", are undoubtedly an effective means to communicate cultural values. For example, the legend of the chamber of secrets essentially demonstrates how a cultural division between houses is established. The chamber of secrets was built by Salazar Slytherin and only the heir of Slytherin was capable of opening the chamber in parseltongue. Once the chamber was open the monster inside would be set free to kill and destroy all the mud-bloods within the school, finishing the original work of Salazar (Rowling, *Harry Potter and the Chamber of Secrets* 16). Throughout the century many witches and wizards had searched for the chamber, to no avail, and the chamber of secrets was assumed to be a terrifying fictional legend. This negative legend is fundamental in discerning social context and provides the reader with knowledge about Hogwarts. Michael Armstrong explains that from an organizational perspective this type of culture "…is formed around [historical and actual] critical incidents… from which lessons are learnt about desirable or undesirable behaviour" (306). The legend of the chamber of secrets mimics the contemporary elitist and prejudicial attitudes of society. In contrast to the chamber of secrets, the story of Harry Potter's survival of the deadly curse that "took care of yer mum an' dad an' yer house, even – but it didn't work on you", establishes hope and a desired view point that inspires a collective culture (Rowling, *Harry Potter and the Philosopher's Stone*, 45). Thus, the patriotic tales and the school's stories clearly outline the historical boundaries of Hogwarts' collective and suggest that certain things are incompatible and cause separation or division within a collective. Therefore, the stories aim to articulate our most primitive values such as good versus evil, whilst motivating the reader to evaluate how everyday life is perceived. In correlation to Hofstede's cultural dimensions the most obvious cultural aspect is that of power, masculinity, individualism and uncertainty. There is a distinct message that conveys the struggle between male and female between the houses, where the individualism of

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Slytherin suggests a selfish isolation and hunger for power, and the conflict between the houses foreshadows the uncertainty that looms over the school. Storytelling in the light of Hogwarts actually represents the shift in the British cultural value system and asks the reader to reflect on currently typical British values in a multicultural nation.

The architectural design and layout of Hogwarts reflects the masculine dimension of British culture, but there are also further symbols and rituals that ensure that the British value system is reflected through Hogwarts' culture, rituals and symbols that can be translated into HRM specific processes, policies or interventions which reflect cultural assumptions. According to Steven McShane and Mary AnnVon Glinow in their book *Organizational Behavior* there are three approaches commonly referred to when discussing cultural influences: "[the] actions of founders and leaders, introducing culturally consistent rewards … and selecting and socializing new [students]" (463). The latter is of significance as the sorting hat is a sentient historical artifact that once belonged to Goderic Gryffindor and plays an integral role in selecting Hogwarts' students. The sorting hat as a symbol of the selection and socializing of students points to the deeply embedded value system operating here. The Hogwarts' selection method is technically unreliable and unrealistic, as the selection process is different from the actual recruitment process. Noe et al. posits that "human resource recruitment is defined as any practice or activity carried on by the organization with the primary purpose of identifying and attracting potential employees" (194). Though the sorting process does identify the potential characters best suited for a particular house, it fails to attract potential students to houses. In essence, the sorting hat simplifies a very complex process, as it determines who will enter Hogwarts as well as in which house they will be placed. Therefore, the sorting hat symbolises the recruitment process that is a common practice in the field of HRM theory. When certain dimensions of Hofstede's model are applied, the values of diversity and cultural awareness are questioned. The recruitment

process is a significant practice in the HRM department as sourcing, selecting and retaining the right candidates contributes to the sustainability and longevity of an organization. By hiring the right people for the job the competitive advantage of the organization is increased and its position in the market upheld, especially if an organization should encounter tumultuous times. This process is equally as important for Hogwarts since selecting the wrong students for a house would impact the stability of the subcultures that support the collective culture. The hat sorts students into houses, facilitates cultural generalizations about each house, and thus imposes its cultural ideologies. These cultural ideologies are expressed through the emotional journey of the characters as it is a process which all characters must undergo. Moreover, it is a process the reader can relate to, as Hofstede et al. claims that groups "have a persistent need to classify others" (*Cultures and Organizations* 16). The reader is able to identify with Harry's insecurities about not being selected and the "sick" feeling that accompanies the moment before an individual is placed (Rowling, *Harry Potter and the Philosopher's Stone*, 89). The nervousness of being "last to be chosen" produces "horrible thoughts" aligned with social rejection, and is a common fear involved in any selection (Rowling, *Philosopher's Stone*, 89-90). However, the students' preference for a particular house predetermines the emotional response towards other characters whilst at the same time creating stereotypical assumptions that support the reader's own discrimination.

Simultaneously and unconsciously the sorting hat invokes favouritism for a house in the reader. In other words, the discriminatory process of the sorting is masked by characters' fear of rejection whilst the hat's interest in protecting the cultural influence is contradictory as it warns not to "judge on what you see" whilst separating the students according to their differences (Rowling, *Harry Potter and the Philosopher's Stone*, 88). However, though the recruitment process is necessary to reach a desired end there are questions concerning the cultural bias embedded in the process. When seeking candidates for a position, HRM creates

profiles that consist of desired competences and character traits to ensure that the right individual is selected for the open position. However, according to Huib Wursten in his article "Intercultural Issues in Recruitment" the desirability of these skills differs per country and per culture. He claims that organizations rarely take cultural differences into account and as a result the impact of a skill or competency of an applicant in the work space is culturally specific so that the process is often "constrained by its cultural context" (Wursten, "Intercultural Issues in Recruitment"). The question that remains to be asked is whether the sorting hat symbolises the cultural constraints embedded in British society. During the sorting process the hat expresses a form of behavioural profiling when placing students in their house. This type of job profiling is aligned to what Allen Bluedorn calls polychronicity in organizational culture: a "template for behavior that is held largely out of conscious awareness and often so well institutionalized that it is taken for granted as the only way to do things…" (120). For example the hat's role is to reinforce a cultural fit and group cohesion by dividing the students into houses, where they will be prone to adopting the cultural expressions of the house. The sorting process aims to strengthen the collective unity as each subculture is intended to support the overall organizational culture. At the same time, a generalised theme of diversity and segregation is introduced as each fictional student is placed in a house that resonates with the values of their own cultural beliefs. From a business perspective there is nothing wrong with such cultural alignment as the lack of behavioural diversity within an establishment supports cultural uniformity. Interestingly the uniformity of each subculture reflects Britain's low ranking in Hofstede's power distance index (PDI) (*Culture Compass*). According to Hofstede's findings the British believe that inequalities among people should be reduced. Nevertheless,

> [t]he PDI score at first seems incongruent with the well established and historical British class system and it exposes one of the inherent tensions in the British culture – between the importance of birth rank on the one hand and a deep seated belief that where you are born should not limit how far you can travel in life. A sense of fair play

drives a belief that people should be treated in some way as equals. (Hofstede, *Culture Compass*)

Thus, when the sorting hat is taken out of its context and viewed in the light of a cultural value, the lack of behavioural diversity questions whether clustered uniformity is actually an asset or whether it drives social dysfunctionality in the British value system. This implies that Hogwarts' recruitment process acknowledges that diversity is an expectation within the British value system, but that it is not yet one that is fully integrated in society.

3.6   The Subcultures and Their Basic Underlying Assumptions

The sorting hat represents the human predisposition to divide people according to their differences. This creates subcultures that not only provide an insight into the macro context of an organization but also into the values that drive national culture. According to Schein

> …the interplay of subcultures…often reflect the primary occupational cultures of the organisation members" and the "[s]hared assumptions that create subcultures most often form around the functional units of the organizations. They are often based on a similarity of educational background in the members, a shared task, and/or a similarity of organizational experience…. (55)

This supports the idea that assessing the subcultural context of Hogwarts enables us to derive the basic underlying assumptions and comment on the value system embedded in the national culture. The song sung by the sorting hat before the selection process begins, discusses the fundamental cultural features of each subunit and describes the attributes students must possess to be placed in a particular house. The author uses the hat to classify each subcultural value, and in doing so she creates a filter in the mind of the reader that embeds the idea that each house will enhance individual beliefs and values. The students chosen for Gryffindor are expected to be "brave at heart...daring, [with] nerve and chivalry", suggesting that their boldness will create independence from the dominant culture (Rowling, *Harry Potter and the Philosopher's Stone*, 88). The sorting hat proposes that the Huffelpuff student body is "just",

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"loyal" and "true" to Hogwarts' dominant culture (88) and being "unafraid of toil" they will be ideal supporters of the cause. (Rowling, *Harry Potter and the Philosopher's Stone*, 88). Enhancing Hogwarts' culture is Ravenclaw, who seek knowledge to learn by "always find[ing] their own kind" (Rowling, *Harry Potter and the Philosopher's Stone,* 88). Their "own kind" does not suggest they encircle themselves with only students from Ravenclaw, but rather with all individuals who are adamant learners or who can convey knowledge. Contrary to Gryffindor, Hufflepuff and Ravenclaw, Slytherin can be seen as the counterculture, because their "cunning[ness]" to "use any means/ To achieve their ends" has a negative connation (88). The negative implication, along with Slytherin being the last to be announced, implies that this house can cause detrimental conflict. Therefore, by categorizing the values of each subculture, each house becomes a point of reference according to which the individual characters are further analysed later in this thesis.

Each subculture plays a different role in the narrative, varying from strengthening socialization and solidarity to opposing its goal of unification. As Hogwarts' subcultures originate from the founders' values, they coincide with and reinforce the necessity of these values and assumptions for a successful unification process (Gibson et al. 41). However, because there are many sources that influence and even obstruct the process of unification as the characters' views on gender, classism and ethnicity shape the subcultural positions, it falls to the heads of houses to ensure that the four founding values serve as neutralizers, with the ultimate aim of enhancing the dominant culture. The heads of houses act as mediators and representatives in communicating rules, regulations, and policies that support the dominant culture. Therefore, in the unusual world of Hogwarts the heads of houses are what Charlie Connolly refers to as "culture carriers". Culture carriers "help form the informal response to policies in positive or negative ways" and they play a pivotal role in influencing and enhancing values, motives, ideas and policies in order to ensure that the subcultural value is

instilled (Connolly 6). By ensuring that each head of a house is a representation of a

founding value, the reader further associates the fictional students with specific values. These

values can then be associated with Hofstede's five culture dimensions and will determine the

subcultural values and assumptions and how they compare to the British value system.

Therefore, the culture carriers in combination with subcultural artifacts and espoused values

provide enough information to comment on the basic underlying assumptions and conflicts

present in society.

   Hogwarts, as a school structure, must have a formal learning framework, a

prerequisite for achieving its organizational goals, which include learning or training as a

vehicle for personal development. According to McKenna and Beech, from an HRM theory

perspective the development of all individuals is essential for two reasons. Firstly, because it

suggests that an organization values its employees and secondly that their development

contributes to the HRM retention strategy as "it is an intrinsic part of the practice of HRM

and its investment in people" (McKenna and Beech 156). There are two types of learning

evident in Hogwarts: the "hidden curriculum" (the norms and values which are taught at the

school), and the "written curriculum" (the actual educational subjects taught) (Margolis 18).

The five compulsory subjects taught at Hogwarts, the "written curriculum"– Transfiguration,

Defence against the Dark Arts, Charms, Potions, Astronomy, History of Magic, and

Herbology – can be construed as the equivalent of standard contemporary school subjects,

such as Mathematics, English, Geography, and Biology. These subjects are necessary for

meeting the general knowledge requirements that enable people to function satisfactorily in

society and thus, from a HRM theory perspective, to fulfil their roles adequately. In this

regard, Hogwarts' subjects supply the students with the practical skills they need to survive in

the magical world. Furthermore, they provide the protagonist with the necessary skills and

knowledge to defeat Voldemort and thus contribute to the development of the theme. This

formal type of learning takes place in the classroom and the performance is measured by way

a formal examination such as the OWLS. Within a learning and development context these

examinations would be considered assessments that determine how well an individual has

mastered a concept or skill. However, if we were to look at this from an HRM theory

perspective, official performance reviews seem to be obsolete in the narrative. In a school the

equivalent of a HRM performance review system would be a report card, but this is not

mentioned in the series. There seems to be no official performance management system in

place in Hogwarts, and it thus becomes impossible to affect culture and address the

characters' behaviours. From a HRM theory perspective it is only possible to measure an

individual's performance in relation to knowledge acquisition and assessments. The down

side to this is that it does not reflect any behavioural competencies even though it is these

behavioural competencies that reflect the hidden curriculum and ultimately contribute to the

common sense reading. However, having said that, it does not indicate that there are no

means of evaluating behavioural performance. From a HRM theory perspective the house cup

and its associated points system is a reward that represents a quantitative award system. The

house cup measures the differences in the achievements of the houses and ranks them

according to the points accumulated. According to McKenna and Beech a quantitative

approach consists of a factor comparison and a points ranking. They state that a factor

comparison is when

> …[d]ifferent jobs are ranked against agreed factors such as minimum level of
> education, level of skill, task difficulty, supervisory responsibility, level of training
> and decision-making responsibility. These are referred to as criteria, each with a scale
> 1 to 5…. (129)

The factor comparison "require[s] an analysis of factors" such as "skill, responsibility,

complexity and decision making" (129). Thus, these factors can be equated to good

behaviours, problem solving skills, answering a question correctly in class, or winning a

quidditch game. In HRM theory, these factors are weighted in accordance to the importance

of the position. In other words, the more important the appointment the more points are allocated to it and thus the heavier the weighting. These factors can then be used as a benchmark to assess individual and team ranking. At Hogwarts, the ranking is represented by the four house hour-glasses that are located at the entrance premises. When a house member has a point awarded or deducted, the hour-glasses automatically adjust in order to represent who is in the lead and students' "…triumphs will earn your House points, while any rule breaking will lose House points. At the end of the year, the House with the most points is awarded the House Cup…" (Rowling, *Harry Potter and the Philosopher's Stone*, 85). Ultimately, the factor comparison and points system allow the houses to be ranked, intensifying the competitive behaviour between the houses. In actual fact the behaviour promotes individualism that is driven by competitiveness, as a result contradicting Hogwarts' strategy of collaboration and unity because it drives the houses to compete against each other rather than with each other.

The physical structure of Hogwarts, as suggested in the first chapter, incorporates an integral house structure that responds to the main cultural modes of conduct. However, as Gilbert Fairholm describes in his book *Leadership and the Culture of Trust*, it is important to note that each "…subculture is [not] an exact copy of the larger culture…Of course, similarities and relationships are present. But each cultural unit differs in specifics from any others in the chain" (21). Thus in the context of Hogwarts', its dominant values provide a common platform for the different houses' individual cultures. However, this is only possible if the houses are positioned equally in the hierarchy with each house following the same simple structure as indicated below:
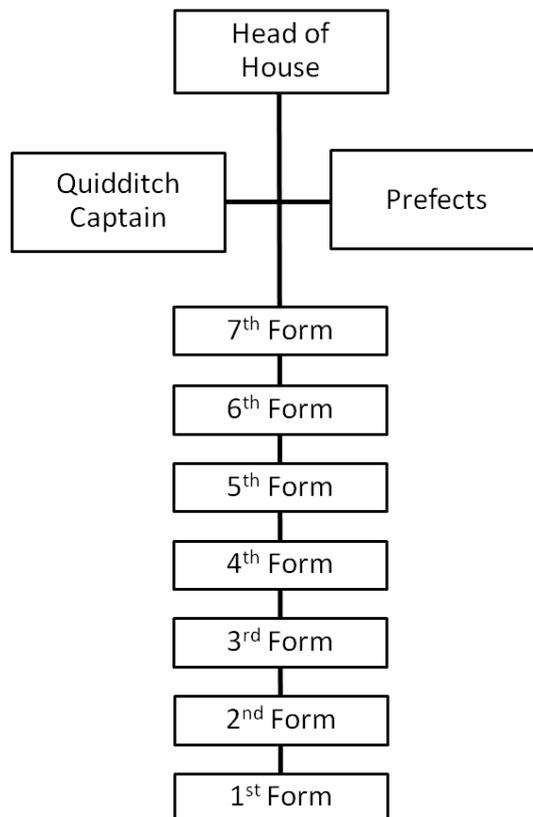
Figure 3-3: House Structure

As each subunit has a head of house, followed by the prefects and the quidditch team, and then the forms in consecutive order, this simple bureaucratic and hierarchal nature mirrors Hogwarts' founding structure. Not only does the repetition of this structure allow Rowling to reiterate the expectations of traditionalism but she is also able to insinuate that traditionalism could be triggering certain behavioural responses that question society's current value framework. It is these behavioural responses that are of significance, as the cultural disposition of the houses produce character-based behavioural reactions that appeal to or repel the reader's own individual values and basic underlying assumptions. In other words, by determining the subcultural position of Gryffindor, Slytherin, Hufflepuff and Ravenclaw in the didactic system, the reader is able to share the assumptions with the house that has the most meaning for her or him. At this stage I would like to point out that though subcultures can enhance and support the collective organizational culture there are also subunits that

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function as countercultures. This happens when their ideologies do not match the

organizational culture, causing destructive conflict. In other words

> [s]ome subcultures enhance the dominant culture by espousing parallel assumptions, values, and beliefs; others, called *countercultures,* directly oppose the organization's core values. Subcultures, particularly countercultures, potentially create conflict and dissension…but they also serve two important functions. First, they maintain the organization's standards of performance and ethical behavior…They encourage constructive controversy and more creative thinking about how the organization should interact with its environment. Subcultures prevent employees from blindly following one set of values, thereby helping the organization abide by society's ethical values. The second function of subcultures is that they are the spawning grounds for emerging values that keep the firm aligned with the needs of…society. (McShane and VonGlinow 450-1)

Therefore, the idea of subcultures is a useful tool for self-reflection, as well as for identifying

and positioning the values and assumptions significant in society today. In Hogwarts, these

contemporary conflicts and basic underlying assumptions are reflected in the houses' values

as cultural identities cause friction. Linda Alcoff claims that

> …social struggles of the modern era…[are], struggles of social status, then, of social class, and only then of social identity. The struggle of social status was waged against [the] hierarchy that predetermined individual…success; the struggle of social class was fought against the unbridled power of the "Mr Moneybags" of the world to extract labor power without any protections for those suffering the extractions; and the struggles of social identities…have been fought against the subtle social contracts by which whole identity groups are denied basic human rights. (2)

This type of social struggle is manifest the relationship among current subcultures, as also

happens when cultural differences are explored, and eventually when their alignment to

Hogwarts' organizational culture is established. Indeed, the subcultural identities and

relationships highlight values that challenge views on gender diversity, ethnic inequality and

social discrimination.

The houses' artifacts provide a stepping stone for comment on the espoused values

that lead to an understanding of the basic underlying assumptions embedded in the narrative.

Hufflepuff is aligned with Hogwarts' clan culture, as the subculture with its invariable

adherence to rules and procedures supports the traditionalism that is embedded in the

bureaucratic nature of the school. The location of their dorm is at dungeon level, adjacent to

the main staircase and below the kitchen, suggesting a sense of humbleness and femininity.

Though located at dungeon level the dorm is not associated with negative connotations since

the house mascot is a nocturnal, burrowing and shy badger. Furthermore, the physical

appearance of the common room has been compared by many to resemble that of introverted

Mr Badger and his cosy home in *Wind in the Willows* with its underground tunnels and

yellow draping. In addition, the dorm's position below the kitchen is another gender

stereotyping that once again disputes the accuracy of this type of pigeonholing in society.

Though Hufflepuff does not have a dominant house culture, their belief system endorses and

adheres to Hogwarts' collective unification process. The underlying value system here is one

that indirectly represents a stand-still of time and lack of progression in social and political

ideologies. The subtleness that shrouds Hufflepuff is reminiscent of the ambiguity and

traditionalism of contemporary society's value systems.

Hufflepuff conforms to the bureaucratic nature of the didactic physical culture;

though still supportive of the unification process, it also supports Hogwarts' bureaucratic

physical culture through its own bureaucratic subculture of strict observance of rules and

regulations. Their preference for certainty and respect for hierarchy justifies their reasons for

solidarity without their having to socialise and affiliate with others. Due to Sprout's

conscientious, optimistic character and her dedication to her work, she is able to establish

cultural values that enhance Hogwarts' dominant culture. Though she does not feature

extensively in the series, her commitment to the school and her integrity is consistent with

Schein's "espoused values ... [making her] honest, ethical, and trustworthy" (Yukl 192).

After Dumbledore's death, her allegiance to him and Hogwarts is expressed by her

enthusiasm to keep the school open for "a single pupil [who might] want to come" (Rowling,

Harry Potter and the Half-Blood Prince, 585). However, her lack of extroversion is

colligated to her unassertive character and caring nature, suggesting stereotypical female

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submissiveness and representing the unchallenging acceptance of the traditionalistic value system. Furthermore, her earth-covered robes, dirty nails and patched hat indicate her dedication to work, but also alludes to her socially detached appearance within Hogwarts society (Rowling, *Chamber of Secrets*, 70). Through her personal attitude, she is able to guide and mentor her students to support Hogwarts' objective of unification. Furthermore, Hufflepuff's supporting bureaucratic culture indicates that the house's behavioural conformity is based on its suppression of the individual by means of the unconscious acceptance of Hogwarts' culture as it is initially portrayed. Thus, Sprout's lack of affiliation and recognition results in generating a collective environment of solidarity towards others, rather than that of socialization. In other words, when the need arises the students of Hufflepuff will support and unite against the countercultures formed. Though Sprout and her students have kind and caring natures, socialization only occurs within the house structure, resulting in the underdevelopment of the students' interpersonal skills. Hence, "Hufflepuffs are loyal and good workers, but they are not intelligent leaders" (Heilman 232), suggesting that they enhance Hogwarts' culture. Sprout is positioned as a female founder, and their stereotypical obedience creates a feminine culture. Thus, Rowling raises the theme of gender stereotyping by generalizing the traditional and stereotypical traits of women, in order to comment on the issues of diversity and social class.

In contrast to Hufflepuff, Ravenclaw's dorms are located in the west side of the castle above the fifth floor and are only accessible by answering to the "bronze knocker in the shape of an eagle" (Rowling, *Harry Potter and the Deathly Hallows*, 472). The door has no actual key and does not have a conventional password like the other houses'; students only gain access if they answer the question correctly (Rowling, *Harry Potter and the Deathly Hallows*, 472). According to Hofstede et al. in an individualistic culture "students expect to be treated as individuals…[as] it aims at preparing the individual for a place in…society"

(*Cultures and Organizations* 118). This individualism is represented in the blurring between educational and personal time, since students are pushed to excel and extend their personal knowledge. The common room, furnished with tables, chairs and bookcases express the studious nature of the students and emits a sense of coolness in the atmosphere.   The physical attributes of Ravenclaw dorms are in alignment with Rowena Ravenclaw's knowledge orientated character; their mascot, the raven, is a smart, quick and intelligent bird, blue and bronze coloured. According to Faber Birren blue creates a "cool, calming and passive" atmosphere that can be "associated with death" which could be interpreted as a reference to the battle of Hogwarts (141). Rowling uses Ravenclaw's ideals as a perfect backdrop for the value system of Hufflepuff. While Hufflepuff's cultural dimensions focus more on collectivism, Ravenclaw is more individualistic; this raises the question of how people view themselves in terms of their own personal individuality. According to Hofstede's *Culture Compass* the British are extremely individualistic, as they are "…taught from an early age to think for themselves and to find out what their unique purpose in life is and how they uniquely can contribute to society. The route to happiness is through personal fulfilment" (102).By creating two opposing cultures that represent collectivism versus individualism, the selfishness that drives the "I" is being challenged in a society where social equality is being driven by a rampant consumerism rather than loyalty to a collective human race.

Flitwick, head of house for Ravenclaw, has a supportive leadership style that derives from his copious amounts of essential and effective learned experience. His mastery in the use of charms, from simple to advanced, and even his own devised charms indicates his talent as well as his ability to use his existing knowledge to transfer necessary information. Furthermore, his former days as a champion dueller indicate his bravery and undeniable accomplishments, whilst coinciding with and reflecting on the characteristics of the students

of Ravenclaw (Rowling, *Harry Potter and the Chamber of Secrets*, 141). Their studious demeanour is a manifestation of effective mentoring from a knowledgeable perspective, shown by the students' eager acquisition of wisdom. Interestingly, their intellectuality is more a trait of masculinity, which seems to contradict Flitwick's personal nature. It is his fairness to all students, regardless of their house, that is important to note. As Heilman explains, this gentle and emotional character portrays the "nondominant masculinity and femininity common in many school settings" – as when Ginny is trapped in the chamber of secrets and Flitwick is emotionally distraught, making him unable to think logically as he "…burst into tears" (Heilman 233 and Rowling, *Harry Potter and the Chamber of Secrets*, 217). Flitwick's concerned nature in an individualistic culture introduces the concept of gender identity, since his emotions outweigh his logical mind. His sharp intellect magnifies his emotions and steers the reader to make stereotypical assumptions. In other words, as Heilman describes, Flitwick "is characterised with words and images that are connotative of crude cultural stereotypes of gay men" (233). Thus, the reader is confronted with homosexuality as Rowling subtly introduces the concepts of gender identities and how they can be unjustly perceived in society, schools and organizations, with the aim of broadening and maturing the reader's own perspectives. Though homosexuality is accepted within the United Kingdom, it is not to say that discrimination is not present when regarding gender identity (Hofstede *Culture Compass).*

Gryffindor's masculinity is portrayed by their mascot, the lion, affirming the founder's values for the students to develop as brave, daring and cheval. Supporting these values are the house's colours: according to Birren scarlet suggests that "disturbances [are] to be expected and troops might take to the battlefield", and gold symbolizes the "prosperity" that is to come (11). Rowling has cleverly ensured that the combination of scarlet and gold create a sense of masculinity as well as of the hope that through unity, peace will be

achieved. As the gold alludes to the final battle of Hogwarts, the combination of red and gold also suggests that Gryffindor possesses a royal superiority over the houses. This superiority can be associated with the independence that is instilled in the Gryffindor characters, in order to drive the unification of Hogwarts against Voldemort. However, the communal area is welcoming and friendly, with large comfortable chairs, a fireplace and tables for the students to do their homework, expressing the nature and needs of companionship and unity and thus indirectly hints towards femininity. Whilst superficially Gryffindor has a predominantly masculine culture, the physical environment instils values that are characteristic of a feminine culture. Hofstede et al. claims that a significant element of collectiveness is the importance of "frequent socialization in public places", as represented in the layout and physical features of the dorms (*Cultures and Organizations* 113). The common room is centrally located between the separated sleeping quarters of males and females, each leading to the common room by means of a spiralling staircase. This division supports Hogwarts' dominant cultural effort to shift from masculinity to femininity, as Gryffindor's collectivism is the equivalent to what Hofstede describes as "extended families" that "continue protecting them in exchange for loyalty" (Hofstede et al. 113). Hence, it is important to note that Rowling's, description of Gryffindor's dorm, simulates an environment that accepts gender equality.

Leaders have the ability influence how culture is established, maintained and sustained throughout an organization and subunit. Therefore, in the context of Hogwarts each head of house plays a predominant role in defining and guiding acceptable values. As head of house and culture carrier McGonagall also exemplifies those acceptable cultural norms within Gryffindor which contribute to the actions of the characters. Her fanaticism about quidditch inspires competitiveness but also bravery, as she does not fear to bend the rules. For example, when Harry is caught flying unsupervised, instead of deducting house points or giving landing detention, McGonagall takes him to the Gryffindor captain stating: "[t]he

boy's a natural. I've never seen anything like it" (Rowling, *Harry Potter and the Philosopher's Stone*, 112). By bending the rules, McGonagall unconsciously determines that regulations can be ignored for the greater good. And so, through McGonagall's fanaticism for sports, Rowling is able to justify Harry's actions when he disobeys the rules. In addition, her approach inspires the students of Gryffindor to look to her for guidance as she sternly but effectively instils Gryffindor's values as the narrative develops. Simultaneously, McGonagall's "secondary status" (Heilman 225) as a nurturing housemaster can be deemed as motherly as she asks "[a]re you sure you are feeling alright Potter?" (Rowling, *Harry Potter and the Prisoner of Azkaban*, 101). However, her "ethical leadership" ascertains that she is merely "nurturing followers" to ensure that they become "empowered" enough to defeat Voldemort by encouraging them to transcend their own needs and engage in effective risk-taking so that "social justice" might be achieved (Yukl 436), resulting in their functioning independently from Hogwarts' dominant clan culture. The succession of Voldemort can only be countered by the Gryffindors' ability to independently drive the change and weaken the elitist position. Thus, through McGonagall, Rowling ensures that the reader is able to "foster appreciation and tolerance of [gender] diversity…[as the] emphasis…[lies] on increasing self-awareness and mutual understanding" (Yukl 435).

McGonagall is probably the most prominent head of house in the narrative, and her role within Gryffindor epitomises generalizations about women in society. One would assume that in the light of the bravery and dedication McGonagall shows to Hogwarts' unification process, she would be portrayed as a strong feminine character. However, in *Cinderfella: J.K. Rowling's Wily Web of Gender* Ximena Gallardo-C and Jason Smith argue that though she may have masculine characteristics, Rowling counters her authoritarian position by

> … constantly [having her struggle] to refrain from emotional outbursts…[F]or example…at the end of [*Harry Potter and the Chamber of Secrets*], when Harry

returns from defeating the basilisk, Professor McGonagall 'clutches her chest, gasps and speaks weakly'…Likewise, in [the *Harry Potter and the Goblet of Fire]*, McGonagall loses control and falls into a furious, though ineffective, rage when Cornelius Fudge, the Minister of Magic, brings a dementor into Hogwarts; alarmed, Harry notices that her face turns red with 'angry blotches' and she balls her hands into fists. (193)

By using stereotypical traits of femininity to characterise McGonagall, Rowling weakens her position in the narrative as her emotions are perceived to be typically feminine in a detrimental way. After Dumbledore's death, a natural assumption that McGonagall as deputy headmistress would proceed as headmistress seems logical. However, the male character Snape assumes the position. Though this intensifies the narrative and maintains the readers' interest in the story, it is the symbolism that is interesting. McGonagall's position as deputy head for the majority of the series is a representation of the glass ceiling women encounter in society. According to Beulah Coyne, Edward Coyne, and Monica Lee the "[t]he glass ceiling [is a] a barrier to the advancement to … higher levels of the organisation'" (15). Though there has been great improvement and advancement in creating gender equality in the workforce, the issue raised by a character such as McGonagall, questions the attainability of executive positions. In his book *Powerful Women: Dancing on the Glass Ceiling* Sam Parkhouse argues that there has been a vast improvement:

In the 1980s and 1990s women had been getting to more senior positions and moved beyond 'base camp' through their own aspirations and changing attitudes. 'Women now get to the negotiating level. They are having children later.'

This coincides with a considerable boost from a change in attitude by the public at large to boardroom life. This in turn kicked legislators into life. And then from the mid1990s there has been a raging debate on corporate governance. This matters, in the eyes of Lady Howe, because there are now new rules which enforce turnover of board positions every few years. Committees now, in theory, have a say in appointments and salary. Membership of the boardroom club is now no longer solely the gift of the chairman and companies have been forced to cast the net wider. This includes being made more aware of women.

By 1995, there were some signs of success. Around half of top company boards now contained at least one woman, whereas in 1989, 80 per cent of top companies had no women at the top. But, progress to positions of real power remained slow, with women taking influential directorships in just 3 per cent of appointments. (Parkhouse 149)

As reflected in Rowling's character McGonagall, the issue of women being appointed in executive positions remains problematic. Women struggle to go beyond the glass ceiling and remain hampered and restricted in their earnings and ultimately blocked from reaching executive positions. Often reaching an executive position is not only a challenge but also comes at a personal sacrifice. Thus, through McGonagall Rowling is able to introduce the concept of gender inequality to the reader together with a progressive critique of a situation that it is still ever-present in society, even though it has been deemed unacceptable in theory. Simultaneously, when applied to Hofstede's feminine dimension, the glass ceiling symbolises a potential shift in British society that moves away from competitiveness, achievement and success and rather focuses on a society that values quality of life and caring for others. So while the physical attributes of the dorm adhere to the founder's values of equality, McGonagall represents the gender discrimination that still plagues contemporary society today. Thus, the combination of both physical attributes and leadership style allows the author to address diversity issues in a safe environment that stimulates equality, a value introduced in Hogwarts' overall collective culture. This promotes collectivism and gender equality, but reiterates that women are still not fully integrated in certain areas of society. In doing so, Rowling reflects the progressive values present in society, in the hope that the reader will revaluate her or his individual beliefs and perceptions of women. From a HRM perspective, there is a move to embed and support cultural values that build an inclusive culture which can be done by reassessing recruitment processes, training individuals to be aware of their unconscious bias by exposing them to the stereotypes and generalizations that have been accepted as normal, as well as implementing performance management systems that are based on qualitative merit as well as quantitative ranking.

A performance management system has become a necessity within organizations as it guides leaders to reward those who have demonstrated behaviours that are aligned to an

organization's culture. However, there are times when countercultures prevail and as a result drive organizational change. The Slytherin house acts as a counterculture to Hogwarts' general normative system and is renowned for selecting the majority of their students based on the purity of their blood and their line of heritage; a culturally biased selection profile. According to Alicia Bosnier and Jennifer Chatman

> [s]ubcultures represent tolerated deviations that do not disrupt the normative solidarity of the larger culture's values. In contrast, members of countercultures hold discordant values and, by virtue of their membership, explicitly oppose certain aspects of the larger culture. Countercultures are, therefore, unacceptable to members of the larger organization" (94).

When Slytherin is viewed in light of a counterculture, it becomes evident that the members of Slytherin hold discordant values as their elitist membership explicitly opposes Hogwarts' larger culture of unity, equality and collectivism. Thus, in a socially orientated environment such as Hogwarts, a counterculture such as Slytherin is viewed as unacceptable by the other members of Hogwarts. The physical appearance of Slytherin's dorms support the disagreement with the core values of the dominant culture, as their ill-intended and sly behaviour is alluded to in their mascot, the serpent, and also their house name, which is suggestive of sly and slithering behaviour. Furthermore, their cool green and silver colours and location in the dungeons under the Hogwarts lake creates a gelid and impersonal environment. Though the dorm has an air of grandeur to it, the colour green, according to Birren, suggests people of "high nature" and "benevolence" which is aligned to Voldemort's values but also coincides with Slytherin's original values of "versatility" and "ingenuity" (42-3). Furthermore, Birren claims that silver represents the "fear" and depression the school will face under Voldemort's reign (44). The "long, low underground" common room echoes their cruel behaviour, whilst the dark interior represents the dark lord's values (Rowling, *Harry Potter and the Chamber of Secrets*, 165). The "elaborately carved mantelpiece" and "carved chairs" advertise the significance of social status and elitism in their house (Rowling, *Harry*

Potter and the Chamber of Secrets, 165). Thus, Slytherin's physical culture supports Snape's Machiavellian style and values, as the description of the house alludes to everything that is wrong with society.

Driving this counterculture forward is the negative persona Snape, who has unjustified prejudices against muggles as well as abusing his power to reward behaviours that go counter to the organizational culture and goals. Though his persona is a double agent in the series, his undercover character adheres to and personalises the negativity of charisma. His dogmatic nature combined with his sarcasm allows him to terrorise his least favourite students, and his intolerance to misbehaviour provides him with enough reason to publically bully and ridicule his students. Thus, unlike his fellow teachers, the values that Snape instils stimulate differentiation, adversity and clash with Hogwarts' dominant culture. However, his style is beneficial to Hogwarts, as his inappropriate behaviour drives the school to unite in the long run. For example, resistance to Snape's position as head of house drives individualism, as his dark optimism and authority divides the students of Slytherin and encourages them to act as individuals within the counterculture. In contrast, his individualism drives the other subcultures to form a collective against Slytherin, as students form an in-group, isolating Slytherin. Furthermore, his decision-making style reflects self-glorification and hunger for power rather than a desire for the welfare of others, even of the house of Slytherin. For example, Snape's tyrannical teaching method is the only way he can maintain and sustain his own self-respect among his Slytherin students. Fortunately for Snape, exploiting his charismatic characteristics initially enables him to weaken and control certain members of the collective. Though he is a double agent, his role clearly points out the destruction that individualistic nature is having on society. The extreme need to please the 'me' comments on the shift of society away from a collective community to one in which the individual lives in isolation. Thus, Snape's position ensures that prejudice regarding values of ethnicity and

class are clearly portrayed to the reader, as well as evading values that respect "resourcefulness", "determination" and "a certain disregard for rules" (Rowling, *Harry Potter and the Chamber of Secrets,* 245). Snape's insecurity about his mixed background results in his tendency to demonstrate a preference for individuality and generally cruel behaviour. Rowling has cleverly used his bullying of students outside the counterculture to lay the foundation for a discussion on racism and classism. She has also ensured that the reader looks beyond the superficial reactions of real bullies and understand their behaviour, as insecurities are often a driving force behind malicious actions. Thus, through the counterculture, Rowling ultimately challenges the reader to understand that there are fundamental issues present within our social value systems as issues of ethnicity, race and equality are still ubiquitous in a country that prides itself on its multiculturalism.

Thus, while the decor and physical artifacts of a house highlight the basic cultural elements, the housemaster indirectly expresses societal concerns about gender inequality, identities, ethnicity and classism in contemporary society. Though the heads of houses represent and educate the reader on morally acceptable behaviour in contemporary society, it becomes evident that there are discrepancies in the dominant values of British society. In other words, the narrative indirectly attempts to develop the readers' moral temperament by suggesting that harmony and unity are key elements for obtaining equality. Contrarily, the hostility and argumentative nature of the counterculture resists the internal change for unification. Thus by creating a counterculture within Hogwarts, Rowling develops the environment's values to encourage constructive controversy and indirectly force the reader to think creatively about the values instilled by society, rather than blindly following one set of values. Furthermore, by transposing fictional ethnic discrimination Rowling is able to critique the political righteousness and ethnocentricity that still characterizes elements of British social life. Slytherin can be regarded as what is wrong with traditionalism in Britain, as their

failure to respond to the ethnic diversity in Hogwarts is reflected in their lack of ethnic

variation and preference for traditional values. In this way, Rowling comments on the

segregated society of Britain and the intolerance of other cultures. Thus, the locus of causality

concentrates on understanding ethnic, gender and cultural diversity, in order to achieve the

acceptance of others.

3.7   Conclusion

So far this chapter has focused predominantly on defining the cultural assumptions

embedded in the narrative; however, what it has not yet done is to fully explain how these

basic assumptions contribute to a common sense way of reading. Quite simply, cultural

differences and traits are derived from one's social environment and as a result influence the

perceptions of humans' internal operating system. As culture is innate, it indirectly shapes

how one perceives certain cultural values as superior or inferior. The article "Culture–

personality based affective model" suggests that combining culture, personality and emotion

results in the formation of character and that

> [c]ultures have a big role in shaping the behaviours and personality of an individual.
> These personalities in fact have some similarities which makes them a part of a social
> group. The properties of one social group differ from others. Sometimes the
> differences are very subtle and sometimes they are totally reciprocal. (Nazir et al.
> 281)

Communication is central to understanding other people and their culture through their

behaviours and personality. Therefore, the manifestation of cultural traits in one's human

nature and personality can reflect as well as counter universal cultural presumptions. This

cultural perception directly influences the way an individual interprets a text, especially in a

common sense reading, a reading that requires the application of a degree of logic and

intelligence as the reader will need to reflect on her/his innate ability to distinguish between

universally accepted norms and behaviours and their own personality. For example,

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throughout Rowling's *Harry Potter* series the reader is exposed to various cultural values that either reflect British values or questions the validity of its position in society today. In actual fact a common sense reading of a narrative draws heavily on the assumption of Hofstede et al. that "[t]he core of culture…is formed by values" and that "[v]alues are broad tendencies to prefer certain states of affairs over others", hence values express certain feelings (*Cultures and Organizations* 9). It is important to note that values deal with opposing pairings such as good versus evil, moral versus immoral and dangerous versus safe. These values can be equated to themes, as themes express a hidden value embedded in a text; isolating the cultural expressions can achieve insight into a common sense way of reading a text. By applying Schein's theory in combination with Hofstede's cultural dimensions it becomes apparent that there are basic underlying assumptions that express certain universal themes in the narrative. Hofstede's dimensions address basic universal themes that express globally understood themes such as right and wrong, good versus evil, male versus female, moral versus immoral. It is these core cultural values that provide a foundation that any reader across the globe can understand. However, it is the depth and dimensions that reflect the intensity of the cultural values expressed through a collective ideology. By recognizing that *Harry Potter* is set in the United Kingdom it becomes possible to draw a line between the universal values and how those are perceived by a nation. The collective values that are expressed are subject to the universal structures present in the narrative. However, how these collective trends are interpreted by the reader depends on the value framework inherited or learned over time. This type of interpretation is difficult to explain as it is unique to an individual; however, the reader learns through the collective preconceptions and structures that represent national values and ultimately contribute to the common-sense way of reading. In other words, by isolating the cultural values, a discourse is formed that reflects desirable as well as undesirable cultural values that can be understood on a universal, collective and individual

perception. From an organizational perspective, HRM theory plays an enormous role in shaping organizational culture through its processes, policies and interventions. In actual fact, assessing the likes of recruitment, performance and reward frameworks can provide valuable insight into the cultural norms of the organization as well as that of society. By applying these concepts generally to the *Harry Potter* series, in light of Schein and Hofstede's model it becomes evident that competitiveness, individuality, gender discrimination, inequality and diversity are issues deeply rooted within the British neoliberal society as it is reflected in the text but also in the processes and procedures implemented by organizations. Thus, a common sense way of reading is not naïve or contradictory but one that heavily relies on values that have been deeply instilled in the processes and procedures present within organizations today. These cultural values express emotions that emphasize a community's shared interests, harmony, traditions and a basic underlying assumption that makes it possible to understand universal, collective and individual mental programming, thereby contributing to the common sense way of reading. As a result, the preconceptions and cultural values embedded in the narrative allow the reader to draw on universal and collective ideologies in order to arrive at personal and individual conclusions in relation to the environment they participate in. Thus, a common sense reading is based on cultural values that are accepted as a universal, collective and individual expression of the basic underlying assumptions of the narrative. However, though the model reflects societies' cultural values and the depth to which the basic underlying assumptions are embedded, it is only superficially touched on. In other words, though Schein's and Hofstede's model allude to the basic underlying assumptions embedded in the narrative through the analysis of the artifacts and espoused values, the actual reflection of society's deeply rooted values can only be deduced by interpreting the actions of other characters within the narrative. Though this chapter has not been able to provide such a close character analysis, it is evident that the basic underlying assumptions embedded in the text

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are complex and require additional investigation with a tool that further interprets human

interaction.

Chapter 4: Using the Emotional Intelligence Taxonomy as a Moral Compass to Measure Social Identity Themes in the Narrative

4.1 Introduction

The previous chapters investigated the various cultural and leadership dimensions embedded in J.K. Rowling's series *Harry Potter.* By reading Edgar Schein's and Geert Hofstede's cultural models alongside the fictional narrative both models proved to be particularly useful in determining deeply rooted dimensions that reflect cultural issues in contemporary society. The extracted cultural dimensions were compared to the British scores in Hofstede's *Cultural Compass* and used as a benchmark to determine and comment on the complexity of cultural values in the narrative and the reader's society. Though Schein's artifacts and espoused values were easily identifiable in the narrative the complexity of the basic underlying assumptions were evident, and the extent to which they informed the action of the narrative was not exhausted. Hence, the basic underlying assumptions that are addressed through the application of Schein and Hofstede's models did not provide enough insight into the characters' actions, behaviours and thoughts. This chapter will build on the cultural insights presented in chapter two and focus on the morality underpinning these cultural assumptions through the principles of emotional intelligence and social identity. These concepts will be viewed through a HRM lens in order to determine the moral compass of the basic underlying assumptions and how complex social identity themes such as gender, social class, equality and diversity are featured in the narrative.

The emotional intelligence quotient contributes to the common sense way of reading a text due to the clear-cut fact that part of emotional intelligence is based on common sense. In this understanding, common sense relates to an individual's ability to understand, sense and manage his or her own emotions in relation to the information they confront. Emotions

provide us with information that can be acted on or chosen to be ignored: emotional intelligence therefore is a balance between emotions and knowledge. When emotional intelligence is associated with a common sense way of reading it should be viewed as a tool that provides insight into the behaviours of the characters' feelings, actions, words, thoughts and values. This insight then provides the reader with a platform from which he or she is able to deduce whether the characters' actions resonate with his or her own individual cultural belief system. Therefore, emotional intelligence is a viable tool that can be read alongside a narrative to deduce the basic underlying assumptions and reflects on a common sense way of reading. This chapter will start by defining emotional intelligence and social identity theory, discuss how certain characters personify social identity issues relevant in society today, and then the difference in emotional intelligence between Voldemort and Harry will be outlined. I will argue that their differences reflect larger cultural frictions that are intelligible to the reader.

4.2   Emotional Intelligence Defined

Emotional intelligence (EI) is a relatively recent behavioural model that is increasingly gaining prominence in the HRM field. In his article "Emotional Intelligence: For Human Resource Managers", James Fatt explains the origin of emotional intelligence as having

> …its roots in the concept of "social intelligence," which was first identified by Thorndike (1920) who defines social intelligence as "the ability to understand people, which is included in Gardner's (1983) inter- and intrapersonal intelligences in his theory of multiple intelligences. For convenience of study, psychologists have grouped intelligence into three clusters: abstract intelligence (the ability to understand and manipulate verbal and mathematic symbols), concrete intelligence (the ability to understand and manipulate objects), and social intelligence (the ability to understand and relate to people) (Ruisel, 1992). (57)

Thus, to an extent emotional intelligence is a form of social intelligence. Furthermore, according to John Mayer and Peter Salovey, who designed the first formal model of emotional intelligence,

> [e]motional intelligence involves the ability to perceive accurately, appraise, and express emotion; the ability to access and/or generate feelings when they facilitate thought; the ability to understand emotion and emotional knowledge; and the ability to regulate emotions to promote emotional and intellectual growth. (10)

While Cary Cherniss and Mitchell Adler in their book *Promoting Emotional Intelligence in Organizations* claim that there is a multitude of ways to define emotional intelligence but that in its most rudimentary form it can be described as "…the ability to accurately identify and understand one's own emotional reactions and those of others" (1), whereas Daniel Goleman clearly states that an individual has both cognitive and emotional intelligence and therefore mixes IQ and emotional intelligence to add various dimensions to a person's attributes (*Emotional Intelligence* 45). Though there are nuances to each school of thought, emotional intelligence in general provides a "…basis for personal qualities such as realistic self-confidence, personal integrity, knowledge of personal strengths and weaknesses, resilience in times of change or adversity, self-motivation, perseverance, and the knack for getting along well with others" (Cherniss and Adler 1).Though the concept of emotional intelligence is not really novel, there is nowadays actual qualitative and quantitative data that describe how emotional intelligence contributes to the success in work. The concept of emotional intelligence is two-fold. On the one hand it is driven by emotions that influence our behaviours and the ability to respond to changes in our environment and our relationships with others. On the other hand intelligence corresponds to an individual's mental abilities to process information; this can be on either an intellectual, social, personal or practical basis. This means that part of emotional intelligence is innate while the other part is learned through experience. When emotion and intelligence are combined individual dispositions are formed

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which process all forms of emotional information, each contributing to an individual's

performance and ultimately to that of the organization.

According to Fatt, emotional intelligence is becoming increasingly more important in

the organization for three main reasons

> 1. Research has shown that for star performance in every field, EI is twice as
> important as cognitive abilities. For success at high levels, close to 90% of success is
> attributable to EI (Chen, et al., 1998).
> 2. Companies and individuals are becoming more interested in their search for
> competitive advantage and recognise the need to balance rational and emotional
> aspects of strategy.
> 3. A major drive of interest has been the failure of IQ alone to account sufficiently for
> differences in success levels in individuals, both in educational and organisational
> contexts. (Fatt 58)

With the increase in competition and rapid market changes that organizations are facing

today, the efficiency of HRM's role is becoming increasingly important as their focus on

people management is what drives the strategic evolution of an organization. Therefore, from

an HRM angle, developing an individual's emotional intelligence can improve, solve and

drive an organization's synergy from an individual to organizational level. Through the

consequent HRM practices such as selection and retention, performance management and

career management there is now the ability to support organizations and develop attributes

such as emotional intelligence in order to create, develop and sustain a culturally diverse and

flexible environment for their employees. Yogi Penceliah in her article "Emotional

Intelligence for Organizational Effectiveness", states that "Although EQ is a desirable quality

in an employee, it may also be used for a variety of activities in the workplace" such as

recruitment, performance, negotiating and networking (647). Thus, these processes fall under

HRM's integrative approach as it guides the work force into developing an environment that

fosters all forms and types of equality inclusion within an organization. For example, the

recruitment process discussed in chapter two suggests that discriminatory actions are deeply

embedded in the process itself, but if the managers are emotionally intelligent then they can

look beyond the restrictions of the recruitment cycle. According to Samson Babalola and

Lilita Marques in their article, "Integrated Approach to Workplace Diversity through Human

Resource Management", on the efficient use of HRM in organizations

> …it is suggested that HR managers must be able to guide organizations through and provide leadership in managing diversity in a way that fully realizes the potential benefits that differences can bring. That is, be aware of behaviour and attitudes, acknowledge biases/prejudices, avoid assumptions, and focus on job performance and conduct. This in turn will help the HR manager in his/her substantive activity such as a leadership development and explicit focus on workforce diversity. HRM may be able to achieve these goals through an integrated approach with the combined broader role of organizational management (441).

Emotional intelligence is thus a tool that HRM can use to integrate and validate human

emotions in the workforce as this will create, build and sustain an environment that is

culturally flexible and dynamic. In the case of the narrative emotional intelligence plays a

significant role in understanding and extracting the underlying ethical preoccupations of

Rowling's series. It is important to remember that there is no official performance

management system that outlines behavioural competencies and skills in place for

determining what behaviour is acceptable or not. Therefore in the place of a quantitative

ranking system the competencies of the emotional intelligence framework provide a useful

language for assessing accepted social criteria. Furthermore, by considering emotional

intelligence cultural flexibility can be obtained which means that organizations are able to

pinpoint and define the collective difference in the workplace, including differences between

values, beliefs, backgrounds and experiences in order to expand and improve the collective

dynamic. In other words, cultural context becomes paramount and one of the core factors

when implementing an emotional intelligence programme and analysing its outcome.

However, though emotional intelligence "…appears to be predictive of the quality

of interpersonal relationships and inversely to the frequency of negative behaviors" it is not

"…a robust predicator of work outcomes such as sales performance, rank, years of

experience" (Caruso 12-13). The latter is not relevant to this thesis as it is not the outcome

that is of significance but rather what the quality of behaviour indicates about the narrative's

cultural context. In order to be able to draw relevant conclusions a taxonomic model needs to

be applied so that there is a common language used specifically in determining the emotional

intelligence in the narrative. Therefore, to be able to deduce the emotional intelligence that is

reflected in the characters of Rowling's *Harry Potter* series, this thesis with draw on

Goleman's five dimensions of emotional intelligence. Though there are numerous emotional

intelligence models and methodologies available, this thesis specifically applies Goleman's

model for two main reasons. Firstly, Goleman has speculated that all emotional intelligence

models have aspects in common, meaning that there is no one model better than the other.

Secondly, his theory combines both personal and social competencies in his model, making it

possible to conceptualize cross-cultural issues. In Goleman's book *Working with Emotional

Intelligence* he states that for a person to be successful in their work they will have learned

the competencies that contribute to emotional intelligence and as a result to the success of

their work. He explains that

> [o]ur emotional *intelligence* determines our potential for learning the practical skills
> that are based on its five elements: self-awareness, motivation, self-regulation,
> empathy, and adeptness in relationships. Our emotional *competence* shows how much
> of that potential we have translated into on-the-job capabilities. For instance, being
> good at serving customers is an emotional competence based on empathy. (Goleman,
> *Working with Emotional Intelligence,* 25)

In other words, a person's emotional intelligence is based on individual capacity, and a

person's individual capacities are independent, interdependent and ordered hierarchically

within the emotional competence framework. Goleman's emotional competence framework

is divided into two main competency streams: personal and social. Each competency stream

"shows the relationship between the five dimensions of emotional intelligence and the

twenty-five emotional competencies" (*Working with Emotional Intelligence,* 25). In other

words, how an individual's capacities are shaped can be determined through their social,

personal and moral ability. The table below describes the dimensions of Goleman's emotional competence framework.

Personal Competence *These competencies determine how we manage ourselves*	Self-Awareness *Knowing one's internal states, preferences, resources and intuitions*	Emotional awareness Accurate self-assessment Self-confidence
	Self-Regulation *Managing one's internal states, impulses, and resources*	Self-control Trustworthiness Conscientiousness Adaptability Innovation
	Motivation *Emotional tendencies that guide or facilitate reaching goals*	Achievement drive Commitment Initiative Optimism
Social Competence *These competencies determine how we handle relationships*	Empathy *Awareness of others' feelings, needs, and concerns*	Understanding others Developing others Service orientation Leveraging diversity Political awareness
	Social Skills *Adeptness at inducing desirable responses in others*	Influence Communication Conflict Management Leadership Change catalyst Building bonds Collaboration and cooperation Team capabilities

Table 4-1: The Emotional Competence Framework

The above five dimensions will be read alongside Rowling's *Harry Potter* series in order to determine the specific competencies present in the narrative and to outline the differences between the characters' capabilities. These differences will be analysed in order to investigate how they as characters act as a moral compass in the narrative as well as realize the deeply rooted cultural values displayed in the text. In other words, the characters' actions will reflect certain competencies, and these competencies in relation to their actions will be analysed in order to reflect and interpret various identity issues such as gender, diversity and social class.

The ultimate aim is to provide a specialised map, drawing on HRM theory that corresponds to and illuminates what we like to call a common sense response. Thus, this chapter will apply the taxonomy of Goleman's five-dimensional model to two main characters, Harry Potter and Lord Voldemort, in order to show how emotional intelligence can serve as a barometer of an individual's ethical disposition; the idea of emotional intelligence provides us with a form of purchase not only on characterisation, but also on the ethical dimension of the text.

4.3 Social Identity Theory Explained

Though emotional intelligence provides a framework for analysing the characters' actions and relevant social identity themes, it lacks the ability to validate it against socially accepted ideologies. This means that in order to reach definite assumptions an application of alternative theory is required, one that enables a deep probe into the underlying assumptions of social identity. Hence, identity theory will be applied in combination with emotional intelligence in order to draw fundamental conclusions with regards to socially accepted ideologies. There are two mainstream frameworks that support the concept of identity, namely identity theory and social identity theory. According to Michael Hogg, Deborah Terry and Katherine White the difference between them is that

> [i]dentity theory is principally a microsociological theory that sets out to explain individuals' role-related behaviors, while social identity theory is a social psychological theory that sets out to explain group processes and intergroup relations. Both theories place their major theoretical emphasis on a multi-faceted and dynamic self that mediates the relationship between social structure and individual behaviour. (255)

As Peter Burke and Jan Stets also explain simply in their book *Identity Theory*,

> [i]dentity theory seeks to explain the specific meanings that individuals have for the multiple identities they claim; how these identities relate to one another for any one person; how their identities influence their behavior, thoughts, and feelings or emotions; and how their identities tie them in to society at large. (3)

On the other hand, according to Hogg, Terry and White social identity "is intended to be a social psychological theory of intergroup relations, group processes, and the social self" which basically implies that

> …a social category (e.g., nationality, political affiliation, sports team) into which one falls, and to which one feels one belongs, provides a definition of who one is in terms of the defining characteristics of the category – a self-definition that is a part of the self-concept. People have a repertoire of such discrete category memberships that vary in relative overall importance in the self-concept. Each of these memberships is represented in the individual member's mind as a social identity that both describes and prescribes one's attributes as a member of that group – that is, what one should think and feel, and how one should behave. Thus, when a specific social identity becomes the salient basis for self-regulation in a particular context, self-perception and conduct become in-group stereotypical and normative, perceptions of relevant out-group members become out-group stereotypical, and intergroup behavior acquires competitive and discriminatory properties to varying degrees depending on the nature of relations between the groups. (Hogg, Terry and White 259-260)

Thus the difference is that the two theories focus on different processes: identity theory is concerned with role performance and role relationships within groups, while social identity theory focuses more on group behaviour and intergroup relations. However, according to Hogg, Terry and White there are similarities between the theories as

> [b]oth theories address the structure and function of the socially constructed self (called identity or social identity) as a dynamic construct that mediates the relationship between social structure or society and individual social behavior. Reciprocal links between society and self are acknowledged by both theories. Behavior is considered to be organized into meaningful units that are subsumed by specific self-definitions: identity theory discusses the organization of behavior in terms of roles, while social identity theory talks of norms, stereotypes, and prototypes. Just as behavior is organized into discontinuous clusters, the self is structured into discrete identities that are interrelated in various important ways. Both theories also discuss the way in which identities are internalized and used to define self: social identity theory speaks of social identification and the process of self-categorization, while identity theory discusses the process of labeling or naming oneself as a member of a social category, or of commitment. (262)

In another article by Burke and Stets', "Identity Theory and Social Identity Theory", it becomes apparent that these theories have been developed over a period of time, each reflecting a slight nuance between identity theory and social identity theory. However, they argue that these nuances do not render them incompatible and that both theories could be easily unified to encompass all areas of identity. They claim that both theories in actual fact

argue opposing sides of the same theory and that they have developed independently and

autonomously over time. They continue to say that

> In spite of their differences in origins as well as in language, orientation, and cover-
> age, the two theories have much in common. In most instances, the differences are a
> matter of emphasis rather than kind. For the most part, the differences originated in a
> view of the group as the basis for identity (who one is) held by social identity theory
> and in a view of the role as a basis for identity (what one does) held by identity theory
> (Thoits and Virshup 1997). We suggest that being and doing are both central features
> of one's identity. A complete theory of the self would consider both the role and the
> group bases of identity as well as identities based in the person that provide stability
> across groups, roles, and situations. We think that a merger of identity theory with
> social identity theory will yield a stronger social psychology that can attend to macro-,
> meso-, and micro-level social processes. Such a theory would address agency and
> reflection, doing and being, behaviors and perceptions as central aspects of the self. It
> also would provide a stronger integration of the concepts of the group, the role, and
> the person. (234)

The fact that there are similarities and differences that can contribute to a unified identity

theory is what is of significance to this thesis since its aim is not to achieve a unified identity

theory but rather to fully explore how identity themes such as race, gender, social class and

diversity are addressed within the narrative. Nevertheless, as there is undoubtedly enough

evidence to substantiate a unified identity theory, it makes sense to incorporate observations

from both theories to gain a comprehensive insight into the characters' actions and how this

expresses stereotypical identities. Therefore, social identity theory in combination with an

emotional intelligence framework will be used in order to illuminate specific identity themes

addressed in the narrative through characterization as well as to show how these themes could

be potentially interpreted by an individual reader. Applying both theories will fully expose

deeply rooted cultural assumptions and prejudices, thereby enabling comment on a common

sense way of reading a narrative.

From an organizational perspective social identity theory has become an interesting

angle from which to assess and understand the internal functioning of its culture. In order to

understand how HRM practices can influence organization identity it is necessary to

understand individual and group identities. This is significant as understanding the identity of

a firm's employees contributes to the type of HRM practices that are implemented. In other words, HRM theory is in actual fact a conceptual tool that creates a link between individuals and groups as their identity forms the behaviours, values and norms acceptable within the organization. HRM's role is therefore to implement practices that influence these behaviours in order to enhance the organization's competitive advantages. In essence, it is imperative that HRM theory identifies and understands individual behaviour in comparison to group behaviour in order to shape mind-sets. From a common sense way of reading a narrative, the HRM perspective is fundamental as its systematic approach of working from individual perspectives to group views and ultimately to the organization's beliefs, clearly indicates how one perceives, understands and even judges certain information. Thus, by taking note of the characters' individual dispositions, assessing their in and out group behaviours in relation to the organizational goal of unification, the diversity of identities as well as the discrepancy in norms will become apparent. This discrepancy is key to understanding the common sense way of reading a narrative as the generalised value system inferred by the reader exposes deeply rooted prejudices that are present in society today. Therefore, analysing the verbal and symbolic interactions of individual characters while also keeping in mind their in-group behaviour, will expose societies' deeply rooted assumptions when it becomes evident how the characters develop when measured against Goleman's emotional intelligence competencies.

4.4   Characters Personify Identity Related Themes

Identity issues such as cultural diversity play a significant role in the way HRM operates and the types of interventions that they need to implement to support the organization. However, due to rapid changes in technology and globalisation, understanding cultural diversity within an organization has taken on a whole new frame of reference for HR.

From a general HRM theory perspective the challenge of multiculturalism has become complex as it is now required to understand and manage diverse cultures in order to increase overall organizational productivity. Multiculturalism also affects the way in which employees work as it has an impact on the way employees feel, think, act and respond within the working environment. Thus, HRM interventions must support and stimulate cultural diversity and understanding. From the perspective of the narrative, keeping in mind HRM principles, it is important to understand how certain characters within the text personify cultural issues and comment on the complexities of social identity. In this regard, it is important to distinguish between practical and academic intelligence. Practical intelligence versus academic intelligence is a recurring theme in Rowling's *Harry Potter* series and one of significance for a common sense reading. According to Karl Albrecht academic intelligence is the conventional IQ, one's ability for "symbolic reasoning, mathematics and formal logic" (31). It is the type of intelligence that can be tested and measured, whereas practical intelligence is referred to as "common sense" in everyday circumstances (Albrecht 37).

Academic and practical intelligence is cleverly incorporated in the narrative because Hogwarts, is an educational institution in which the characters participate in academic as well as non-academic learning: the characters' learning curve is measured for practical and academic merit. For example, according to McGonagall

> While you are at Hogwarts, your triumphs will earn your House points, while any rule breaking will lose House points. At the end of the year, the House with the most points is awarded the House Cup, a great honour. I hope each of you will be a credit to whichever House becomes yours. (Rowling, *Harry Potter and the Philosopher's Stone*, 85)

Lack of practical intelligence is seen when Harry, Neville and Hermione follow Snape into the Forbidden Forest and one hundred and fifty points are quickly deducted from the hour-glass for breaking the rules. Academic intelligence, on the other hand, is rewarded by the teachers' awarding points when students answer in-class questions correctly. Thus, the

actions and behaviours of the characters can be divided into either practical or academic intelligence, notwithstanding that as discussed earlier the success in either of these areas can be limited by their level of emotional intelligence. Being able to use your emotions intelligently in combination with practical and academic experience is essential to individual success. Hermione represents academic and practical intelligence in relation to emotional intelligence and therefore the application of certain emotional intelligence taxonomies will expose specific underlying assumptions in the text, while simultaneously opening the discussion towards identity specific topics.

Hermione Granger's studious and bookish nature is immediately established in the introduction of her character as she claims she has already "learnt all our set books off by heart" as well as "a few extra books for background reading" (Rowling, *Harry Potter and the Philosopher's Stone*, 79). Her academic intelligence is reiterated throughout the series as it quickly becomes evident she is the best in all her classes and more than eager to impress her teachers. In order to challenge her intellectually, she is even granted permission to use a time-turner so that she can follow more classes than is physically possible; however, her academic intelligence easily alienates her from her peers. Her know-it all nature and "bossy sort of voice" creates the stereotypical image of a highly intellectual individual who lacks any social capabilities or emotional intelligence (Rowling, *Harry Potter and the Philosopher's Stone*, 79). This type of nature coincides with Goleman's theory that though an individual might express great intellectual knowledge, it does not mean that they will be successful in their career since this will depend on their level of emotional intelligence. In the case of Hermione, she is evidently successful in school but her social skills leave much to be desired – something that greatly impacts her socialization process within the school environment. In other words Hermione's studious nature creates the image of a stereotypical nerd, someone who is socially awkward. Her academic intelligence is merely a first stepping stone to

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understanding the evolution of her character's emotional intelligence as well as the basic underlying assumptions addressed by her character. For example, regardless of her bossy nature and know-it all attitude, she expresses a social awareness that instinctively allows her to empathize with others' feelings and perspectives. According to Cherniss and Adler empathy is the basic competency of social awareness dimension as they "take an active interest in others' concerns" as well as being "attentive to the emotional cues of others" (23). In addition, they claim that "[e]mpathy also is the competency most strongly linked to tolerance for diversity. People who score high in empathy respect and relate well to people from varied backgrounds, and they are more likely to understand diverse world views" (25).

Empathy in association with diversity is extremely relevant to Hermione's character. Though her emotional intelligence is initially shrouded by her academic eagerness her dedication to human rights and equality is strongly emphasized in the series. This is most obvious in her Society for Promotion of Elfish Welfare. Throughout the series, Rowling has categorized the house elves and Dobby specifically as an example of a minimum wage worker, alluding to the marginalized status of immigrants and foreigners. Hermione is the only individual who takes responsibility for trying to create equal opportunities for elves in Hogwarts. However, her initiative is resisted by her fellow magicians and even the elves protest that they are happy in their current situation (Rowling, *Harry Potter and the Goblet of Fire*, 199). According to Westman, Hermione's attempt to free the elves by leaving bits of clothing around the Gryffindor dormitory inadvertently insults and alienates them (326) as they believe "they've got the best job in the world" (Rowling, *Harry Potter and the Goblet of Fire*, 211). Westman claims that Hermione believes that the elves are ignorant "because they're uneducated and brainwashed" (Rowling, *Harry Potter and the Goblet of Fire*, 211) and that their underclass position is a result of tending to the socially privileged classes above, without understanding their options (326). Carey suggests that the only dramatic

change in the house elves' welfare is made by Dumbledore, who reasonably accommodates their needs so that in essence they become "free wage-labourers" (106). Carey continues to state that by emancipating them to their free wage position, Dumbledore acknowledges the iniquity of the system and yet he is evidently unwilling to entirely relieve the elves of their servitude (106), thus still supporting the totalitarian vision of the institution and its hierarchy. In other words, the elves are seen as machines used to achieve an economic goal, rather than human capital worthy of respect. From a HRM theory perspective this defies the core values of human resources as its predominant concern is with the wellness of its staff. Hermione's empathy with the house elves exposes the issues around contemporary minorities, and their exploitation as commodities working for a minimum wage.

From a HRM theory perspective, achieving compliance with legislation is fundamental in HRM interventions as they create equal opportunities by managing diversity. According to Millmore et al, "Within the UK, the means to achieve equal opportunities has traditionally been a legislative compliance model" (473) suggesting that through legislation anti-discrimination and equal opportunities are being addressed. Hermione's elf campaign is in essence promoting equal treatment in a multi-cultural environment and as a result reflects a general acquiescence in the British workplace to the protection of their employees. However, as Millmore et al. outlines "…compliance-based equal opportunities approach does little more than reinforce previous or current discrimination as, in the attempt to promote sameness or similarity of treatment, established norms are left largely unchallenged and HR strategies unaltered" (477). Thus Hermione's shift from academic intelligence to empathetic intelligence arguably exposes the unchallenged norms that are embedded in society, and sheds some light on the reasons that inequality and discrimination remain topical flashpoints in society today. From an HRM perspective this raises an interesting issue, as the wellness of its employees is at the heart of everything they do. Yet, HRM's role is not only to comply

with legislation but also to strategically consider how appropriate interventions in aid of supporting diversity might involve changes in fundamental norms, behaviours and mind-sets. Furthermore, the elves' own ethics highlights the importance of HRM having to conform to legislation in order to empower those within the organization. It is very important to support intentions with policies and procedures as they communicate the value of equality in the organization. It should be kept in mind, however, that policies alone are futile unless employees understand why these policies aimed at promoting understanding of cultural diversity and creating a participatory environment are implemented.

However, the theme of equality of minorities and social discrimination does not stop with the elves; it is further supported through characters such as Hagrid and Madame Maxime. Hagrid has the lowly status of the Hogwarts' giant gamekeeper. Still, he is deemed more or less acceptable because of his half-giant heritage while his previous enrolment at Hogwarts suggests his determination to move away from his lowly status – clearly his unjustified expulsion from Hogwarts not only alludes to the discrimination and racist assumptions that minorities face, but undoubtedly exposes the difficulty minorities have when trying to climb the social class ladder. From the perspective of the narrative the reader is forced to classify Hagrid according to his behaviour, as Park points out that

> … his speech, complete with fractured grammar, muttered expletives, and a deafeningly loud voice, emblematic of a lack of education, not only in the formal rules of language arts but also in the social graces. His manners are uncouth, to say the least; he wipes his mouth on the backs of his hands, belches and honks loudly into huge handkerchiefs. Hagrid lacks restraint, partaking in frequent drunken binges – he always seems to have a huge tankard of ale at hand – and displaying an inability to contain his temper or to resist temptations…Hagrid often gambles down at the pub… Hagrid's food [is] prepared in the school kitchens and symbolically mark Hagrid as distinctly lower class. (185)

The above quote indicates that Hagrid conforms to the stereotypical parameters of the physically strong but intellectually simple lower class. Nevertheless, as Ostry points out, he contradicts the characteristics of the fantastical giant as his stereotype insists he should be

violent and aggressive (95). However, contrary to his stereotype, Hagrid expresses the

emotional characteristics of the female gender as he succumbs to his inner emotions, and

often "wail[s]" or "sob[s]" (Rowling, *Prisoner of Azkaban*, 236-7). Unlike Hagrid, the

ostracized giants conform to stereotypical belligerent behaviour. Their commitment to

Voldemort is aligned with their aggressive behaviour as "they're not meant ter live

together…they half kill each other every few weeks" (Rowling, *Harry Potter and the Order

of the Phoenix*, 380), while their confinement to a small area suggests a general intolerance to

their race. Interestingly, as Westman points out, Rowling has indicated that giants and

humans are able to interbreed (325), suggesting that characters such as Hagrid and Madame

Maxime must fight against the pigeonholing of their lower class status; their racial

disposition leads to stereotypical assumptions being made about race and class. Though these

assumptions of minorities are not tolerated in the reader's world, the reader is subconsciously

coerced into viewing characters such as Hagrid as different. Significantly, in spite of the

characters being profiled as different they are still considered good; Rowling repeatedly

shows that mixed races are desirable in a growing diverse culture. Moreover, the animosity

between the two races alludes to the controversy between the two social strata: upper and

lower class. In this way, Rowling tries to convey two major points, namely that races that

deem themselves superior will always show intolerance to others, and also that there will

always be an unofficial class system. From a HRM theory perspective, the portrayal of the

fearsome giants signals the threat that employees often feel when they do not understand a

new culture or are first introduced to it. This feeling of cultural threat can compromise the

work ethic and effective functioning of a team and ultimately an organization – the feeling of

fear represents the tumultuous perception that multi-culturalism has within society today.

    From a social identity perspective, the portrayal of characters such as the house elves

and giants force the reader to assess the discrimination and inequality that minorities face. If

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Hofstede's power distance dimension is used as benchmark for Hermione's emotional intelligence it becomes apparent that she represents the dominant British belief that inequalities should be eliminated. Her middle class stature represents Hofstede's findings regarding the lower PD index amongst the upper class in Britain (*Culture Compass* 98). In other words, Hermione's efforts to gain freedom for the elves represent a process in which she consciously tries to create a community based on equality. Her actions imply that it is possible to create a unified culture, even though such an outcome is severely totalistic, idealistic and unrealistic in the modern world. According to Mike Featherstone in his article "Localism, Globalism and Cultural Identity" a unified world culture might "have been the ambition of particular nation-states at various points of their history" (351), however, at present it is the issue of multiculturalism that needs to be examined. Britain as a multicultural state represents a society that has seen an influx of people from ex-colonial countries, creating a mix of cultures that raises the question of cultural identity. As Hofstede has pointed out, the lower ranking of Britain's power distance reveals the tensions present within society today, as well as reflecting extreme and nationalistic reactions. According to Featherstone immigrants are unwilling to "absorb the dominant cultural mythology of the nation" and as "a result the immigrants retreat into a culture of origin" (353). This is exactly the case of the elves as they refuse to accept Hermione's offers of freedom and isolate themselves from a Hogwarts identity.

The elves represent the inequalities in British society and also animate the debate regarding a single unified cultural identity; asking whether this is conceivable as the cultural variation now present within British society makes it impossible to build an identity that absorbs all the cultural adaptations that have evolved throughout generations. Dobby, for example, epitomizes such a cultural shift as his unemployment differentiates him from the other house-elves. However, his character is pleased to be free, enjoys getting paid for his

work and boasts about his one day off per week (Rowling, *Harry Potter and the Goblet of Fire*, 331). Hence, Dobby represents the new generation of house-elves – one that embodies the cultural values of both the communities, something that could be interpreted as a step towards a unified culture and is in actual fact the birth of a new identity. In other words, as multi-cultural generations evolve and multiply, it becomes more difficult to generate a collectively accepted cultural identity, creating more disparity rather than unity. Thus, Hermione's social awareness exposes the complexity of multiculturalism as actions reveal the complexities of a growing cultural disparity. As a result, HRM theory must contend with these cultural movements and implement solutions that support the organization.

Interestingly, though great attention is given to the inequality of the house elves, the complexities of ethnic diversity relevant in society today are only casually referred to throughout the series. Nevertheless, Hogwarts does enrol several students from ethnically diverse backgrounds with the intent to create a diverse and politically correct environment that accurately reflects the multiculturalism of British society. According to Giselle Anatol, Hogwarts' diversity is indicated through the characters

> Cho Chang, the Patil twins, Dean Thomas, Lee Jordan and Angelina Johnson ... Cho Chang's name suggests she is Chinese; Parvati and Padma Patil's names similarly point to South Asian identity. During the first-year sorting, Dean is described as a 'Black boy even taller than Ron' and, while not a definitive racial marker, Lee Jordan's dreadlocks hint at a possible African-Jamaican ancestry. In *Harry Potter and the Goblet of Fire*, Rowling describes Angelina as the 'tall black girl' who plays one of the Chasers on the Gryffindor's Quidditch team. (173)

Though the ethnicity of the students is addressed, Anatol wisely points out that these students can only be perceived as being culturally different by means of their character descriptions and names, but not through their cultural practices (174). By addressing the cultural variations fairly superficially, Rowling does two things: firstly the lack of attention given to the characters' ethnic differences clearly indicates that this is not significant to the development of the narrative, thereby implying that the multiculturalism experienced by the

reader has already been integrated and that it is accepted as it is mirrored by the magic world. Secondly, by not elaborating on these differences there is no categorization of cultural identities. This clever construct enables the reader, regardless of their own cultural identity or bias, to unequivocally accept multiculturalism. However, though the cultural identity with which the reader might be familiar is not directly addressed in the narrative, it does not mean that ethnicity is ignored. Individual characters such as Malfoy, Voldemort and Snape personify discriminatory assumptions and their individual actions distinctly mark different cultural values (174-5). For example, Malfoy projects what Hofstede has determined as "societal cynicism" which "reflect(s) a view that powerful people are arrogant exploiters of less powerful individuals" (Hofstede et al. 288). He uses derogatory terms such as "mud-bloods" to express that individuals from mixed backgrounds are inferior; he uses status and wealth to justify social position rather than integrity and skill. Furthermore, Malfoy uses his social status to manipulate his way into the quidditch team by buying them all a new 2001 Nimbus broom (Rowling, *Harry Potter and the Chamber of Secrets,* 86). His extreme right-wing point of view reflects that of characters such as Voldemort, Bellatrix Lestrange and Lucius Malfoy as they attempt to rid Hogwarts "of all the Mudblood filth" in order to create a pure and dominant race (Rowling, *Harry Potter and the Chamber of Secrets*, 167). In other words, Malfoy represents a traditionally elite class that values snobbery and believes their wealth and heritage is plausible reason for intolerance towards and intimidation of others (Smith 77). A character such as Malfoy clearly associates wealth and purity with power. According to Michael Lindsay, power creates a sense of identity as "[t]he formation of a public identity along symbolic boundaries is a powerful way of differentiating oneself, especially when that differentiation involves class and status" (175). Interestingly, characters such as Voldemort and Snape are both half-blooded individuals, and their passion to eradicate all muggle-borns is rooted in their abhorrence of their own past and heritage as non-magical

people; in their insecurity about their past, they try to recreate outdated and rigid expectations regarding roles and behaviour. In essence fictional characters such as Malfoy become absorbed in the concept of an individualistic society that believes "there is no need to make specific friendships: who one's friends are [is] predetermined by one's family or group membership" (Hofstede et al. 100). However, it is important to note that though the value system of characters such as Malfoy are presented as acceptable, it does not imply that social class discrimination is appropriate. From an HRM theory perspective, organizations do their best to implement interventions that support career progression based on individual performance rather than on employees' economic mobility. In doing so they avoid discrimination based on social class and are therefore contributing to equality within the workforce. Malfoy, viewed through an HRM lens, clearly personifies economic mobility within Great Britain. His socioeconomic position of elitism, pure bloodedness and economic mobility and flexibility indirectly comments on the social gap between rich and poor in modern society today.

To ensure that the extent of British ethnocentricity is understood, Rowling draws on two cultures that strongly evoke patriotism in the British culture: the influx of French and Russian cultures. According to Anatol, certain cultures are stereotyped; the students from the French Beaubaxton Academy of Magic are illustrated as being elegant, reserved, dressed in fine quality uniforms and following a strict and well-mannered protocol (172). Madame Maxime is described as being elegant but "unnaturally large", aloof and conforming to the hierarchal stipulations of her school (Rowling, *Harry Potter and the Goblet of Fire*, 214). Fleur Delacour, is also described as beautiful like a "Veela", but is initially aloof and unfriendly (Rowling, *Harry Potter and the Goblet of Fire*, 237). Both Madame Maxime and Fleur exhibit stereotypical norms and values of French culture: they are arrogant, flamboyant, hierarchal and emotional (Trompenaar and Hampden-Turner 25). The correlation between the

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Beaubaxtons' and Trompenaar's cultural stereotyping is undeniable, and "emphasizes the differences amongst the rivals" (Anatol 172). Whereas, according to Anatol the student characteristics from Durmstrang Institute for Magical Learning with their "surlier than usual looks" and "furs", refer to the influx of Eastern-bloc nationals in Britain (Anatol 172 and Rowling, *Harry Potter and the Goblet of Fire*, 305 and 217). Anatol argues that their rather ominous demeanour is emphasized by comparison to the well-presented and hierarchal Beaubaxtons and the intimate and welcoming surroundings of Hogwarts and its pupils (172). It is however a matter of concern that Rowling specifically refers to other countries only in *Harry Potter and the Goblet of Fire*, suggesting that "a British setting…[is] clearly distinguished and many take it for granted that those with greater capital money or knowledge are better human beings than those without these assets" (Skulnick and Goodman 263). Thus, the interaction between the different schools allows the reader to "understand how and why they construct their social world as it is" (Cooper et al. 138) and also to consider "that different kinds of people should be measured by different standards… [also known as] polycentrism" (Hofstede et al. 387).This is mirrored by Rowling's comments on the cultural shift from ethnocentrism to polycentrism within Britain today, whilst confidently supporting the notion of patriotism in games. This shift is a comment on the movement towards a collective culture and the direct impact it has on group dynamics. As diversity increases so does the internal workings of a group, which directly correlates to the dynamic of a culture. Hence, these observations are in essence a futuristic commentary on cultural changes due to the influence of multiculturalism.

In this manner, the description of Hogwarts plays an integral role in addressing discrimination in Rowling's Harry Potter series. Multifaceted issues are alluded to through house elf slavery; the stereotyping of giants and the French culture; and the significance of status and the disparate treatment of muggles. The discriminatory position of the house elves

can be directly related to issues of multiculturalism as well as the inequality of the female gender and their undervalued work. There is a direct relationship between the house elves and females, as they are both prone to public and uncontrollable outbursts. However, Rowling's strong marginalization of the elves contain the underlying message of inequality that is fundamentally important to this thesis. For example, Hermione's work for the independence and equality of elves in the series indirectly reflects her own internal struggle as her character in actual fact personifies stereotypical inequalities pertaining to gender inequity. Her intellectuality shrouds her femininity as she is negatively portrayed as unattractive, with "bushy brown hair", "large front teeth" and a "bossy sort of voice", as well as being epitomized as the weak female who is frightened of Voldemort (Rowling, *Harry Potter and the Philosophers Stone*, 79). However, her transformation throughout the series is remarkable as her awareness of others increases; as the narrative reaches its climax, Hermione's character no longer represents the stereotypical feeble female but develops into a strong and dominant woman who has achieved equality (Gallardo-C. and Smith 200). Heilman argues that characters such as Hermione conform to the "demeaning, yet familiar, cultural stereotypes for both males and females…relat[ing] to power and gender [themes]" (222), resulting in the patriarchal stereotyping of gender. However, Heilman interprets the text against the traditional stereotyping of gender roles from a "dominant and hegemonic convention" and as a result she sheds light on only the stereotype and not the underlying assumption (223). Though Heilman's interpretation has a strong feminist connotation, her perception is reasonable, as quite evidently Hermione is described as intellectual and unattractive whereas characters such as the Patil twins are described as "the two best looking girls in the year", their intellectuality dismissed (Rowling, *Harry Potter and the Goblet of Fire*, 358). In other words attractiveness and popularity are two complementary attributes that contribute to social acceptance within a group whereas intellectuality (shown through Hermione's character)

creates an image of social dysfunctionality. However, it is not the objectification of intellectuality that is of significance but the transformation of Hermione's character that is fundamental. Heilman argues that Hermione's Cinderella transformation at the ball attains her "physical accept[ance]" and that her female character is only recognizable after beautifying herself (229). To an extent this is true – Hermione has developed from a socially awkward individual to a mature woman whose emotional intelligence gives her insight into the needs of others and that of Hogwarts. Hermione's transformation also represents the contradictory gender related assumptions present within contemporary society. When benchmarked against Hofstede's cultural compass her character reflects two contradictory dimensions. Her academic intelligence reflects the individualistic culture of British society as well as its masculine orientated behaviour. She epitomizes British society when viewed in light of Hofstede's results as she is extremely competitive, successful and focused on her own accomplishments. However, it is not what she initially represents when introduced to the reader that is of significance but rather what her transformation symbolizes. According to Hofstede's results Britain is a highly individualistic culture that values personal fulfilment, yet, as Hermione's social awareness develops and her empathy towards others becomes more prominent there is a clear shift from being "I" oriented to "we" focused.

According to Heilman, Rowling slowly breaks down the barriers of gender stereotyping when she introduces gender identity issues through innuendo about the sexual orientation of Flitwick and Dumbledore (233). Rowling openly portrays Flitwick as the exaggerated and stereotypical homosexual who is often considered taboo in society (Heilman 233). Though Rowling never openly admits that Flitwick is gay, his "nice wrist movement" and "[s]wish and flick" comically distinguishes him from his heterosexual colleagues (Rowling, *Harry Potter and the Philosopher's Stone*, 126). Furthermore, by not discussing but insinuating the possibility that Flitwick is gay, Rowling suggests that in his teaching

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position "sexual preference per se is not likely to affect work performance" (Gomez-Mejia et al. 135). Though Rowling does not re-address the issue of intolerance for homosexuality, she varies the orientation of her characters. As Leigh Niethardt suggests in her chapter "The Problem of Identity in Harry Potter and the Sorcerer's Stone", "[c]hildren …are faced with the challenging tasks of self-discovery and of creating and maintaining their own identities" (159). Therefore, the absence of open discussion of sexual preference in the series leaves the reader free to escape pre-conceived notions about different sexual orientations. This is further supported by Rowling's hinting at Dumbledore's orientation and his relationship with Grindewald at Carnegie Hall.

> …there's Dumbledore himself. Sure, he's heroic. His twinkling eyes, his flowing manteau, his unfailing wisdom—Rowling made it impossible not to revere him…Rowling said that in her conception of his character, Dumbledore had fallen in love with Gellert Grindelwald long ago, when the two were just teenagers. But Grindelwald turned out to be evil—Rowling's Hitler, in fact—which apparently broke Dumbledore's heart. (Cloud 72-73)

John Cloud suggests that Dumbledore's inability to openly admit that he is gay, implies his shame for his sexual orientation. Yet, if Rowling had out rightly discussed his orientation in the series, the character would have been subjected to the prejudice "that causes many gay people to stay in the closet for fear of being…ostracized" (Gomez-Mejia et al. 135). Though Dumbledore's closeted homosexuality has the controversial "don't ask, don't tell" component to it, by disregarding his sexuality Rowling's gay advocacy argues that "sexual preference should not be a criterion for [personal and] personnel-related decisions" (Gomez-Mejia et al. 135). Thus, by presenting Dumbledore as a homosexual, the author does not flaunt his sexual orientation but pragmatically provides "an outlet for the readers to discover and become themselves" (Neithardt 159). The sexuality of Dumbledore and Flitwick is to an extent contradictory. By avoiding direct categorization of their sexual orientation in the narrative the reader can deduce one of two points of view: either that regardless of the sexual orientation of the characters their preference is normal, or that the normality of their sexual orientation is

still considered an abstract phenomenon. The ambiguousness of Dumbledore's sexual

preference enables readers to either accept his preferred orientation or ignore it, depending on

their own individual value system. Either way, the underlying basic assumption regarding

sexual orientation remains obscure and is left to the reader's imagination. From a HRM

theory perspective, the question regarding sexuality and gender stereotyping can be directly

related to the economic empowerment of women in the workforce today. Gender

transformation is a popular topic and organizations are becoming increasingly aware of the

importance of women in the workforce and how they are equally as capable of fulfilling a

leadership position as a male candidate. Thus, when viewing sexual orientation and gender

stereotyping in the narrative the role of a character such as Hermione or the sexual preference

of a character such as Dumbledore should not necessarily be seen as negative, but considered

as a change indicator for female and gay empowerment in the workforce.

4.5　Emotional Intelligence Taxonomy Applied to Harry Potter and Lord Voldemort

From a HRM theory perspective, emotional intelligence is pivotal to the concept of

leadership, as leadership and good management skills are central to motivating individuals

and teams to accomplish their tasks effectively and to support HRM initiatives. According to

Goleman "[a] leader's strengths or weaknesses in emotional competence can be measured in

the gain or loss to the organization of the fullest talents of those they manage" (Goleman,

Working with Emotional Intelligence, 32). Emotional intelligence is therefore a critical

component of leadership as the competencies that form Goleman's emotional intelligence

framework directly affect the success of leadership, since it provides an individual with the

necessary competitive edge to succeed. Leadership is a dominant theme in the series and is

addressed through the morality of the characters such as Dumbledore, Umbridge, Snape, and

McGonagall. However, though these characters undoubtedly open the discussion on the

effects of various leadership styles, their journey in emotional intelligence is not addressed in detail. However, this chapter offers a different view of leadership as it is influenced by emotional intelligence.   Rather than assuming that a leader is a person of authority in a hierarchal structure, it in actual fact applies the term to either the protagonist in the fictional world (Harry) or the antagonist (Voldemort), since they are most important to the development of the narrative. This means that the extent of the protagonist and antagonist's emotional intelligence acts as a moral compass for the reader, as their actions represent the difference between right and wrong. However, before the emotional intelligence framework can be applied it is important to understand the characters' social heritage since this provides a platform for understanding the emotions that drive the characters. Interestingly, Voldemort is the character that points out that there are likenesses between himself and Harry. "There are strange likenesses between us, after all,' he tells Harry. 'Even you must have noticed. Both half-bloods, orphans, raised by Muggles. Probably the only two Parselmouths to come to Hogwarts since the great Slytherin himself. We even look something alike'" (Rowling, *Harry Potter and the Chamber of Secrets,* 233). Voldemort is muggle born and has been raised in an orphanage whilst both Harry's parents are magic-born. His mother originates from muggles and Harry is raised as an orphan by his aunt and uncle and is forced to suppress his magical abilities. Though Harry is considered to be a 'pure-blood' his muggle upbringing has left him unaware of a magical society and his magical abilities are strange to him. As for Voldemort, he quickly learned to use his magical abilities to abuse his peers and to obtain power over the other orphans. Though they both understand the psychology of the muggle society, they are unable to participate in it on an equal footing and their affiliation to the muggle world is associated with negative connotations. From a skills perspective, they are both talented wizards with a natural talent for the dark arts and they are strong, daring, competent individuals who believe that their work, to some extent, contributes to the

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improvement of the magical society. However, though the likeness between Harry and Voldemort stems from their exclusion from the muggle world, it is their actions in the magical world that actually comments on their moral behaviour in as far as it reflects cultural ideologies.

In the emotional intelligence framework personal competence is comprised of self-awareness, self-regulation and motivation as each factor contributes to the emotional intelligence framework. These soft skills are especially important in establishing well developed emotional intelligence as they are a core contributor to the success of an individual. One area that is particularly important is self-awareness, and at the core of self-awareness lies intuition and gut feeling. According to Goleman, intuition

> …lies at the heart of self-awareness, and self-awareness is the vital foundation skill for three emotional competencies:
> *Emotional awareness:* The recognition of how our emotions affect our performance, and the ability to use our values to guide decision-making
> *Accurate self-assessment:* A candid sense of our personal strengths and limits, a clear vision of where we need to improve, and the ability to learn from experience
> *Self-confidence:* The courage that comes from certainty about our capabilities, values and goals. (Goleman, *Working with Emotional Intelligence,* 54)

Goleman claims that individuals who have emotional awareness are able to recognise their own emotions and able to decipher the reasons for their feelings. They are able to relativize their feelings based on their values as well as to understand how and why their reasoning translates into actions. In essence having the ability to understand how emotions affect actions is essential to emotional awareness and ultimately its impact on intuition. Self-awareness is an important theme in the *Harry Potter* series and is an attribute of both Harry and Voldemort. In theory, the series is in fact a journey depicting Harry's emotional development from a young boy unable to participate in a muggle world to a magical hero with phenomenal expectations. Harry was instantaneously famous as he was the only "boy who lived" and the expectations of his magic immediately required him to contribute his skills, effort, time and commitment to a cause and an environment that was still culturally

unfamiliar to him, a social pressure undoubtedly overwhelming for such a young child.

Initially, his magical skills and magical knowledge are lacking, but his acquired aptitude for

the dark arts and quidditch provide him with the ability to understand where his strengths and

weaknesses lie. Essentially, Harry is intuitively aware that his two talents are the key to

defeating Voldemort and his dedication to practicing both quidditch and the dark arts not only

boosts his self-confidence but also affirms that his intuition is necessary to guide him through

his actions as he "knew, somehow, what to do" (Rowling, *Harry Potter and the*

Philosopher's Stone, 111). At the same time, Harry is acutely aware of his weaknesses and

though he has an innate talent in the dark arts he is also aware that there is room for

improvement. An example of Harry's weakness is identified by Pat Pinsent as

> Professor Lupin, the Defense against the Dark Arts Master, instructs Harry in how to conjure up a Patronus in order to defeat a Dementor. Lupin says, "The Patronus is a kind of positive force, a projection of the very things that the Dementor feeds upon—hope, happiness, the desire to survive—but it cannot feel despair as real humans can, so the Dementors can't hurt it" (*Prisoner of Azkaban,* 176). This one-to-one conversation between Harry and Lupin has the twofold function of allowing Lupin to reveal himself as a trustworthy character (even though we later learn that at certain times he becomes a werewolf) and giving Harry the kind of access to power that would not be possible in a class situation. (30)

The power that Pinsent describes is symbolic of Harry's personal journey of self-awareness,

and his progress through his years at Hogwarts is a combination of learned magical abilities

which improve throughout the series and is reflected in his O.W.L.s as he exceeds

expectations in: Care of Magical Creatures, Charms, Herbology, Potions and Transfiguration

and he scores an Outstanding for Defence Against the Dark Arts, greatly inspiring him

(Rowling, *Harry Potter and the Half-Blood Prince,* 100). As Harry's self-awareness

increases, he is able to manage his temper and emotions, to stay motivated and dedicated to

his mission, whilst building relationships with his fellow students that contribute to the

ultimate downfall of Voldemort. As a result, the reader sees Harry not as a glorified hero but

as an individual who recognises his own emotions and understands how intuition shapes our

thoughts, feelings and actions. Contrary to Harry, Voldemort is a powerful wizard with a shrewd resourcefulness that borders on brilliance and supports destruction and unlike his counterpart he is acutely aware of his magical powers. At a young age he already uses them to unscrupulously manipulate, control and torture others. Also unlike Harry, he is a mastermind in magic who knows no limits. His magical intelligence is equivalent to an individual with a high IQ, but Voldemort is blind to his weaknesses. His lust for power, individualism and control forces him to disregard a fundamental strength in Harry and as a result he underestimates the strength of his foe. In other words, Voldemort is aware of his strengths but fails to acknowledge his weaknesses and in doing so his relentless behaviour drives his blind ambition and his lust for glory – he is loyal only to himself as he sacrifices the lives of others, even his own followers. The main difference that underlies the characters Harry and Voldemort is self-confidence. According to Goleman "Superior performers intentionally seek out feedback; they want to *hear* how others perceive them, realizing that this is valuable information. … Presumably their self-awareness helps them in a process of continuous improvement" (*Working with Emotional Intelligence,* 67). In addition, Goleman points out that "…no matter the kind of job or organization, it is those with the greatest self-confidence who will be most willing to take the risk of speaking up and pointing out the problems or injustices that others only grumble about – or quit over" (*Working with Emotional Intelligence*, 72).

While Voldemort's dictatorial nature prohibits his followers to speak out and confront him, Harry's self-confidence gives him the courage to speak out about the return of Lord Voldemort and even to question Dumbledore's actions, suggesting that he has greater self-awareness than Voldemort. The fact that Harry openly addresses these issues indicates that he feels morally obliged to warn others of a potential danger, showing his concern for the collective. Thus, it is important to note that

Emotional intelligence may be viewed as a subset of the "social intelligence" domain. Landy (2006) traces the term to the educator John Dewey (1909), whom he quotes as follows: "Ultimate moral motives and forces are nothing more or less than social intelligence [italics in the original]— the power of observing and comprehending social situations—and social power [italics in the original]—trained capacities of control—at work in the service of social interests and aims" (p. 43). Dewey's concern was the school curriculum. Subsequently the psychologist Edward L. Thorndike described social intelligence as an ability distinct from abstract intelligence, defining it as "the ability to manage and understand men and women, boys and girls, to act wisely in human relations" (1920, p. 228). (Zeidner, Matthews, and Roberts 6)

When addressing social identity issues, the social aspect of personal competence has a moral dimension that has the capacity to map emotional intelligence competencies in the moral development of the characters. This moral development is important in HRM theory as the development of emotional intelligence comments on the moral responsibility that leaders and employees should have towards the organizational goals of their subordinates. In other words, self-awareness not only challenges the ethical and moral nature of the characters but also identifies the implications that HRM is exposed to. This suggests that, from a HRM theory perspective, self-awareness reveals moral dilemma to leadership as each individual looks at the same problem through a different lens. Thus, when HRM develops and implements emotional intelligence learnings they need to ensure that there is a moral framework embedded in the programme and that there is no hidden agenda involved. In the case of Harry and Voldemort, the self-awareness presented in both their characters is twofold. While both characters represent individuality, Voldemort's focus on the "me" aspect represents a cultural individualism associated with Hofstede's cultural dimensions that consider the importance of interdependence. In his book *Cultures Consequences* Hofstede claims that "[t]he stronger the individualism, the greater the appeal of market capitalism" (245). In a study by Linghui Tang and Peter Koveos, they

> … contend that economic development initially leads to increased inequality (power distance) due to urbanization and increased saving among the upper class. Over time, however, government policy, entrepreneurial activities, and technological change drive economic development and a decline in power distance. (1050)

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Hence, there is a link between economic development and cultural change. Furthermore,

Hofstede's *Cultural Compass* points out that

> At 35 Britain sits in the lower rankings of PDI – i.e. a society that believes that inequalities amongst people should be minimized. Interestingly is that research shows PD index lower amongst the higher class in Britain than amongst the working classes. The PDI score at first seems incongruent with the well established and historical British class system and it exposes one of the inherent tensions in the British culture – between the importance of birth rank on the one hand and a deep seated belief that where you are born should not limit how far you can travel in life. A sense of fair play drives a belief that people should be treated in some way as equals. (*Cultures Compass* 212)

The tension that Hofstede alludes to within British society is thus reflected in the characters

of Harry and Voldemort, which in turn points to the continuous political battle between the

Conservative and Labour parties, involving issues associated with classism.

Emotional self-regulation is the second competence of Goleman's emotional

intelligence framework and means

> … managing impulse as well as distressing feelings – depends on the working of the emotional centers in tandem with the brain's executive centers in the prefrontal areas. These two primal skills – handling impulse and dealing with upsets – are at the core of five emotional competencies:
> *Self-control:* Managing disruptive emotions and impulses effectively
> *Trustworthiness:* Displaying honesty and integrity
> *Conscientiousness:* Dependability and responsibility in fulfilling obligations
> *Adaptability:* Flexibility in handling change and challenges
> *Innovation:* Being open to novel ideas, approaches, and new information. (*Working with Emotional Intelligence*, 82)

In other words, as individuals we have a certain emotional finesse that provides options as to

how feelings and emotions are expressed, whether positive or negative. To an extent, Harry is

able to manage his impulses and emotions due to his tortuous life with the Dursleys. Initially

his quiet and meek demeanour in the Dursley household gives the reader the impression that

he is agreeable, non-confrontational and lacking self-esteem. His subservient role in the

Dursley household is classified not only by his spiritless behaviour, but is also further

established in the physicality of his own personal space, "the cupboard under the stairs"

(Rowling, *Harry Potter and the Philosopher's Stone*, 20), indicating his insignificance in the

household. Fortunately for Harry, his inferior role in the muggle environment is the principal determinant in developing his unbiased character in the magical community. Harry's long suffered emotional abuse has resulted in a permanent and long term change in his inherent behaviour. He has learned to control as well as handle hostile people. The Dursleys' abusive nature has taught Harry to stay composed in stressful situations. For example, Snape is a cold and calculated individual who loathes Harry and in *Harry Potter and the Goblet of Fire,* reminds Harry that he is "nothing but a nasty little boy who considers rules to be beneath him" (447). According to Lana Whited and Katherine Grimes, Snape

> …is a strict guardian of rules where Harry is concerned, if only because of the delight he takes in penalizing Harry and his friends when they break them (Snape is less vigilant about the behavior of his Slytherin House charges). In fact, the more famous Harry becomes, the more Snape seems to delight in having leverage over him…. (195)

Harry Potter's character is shown to represent a role model of self-control. For example in *Harry Potter and The Prisoner of Azkaban* Harry is spotted in Hogsmeade by Malfoy and while being interrogated by Snape, Harry "… stayed silent. Snape was trying to provoke him into telling the truth. He wasn't going to do it. Snape had no proof –yet" (308). However, though Harry is able to control his emotions under those circumstances, he is unable to do so when his father is criticised. In the same scene, Harry had such rage, a rage "he had not felt since his last night in Privet Drive" (308). Snape provokes Harry and as a result, impairs his thinking and interferes with his emotional finesse. Harry loses his self-control and as a result fails to maintain his integrity. However, though his emotions offer the reader a lesson on self-reflection and self-control, Harry ultimately is a character who functions as a catalyst for change. As his character transforms and learns, Harry is able to manage his impulsive feelings and categorise his emotions in order to make conscientious decisions that prove his dependability as well as his willingness to take responsibility against Voldemort. Contrary to Harry, Voldemort exercises self-control and patience throughout the series as he meticulously

plans his return. It is not until the final book, that Voldemort's composure crumbles as he

realises his horcruxes have been destroyed by Harry, making him mortal. Furthermore,

though Voldemort is capable of his own self-regulation his over-control inhibits freedom,

innovation and spontaneity amongst his followers as they fear for their lives. Thus, as the

protagonist, Harry's transformation embodies the emotional prerequisites that typify

adaptability whereas Voldemort represents a rigidity associated with traditionalism.

Interestingly, when benchmarked against Hofstede's *Cultural Compass*, the self- regulation

shown by the characters is reflective of the British need to innovate. Though this may seem

contradictory, Hofstede concludes that in uncertainty avoidance there is, in Britain

> …a highly Individualist and curious nation is a high level of creativity and strong need for innovation. What is different is attractive! This emerges throughout the society in both its humour, heavy consumerism for new and innovative products and the fast highly creative industries it thrives in – advertising, marketing, financial engineering. (*Culture Compass*)

When viewed in light of the characters Harry and Voldemort, it is evident that high power

distance associated with Voldemort is in fact representative of

> … the respect for authority in high power distance countries leads to a weaker capacity for debate and weaker private sector responsiveness to social issues generally including environmental problems", and pursuit of economic growth by masculine cultures may lead to slower adoption of costly environmental technology and reduced responsiveness to environmental problems. (Husted 253)

Thus as a result, the high uncertainty avoidance dimensions represented by Voldemort

suggest that there could be a lower social capacity, while Harry is reflective of lower

uncertainty avoidance index that encourages collective social behaviour. This once again

sheds speculative light on the cultural and political turmoil present in British society. Though

there is a direct correlation between self-regulation and changing cultural ideals, self-

regulation is also dependent on an individual's moral compass because an individual's

behaviour not only reflects on the person, but also on the organization. Thus, from an

organizational perspective, HRM theory plays a crucial role in developing and aligning an

organization and individual morals. It is important to note that HRM theory is not the moral

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police, however having said that, it is their responsibility together with line management to

ensure that the organizational values and its associated behaviours are developed and adhered

to.

Motivation is the final personal competence and in regard with the *Harry Potter*

series, the most influential competency that differentiates Harry from Voldemort. According

to Goleman there are

> …[t]hree motivational competencies [that] typify outstanding performers:
> *Achievement drive:* Striving to improve or meet a standard of excellence
> *Commitment:* Embracing the organization's or groups vision or goals
> *Initiative and optimism:* Twin competencies that mobilize people to seize
> opportunities and allow them to take setbacks and obstacles in stride. (113)

In the case of Harry and Voldemort, both characters are striving committedly and

energetically to achieve a goal that they believe will improve society. For example, Harry's

personal drive to defeat Voldemort promotes constant and motivated behaviour amongst his

friends and believers. Harry's behaviour stems from a concept of values that is deemed

valuable to Hogwarts and from his own strong belief system. Harry's personal motivation

develops throughout the series as he becomes more familiar with the political nature of

Hogwarts. In order to understand the various elements that drive Harry's motivation,

Maslow's hierarchy of needs will be applied. According to Abraham Maslow

> [t]here are at least five sets of goals which we may call basic needs. These are briefly
> physiological, safety, love, esteem, and self-actualization. In addition, we are
> motivated by the desire to achieve or maintain the various conditions upon which
> these basic satisfactions rest and by certain more intellectual desires.
>
> These basic goals are related to each other, being arranged in a hierarchy of
> prepotency. This means that the most prepotent goal will monopolize consciousness
> and will tend of itself to organize the recruitment of the various capacities of the
> organism. The less prepotent needs are minimized, even forgotten or denied. But
> when a need is fairly well satisfied, the next prepotent ("higher") need emerges, in
> turn to dominate the conscious life and to serve as the center of organization of
> behavior, since gratified needs are not active motivators. (3)

When Maslow's hierarchy is applied to Harry it becomes evident that as his needs are met the

underlying complexity of his life is exposed, disclosing the motivators driving his behaviour.

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For example, life at the Dursleys provided Harry with the basic physical requirements for survival: food, beverages and personal hygiene, whilst the magical spells of the house offered him a secure dwelling that protected him from dark magic. However, Harry was subjected to bullying, pestering and unjustified discrimination indicating that the Dursleys did not accept, respect and nurture his presence in the household. Hence, Harry's muggle environment supported his meek and low self-esteemed behaviour and failed to prompt his self-awareness. In contrast to the Dursleys, Hogwarts provides Harry with an abundance of physical necessities and luxuries, an even more complex protection system, and friendship that allows him to feel "at home". However, Harry's self-esteem is often influenced by his need for consistent paternal love and this fluctuates since he has no direct family in the magical community. His godfather Sirius provides Harry with a caring relationship but his death results in doubt about his own individual actions. Though Mrs Weasley has always regarded Harry as if he were one of her own, it is only after Sirius's death that she plays a prominent role in his life. With her strong maternal character, Harry once more finds a home and an environment that allows him to develop his psychological well-being. Furthermore, his close relationship with Hagrid, Hermione and Ron teach Harry the importance of respect and acceptance in human relationships. As Harry's relationships with his teachers, friends and acquaintances develop, his spiritless character is transformed into an assertive, self-worthy and socially recognised individual and his fame becomes an insignificant and ignorable aspect in his daily life. Thus, Hogwarts provides Harry with the necessary requirements for him to develop and reach his full potential, supported by his own strengths and motives. The didactic structure and culture allows for Harry to self-actualise and indicates his process of personal development in his quest against the dark lord. Unfortunately, Harry only becomes acutely aware of the importance of friendship and how difficult it is to leave his loved ones behind in *Harry Potter and the Order of the Phoenix*, when he is forced to pursue the

horcruxes. Thus, Harry's actions show the importance of love and friendship as an aspect of behavioural norms in human relationships. In each novel, Rowling introduces the reader to the insecurities and difficulties faced by a young adolescent thereby indicating that each individual is driven by different motivational needs, as indicated by Maslow's hierarchy of needs. From a HRM theory perspective, motivation is a key discussion point as the indicators for motivating staff differs from one individual to the next. For example, an employee who is not particularly motivated may be performing well and could demand an increase in pay; however, such a raise will not necessarily improve an individual's motivation level. The underlying cause for this situation might in fact be a cultural misalignment in the team or the work may not be challenging enough. Thus, from a HRM theory perspective strategies that keep staff motivated is detrimental to the success of an individual and ultimately the organization. In Harry's case his emotional competence and personal growth is stimulated as his needs are met; his values and beliefs are transformed into a personal yet moral meaning that is demonstrated through his social interactions and resilience.

Contrary to Harry's, Voldemort's ideological belief system is driven by his competiveness and his readiness to save an outdated elitist normative system. It is only after he is defeated that cooperation rather than competitiveness becomes considered as a valued asset; before Voldemort's defeat, the dark lord's motivation to eradicate all forms of otherness is driven by his complex personal nature. In order to understand the psychology that drives Voldemort, Clayton Alderfer's ERG theory will be applied. According to Thomas Harris

> Maslow provided a starting point for an examination of the relationship between individual needs and motivation. An attempt to simplify Maslow's approach is offered by Alderfer (1972) ERG theory. He proposed that there are three basic needs: *existence* (physiological and safety), *relatedness* (need for meaningful interpersonal and social relations), and *growth* (need for developing one's potential). Although similar to Maslow, Alderfer also discussed what occurs when an individual attempts to reach a higher level need, but fails. When this happens, the importance of relatedness and existence needs are intensified. His theory also recognizes that there is

no hierarchy in how the needs will be met. Any need can be activated regardless of whether the other ones are met. Because Alderfer's model simplifies Maslow's, it holds a great deal of promise for researching motivational approaches. (Harris 435)

Existence here refers to the basic physical and safety needs required to survive; relatedness concerns the interpersonal relationships of an individual and their ability to exercise social and emotional acceptance; and growth requires self-actualization and dignity. The reason Alderfer's theory is applied is that contrary to Maslow, Alderfer states that an individual does not need to satisfy each level consecutively or at all. Thus, when the model is applied to Voldemort's character it becomes obvious that the dark lord is obsessed with developing and strengthening his personal position in the magical environment. His obsession with improving his personal demeanour actually suggests his own feelings of inadequacy and covers his desire for existence and relatedness. Thus, Voldemort opts to avoid interpersonal interaction and to focus solely on strengthening his magical position of power. His pursuit of magical superiority allows him to actively conceal his muggle heritage which motivates him to pursue excellence in his attempts. Voldemort is driven by his need to achieve power and to have the ability to influence all others in the magical community to behave according to his personal ideological motives. His motives exemplify his stereotypical self-serving, exploitative, dominating character and suggest to the reader that power achieved by manipulation and control is ethically unjustified. Though both he and Harry are driven by different needs they are equally motivated to achieve their purpose. Voldemort's moral disposition, however, is questionable as his moral self is not driven by moral commitment and integrity but rather by a series of unique life events that have caused him to ignore any social expectation. In other words, his emotional development has been stunted due to his own history and as a result leads to unethical behaviour. From a HRM theory perspective unethical leadership behaviour like Voldemort displays directly impacts the integrity of the organization and reflects lack of trust in leadership. In spite of personal competence being a

consideration in the British life-view, this lack of trust is causing a growing rift in society between the 'me' and 'we' in social ideology. Trust is a key element to successful HRM processes as faith in HRM suggests that the organization is trustworthy in the eyes of its employees. It also presents a challenging role for HRM professionals as their function is to build and implement interventions that drive organizational success, making them stand central to the organization and the wellbeing of its employees – and if leadership is unable to build trust, HRM is unable to maintain it. A loss of trust within an organization can directly be associated with a decrease in employee performance. Therefore, when Harry and Voldemort are analysed through the lens of personal competency it becomes evident how the underlying notion of trust impacts the performance of those characters associated with them and the manner in which their emotional intelligence drives a moral agenda.

Personal competence combines knowledge, understanding, skills and values in the self; it does not capture how an individual relates to others or how to read emotions. According to Goleman there are two factors that enable response and understanding of another person's emotions, namely empathy and social skills.

> Empathy represents the foundation skill for all the social competencies important for work. These include:
> *Understanding others:* Sensing other' feelings and perspectives, and taking an active interest in their concerns
> *Service orientation:* anticipating, recognizing, and meeting customer needs
> *Developing others:* Sensing other's development needs and bolstering their abilities
> *Leveraging diversity:* Cultivating opportunities through diverse people
> *Political awareness:* Reading the political and social currents in an organization. (*Working with Emotional Intelligence* 137 -138)

Social skill refers to

> …the essential sense of handling *another person's* emotions artfully. … These include:
> *Influence:* Wielding effective tactics of persuasion
> *Communication:* Sending clear and convincing messages
> *Conflict Management:* Negotiating and resolving disagreements
> *Leadership:* Inspiring and guiding
> *Change catalyst:* Initiating, promoting, or managing change. (*Working with Emotional Intelligence,* 168)

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Both empathy and social skill are core competencies that differentiate Harry from Voldemort and ultimately lead to Harry's success as well as specifically expressing underlying cultural ideologies. For example, Harry's growth in emotional intelligence allows him to fulfil various roles throughout the series and to transition from meek muggle into a sincere responsible individual willing to sacrifice his life for the magical community. According to Christian Bourion decision making in emotional intelligence allows one to experience

> …joy or pain according to his successes or failures. He learns from his mistakes, but his apprenticeship puts him in a zone of effort that causes him, sometimes deep, suffering. He is also afraid of death [for others], thus anxiety accompanies him and intervenes in his choices. The irreversibility of certain situations forces him to either change, or to grieve over the loss of certain projects. (Bourion xx)

In this way, the security that Hogwarts offers Harry is threatened by the external pressures of Voldemort's return, causing undeniable stress with which he is impelled to live. Yet, his role within the narrative requires Harry to accept his indispensable role in the process of unification. He is required to modify the behaviour of others in order to achieve the collective objective of unification by merging his personal values with those of Hogwarts. As a result, the skills training supplied by Dumbledore ensures that Harry appreciates alternative individual values, and also accepts that having the ability to read others' emotions will aid him in predicting the behaviours of those surrounding him. By aligning his own personal values to the fundamental attributes of the Gryffindor house, Harry's public persona incorporates courage, fierceness and risk-taking, indirectly influencing those around him and as a result building a consensus that contributes to the formation of a new group. For example, Neville is portrayed as a nervous and insecure individual; nevertheless in *Harry Potter and the Order of the Phoenix* he leads Dumbledore's army and defies the death eaters lurking in Hogwarts (462). Furthermore, Harry's continual insistence to confront Voldemort unaccompanied, suggests that he is determined to take sole responsibility for the current situation. His readiness to understand various attitudes and personalities reveals his efforts to

reduce the tension within the school and to conceptualise autonomy within the environment, without the help of an authoritarian disposition. However, though his intention is to insulate his friends and the fellow Hogwarts' student body, Harry becomes conscious of the concept of collectivism, and realises that wider unification is the only possible means to defeat Voldemort: though Harry's sensitive yet intuitive character is willing to sacrifice his own life to save the integrity of Hogwarts, he eventually realises that solidarity and teamwork is the only manner in which Voldemort's performance can be undermined. By valuing the concept of the collective Harry is in actual fact confirming the overall theme of equality and affirmative actions concerning rights, power, equality and race. This undoubtedly suggests that Harry possesses emotional competence and is able to translate his own emotions and those of others into emotionally-expressive behaviour that conveys a balanced cultural message regarding equality. This coincides with the HRM theory perspective that maintains that an individual who has high social skill and empathy is more likely to act ethically and in the best interest of the people within the organization.

Unlike Harry, Voldemort has never indicated any desire to belong to Hogwarts' hierarchy, always opting to remain distant from the daily trivialities and secluded from the notion of the collective culture and subcultures. His ability to excel in all his classes indicates his extended capacity to perform and learn all types of magical skills regardless of his talent, but in spite of his great magical abilities, Voldemort lacks empathy; he prefers solitude and individualism. For the dark lord, individualism is an element of strength and power and he does not realise the inadequacy of his own arrogance. Furthermore, his desire to exercise power over his subordinates is based on his inferiority complex stemming from his muggle heritage. Voldemort "showed hate for anything that tied him to other people" especially to that of his muggle father and magical mother; hence the change in name from Tom Riddle to Voldemort indicates his personal reinvention and his desire "to be different, separate,

notorious" (Rowling, *Harry Potter and the Half-Blood Prince*, 259). The animosity Voldemort feels towards muggles is derived from the abandonment by his mother and his disdain for his muggle father and led to "…contempt for anything that tied him to other people, anything that made him ordinary" (Rowling, *Harry Potter and the Half-Blood Prince*, 259). The emotional weaknesses that his mother showed regarding his father, also drives Voldemort's inferiority complex. His avid wish to eradicate all muggle affairs and matters is a response to his personal desire to conceal and obliterate his undesired affiliation to the muggle world. For Voldemort, the association of collective muggle influences with aspects of the magical world is a sign of weakness and inadequacy; his coercive power is affirmed by his individualistic need for control and dominance. Thus, Voldemort's internal locus of control is based on his confidence to control his own fate and in an effort to cope with his loneliness he transforms into a narcissist who is preoccupied with establishing power, status and control over the muggle and the magical world; in attempting to establish his own control he fails to read the political and social trends within Hogwarts, weakening his position. Thus, contrary to Harry, Voldemort oppresses affirmative action and represents a power that negates equality as well as thwarting of self-realization among the persecuted. In other words, Voldemort's lack of empathy can be directly associated with unethical behaviour, behaviour that is driven by his own personal agenda and not by what is best for Hogwarts and ultimately the magical society. His actions in fact represent lack of employee engagement and counteract Harry's building of a culture based on trust.

Furthermore, Voldemort's deficiency in empathy results in a lack of integrity and rather than motivate and stimulate his death eaters, Voldemort abuses his power and manipulates his followers to get them to behave in his best interest. This suggests that he is extremely narcissistic and believes that he is able to successfully influence his surroundings. Unfortunately for him, he never comes to the realization that his preference for individualism

could alienate his subordinates and destabilise the equilibrium of the death eater collective. The heavily charged tension-filled environment that Voldemort creates produces anxiety, hostility and amorality as means of power, making his death eaters act as if he were the creator of their acts and behaviours, with them responding directly to the orders that are imposed on them by the dark lord and obeying them as if they were sleep walking. The control Voldemort exerts over his death eaters causes them to feel alienated and to lose all contact with themselves and with others, resulting in a collective that mirrors Voldemort's own personal acquisition of and preference for individualism. The commonly shared imposed values amongst his subordinates are characterised by the high pressure to perform and very little tolerance of underperformance, which often resulted in their being ostracized and could even lead to death. For example, Bellatrix is continuously trying to obtain and maintain Voldemort's affection and approval by imitating his cruel behaviour, and adopting his evil and demeaning attitudes whilst trying to complete the tasks he sets her. Like Bellatrix, many of the death eaters respond promptly to Voldemort's infractions of the rules, but none are regarded as favourites, as is indicted in Snape's death in *Harry Potter and the Deathly Hallows* (527). In addition, Voldemort is emotionally unresponsive and rejecting towards his subordinates because he believes that it is impossible to depend on the love and loyalty of others. After his rebirth, he continues to exploit and self-aggrandize without feeling any remorse, whilst continuously seeking the attention and appreciation of others without reciprocating. His position as leader of the death eaters is motivated by his narcissistic attitude and individual personality.   Voldemort's Machiavellian personality is rational, pragmatic, emotionless and distant from his subordinates and he uses and manipulates them to try to achieve complete and ultimate power. His lack of the two competencies of empathy and social skill is eventually the reason for his demise. Harry, on the other hand, values shared leadership over the heroic, while he also has the ability to influence others through his

altruistic character and strong beliefs. His shared leadership in conjunction with the ability to motivate others in supporting the shift to unification indicates his dedication to Hogwarts as an institution as well as to his interpersonal relationship with his fellow students. Again Harry demonstrates that shared leadership in conjunction with altruistic behaviour motivates individuals in achieving a collective norm, whilst his interaction with others obliges him to accept the responsibility of either an unsuccessful or a victorious outcome. Concurrently, Harry expects that his actions and determination will directly contribute to his confrontation with Voldemort. Thus, Harry's motivation conforms to the "basic argument of expectancy theory...that the strength of an individual's motivation to act and exert effort is dependent upon the person's perceived probability that the behaviour will result in a desired outcome, and on the value of the outcome to the person" (Amos et al. 187). The effort exerted by Harry stems from his own personal desire to defeat Voldemort and to influence the future of Hogwarts. Understanding the significance of his detestation of prejudiced behaviour in combination with his desire to avenge the death of his parents, he applies his personal traits, intelligence and physical strength to perform the task at hand. Furthermore, his dedication to achieving the goal of freedom and unification influences others' individual perceptions. For example, the formation of Dumbledore's Army ensures that uncoerced individuals are able to exercise the necessary skills, thereby indirectly contributing to Hogwarts' process of unification. In addition, Dumbledore's Army places a high value on intrinsic rewards and the satisfaction that they derive from learning skills outside of the classroom. Thus, as a character Harry employs internal individual involvement as a means to motivate other individuals in a morally conducive manner.

By applying Goleman's emotional intelligence framework to Harry and Voldemort, it becomes apparent that the relationship between the two opposing characters is in actual fact a series of opposing moral agendas. In theory the emotional intelligence taxonomy directly

addresses the way that two individuals with similar backgrounds can have morally opposing positions due to their level of emotional intelligence. The personal competencies of self-awareness, self-regulation and motivation in fact show how an individual's actions express a moral compass and also how understanding one's own strengths and weaknesses affect the power, whether positive or destructive, that leaders such as Harry and Voldemort can have. Social competence hones in on the significance of collectivism and addresses the observations made within a social identity framework. In fact, the sub-elements of Goleman's social competence framework directly address the dangerous impact that immoral leaders or leaders with their own agenda can have on an organization's cultural values. The complexity of the antagonist and protagonist's journeys illuminates a continued discrimination and raises ethical questions on society's behaviour today. In other words, the journeys undertaken by Harry and Voldemort address political issues that require the reader to reflect philosophically on contemporary issues. Clearly, the emotional intelligence taxonomy cannot be viewed without taking into consideration individual characters' moral compass. Furthermore, their moral compass is significant to the common sense way of reading a text, as the characters in the narrative represent the difference between right and wrong. Reading about the identity issues personified by the other characters in the series while keeping in mind the moral compasses of the protagonist and antagonist, raise topics such as for example gender equality versus gender inequality: Harry and Voldemort's ethical focus functions as a benchmark to identify what is culturally right and what is wrong regarding identity issues in contemporary society.

4.6   Conclusion

Emotional intelligence is a complicated concept as it deals with the challenges of human behaviour. Its complexity lies in the fact that emotional intelligence stems from a

physical structure that resonates embedded beliefs and expected behavioural patterns. In other words, emotional intelligence is a concept that cannot be extracted and applied in isolation, as the environment in which an emotionally intelligent individual or group functions directly influences and instils specific cultural beliefs, and vice versa. Hence, from an organizational perspective the expectation is that an individual adopts certain organizational values and exposes others within a group to these cultural patterns. However, these individual groups can also influence and adjust cultural expectations. When applied to a narrative such as *Harry Potter* the morality that underlies the characters is exposed and raises contemporary issues regarding the dangers of stereotyping and the categorization of others according to cultural differences. In other words, emotional intelligence in individuals actually transmits higher-order cultural beliefs and basic underlying assumptions. The actions of the characters, whether as individuals or as a group, represent aspects of a value framework within a given social system. As a result the emotional actions and interactions of the characters expose a societal culture that addresses matters concerning morality, society, politics and most importantly, identity. Applying the emotional intelligence framework to *Harry Potter* helps to isolate and comment on the moral shift of society from an individualised to a collective framework. This movement exposes a shift in attitude as well as new developing cultural norms. Thus, when the emotional intelligence framework is applied to the narrative it reveals cultural issues pertaining to contemporary society. When readers are exposed to various cultural ideologies, they are in essence subjected to a common sense way of thinking. Logically, as an individual it is taken for granted that it is necessary to take into consideration the feelings of those around us, whether personal or work related. However, such a skill requires time to develop, often through life experience. This development is expressed through characters such as Harry and Voldemort and the reader must draw from their own personalised and individualised value system in order to form an opinion; this requires

common sense – a necessary tool with which to distinguish between right and wrong. Thus, emotional intelligence reveals the value of a common sense way of interpreting a narrative by having characters function as a moral compass.

Chapter 5:   Leadership and the Danger of the Power Principle

5.1   Introduction

As chapter two argued, organizational culture is a set of norms, values, rules and expectations that are embedded in the physical artifacts, espoused values and basic underlying assumptions of an institution. These elements positively manipulate individuals and teams to achieve and support organizational goals and strategies. In order to drive organizational culture, leadership plays a significant role as it drives individual and team performance. From a HRM theory perspective leadership styles and traits play an important role because if the leadership traits or styles are wrongly matched to HRM interventions, it can ultimately result in negative performance consequences. According to Denise Rousseau, "HR practices send strong messages to individuals regarding what the organization expects of them and what they can expect in return" (Rousseau 162), thus HRM practices relay important corporate messages as well as accepted social behaviours within the organization. However, an individual's commitment to an organization is not reflected in the HRM practices and leadership traits but rather through psychological contract, as defined by Upasana Aggarwal and Shivganesh Bhargav:

> Psychological contract (PC) characterises the employee-employer relationship and emphasises organisations' attainment of favourable outcomes by understanding employees' expectations. Simply put, psychological contract refers to what an employee owes to the organisation and what can be expected from an organisation in return (5).

In other words, a psychological contract pertains to an unwritten agreement between employee and employer and includes aspects such as informal arrangements, mutual beliefs, and perceptions. However, as the relationship between the employee and the employer is built, the psychological contract also evolves and perceptions change. The development of the psychological contract is based predominantly on clear and continuous communication

and the management of expectations; lack of communication in an organization can result in a breach of its psychological contract and impact an individual's performance as well as the relationship between an employer and employee. The acceptance of HRM practices is strongly driven by leadership and quality leadership behaviours: without it, HRM would struggle to facilitate and implement practices that can benefit the organization. Thus, HRM practices can articulate strong messages to individual employees that can determine the perception of the psychological contract. Either way, both the psychological contract and HRM practices have a common dominator in leadership: leadership promotes psychological contracts as well HRM practices to support organizational goals. However, as leadership style alone only refers to the approach and nature of a leader, it does not extend to how leaders manage and influence their staff. Here the concept of power comes into play as the methods of power reflect the nature of social relationships between leaders and their staff. Therefore, the concept of power cannot be isolated from leadership because leaders are responsible for motivating, driving and directing their staff to meet organizational goals. However, positions of leadership are limited within organizations and power hungry behaviour can result in power struggles and hence organizational politics. This means that the way power is obtained, managed, applied and perceived is critical to understanding political behaviour within an organization because the strategy used by a leader will determine how and if organizational strategies are reached. From an HRM theory perspective, the political climate of an organization directly impacts HRM key drivers, since the more unstable and dysfunctional the organizational environment is, the more a HRM department needs to do. As organizational politics are generally informal and unofficial, when viewed through a HRM theory lens it becomes possible to translate organizational politics into a social context.

From the perspective of the *Harry Potter* series understanding accepted norms and values is imperative to a common sense way of reading. As the reader participates in the

journey of a character he or she is required to make cultural assumptions based on their own value systems. It is important to note the exception that national cultural differences result in different interpretations. However, in order to extract cultural messages with universal reach, there needs to be a clear leadership framework in place that is cognizant of different cultural values but also has the ability to collate and enhance generally accepted ideologies. In other words, in order to extract a common sense way of reading, generally accepted cultural values need to be promoted by a character that holds authority as well as respect in the narrative. Hence, such a character must hold a leadership position and their skills must match the values of the desired culture expressed in the narrative. In such a context leadership must be cross-cultural, as a narrative such as *Harry Potter* is a global phenomenon. Up to this point this thesis has benchmarked the cultural values of Hogwarts against British norms due to the setting of the narrative; this chapter will, however, look beyond the British benchmark and assess how leadership reflects the consequences of power, and how it affects a common sense way of reading. By applying specific leadership traits to the psychological contract it will show, when applied to *Harry Potter,* that it is possible to determine how a leadership framework will emphasize and question the social role of leadership and its reliance on a globally intelligible political, social and cultural message. Therefore, this chapter will explore various leadership approaches and power structures to determine how the psychological contract is influenced. Furthermore, it will look at the narrative as a transformational piece that is driven by situational leadership in order to achieve common norms and values.

5.2   Leadership in its Context

Before the relationship between leadership, HRM theory and the psychological contract is established, it is necessary to define the concept of leadership. Due to the general view of the importance of leadership, it may seem it is easily definable, but the complexity and the

amount of research conducted provide an endless list of plausible definitions. In Ralph

Stogdill and Bernard Bass's survey on current leadership literature, he argues that "there are

almost as many definitions of leadership as there are persons who have attempted to define

the concept" (259). Leadership is indeed a complex term and according to Gary Yukl

"[l]eadership has been defined in terms of traits, behaviors, influence, interaction patterns,

role relationships, and occupation of an administrative position" (2). He goes on to argue that

"[m]ost definitions of leadership reflect the assumption that it involves a process whereby

intentional influence is exerted by one person over the other people to guide, structure and

facilitate activities and relationships in a group or organization" (Yukl 3). However, he

clearly states that this is the only area they have in common. For the rest, he claims that these

definitions "reflect a deep disagreement about identification of leaders and leadership

processes" (Yukl 3). The huge variety of definitions concerning leadership implies that

researchers are selecting different criteria in order to process leadership data. As a result, the

sheer scope of leadership issues becomes restrictive as each definition provides a nuanced

interpretation of results. For the sake of this thesis, leadership will be broadly defined as

"…the process of influencing others to understand and agree about what needs to be done and

how to do it, and the process of facilitating individual and collective efforts to accomplish

shared objectives" (Yukl 8). Defining leadership so broadly takes into account the

individualised as well as the social process of leadership. For this reason, both the rational

and emotional constructs of leadership will be taken into account in order to extract any

assumptions underlying the behaviour or success of an individual. This is extremely

significant for this thesis as different types of leadership styles have different outcomes

within an organization. Furthermore, according to Schein in his book *Organizational Culture

and Leadership*, leadership and culture

> … are fundamentally entwined … because (1)… leaders as entrepreneurs are the main
> architects of culture, (2) that after cultures are formed they influence what kind of

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leadership is possible, and (3) that if elements of the culture become dysfunctional, leadership must do something to speed up culture change. (xi)

In other words, leaders are key assets within an organization as they are not only essential to organizations' success but also in shaping the way we work, think and even feel about cultural issues. From an organizational perspective good leadership is a prerequisite to a successful organization as it develops and forms a culture that is reflective of its leadership. Without leadership management in place, the organization and the people are forced to depend on informal types of leadership that could potentially be detrimental to long term organizational behaviour. According to Bernard Bass and Bruce Avolio in their article on "Transformational Leadership and Organizational Culture"

> [e]ffective organizations require both tactical and strategic thinking as well as culture building by its leaders. Strategic thinking helps to create and build the vision of an agency's future. The vision can emerge and move forward as the leader constructs a culture that is dedicated to supporting that vision. The culture is the setting within which the vision takes hold. In turn, the vision may also determine the characteristics of the organization's culture. (112)

In other words, the type of leadership in an organization affects culture as much as culture affects leadership. They also state that the power of leadership encompasses so many aspects that

> [l]eaders need to be attentive to the conservativeness reflected in beliefs, values, assumptions, rites, and ceremonies embedded in the culture that can hinder efforts to change the organization. They need to modify key aspects of culture, when it is possible to do so, to fit with new directions desired by the leadership and membership of the organization. For example, they can invent new rites to replace the old, some of which symbolize the value of change itself. An example is the ceremonial introduction of a new product or process to replace an older one. As organizations move across time, external constraints change forcing the company to question its deeply rooted assumptions and values. (114)

Furthermore, when culture becomes dysfunctional and leaders promote cultural changes it is imperative that they "…should first understand and respect the past, returning to it for inspiration, instruction, and identification of past objectives, principles, and strategies that still must be maintained" (Bass and Avolio 115). Nevertheless, the question remains: how do leaders then embed these beliefs, values and assumptions to drive cultural change within an

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organization? According to Schein "[t]he simplest explanation of how leaders get their message across is that they do it through "charisma" – that mysterious ability to capture the subordinates' attention and to communicate major assumptions and values in a vivid and clear manner" (*Organizational Culture and Leadership,* 235). However, though Schein believes that charisma is an essential mechanism, he also points out that from an organizational perspective it is not a "reliable mechanism of embedding of socialization because leaders who have it are rare, and their impact is hard to predict" (235). That is not to say that leaders without charisma are unable to embed cultural messages, as they have their resources; however, the focus of this chapter is not to indulge in non-charismatic leadership tactics, but to look specifically at how charismatic leadership is essential to creating a transformational culture, one that transmits specific cultural beliefs that can convert values and assumptions into a common sense way of reading a text.

Thus far leadership has been defined as a way to exercise charismatic power over others to achieve individual and collective goals as well as understand cultural assumptions. In other words, emotional intelligence is central to the concept of leadership. In research conducted by David Charmichael and Maxim Sytch on the relationship and effects of emotional intelligence and charismatic leadership, they determined that emotional intelligence can be referred to as a

> … *developmental category* and the importance of ongoing stimulation of the emotional intelligence function cannot be underestimated … [because] [e]mployee empowerment, charismatic and transformational leadership and flexibility to apply contingency-based actions are critical aspects of organizational dynamics with regard to sustaining and enhancing emotional intelligence capital of an organization. (5)

Furthermore they claim that since most organizations have a bureaucratic hierarchy, and in such a

> … Weberian framework, charismatic authority is characterized as a transformational form of legitimacy and was hypothesized to be inevitably routinized in either traditional or rational forms. One of the key reasons for this argument was that Weber analyzed *pure forms of authority*. Quite naturally, charismatic authority appears to be

limited to the life span of a leader, and this limited nature becomes especially transparent in situations of succession. At the same time, modern organizations derive a lot of their legitimacy from rational and traditional forms of authority. (2)

However, charismatic leadership and emotional intelligence cannot be routinized, as Charmichael and Sytch point out that emotional intelligence must occur across all levels of the organization as the "[l]egitimization of organizational goals must take place at every step of the chain of command. No less critical is the dynamic character of legitimization that suggests the necessity to reinforce the legitimized status of organizational goals *throughout* the execution phase" (5). In other words, emotional intelligence is vital to charismatic leadership as its power implications directly influences across the hierarchy as "…the value of emotional intelligence for enforcement of organizational objectives is likely to increase with the absolute amount of position authority, the emotional buffer provided by emotional intelligence is expected to reduce dysfunctional frictions along the organizational chain of command" (Carmichael and Sytch 5-6). At the heart of successful leadership lies emotional intelligence; how this is expressed depends on the leadership style of the individual. This means that the behaviours can be translated as forms of power and leaders can directly affect and influence the psychological contract. Power and ethical influence are specific elements of effective leadership and can be used to accomplish inspired outcomes. Both power and ethics form a reader's common sense way of reading as the actions of the fictional leaders represent values that reflect an ideological system that is either accepted or disregarded by the reader. In other words, the fictional characters who adopt a leadership style represent social values that either resonate with the reader or ask them to question the morality of certain leadership figures in their own world. It is important to note that not all leaders have respectable motives and certain leadership styles actually resemble socio-political challenges in contemporary society.

5.3   The Psychological Contract, Power and it Political Implications

According to Aoife McDermott, Edel Conway, Denise Rousseau and Patrick Flood the

psychological contract is an abstract concept as its nature

> …refers to an individual's (e.g., employee's) beliefs regarding mutual obligations
> between that person and another (Rousseau & Tijoriwala, 1998)—in this context, the
> employer. These obligations take many forms, from loyalty and job security to no
> commitments whatsoever. Two core types of obligations are prevalent (Rousseau,
> 1990; Zhao, Wayne, Glibkowski, & Bravo, 2007): economic or monetary
> psychological contract terms and relational or socioemotional ones. (295)

Through their research they discovered a direct correlation between the attitudes and

behaviours of outcomes, practices and leadership styles emphasized by HRM as both directly

and indirectly influence the content of the psychological contract since

> [t]he psychological contract constitutes what employees understand to be the firm's
> commitments to them and what they owe in return (Rousseau, 1990). These
> understandings arise both due to explicit promises from HR and managers (Tomprou
> & Nicolaou, 2010), as well as from the beliefs employees acquire by talking with
> coworkers (Sapienza, Korsgaard, &Schweiger, 1997). Explicit obligations are
> conveyed by HR practices as exemplified by formal training, talent management, or
> succession programs where company representatives refer to future opportunities and
> programs for within firm promotion. … Given the prevailing notion of reciprocity in
> all human society, such signals impact how employees feel about and behave toward
> the organization, through the psychological contracts they create (Rousseau, 1995). …
> Leadership functions the same way—by creating obligations, promising rewards for
> certain contributions, and fulfilling these commitments by giving appropriate
> recognition and support (Yukl, O'Donnell, & Taber, 2009). A visionary style that
> promotes identity with the firm broadens the scope of rewards experienced by
> employees, as the firm's success can feel like their own. (McDermott et al. 296)

Clearly, leadership combined with HRM practices plays a significant role in the

psychological contract. From an HRM theory perspective leadership is not only critical but

also crucial to the effectiveness of an organization as it is necessary to implement strategies

and processes that support organizational goals, thereby building leadership development.

HRM's leadership development programmes are often culture orientated and as a result the

organizational culture supports the development of new rising leaders which are reflected in

processes such as performance management, general talent development programs, coaching

and mentoring. HRM practices plays a vital role within the organization as it is their

responsibility, in collaboration with management, to identify and develop potential talent and commitment to the psychological contract. Thus, from a HR theory perspective identifying, developing and retaining future leaders is fundamental in the organizational and employee lifecycle. Furthermore, HR's role is to monitor the effectiveness of leadership within the organization and to determine which criteria can be translated in order to evaluate leadership effectiveness at its best. However, because the leadership definitions vary so greatly, determining which criteria are most relevant can be challenging. According to Gary Yukl there are three types of variables that are "relevant for understanding leadership effectiveness … (1) characteristics of the leaders, (2) characteristics of followers, and (3) characteristics of the situation" (12). This chapter will focus primarily on the leadership characteristics of three opposing headmasters and the impact of their behaviour on culture. More specifically it will look at how these characters' specific leadership traits, combined with how they exercise their power, impacts organizational politics; hence the political commentary embedded in the text. According to Fiona Donald the way in which power is used influences whether the organizational outcomes are positive or negative. When

> …people use their power at work, they are engaging in organisational politics. It is in the sphere of organisational politics that the goals and self-interest of individuals clash with those of the organisation or other parties. Organisational political **tactics** often take place secretively or covertly and involve behaviours that are not officially supported by the organisation. Although organisational politics are inevitable, they often have negative consequences for both organisations and individuals. Research indicates that power changes people (Keltner et al., 2003), and often these changes are seen as being negative and corrupt. In addition, many of the political tactics that people resort to are unethical and lead to unethical business practices. Therefore it is important to examine the tactics used in organisations and to understand their implications as they can affect organisational survival. On the positive side, it is important to acknowledge that power is necessary to achieve certain organisational objectives and secure various resources. ("Power and Organizational Politics" 152)

Understanding the relationship between organizational politics and power is important to this thesis as the way that characters exercise power makes it possible to identify different social identities and perspectives that enrich the narrative. According to Donald

[i]n organisational politics, self-interest and personal goals are pitted against other people's interests and organisational goals. This creates conditions where there are winners and losers, rather than negotiating solutions where the long term survival of the organisation and other interests, such as benefiting the greatest number of employees and other stakeholders, is placed first. When involved in organisational politics, people try to acquire or maintain their own privileges and benefits (Gotsis & Kortezi, 2010) and this can be to the detriment of other parties. This is a key ethical issue regarding the use of power in organisations. It is important to remember that although organisational politics is inevitable, it is an area where people's integrity, values and ethical standards are challenged. Although many people see organisational politics as a 'game', people and organisations can get seriously hurt. Organisational politics can be highly detrimental to organisations as they tend to divide people, create mistrust, turn friends into enemies, create perceptions of inequity and lead to a negative work environment where people believe that they are not fairly rewarded for their performance. These are merely some of the negative effects of manipulation and coercion, and of people exercising their power to obtain their personal goals and agendas. ("Power and Organizational Politics" 157)

Thus, by determining the characters leadership traits and how they exercise their power, it will become evident how the power of Dumbledore, Umbridge and Snape influences the political themes embedded in the series.

5.4   Dumbledore as the Paternalistic Leader

Dumbledore, Umbridge and Snape each conform to a different leadership ideology and each style directly impacts the commitment to the culture of Hogwarts, and therefore the narrative. The following section will focus on the leadership traits that are embedded in each of the leadership styles as the traits combined impact the psychological contract between characters. The chapter will also explore how the psychological contract is impacted and who has a direct impact on the narrative and looming cultural change of Hogwarts. Therefore, this section focuses solely on the traits of the three headmasters as each specific style impacts a relationship. The focus is specifically on the leadership traits at this point. According to Stephen J. Zaccaro in his article "Trait-Based Perspectives of Leadership" he calls for leadership traits to be reviewed and claims they have three key elements as

...leader traits can be defined as relatively coherent and integrated patterns of personal characteristics, reflecting a range of individual differences, that foster

consistent leadership effectiveness across a variety of group and organizational situations (see the definition by Zaccaro et al., 2004, p. 104). This definition has three key components. First, leader traits are not to be considered in isolation but rather as integrated constellations of attributes that influence leadership performance. As noted earlier, researchers in most prior leader trait studies took predominantly univariate approaches to uncover the differences between leaders and nonleaders, or they focused on the independent contributions of each in a small set of personal qualities. Behavior, especially complex forms such as leadership, rarely can be grounded in so few personal determinants. Understanding leadership requires a focus not only on multiple personal attributes but also on how these attributes work together to influence performance (Yukl & Van Fleet, 1992; Zaccaro et al., 2004).

A second component in this definition of leader traits concerns the inclusiveness of a variety of personal qualities that promote stability in leader effectiveness. Traits have traditionally referred to personality attributes. However, in line with most modern leader trait perspectives, the qualities that differentiate leaders from nonleaders are far ranging and include not only personality attributes but also motives, values, cognitive abilities, social and problem solving skills, and expertise. The emphasis in this definition is on the variety of individual differences that predict leader effectiveness.

The third component in this definition of leader traits specifies leader attributes as relatively enduring, producing cross-situational stability in leadership performance. (Zaccaro 7-8)

The initial analysis of the headmasters will focus firstly on the traits and the second phase of analysis will focus on the situational aspect of Dumbledore. From a HRM theory perspective it is important to note that a leadership style can significantly impact the organizational culture and the commitment of the staff. There are several leadership styles that have been researched extensively over the last few years, to name a few: paternalistic, autocratic, democratic, bureaucratic, situational, transactional and transformational. However, this chapter will not focus on the complexity and differences in leadership styles as it is irrelevant here, but it will focus on the leadership styles of the headmasters as the leader acts as a role model for the types of behaviours that are ethically accepted and conflict that is ethically solved. By taking three morally opposing characters the context of their leadership styles will expose the impact it has on re-moralizing people, commitment and performance, and hence on the psychological contract. The leadership position in the *Harry Potter* series is in Dumbledore's hands when the reader is initially introduced to Hogwarts. After a detailed description of Harry's torturous muggle life, the magical world of Hogwarts resembles and

immediately fills the primary position of the concept of home. In this sense Hogwarts as a home assumes a traditional role, one that has a father figure as the head of the family. Dumbledore assumes this position as his espoused values are reflective as well as representative of the founding cultures: he has always worked hard, a quality of Hufflepuff; he has Slytherin's ambition, Ravenclaw's intelligence and is courageous like Gryffindor. Through his own behaviour, Dumbledore expresses a normative mode of conduct that depicts what behaviours are acceptable. The students and staff look to Dumbledore for direction and inspiration, and unknowingly expect to find certain characteristics that can be considered paternalistic. As the label suggests, a paternalistic leader assumes that his or her role involves a trait very similar to that of a father who assumes the place of the head of the family. In their article "The Relationship between Paternalistic Leadership and Organizational Commitment: Investigating the Role of Climate regarding Ethics", Selin Erben and Ayse Güneşer state that

> [p]aternalism is a cultural characteristic, more than just being a type of leadership behavior. Moreover, it is not a concept that merely signifies the quality of a relation in terms of both parties' responsibilities and duties. Paternalism can be analyzed with respect to the parental relations or organizational level relations. (956)

As a management concept or form of leadership paternalism is based on the early work of Max Weber. According to Ekin Pellegrini and Terri Scandura he conceptualised paternalism "…as one form of legitimated authority" that "relies on values such as personal loyalty to the leader and unquestioning obedience" (568). Erben and Güneşer continue to state that

> [i]t is possible to elucidate paternalism within the context of social, organizational and personal relations. When paternalism is analyzed from the perspective of interpersonal relations, we can talk about superior and subordinate relationships. This type of leadership is fairly similar to autocratic leadership, except that in paternalism, the leader is like a father and takes care of the followers like a parent would. In the paternalistic exchange between the leader and the followers, the leader provides a holistic concern for the followers and their families in exchange for unquestioned obedience and loyalty on the part of the followers. In the paternalistic relationship, employees may be punished by the leader if they act independently. Employees who work for paternalistic leaders would be expected to be totally committed and loyal to their leaders. (956-957)

In other words, paternalistic leaders adopt a fatherly managerial style and use their power to control and protect their employees. In return they expect their staff to be loyal, committed and obedient. Furthermore, paternal leaders take a vested interest in their employees outside of their work situation (Pellegrini and Scandura 568), something that Dumbledore does with Harry, as the latter shows less interest in his academic career than in his personal development. To an extent Dumbledore is the typical paternal leader, as is strongly reflected in his relationship with Harry. For example, when Harry sees his heart's desire, his family, in the Mirror of Erised, Dumbledore acts as surrogate father providing Harry with the support and encouragement he needs. "'I cared about you too much,' said Dumbledore simply. 'I cared more for your happiness than your knowing the truth, more for your peace of mind than my plan, more for your life than the lives that might be lost if the plan failed'" (Rowling, *Harry Potter and the Order of the Phoenix*, 838-39). Similar to a parental figure, Dumbledore provides individualized consideration, giving individual support and encouragement in spite of the bureaucratic structure in place at Hogwarts. He protects, supports and teaches Harry and in return he is rewarded by his pupil's commitment, loyalty and obedience. Furthermore, Dumbledore's fatherly interaction with Harry diminishes the social distance between the two of them. This type of interaction, according to Erben and Güneşer, is "looked upon positively because of their fatherly concern for the followers and their attempt to create a family-like atmosphere (957)". As a result, Dumbledore's concern is received warmly by the reader because as a parent role-model he is considered trustworthy and kind. In addition, his paternalistic nature is also seen in his fatherly emotions and the constant interplay between Hogwarts' culture and his position as headmaster. For example, he drives the cultural norms and stimulates change by modelling acceptable behaviour within the fictional school. His approach creates a familial culture, typified by Gibson et al. as a clan culture, which supports mutual respect while the rules and regulations ensure the founding cultural values (Gibson et

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al. 38). Hogwarts' clan culture is therefore determined by Dumbledore's paternalistic

approach, the following of tradition and rituals, the promotion of teamwork, spirit, self-

learning, and the effect of social influences. However, though his intentions may seem to be

organizationally bound, the character Harry remains the focus of his paternalistic actions. For

instance, Dumbledore's position as a type of 'godfather' allows for consistent mingling

between the students and the heads of houses, similar to that of a family – his paternalistic

approach strongly aims to outline the significance of solidarity through unity. This is notable

when Harry becomes friends with Luna Lovegood from Ravenclaw in *Harry Potter and the*

Order of the Phoenix (179). Though their friendship can be considered unusual as it is a

friendship outside of the culturally determined boundaries, it is the only one that keeps

Harry's temper at bay. Thus, friendships play a predominant role in the series and when new

friendships cross the invisible house boundaries, the reader is forced to acknowledge that

some friendships are established and influence situations within the narrative. Hence,

Dumbledore's paternalistic approach allows Rowling to address two fundamental themes in

contemporary society, namely family and friendship. According to Patrick Flood, Nagarjan

Ramamoorthy, Aoife McDermott and Edel Conway in their working paper "Leadership,

Human Resource Management and the Content of the Psychological Contract"

> [t]he relational-commitment system focuses on a long-term employer-employee relationship with an obligation to provide job security on the part of the employer and a commitment/ loyalty obligation on the parts of the employees. As the goal of the system is to have workforce stability, the psychological contract orientation may tend to reflect paternalistic type obligations. Relational commitment HR systems may encompass the following critical contractual obligations: (a) The organization's commitment is limited to providing long-term, typically life-long, employment with a high degree of job security; (b) The organization may invest in employees to develop firm-specific as opposed to generic skills, that may be used primarily within the organization and may be consistent with the goal of preventing inter-organizational mobility; (c) Consistent with the developmental philosophy of human capital, the firm may provide narrower, vertical career mobility within the organization; (d) Incentives and rewards may be based on long-term measures and may often focus on behavioral and attitudinal dimensions such as loyalty, longevity, and commitment to strengthen the "bond" between the firm and its employees; and (e) typically, employee separations tend to be through retirements or death. … The contents of the

> psychological contractual obligations may tend to reflect a paternal obligation where the organization is expected to take care of its employees in return for their loyalty and commitment. (9)

When paternal leadership criteria are applied to Dumbledore, it is clear that his parental guidance builds and forges a bond between his students and employees, solidifying the psychological contract and in return gaining commitment to building a unified culture. Thus in terms of HRM theory, Dumbledore's paternalistic style supports the organizational strategy of unity, collectivism and collaboration as he uses his power with integrity and honour, with the result that organizational politics remain defused and limited to the trivial competitiveness between the houses.

However, though the relationship that Dumbledore has with his students and employees suggests a paternalistic approach that stimulates an ethical culture, this type of control and obedience is concerning in a Western culture.   This situation is complicated by the fact that there are cultural assumptions associated with paternalism, and that these assumptions reflect a controversial neoliberal perspective. According to Erben and Güneşer

> There are some cultural assumptions that are compatible with paternalism. These are collectivism, high-power distance, high uncertainty avoidance, masculinity, assertiveness, and diffuse culture… Moreover, power distance and collectivism are found to be prevalent cultural assumptions … [and] paternalism is one of the most desired characteristics of people in authority, it is viewed very negatively in Western societies. In a Western cultural context, paternalism implies authoritarianism. (956)

In other words, though a paternalistic leadership style has the positive connotation of a family and the concept of the collective, it is driven by control and power, two words that are notoriously negatively perceived in Western culture and suggest that there is a dark side to paternalism. In this regard, Erben and Güneşer argue that

> …the dark side of paternalistic leadership is cited as [it is possible] to turn into nepotism and providing resources to only a loyal group of followers, while excluding others (Kabasakal and Bodur, 2003, p. 21). [As a result] … many scholars criticize paternalism on ideological and philosophical grounds. (957)

On the other hand, they also state that "[a]nother important point with paternalism is the intention. Paternalism means to act like a father, or to treat another person like a child. In

modern philosophy, it is to act for the good of another person without that person's consent, as parents do for children" (Erben and Güneşer 957). Harry, Ron and Hermione are the prime example of this as they are the only three Hogwarts students to inherit the golden snitch, Gryffindor's sword, a deluminator and The Tales of Beedle the Bard after his death (Rowling, *Deathly Hallows*, 106-7). Dumbledore's intention undoubtedly contributes to the general greater good and the defeat of the dark lord; it suggests a deliberate purpose to achieve results that contribute to the resources that enabled the triumph over Voldemort. However, according to Erben and Güneşer intent

> … is controversial because its end is benevolent and its means coercive. Paternalists advance people's interests (such as life, health, or safety) at the expense of their liberty. In this, paternalists suppose that they can make wiser decisions than the people for whom they act. Sometimes this is based on presumptions about their own wisdom or the foolishness of other people, and can be dismissed as presumptuous. But, sometimes it is not. It can be based on relatively good knowledge, as in the case of paternalism over young children or incompetent adults. (957)

The fact remains that that paternalism is coercive by nature whether the intention is for the greater good or not. For example, though Dumbledore uses his paternal leadership characteristics to transform the culture of Hogwarts, there is also something Machiavellian about his approach. According to Silvia Karkoulian, Amne Samhat and Leila Messarra in their article "The Relationship between Machiavellianism and Career Development"

> Machiavellianism is a personality characteristic that describes individuals who mislead and manipulate others for personal gain and success. Christie and Geis (1970) describe Machiavellian oriented individuals as charismatic, confident and smooth as well as proud, distrustful, and prone to influencing and exploiting others. On the other hand, low Machiavellians are kind, submissive, and socially incompetent. (1)

Dumbledore is clearly not a high Machiavellian as in the formulation above, as he does not mislead and manipulate others for personal gain and success. He does, however, mislead and manipulate for the greater good, as can be seen in his relationship with Snape, Grindewald and Harry. For example, Dumbledore manipulates Snape when he requests that he should keep Lily and her family safe. Unmoved by Snape's affections for Lily, he exploits the situation and asks "[a]nd what will you give me in return, Severus?" (Rowling, *Harry Potter*

and the Deathly Hallows, 544). Dumbledore's devious influence results in Snape's commitment to "[Anything]" (Rowling, *Harry Potter and the Deathly Hallows*, 544). Though Dumbledore is not able to save Lily's life, he uses Snape's emotions against him and without offering Snape comfort; he coerces him to protect Harry through emotional blackmail. Dumbledore seems almost out of character as he epitomizes negative Machiavellian personality traits such as "… depend[ing] on their logic more than emotions and feelings, disregard personal relationships, and use their emotions to influence others in order to reach their desired destinations" (Karkoulian, Samhat, and Messarra 1). His coercion and manipulation continues as he taunts Snape

> 'Her son lives. He has her eyes, precisely her eyes. You remember the shape and colour of Lily Evans's eyes, I am sure?'
> 'DON'T!' bellowed Snape. 'Gone … dead …'
> 'Is this remorse, Severus?'
> 'I wish … I wish I were dead….' '
> 'And what use would that be to anyone?' said Dumbledore coldly. 'If you loved Lily Evans, if you truly loved her, then your way forward is clear.'
> 'What—what do you mean?'
> 'You know how and why she died. Make sure it was not in vain. Help me protect Lily's son.' (Rowling, *Harry Potter and the Deathly Hallows*, 544)

According to Donald *"Coercive power* involves getting people to comply by instilling fear of punishment", but though it can be argued that Dumbledore's manipulation is done for the greater good, his cold tone and disregard for Snape's emotions for Lily clearly indicate his motives ("Power and Organizational Politics", 154). The power that Dumbledore exerts is coercive and cold and suggests that power, no matter how good the intention, is always exercised at a cost to someone else. From a HRM theory perspective this kind of change in power results in a breach of the psychological contract as defined by Jonathan Johnson and Anne O'Leary-Kelly in their article "The effects of psychological contract breach and organizational cynicism" a

> [p]sychological contract breach involves an employee's perception that one or more obligations of the employer are unfulfilled (Morrison & Robinson, 1997). Perceptions of unmet obligations may occur as a result of reneging by the employer (e.g., the

employer is unwilling or unable to deliver on a promised outcome), or because of incongruence in the expectations of the employer and employee (e.g., the employer has a different understanding of the promised outcome) (Morrison & Robinson, 1997). Psychological contract breach is expected to have significant consequences for employees' work attitudes and behaviors because contracts are so fundamental to individuals' employment-related beliefs and experiences (Morrison & Robinson, 1997). (629)

A breach in psychological contract is also displayed as Dumbledore's intentional cruelty is unveiled when Snape learns that Harry has been kept "alive so he can die at the right moment" and not as he thought "protecting him for her. For Lily" (Rowling, *Harry Potter and the Deathly Hallows*, 551). Snape has been used, and says "I have spied for you and lied for you, put myself in mortal danger for you. Everything was supposed to be to keep Lily Potter's son safe. Now you tell me that you have been raising him like a pig for slaughter" (Rowling, *Harry Potter and the Deathly Hallows*, 551).

The above indicates Dumbledore's detachment from reality and his ability to use emotions to manipulate individuals to achieve greater organizational good; however, he does so by breaking the psychological contract with Snape. By displaying Dumbledore in this light, Rowling is directly asking the reader to challenge his integrity and to question his goodness. Unacceptable as it is, the reader only becomes fully aware of Dumbledore's Machiavellian character through Harry's own realization that he also has been used.

> Dumbledore's betrayal was almost nothing. Of course there had been a bigger plan; Harry had simply been too foolish to see it, he realized that now. He had never questioned his own assumption that Dumbledore wanted him alive. Now he saw that his life span had always been determined by how long it took to eliminate all the Horcruxes. Dumbledore had passed the job of destroying them to him … How neat, how elegant, not to waste any more lives, but to give the dangerous task to the boy who had already been marked for slaughter. (Rowling, *Harry Potter and the Deathly Hallows*, 291)

Harry's dependency on Dumbledore's seemingly "kind, submissive… charismatic, confident and smooth as well as proud … and socially incompetent" characteristics, allows him to control and simultaneously protect Harry in a tumultuous environment (Karkoulian, Samhat and Messarra 1). As manipulative and exploitative as Dumbledore is, he has never proved to

be distrustful, regardless of his seemingly unethical behaviour. His distrust in others

combined with his manipulative behaviour is in effect "very skilful in finding a satisfying

environment that fits their values and beliefs" as he uses this power to drive Hogwarts'

culture to change (Karkoulian, Samhat and Messarra 1). Here Rowling suggests to the reader

that in order to achieve the greater good, a more disciplined and harder approach is necessary.

In this instance, paternalism becomes a justification for these tough actions as the logic can

be viewed as an intention, and the intention in itself determines whether or not the actions are

ethical or not. Here, the dangers of power are addressed as Dumbledore's own agenda for

unity blights his judgement and as a result negatively impacts those characters with whom he

has a close relationship. It is in actual fact a commentary on the dangers of power as

Dumbledore draws his power from his social relationships in order to make a political

statement.

Moreover, paternalism in not popular in Western culture due to its underlying

coercive style and close association with authoritarianism. According to Erben and Güneşer

> …many scholars criticize paternalism on ideological and philosophical ground. As the
> public awareness of alternative ways of democratic relationships has increased
> through mass media, educational and political institutions, individualized interactions
> in workplace declined and market determinism pushed for large-scale lay-offs,
> unionization and national welfare policies resulted in the demise of paternalism.
> However, in recent years, state welfare programs are now becoming more
> paternalistic mainly due to the political and economic pressures … [as] there is
> increased governmental intervention and interference with the lives of the poor and
> deviant who are not able or willing to assume responsibility …. (957)

In other words, though paternal leadership is severely criticised and often associated with

authoritarianism its main focus still remains on the benefit of the employees' welfare,

something that seems to be disregarded. However, though the line distinguishing paternalism

and authoritarianism may seem negligible, it is significantly present. Pellegrini and Scandura

state that

> [i]n paternalistic leadership, the main focus is on employees' welfare; a leader's care
> and protection are genuine, and employees show loyalty out of respect and

appreciation for the leader's benevolence. In contrast, in an authoritarian relation, the relationship is based on control and exploitation, and subordinates show conformity solely to avoid punishment. Therefore, the negative association between paternalism and authoritarianism indicates that once exploitation replaces benevolence and control replaces concern, the relationship moves away from paternalism toward authoritarianism. (Pellegrini and Scandura 570)

Since paternalism in Western culture is negatively perceived, the premium that is placed by collectivists on the significance and relevance of "obligation and loyalty in personal exchange" is disregarded and the focus remains on the unequal distribution of power. Though paternalistic leadership has a positive impact on employees' attitudes in collectivistic cultures it does not function well in an individualistic society, where the primary focus is on the "me". As a character Dumbledore personifies the move toward collectivism and his paternal leadership style supports the development of such a culture. For example, though Dumbledore personifies paternalism, his honesty and integrity follows ethical principles that support the existence of the magical community as well as protecting the individuals of the school. Though deviously manipulative at times, he is aware that even "those who are best suited to power are those who have never sought it" (Rowling, *Harry Potter and the Deathly Hallows,* 575). His conversation with Grindewald distinctly argues his position: "Yes, we have been given power and yes, power gives us the right to rule, but it also gives us responsibilities over the ruled…[w]e seize control FOR THE GREATER GOOD" (Rowling, *Harry Potter and the Deathly Hallows*, 291).

Thus, though Dumbledore can be perceived as cold-hearted, he uses his Machiavellian traits to drive the cultural position of Hogwarts' towards one that relies on individual competencies of bravery, skill and honesty to achieve the greater good of peace. He does this by breaking the psychological contract between Snape and Harry, for example. Through logical deduction one would expect that the breach in psychological contract would result in organizational cynicism, which is what Johnson and O'Leary-Kelly argue

> [t]hat is, when employees feel that their psychological contracts have been breached
> by the employer, they will begin to believe that the organization lacks integrity (i.e.,
> organizational cynicism), and they will develop more negative attitudes regarding the
> organization and the work they do within the organization. Although this is a logical
> prediction, it overlooks the person specificity issue mentioned earlier. Because
> psychological contract breach relates to a specific and personal set of expectations and
> experiences (i.e., perceived promises), we predict it will have significant and direct
> effects on numerous employee attitudes (beyond simply organizational cynicism).
> Psychological contract theory indicates that contract breaches are regarded as
> violations of personal trust that are fundamental to the employment experience
> (Robinson, 1996) and that can be associated with strong emotional reactions
> (Morrison & Robinson, 1997). (631)

However, I would argue that because of Dumbledore's paternalistic intervention, both Snape and Harry are so committed to the cause of unity to defeat Voldemort that the breach of psychological contract actually makes them more determined to achieve their goal. In other words, each person will react differently to the breach of psychological contract, in this case exemplified by Dumbledore's seemingly uncharacteristic behaviour that nevertheless has the result that Snape and Harry continue in their pursuit of the collective goal of unity. Thus, Dumbledore's leadership determines Hogwarts' collective disposition, but most importantly his referent power influences the reader to become "role models as a result of who they are and what they do" (Amos et al. 216). However, he functions as a mere reflection of conservative England, with simple British values of respect and obedience embedded in the hierarchy. As Hogwarts' culture is influenced by Dumbledore, the culture of individualism slowly becomes replaced by collectivism, and liberal progressive values are presented to the reader. Thus, through Dumbledore, Rowling is able to make the point that "changes [are] taking place in British society… the traditional social order [is] breaking down" and the transfer of knowledge is changing (Christopher 135).

5.5   Authoritarianism through Dolores Umbridge

An authoritarian leader is one who leads through polices, rules, procedures and processes and often forfeits the involvement of others as the leader takes central control of all

decision making. According to Min Chen authoritarian leadership is best described by the word "didactic" since the leader maintains his power by controlling the flow of information so that as a result the employees become dependent on the leader to guide them (Chen 88). Furthermore Björn Bjerke states that "[t]he amount of information given to a specific subordinate depends on the degree of trust that the leader has for that individual. With the control of information, the subordinates frequently have to ask the leader for instructions" thereby reinforcing dependency on the manager (Bjerke 148). Umbridge typifies this authoritarian behaviour. Her position within the narrative is initially as Defence Against the Dark Arts teacher; however, her position in the Ministry of Magic secures her standing in Hogwarts' hierarchy as the "First Ever High Inquisitor", giving her "an unprecedented level of control at Hogwarts'" (Rowling, *Harry Potter and the Order of the Phoenix*, 274). She exerts what Yukl determines as a coercive power: one that is "…based on authority over punishment" and "is invoked by a threat or warning that the target person will suffer undesirable consequences for noncompliance with a request, rule or policy" (153). By exerting such power she is able to force the students and teacher body to adopt the attitudes and behaviours she values. Furthermore, this new found authority allows Umbridge to exercise control over the teachers, to reward those who comply with her ideology and to punish those who do not. This is blatantly evident as she "sacked" Trelawney (Rowling, *Harry Potter and the Order of the Phoenix,* 525), introduced the "Inquisitorial Squad" that have "the power to dock points" (Rowling, *Harry Potter and the Order of the Phoenix,* 551), interferes with McGonagall's punishment of Ron and Harry (Rowling, *Harry Potter and the Order of the Phoenix,* 368); she opens and reads "all owl post entering and leaving the castle" (Rowling, *Harry Potter and the Order of the Phoenix,* 556), bans the magazine "the Quibbler" (Rowling, *Harry Potter and the Order of the Phoenix,* 513) and "teachers are… banned from giving students any information that is not strictly related to subjects" (Rowling,

Harry Potter and the Order of the Phoenix, 487). Umbridge is devoid of ethical principles and she exerts her authority by administering unethical punishments. Furthermore, she does not have the leadership skills to stimulate, motivate and encourage others to work towards her ideal of Hogwarts, so she must resort to physical abuse to ensure that requests are adhered to. Her personal ideologies drive her to enforce values and respect because she is unable to deal with ethical dilemmas. However, it is her own moral principles that raise the issue of ethical behaviour in Hogwarts' and in the reader's contemporary society. The most distinct example of Umbridge's sadistic and violent behaviour is her administering of a novel form of corporal punishment: students are required to write lines with a special quill that carves the words into their own flesh, while the lines appear on the parchment in the student's own blood (Rowling, *Harry Potter and the Order of the Phoenix*, 240-1). That the words are cut into the students' skin and left to scar is analogous to contemporary physical abuse. Here Rowling connects the traditional boarding school story and its theme of corporal punishment to contemporary society. Even though physical punishment is illegal and no longer occurs in schools, it still frequently happens in homes. Thus, as it is Umbridge's intention to "leave an impression" (Rowling, *Harry Potter and the Order of the Phoenix,* 241), it is also Rowling's intention to create awareness in the reader. As frightening and confrontational as the theme of physical abuse is for the reader, the fact that Harry does not want to tell Ron or Hermione "exactly what was happening in Umbridge's room" as he "did not want to see their looks of horror" as "that would make the whole thing seem worse and therefore more difficult to face", is even more poignant (Rowling, *Harry Potter and the Order of the Phoenix,* 243). Through the physical pain inflicted on Harry, Rowling is able to address the theme of right versus wrong by questioning how much power a leader should actually have. Here Yukl's point that "[i]t is obvious that leaders need some power to be effective, but it does not follow that more power is always better" is applicable to Umbridge (Yukl 161). Umbridge's physical abuse is an

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example of a "person who fights every issue as though it were vital…exhaust[ing]…[her] resources…" most especially, "the patience and goodwill" (Bauer and Gergen 17). Furthermore, her reliance on coercive power rather than building long-term relationships like Dumbledore, force her to opt for physical abuse to influence people. Thus, throughout her period as High Inquisitor, Umbridge uses her position of authority combined with her use of corporal punishment to dominate and exploit her subordinates. Through Umbridge Rowling addresses the notion that physical punishment is first and foremost an emotional reaction and that the case for punishing others to reinforce an individual's own superiority is ethically and socially unacceptable.

According to Hofstede's power distance theory, Umbridge has high power as she uses a coercive power to enforce her threats. This power is aligned to her position in the bureaucratic structure and combined with her dogmatic behaviour, it ensures that the bureaucracy is enhanced, whilst her restrictions within the school attempt to destroy the clan culture that Dumbledore believes will bring unity. However, Umbridge is unable to transcend the cultural boundaries that Rowling has identified as important via her character Dumbledore; her ad hoc installation as High Inquisitor weakens her authority because there is no mutual understanding between her and the majority of Hogwarts' members, who cannot identify with her ideals. In other words, as the student and teacher body struggle to accept Dumbledore's absence and fatherly care, it becomes practically impossible for them to emulate her core ideologies. Her credibility is undermined as a result her use of passive-aggressive behaviour to forcefully inculcate additional values that support traditions of hierarchal elitism. From a HRM theory perspective her coercive use of power has a negative impact on the characters' behaviour. In HRM terms, Millmore et al. points out that "…where employees believe that management have broken promises or failed to deliver on commitments, this has a negative effect on job satisfaction, commitment to the company and

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on the psychological contract" (450). In this case, Umbridge is unsuccessful in achieving organizational alignment and success as she is unable to attain the same commitment to herself as Dumbledore for himself. Furthermore, her authoritarian behaviour expresses a capitalist logic that fails to accept the decline and near extinction of the longstanding elitist-traditional values of the past. In other words, her position as High Inquisitor and her use of coercive power, raises questions about how well a capitalistic-dominated culture would function within a well-established cultural system.

It is this culture of uncertainty that allows Rowling to demonstrate the negative effect of power-hungry individuals. As Umbridge forces direct control and authority onto Hogwarts, certain staff members and students rebel because they crave independence and the freedom to have a certain degree of decision-making responsibility, which is not part of an authoritarian leadership style. Umbridge unwittingly keeps the school's strong culture intact (as her coercive behaviour results in a revolution rather than submission), even as she attempts to modify the normative values in the school according to her moral belief system. Umbridge is a petty and vicious character in the series who is first introduced to the reader in her opening speech in *The Harry Potter and the Order of the Phoenix.* Her "high-pitched, breathy and little girlish" voice and "pink cardigan" initially suggests a sweet, subdued and caring character (Rowling *The Harry Potter and the Order of the Phoenix* 191). Even the beginning of her introduction is blameless and respects the honour of teaching and magic as a whole

> The Ministry of Magic has always considered the education of young witches and wizards to be of vital importance. The rare gifts with which you were born may come to nothing if not nurtured and honed by careful instruction. The ancient skills unique to the wizarding community must be passed down the generations lest we lose them for ever. The treasure trove of magical knowledge amassed by our ancestors must be guarded, replenished and polished by those who have been called to the noble profession of teaching. (Rowling, *The Harry Potter and the Order of the Phoenix*, 192)

Furthermore, she addresses the impact that leadership has had as, "[e]very headmaster and headmistress of Hogwarts' has brought something new to the weighty task of governing this historic school and that is as it should be" (Rowling, *The Harry Potter and the Order of the Phoenix*, 192). However, though her speech may suggest the cooperation and alliance with the ideals of the institution, her presence in Hogwarts comments on interference with political ideologies. In other words, Dumbledore's leadership style versus that of Umbridge is an indirect critique of the social repercussions a political intervention can have, as individuals are forced to be self-responsible due to unfavourable changes in policies. In other words, the spotlight shifts to how a collective takes responsibility for those who need support while government chooses to minimize its interventions and support.

Furthermore, Umbridge's position represents corporate decay as her firm hold on tradition replicates an organizational ideal, one of totalitarianism. In this case, the organizational ideal represents power, and according to Howard Schwartz "the concept of control is built into our concept of the organization" (17). In Umbridge's introductory speech her strong hold on tradition represents an ideal that supports a decaying bureaucratic hierarchy, one she firmly believes is sustainable through tradition and coercion. For example, in her speech she acknowledges the importance for Hogwarts to grow, "for without progress there will be stagnation and decay" (192). However, her speech takes a turn when she discourages "progress for progress's sake" and emphasizes that "traditions often require no tinkering" (Rowling, *The Harry Potter and the Order of the Phoenix*, 192). Her stress on tradition can be directly associated to Slytherin's ideologies as well as her trying to create a "balance, then, between old and new, between permanence and change, between tradition and innovation" (Rowling, *The Harry Potter and the Order of the Phoenix*, 192). Hence, Umbridge indirectly talks about Slytherin and Voldemort's ideologies, foreshadowing the tumultuous time Hogwarts will have to endure. Because of the listeners' lack of applause the

reader has a sense of foreboding as Umbridge's words regarding "change…for the better", "errors of judgment", that "old habits will be retained" whilst "preserving what ought to be preserved, perfecting what needs to be perfected, and pruning wherever we find practices that ought to be prohibited" are quite chilling.(Rowling, *The Harry Potter and the Order of the Phoenix*, 193). Thus, Umbridge's opening speech conveys her personal opinion of and appreciation for the historic school community but prohibits them from going beyond the ideals of the founders. Her sarcastic and judgmental tone rebukes the cultural impact of Dumbledore and foretells a change in leadership as she removes the intellectual, moral, and emotional boundaries Dumbledore had established. In addition, Rowling is able to convey the message that looks can be deceptive and that not everything is as it seems, and that sooner or later this false reality will be exposed. Her character addresses the danger of such a leader, as Umbridge is unaware of the consequences of her behaviour, and her inability to reflect open-mindedly about her own demeanour demonstrates her obsession with personal power. The majority of Hogwarts' students are "rather taken-aback at being addressed as though they were five years old" during Umbridge's opening speech, and the resistance against her increases as she starts to lose control (Rowling, *The Harry Potter and the Order of the Phoenix*, 191). Her initial role as The Defence Against the Dark Arts teacher conveys the rigid and controlled teaching ideals of the past as she focuses only on issues like "understanding the principles", "learning to recognize situations" and "placing…in a context for practical use" (Rowling, *Harry Potter and the Order of the Phoenix*, 216). As Umbridge organizes her work around fixed control routines for processing information her authoritarian approach shifts the balance from creativity towards a mundane form of teaching. The students are not allowed to use or apply the knowledge they have acquired, clear evidence that Umbridge needs to control her environment to ensure that the unpredictable cannot happen (Rowling, *Harry Potter and the Order of the Phoenix,* 218). The use of magic is not

to be discussed, as she cannot control the information that is being shared. Furthermore, her quick rise in authority generates hostility amongst staff and students, and the unnecessary changes she implements causes general misbehaviour and resentment. As a result, a vicious circle is introduced: the more the students misbehave, the more Umbridge implements rules and corporal punishment; her overuse of coercion results in detrimental behaviour like the display of fireworks set off by George and Fred indicate (Rowling, *Harry Potter and the Order of the Phoenix*, 557-8). The teachers retaliate by sending for Umbridge to remedy the situation and sarcastic comments, such as Flitwick's: "I wasn't sure whether or not I had the *authority*" (Rowling, *Harry Potter and the Order of the Phoenix*, 558), suggests that her micro-management of Hogwarts' is back-firing. However, as the misbehaviour increases her need to implement physical punishment as a means of control increases. When Fred and George turn the school into a swamp, Umbridge does not hesitate to reintroduce whipping; once again suggesting she is losing control over Hogwarts (Rowling, *Harry Potter and the Order of the Phoenix*, 594). And once again, the reader is introduced to the idea that this gradation of punishment is not necessary and is merely an act of vengeance. From a HRM perspective, Umbridge's authoritarian leadership style combined with her coercive power behaviour directly comments on the alignment of employee satisfaction and commitment; establishing and building commitment is a key indicator for organizational success. Millmore et al. claims that "[t]o achieve high levels of commitment, the employer must ensure that their employees remain motivated" (163). However, Umbridge's authoritarian approach combined with her extreme coercive behaviour while she lacks physical authority over Hogwarts' staff and students means that only those willing to follow her will do so, to the detriment of their commitment to her vision.

As Umbridge's leadership is ethically scrutinized by the reader, Rowling introduces the theme of diversity and multi-cultural acceptance into the narrative. Managing diversity is

an important responsibility of leaders in the twenty-first century, however Umbridge fails to acknowledge the increase in multi-culturalism within Hogwarts. Rather than fostering tolerance for diversity she encourages racism and prejudice, leading by example. In *Harry Potter and the Order of the Phoenix* she calls Hagrid "the great half-breed oaf" (Rowling 662), she insults the centaurs by deeming them to have "near-human intelligence" (Rowling 665) and supports Voldemort's eradication of impurities. As ridiculous as these comments seem, Rowling boldly addresses the issue of diversity as they can be transposed directly onto contemporary society as terms such as "half-breed" and "mudblood" can be construed as racial slander. Here Rowling addresses the multi-cultural shift from traditional British society, and forces the reader to reflect on their own cultural disposition. The message that Rowling conveys is that not even Umbridge's position of authority entitles her to use such socially unacceptable derogatory terms. Hence, by directly introducing the topic of diversity and inequality through Umbridge, Rowling is able to critique racism and promote her social activist values. Furthermore, Umbridge's blatantly racist character is a means for developing the theme of equality, as introduced by Slytherin— Umbridge's authoritative character forces the reader to question the political issues of diversity within the series as well as their own personal stance in contemporary society.

As Umbridge loses her power over the school, the culture that is reflected can be directly associated with Hofstede's "uncertainty avoidance" theory as she feels "threatened by ambiguous or unknown situations" as "expressed through [her] nervous stress and…need for predictability: [her] need for written and unwritten rules" as her decrees indicate (191). However, it is her anxiety that encourages her to act recklessly and almost illegally, as she tries to extract information from Harry. This indicates that Umbridge is anxious to regain control and information and is willing to take the risk by applying the illegal "Cruciatus Curse" (Rowling, *Harry Potter and the Order of the Phoenix*, 658). Umbridge's sheer

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desperation to regain power over Hogwarts results in her being abducted by the centaurs in the Forbidden Forest, suggesting that rules, policies, procedure and the importance of hierarchy in the chain of command become irrelevant in the face of a personal inability to create relationships. Umbridge's use of excessive coercion strengthens the values of Slytherin, while the Inquisitorial Squad creates an internal environment that encourages suspicion, secretiveness and resistance to her as a leader. Thus, Umbridge disturbs the equilibrium of the magical environment and instigates a movement towards an adhocracy culture, as she further disassociates herself from collective goals in order to pursue only her own interests. From an HRM perspective the psychological contract is once again breached with Umbridge's replacement of Dumbledore. The same is true regarding the psychological contract: Millmore et al. claims that the impact of globalisation and recession has resulted in job security being undermined as it cannot be guaranteed by HRM or the organization (452). Thus, as the uncertainty in Hogwarts escalates, so does the students' loyalty to Hogwarts as an institution is eroded. Furthermore, Umbridge's infiltration of Hogwarts' governance undoubtedly represents a cultural difference in leadership approach and as a result impacts the processes and policies in place. According to McDermott et al.

> [c]hanging business strategies can motivate organizations to adopt different HR orientations over time. In such contexts, within-firm variation in leadership styles can be adaptive. Styles more readily vary from manager to manager than HR practices vary in a firm. This difference has implications for strategy implementation and change. (*Promoting Effective Psychological Contracts* 306)

Umbridge's obsession with bureaucracy and the implementation of policies and processes that give her more power and control, breaches the mutually agreed upon social exchange between Harry and Dumbledore. In other words, her character in actual fact increases the political tensions between those who are supportive of Dumbledore's ideologies versus those of Umbridge, creating a clear divide in approach. Furthermore, Rowling's character Umbridge represents authority and according to Hofstede authority like hers and "[t]heir

ideas too can be considered dirty and dangerous" (Hofstede et al. 201). Hence, Hogwarts'
cultural environment allows the reader to differentiate between good and evil and to question
and challenge the systems of authority. Furthermore, Rowling critiques the interference of the
government in the functioning of the school through the disdain for Umbridge. This becomes
apparent when Hermione consciously relays the message of Umbridge's opening speech as
"the ministry is interfering at Hogwarts'" (Rowling, *Harry Potter and the Order of the
Phoenix*, 193). In addition, she highlights the threatening connotations in the observation that
"many … do not seem to have followed any Ministry-approved curriculum" and that the new
course is "Ministry-approved" (216). Thus, through Umbridge, Rowling is able to critique the
political ignorance of the government as they make changes in the public school legislation
and curriculum without considering social implications.

The role of headmaster in Hogwarts provides a way to control and coordinate the
actions of the characters and to secure guidance and inspiration by mutual identification.
However, in a strong culture like Hogwarts influencing established shared values and beliefs
depends on the actions of individual leaders. In the series the reader is presented with three
different headmasters, each with their own leadership style and each attempting to influence
the belief system of Hogwarts. In the initial books Dumbledore is the headmaster, however, a
cunning change to Umbridge in *Harry Potter and the Order of the Phoenix*, highlights the
detrimental effects that power can have. Umbridge epitomizes a bureaucratic mindset and
consequently prefers to preside over strong hierarchical structure. The description of
hierarchy in combination with her rigid and downright nasty character attempts to show the
reader the differences in leadership style as well as indicating which one Rowling supports.
Furthermore, it is imperative to take into account that the culture that eventually evolves
under Umbridge can also be ascribed to external pressures, internal politics, responses to
critical events, and, probably, the loyalty towards Dumbledore. Thus, by comparing her

responses to issues with Dumbledore's paternalistic leadership style, the principle of power and the different results produced by different leadership styles are   brought to the reader's attention. Though the paternalistic leadership style is widely critiqued within organizational leadership and associated with Eastern cultures, it does raise an interesting social critique, with power being the common denominator. For example the major theme of collectivism versus individualism is a recurring theme throughout Rowling's series, as power is central to both cultural dimensions. It suggests a complex process as it is a means to control both positively and negatively, and forms the foundation of a variety of institutions such as schools, organizations, governments and even religion. By comparing Dumbledore's paternalistic leadership to Umbridge's authoritarian style, it becomes evident how social power is central to economic and political policies. In other words, power is central to neoliberalism and the social mechanisms that form part of a society; however, how it is managed and applied can greatly impact individual and collective ways of working.

5.6   Snape as the Laissez-Faire Leader

However, though Dumbledore embodies the features of a paternalistic leader the narrative itself is a transformational piece that captures the empowerment and transcendence of emerging identities. Until Voldemort's physical return in *Harry Potter and the Order of the Phoenix*, Dumbledore's vision is neither accepted nor understood, as the reason for change does not seem compelling. It is not until Dumbledore's death that the reader is able to fully comprehend why unity and solidarity is so important. Dumbledore is undoubtedly a charismatic leader as well as charismatic character as he captures the trust of the protagonist and reader simultaneously. However, it is not until his death that actual transformation within Hogwarts occurs. Yukl argues that "[c]harisma is a transitory phenomenon when it is

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dependent on personal identification with an individual leader who is perceived to be extraordinary. When the leader departs or dies, a succession crisis is likely" (257).

This crisis occurs under the leadership of Snape, whose laissez-faire leadership style supports such a transformation. According to Ronald Goodnight in the *Encyclopaedia of Leadership*, a laissez-faire leader is one

> …who believes in freedom of choice for the employees, leaving them alone so they can do as they want. The basis for this style of leadership is twofold. First, there is a strong belief that the employees know their jobs best so leave them alone to do their jobs. Second, the leader may be in a political, election-based position and may not want to exert power and control for fear of not being reelected. Such a leader provides basic but minimal information and resources. There is virtually no participation, involvement, or communication within the workforce. Understanding of job requirements, policies, and procedures are generally exchanged from employee to employee. Because of this, many processes are out of control. No direction is given and the laissez-faire leader functions in a crisis or reaction mode. If there are goals and objectives, employee agreement or commitment is just assumed. Even if goals and objectives are shared, rarely is there a defined plan to accomplish them. (Goethals, Sorenson and Burns 822)

After Dumbledore's murder, the influence of the external forces brought about by Voldemort weakens Hogwarts' culture, as purity and elitism become the primary values within the environment. However the resistance to this change is supported by Snape's laissez-faire leadership style as his passive and noncommittal style allows others to make their own decisions independently; this supports the adhocracy structure. Hogwarts temporarily represents a battle ground between cultures: good versus evil, driving innovation, competition and rivalry in the school. The situation is, as the physical structure indicates, that there is a clear misfit between the orientation and directive of the school. While the structure indicates that all staff and students should respond to the hierarchy, the focus of eradicating non-pure-blooded students is not widely accepted amongst the student population. By placing Snape in a position of authority Rowling adds an extra layer of complexity to his character. In her final novel, *Harry Potter and the Order of the Phoenix*, the didactic component no longer functions independently from its environment but in coordination with and subject to the

regulations determined by the Ministry of Magic; in this sense the government, i.e. Voldemort, is in direct control. However, it is misleading to assume that Snape has succumbed to Voldemort's powers. If he were to actually be supporting Voldemort he would actively implement changes that would affect the embedded values of Hogwarts' founders. Instead he isolates himself behind his laissez-faire leadership qualities and uses the Carrows to dictate punishments, while he shows a passive indifference (Rowling, *Harry Potter and the Deathly Hallows*, 461-2). As a result Snape is considered equally as intolerable as the Carrows and his position creates resistance to change in the environment. His laissez-faire style fails as a leadership approach as he often just nods and fails to elaborate (Rowling, *Harry Potter and the Deathly Hallows*, 9). Bruce Avolio, David Walden and Francis Yammarion state that for transformation to be successful a leader needs to "define and communicate the work that must be done by followers, how it will be done, and the rewards followers will receive for successfully completing the stated objectives" (10). However, Snape's laissez-faire style represents his reluctance to act as Headmaster as his failure to drive change. Goodnight states that a "[l]aissez-faire management or leadership can only lead to anarchy, chaos, and inefficiency and can be dismissed out of hand as useless" (Goethals, Sorenson and Burns 822). In other words, his leadership style contributes to the climax of the narrative and the development of characterization. For example, Snape seems to react somewhat insecurely in his role and perhaps a little guiltily, as his status is uncertain in the eyes of the characters in the narrative as well of the reader. Snape's position as headmaster is clearly aligned with the HRM concept of "role conflict" as it "…refers to the exposure of the individual in a given position to incompatible behavioral expectations. Though an apparent incompatibility may be resolved, avoided, or minimized in various ways, the conflicting demands cannot be completely and realistically fulfilled" (Seeman 373). Thus, Snape's neglectfulness as headmaster is in actual fact a disguise of his allegiance to Dumbledore and

explains his inability to realistically fulfill Voldemort's vision for Hogwarts. Snape's inability

to create actual movement for change is the result of the conflict between Voldemort's needs

and values and the demands of the role set by Dumbledore, as he is unable to completely

support Voldemort's core ideology. Snape's personality is not charismatic and can therefore

not inspire devotion and enthusiasm for change as his reputation for bullying, nastiness and

overall unfairness fails to generate credibility. His incapability of transferring and

communicating information conceals his role as double agent as the reader is unable to

decipher his secrecy. The following example suggests that Snape's leadership creates a

culture of rumours and gossip as "there've been so many rumours, we've been trying to keep

up with you on the Potterwatch" (Rowling, *Harry Potter and the Order of the Phoenix*, 466);

ensuring an anxiety-charged and speculative environment. Rowling manipulates Snape's

individual elitist and traditional core values and merges them with Voldemort's enduring

values to convince the reader that Snape epitomizes evil. In order to convince the reader that

Snape is actually influencing the culture to change, "the Dark Mark…was, hanging in the sky

above the school: the blazing green skull with a serpent tongue" (Rowling, *The Half-Blooded*

Prince, 543), eliminates any previous cultural forms and expresses the new ideology of

Hogwarts'. Furthermore, "Snape had reinstated Umbridge's old decree forbidding gatherings

of three or more students, or any unofficial student societies", supports the bureaucratic

notions of elitism (Rowling, *Harry Potter and the Order of the Phoenix*, 257). Snape's bitter

personality and the trivial cultural changes he makes, genuinely convince the reader that he is

devoted to Voldemort's vision of a pure-blooded environment. Interestingly Snape's

leadership style is combined with what Donald describes: "Legitimate power, also known as

position power, comes from the authority that is inherent in your formal position in the

organisation" ("Power and Organizational Politics" 153). In other words, Snape has power

because of his position, but he delegates his power of authority, ensuring that very few

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impactful decisions are made with a view to building acceptable behavioural norms within Hogwarts. From a HRM theory perspective, Snape is unable to expand organizational commitment as a leader, while the commitment to Harry grows – suggesting that his vision, style and elements of the psychological contract create loyalty as he is ultimately offering them a stable future and environment in the long run, whereas Snape is offering a life of uncertainty and instability under Voldemort's rule.

5.7   Situational Leadership a Mechanism to Create Transformational Leaders

Thus far this chapter has focused on the various leadership traits and styles and their influence on the narrative and characterization. It has taken the approach that the characters only represent one leadership style; however, certain leadership literature suggests that leaders do not adopt just one style of leadership but rely on several, depending on the situation. As Zaccaro argues

> …leader traits specifie leader attributes as relatively enduring, producing cross-situational stability in leadership performance. Cross-situational consistency, or *coherence* (James & Mazerolle, 2002), is, of course, a central element of most personality trait approaches (Funder, 2001). However, most personality theorists, and certainly leadership researchers, accept that actual behavior varies considerably across situations. (8)

Therefore, since behaviour and leadership style differ per situation a specific focus will be on Paul Hersey and Kenneth Blanchard's situational leadership model. Situational leadership "… recommends a leadership type that is dynamic and flexible rather than static. The motivation, ability, and experience of followers must constantly be assessed to determine which style combination is most appropriate under flexible and changing conditions" (Stoner et al. 481). The diagram below shows that when the "… followers gradually become more confident, self-directing, and experienced, the leader can reduce the amount of support and encouragement. In this fourth phase, followers no longer need or expect direction from their manager. They are increasingly on their own" (Stoner et al. 481).

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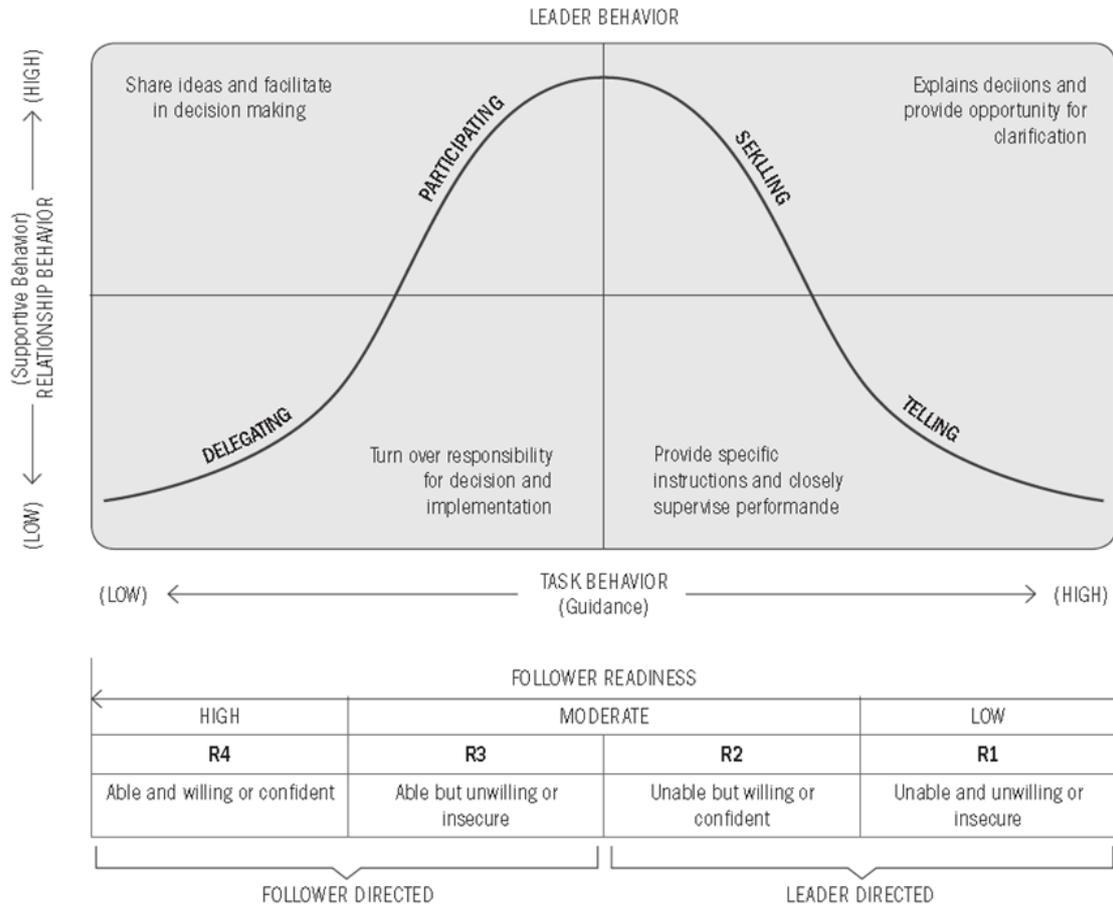
Figure 5-1: Hersey and Blanchard's Situational Leadership Theory (Litsikakis *Leadership*)

Donald explains that the model basically illustrates "which of the four leadership styles (telling, selling, participation and delegation) matches the follower's readiness or maturity" ("Leadership" 189). She states that

> Task behaviour (Hersey, Blanchard & Johnson, 2001) implies the degree to which leaders are likely to organise and spell out the tasks to group members. Relationship behaviour is the degree to which leaders are likely to maintain interpersonal relationships between themselves and group members by open communication channels and emotional support. Four readiness levels are identified (Hersey & Blanchard, 1974):
>
> **R1 – low readiness**: Employees who are unwilling or unsure of how to perform tasks, and do not have the ability to do it.
>
> **R2 – low to average readiness**: Followers who do not have the ability to execute a task, although they are willing and confident to do it.
>
> **R3 – average to high readiness**: Subordinates who have the ability to execute a task, but are unwilling or unsure how to do it.

R4 – high readiness: Employees who have the ability and confidence and willingness to perform a task. From the combination of task and relationship behaviour four leadership styles are derived:

S1 – telling: High task behaviour combined with low relationship behaviour by a leader and is appropriate for followers at a very low readiness level. The leader provides clear task direction and very little interpersonal interaction.

S2 – selling: High task behaviour with high relationship behaviour and is appropriate for followers at a higher readiness level. The leader explains to the follower what is required and persuades him or her to accept the ideas without inviting discussion.

S3 – participating: High relationship behaviour and low task behaviour where the leader and subordinate make decisions together.

S4 – delegating: Low relationship behaviour with low task behaviour which implies the leader allows followers to take complete independent decisions by delegating authority to them. (190)

From a HRM theory perspective, coaching plays a dominant role in the relationship between Harry and Dumbledore. When the situational leadership model is applied, it becomes evident how important coaching is to the successful performance of individuals, and ultimately that of an organization. In other words, Dumbledore coaches Harry through his learning and gaining of self-empowerment so that when the narrative reaches its climax Harry has in essence become the transformational leader that is necessary to secure Dumbledore's ultimate vision of unity. Thus, Dumbledore is successful as a leader, as he is able to balance his power constructively to retain equilibrium of control and respect within the school. His ability to control, assess and distribute critical information corresponding with his concern for the morale within Hogwarts attracts admiration and respect from the student and staff body. To the reader it may seem that Dumbledore has only a paternal style throughout the series, as he "displays self-confidence and empathy", a style that motivates Hogwarts in achieving its ultimate goal of unity. However, his style is combined with his ability to recognise the differences between the characters in the house, which allows the reader to understand that individual behaviour is driven by various elements. In other words, in his general position as headmaster, he is a compassionate and encouraging leader who uses means of suggestion and

encouragement to define humaneness. Simply stated, Dumbledore is a person because of other people, as Harry and Voldemort are also the individuals they are because of Dumbledore. When the theory of situational leadership is applied to Dumbledore it "emphasize[s] cooperative teamwork, relationships and the community" by applying a different leadership styles to different characters (Amos et al. 220).

The most distinct example of Dumbledore's application of situational leadership is the relationship between the headmaster and Harry. As the narrative progresses we see Harry develop and Dumbledore's leadership style change as appropriate. In Rowling's *Harry Potter and the Philosopher's Stone*, Dumbledore adopts a more "directive behaviour", as he defines Harry's role in the initial book. As Harry has little experience in the magical environment, Dumbledore tells him what do with the tools he is provided with. For example, when Harry is given his father's invisibility cloak, Dumbledore tells him to "[u]se it well" and that it can be used "mainly for sneaking off" (Rowling, *Harry Potter and the Philosopher's Stone*, 149). In addition to providing Harry with the necessary tools, he also gives him permission to break the rules. By doing so, he adds to the excitement and suspense of the narrative as well as allowing the protagonist to embark on extra-curricular excursions. In addition, Dumbledore's directive approach allows Harry to defy the physical boundaries and hence, initiates a societal change towards a boundaryless culture for Hogwarts. Furthermore, when Harry finds the mirror of Erised, Dumbledore tells him how it works, and that "[i]f [he] ever do[es] run across it, [he] will now be prepared" (Rowling, *Harry Potter and the Philosopher's Stone*, 157). Here there is a shift towards quadrant S2 as Dumbledore moves away from telling Harry what, how, where and when to do tasks. As the novel progresses Dumbledore is still providing Harry with the necessary direction by applying what Hersey defines as "two-way communication and socio-emotional support", or a means to buying in to decisions that need to be made (Hersey 2). As a result Harry rises to the challenge and by the end of the *Harry*

Potter and the Philosopher's Stone he has quickly moved from being told what to do to S3, a self-empowered character making his own decisions. As Harry cleverly acknowledges

> I think [Dumbledore] sort of wanted to give me a chance. I think he knows more or less everything that goes on here, you know. I reckon he had a pretty good idea we were going to try, and instead of stopping us he just taught us enough to help. I don't think it was an accident he let me find out how the mirror worked. It's almost like he thought I had the right to face Voldemort if I could. (Rowling, *Harry Potter and the Philosopher's Stone*, 17)

In reality, this transfer from "telling" to "participating" is unrealistic; however, it engages the reader, because having Harry make his own decisions is far more exciting than him doing as he is told. Moreover, the initial novel functions as an introduction to the series as his progress from magical ignorance to defeating Voldemort in one novel is unlikely. As the reader becomes engaged in the narrative, interest is sparked by the victory of the underdog, leaving one curious about the sequel.

The narrative is aligned to Harry's development and thus Dumbledore's leadership style. The development of the narrative slows down and becomes more detailed as Dumbledore continues to build Harry's skill set. In each novel, Harry acquires a new skill and it is not until events in *Harry Potter and the Order of the Phoenix* that Dumbledore makes his only mistake as a situational leader. In this specific novel, Dumbledore plays a less obtrusive role in the narrative as he distances himself from Harry. Harry feels neglected and alienated as the level of communication and trust has dropped, in effect shifting Harry back to S2. As a result, Dumbledore's lack of communication combined with orders to take occlumency lessons from Snape, leads to Harry taking control of the situation. Though Dumbledore communicates that Harry must take these lessons to distract his thoughts from Voldemort, he fails to provide Harry with the actual reason: the truth of the prophecy. Without the knowledge of the prophecy Harry is easily tricked into believing Sirius is in danger and his attempt to protect his uncle instead results in his actual death. As a good leader does, Dumbledore admits the mistake that "[i]f I had been open with you, Harry, as I

should have been, you would have known a long time ago that Voldemort might try and lure you to the Department of Mysteries, and you would never have been tricked into going there tonight. And Sirius would not have had to come after you. That blame lies with me, and me alone" (Rowling, *The Harry Potter and the Order of the Phoenix,* 728). Here his only mistake is reverting back to a directive style, resulting in Harry's frustration and in him taking responsibility for directing his own behaviour. By incorporating a leadership fault in Dumbledore, Rowling is able to decelerate Harry's maturation. This decrease in narrative development allows Rowling to add another suspense-filled novel that cunningly provides Harry with intricate information about Voldemort. Simultaneously, Dumbledore's "mistake" is one that manipulates the reader to re-evaluate their expectations of the leaders, since Rowling's message is that though mistakes are inevitable, it is the intention that is of value.

As the novels fluctuate between Dumbledore's selling and participating styles, the shift to participating exclusively becomes evident in *Harry and the Half-Blooded Prince*. The relationship between Dumbledore and Harry develops, and in the novel Harry is given only one task, namely to retrieve the memory of Slughorn for his lessons. These lessons only provide Harry with the history of Voldemort's life through various memories in the pensieve; Dumbledore does not give Harry direct tasks to undertake against Voldemort (Hersey 2). However, when Dumbledore and Harry embark on a joint trip to retrieve the locket, his trust in Harry is evident. This trip reflects Harry's readiness to take responsibility for his actions. The events in *The Half-Blooded Prince* empower Harry to make one of the many decisions necessary in the narrative of the *Harry Potter and the Order of the Phoenix*. Dumbledore's absence in the final novel represents "delegating", "…because the style involves letting followers 'run their own show.' The leader delegates since the followers are high in readiness, have the ability, and are both willing and able to take responsibility for directing their own behaviour" (Hersey 2). Harry now operates outside of Hogwarts and without the

physical guidance of Dumbledore. As the narrative develops throughout the series, the leadership skills taught by Dumbledore are modified according to Harry's development level. Though Harry is the most obvious example of use of situational style, there are various other examples to support this: Dumbledore acknowledges Hermione's need to be intellectually challenged and in *Harry Potter and the Prisoner of Azkaban* she is given a time turner that allows her to attend more classes and exams than is physically possible. Understanding Ron's emotional character, he bequeaths his deluminator to the student, so that he is able to return to Harry and Hermione after their quarrel (Rowling, *Harry Potter and the Order of the Phoenix*, 106). Thus, Dumbledore not only epitomizes goodness and kindness, he also embodies the essential characteristics of a situational leader, which influence the cultural change in Hogwarts'. Most importantly, his flexible leadership style is what drives the change in Hogwarts'. He is able to shift the focus away from the rigidity of Hogwarts' hierarchal structure and the boundaries it defines and to encourage the competencies of individuals who have the skill to defeat Voldemort. The reality is that through seeing Dumbledore's leadership style, the reader no longer focuses on the obvious traditions and founding norms of Hogwarts', but on flexibility, creativity and the purpose of solidarity and unity. From a HRM theory perspective coaching is an integral role within leadership as HRM theory is unable to achieve or implement their interventions without the support of the executive team. As the relationship between Harry and Dumbledore outlines, a leader's continuous performance coaching is necessary to achieve ultimate success. Strictly from a HRM theory point of view, as the series does not have a formal performance review, the emphasis is clearly on how leaders execute power and the effect it can have on an organization. Therefore, while HRM theory may implement the correct process and interventions, if leadership does not enforce a positive power, then organizational politics can spiral out of control.

5.8   Conclusion

The role of leadership is cultural and reflects the consequences of a breach in social exchange in human relations. A culture such as Hogwarts' challenges the ethics of right and wrong and requires the reader to develop their own culturally accepted boundaries and to determine whether the characters' decisions are ethically founded. The physical artifact determines and supports the traditional culture of Hogwarts whereas the actions of the leaders encourage the reader to consider accepted as well as amoral types of leadership styles. Though the reader's first impression of Umbridge is of a soft spoken and eloquent person, her later character reveals her violent and malicious temper. Her amoral character exposes the reader to issues of socially unacceptable behaviour that should genuinely be reported and challenged. Furthermore, Rowling uses Snape to address the issue of unwarranted judgement and to show how prejudice often leads to mistaken action. Umbridge speaks in a girlish voice; she looks sweet in pink, in contrast to Snape with his black robes and long greasy hair. By placing Snape in an ambiguous leadership position Rowling is able to teach her readers that there is more to an individual than meets the eye. Most importantly, Rowling describes three different leadership styles that reject governmental interference in education, and rather advocates encouragement to build a solid psychological contract that ultimately withstands cultural changes. Thus from a HRM theory perspective developing leadership is essential in building a sustainable psychological contract, one that can with stand breaches and changes. This is an excellent way to stimulate and boost new perspectives, to create general social awareness of acceptable norms, and to motivate individuals to look beyond their own interests towards those who will benefit from this (Amos et al. 215). Through the lens of Hogwarts' leadership a social forum is suggested that to an extent addresses political and social controversies and, more importantly, also the role that administrators play in the lives of others—and the dangers of power.

Chapter 6:   Conclusion - Does it work?

This thesis has attempted to find a critical vocabulary that supports a "common sense" approach to literary criticism by reading human resource management theory alongside the popular *Harry Potter* series in order to focus closely on common sense assumptions about human behaviour, particularly in the context of neoliberal Western social values.

However, for HRM theory to function as an analytical tool the narrative must feature certain functional elements that are also present in an organizational environment.   Firstly, the narrative must coincide with the historical period in which HRM theory came to prominence, since HRM theory and practices are a reflection of what is accepted within society. Secondly, since HRM functions in an institutionalised and corporate environment with a defined structure, the narrative itself must adhere to similar criteria. For HRM theory to work as an analytical tool to extract common sense assumptions it is necessary for the narrative to incorporate an *institutionalised framework* for the findings to be benchmarked against. Thirdly, there must be theme or preoccupation in the literary work that falls into the scope of HRM theory. In the case of this thesis, the common theme is *learning*. In other words, provided the narrative is broadly coterminous with HRM theory, there is an institutionalised framework present and there is a common theme linking the narrative to HRM ideas, it becomes possible to use the theory to extract deeply rooted cultural assumptions as they are reflected in a fictional world. Without this degree of formalization and correlation between HRM theory and the narrative, I would say that it becomes virtually impossible to apply HRM theory and to draw concise cultural conclusions.

Reading HRM theory alongside *Harry Potter* in fact fulfils two functions. Firstly, it models a common sense way of reading that rests on particular deeply rooted cultural

assumptions. Secondly, by surfacing some of these assumptions, it also provides a foundation for a critical appraisal of certain controversial issues in Western neoliberal society today. This thesis cannot be read without keeping in mind the red thread of *learning* that ties together the various components of the argument. Learning works on three levels in this thesis. Firstly, at an organizational level the learning organization consists of five disciplines: systems thinking, personal mastery, mental models, building shared vision and team learning. Each of these disciplines can be associated with findings in this thesis, and are therefore useful points of entry to conduct this kind of common sense interpretation. Secondly, these five disciplines cannot be seen as discrete components as the systems thinking discipline ensures that the learning organization "…is a framework for seeing interrelationships rather than things, for seeing patterns of change rather than static "snapshots"" (Senge 68). This is central to understanding how HRM theory can articulate a common sense reading in *Harry Potter* as each of the thesis chapters function as building blocks that expose cultural assumptions. Thirdly, the reader plays a pivotal role in interpreting the cultural assumptions embedded in the text. One of the aims of this thesis has been to reveal the deeply embedded common sense assumptions that a reader is exposed to and learns from. Through the actions and development of the characters the reader can draw analogies with his or her personal life. As a result, the application of HRM theory allows us to approach a common sense way of reading through the idea of indirect learning.

Each of this thesis' chapters has been divided into distinct separate topics. However, in reality, these areas are entwined and interdependent, just as they are in the narrative. In other words, one topic cannot be fully understood without the others – hence a systems thinking approach. The reader is in essence learning about cultural assumptions by following the characters' development in the series and their participation in a structured learning organization. By applying organizational structure theory and Greiner's model of

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organizational growth, two major assumptions can be tested. First, the characters of the *Harry Potter* series participate in a structured environment that mimics today's reality. Through structuration theory it becomes evident that the environmental forces that impact an organization accurately predicted which major themes would be dominant in *Harry Potter*, while the issues that are associated with a bureaucratic structure and its growth allow us a particular way of understanding and enhance the themes and the cultural dilemmas reflected in the novels. From a learning organization perspective, structure influences and to an extent controls behaviour, and in this way directly influences an individual's mental models. Most importantly, by applying this to the *Harry Potter* series, it becomes apparent how an individual's mental models are unconsciously moulded and the effect that this process has on people's behaviour. This application exercise helps us to think about the extent of the influence that a structure has on behaviour, and how the historical shaping of a bureaucratic structure and ideas inherited from the past can contribute to the way we think about cultural issues present in society today.

However, organizational structuration theory only lays the foundation for this type of exercise by helping us to identify some of the cogent themes and issues present in the narrative. It does not allow us to formulate a detailed appraisal of the types of cultural assumptions embedded in the text. Hence, Schein and Hofstede's cultural theories were applied and benchmarked against dominant British cultural values. As a result, deeply rooted cultural values such as competitiveness, individuality, discrimination, inequality and diversity can be evaluated through HRM practices such as recruitment, performance management systems and rewards. Senge points out that understanding mental models is important, since "…all we ever have are assumptions, never "truths", that we always see the world through our mental models and that the mental models are *always* incomplete, and, especially in Western culture, chronically nonsystemic" (185). In other words, HRM theory exposes

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deeply rooted common assumptions through generic mental models. By exposing these assumptions, the reader is made to confront inevitable biases reflected in the HRM theory, and also challenges the prejudices in our own thinking. To understand how deeply rooted these mental models are in the narrative and in society as a whole the reader is required to adopt a systematic approach to a common sense way of reading, and to become more receptive to the symbolism in the narrative in order to translate a range of cultural assumptions into perceptions applicable in society today.

Contrary to the general cultural assumptions discussed in chapter 3, the emotional intelligence taxonomy reveals morality through personal growth. The personal mastery displayed by the protagonist and the antagonist "goes beyond competence and skills" and "spiritual growth" but "…embodies two underlying movements. The first is continually clarifying what is important to us. … The second is continually learning how to see current reality more clearly" (Senge 141). In order to present a realistic, familiar picture of society, characters such as Hagrid and Hermione confront credible, true-to-life cultural identity issues. The moral context of these questions around identity can be described using emotional intelligence taxonomy measures. In this case, Harry and Voldemort act to represent opposing moral values: in the world of this narrative, an opposition between good and evil. As Harry learns and develops, the gap in Dumbledore's original vision of unity becomes increasingly apparent as Harry's creativity "generates an energy for change", and though he fails in his endeavours numerous times during the series, he is able to learn from his mistakes, unlike Voldemort (Senge 153). Hence, Harry's high emotional intelligence goes beyond achieving the well-being of Hogwarts, and creates awareness of the inequality that exists in society today. Voldemort's lack of emotional intelligence, in contrast, reflects the cynicism that is so deeply engrained in society, as well as the control mechanisms that are socially imposed. As a result the cultural identity issues personified by the characters are measured against

Voldemort and Harry's moral outlook. The moral compass that Harry and Voldemort represent in actual fact creates a platform that allows the series to critique the role of leadership and think through the morality of different leadership styles, allowing the reader to consider how identity issues come to exist in the first place.

Finally, through leadership style, the extent of the influence that leadership style and different ways of exercising power have on social life is addressed. It shows how different leadership styles in the same cultural setting can influence relationships, and also how power can manipulate and modify relationships within the same cultural setting. Leadership style not only influences the behaviour of those within an organizational setting, but also comments on how alternative styles impact the notion of collectivism within a specific cultural environment. Leadership style in the case of Hogwarts either builds or breaks a shared vision of the psychological contract. Dumbledore's vision of unity and equality is a genuine vision that is translated into transformational actions that are based on a mutually accepted psychological contract that encourages people to learn and excel. Contrary to Dumbledore, Umbridge and Snape's leadership style expects people to learn "…because they are told to", and not because they are committed to their vision (Senge 9). Their negative charisma renders the characters compliant to Umbridge and Snape's personal vision, but their form of authority does not translate into a commitment to a shared vision.

Another question that arises from this thesis is: to what extent could these interpretations have been uncovered without the HRM framework? It could be argued that this thesis has not uncovered anything ground breaking, however I beg to argue that it does expose a growing shift in the way of thinking in a neoliberal society such as Britain. It exposes various modes of thought without being restricted and fixed to one definitive ideology. As a result it not only exposes a readers common sense interpretation of the narrative but also challenges deeply rooted assumptions that are often left undisputed. Hence,

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I believe that HRM not only has the ability to expose a common sense reading but also to unearth shifts in cultural assumptions, which is ultimately a valuable interpretative paradigm.

However, there are areas that this thesis has not explored. For example, the discipline of team learning cannot be ignored. This thesis has not explored the role of teams within the narrative, and neither has it ignored the importance of team learning. It is reflected in the structure and house culture, in microcultures such as the one constituted by Harry, Ron and Hermione, as well as in the quidditch teams. However, as team learning "is a collective discipline" (Senge 237) it is an area that needs to be investigated further, since it elaborates on the concept of building a shared vision, and has the potential to further illuminate socially complex problems from an alternative perspective rooted in the discipline of management studies. In addition, this thesis appraises the *Harry Potter* series in relation to a Western, particularly British cultural base, and the global position of the text and possibilities for alternative cultural interpretations are de-emphasised. Lastly, the application of HRM theory to the *Harry Potter* case study is merely the tip of the iceberg: the vast amount of research in the field of HRM theory contains the possibility for further investigation of the topics I touch on in this thesis.

Because each of Senge's four disciplines are interrelated, the systems thinking discipline collates and groups cultural ideologies in the narrative in order to comment on cultural assumptions present in society. HRM theory functions as a lens that can bring deeply rooted cultural assumptions that are normally taken for granted into focus. Ultimately, a "common sense" way of reading is not as naïve as one might initially think. Learning through the narrative requires readers to challenge their own principles, as the moral messages that are embedded in the text cannot be ignored or taken as self-evident, but require examination before blindly being accepted. HRM theory makes a common sense approach possible as it reflects society's expectations, and these expectations are deeply engrained in HRM

processes and practices. The application of HRM theory to a narrative thus makes it possible to extract cultural assumptions that normally function invisibly.

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