



John Keats' Negative capability in J.K. Rowling's Series, *Harry Potter*

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Abstract

The English poet John Keats first coined the term "negative capability" in a letter he wrote to his brothers George and Tom in 1817. It refers to a writer's capability, "which Shakespeare possessed so enormously," to endure "uncertainties, mysteries, doubts, without any irritable reaching after fact and reason."

The notion of negative capability refers to the ability to exist inside the realm of mystery or to cope with unanswered concerns. It accepts this incomplete knowledge and encourages a deliberate suspension of disbelief in order to foster curiosity and receptivity toward a larger, more imaginative narrative. As a result, Rowling spends time explaining many things in her universe, where many other features of the world remain mysterious, such as the origins of magic or the method by which a Muggle-born kid acquires the wizard genes.

The achievable benefit of this study is that it expands the reader's and researcher's comprehension of the ideas and possibilities of a literary work from a negative standpoint by asking them to trust the author that the entire narrative can still be told even in the absence of complete knowledge about every detail of the story's environment.



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1.Introduction

One of Keats's most well-known aesthetic ideas, "Negative Capacity," perfectly captures his deep insights about truth. John Keats described negative capability as "when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason" in a letter he wrote in December 1817 to his brothers George and Thomas. It was further defined as the "denial of whatever in our contexts delivers us over to a fixed scheme of division and hierarchy and to an enforced choice between routine and rebellion" by philosopher and politician Roberto Mangabeira Unger. Therefore, the idea of "Negative Capability" characterizes people's ability to trust and adjust to their surroundings. It also describes a person's capability to see, think, and act outside the bounds of what is considered to be a human being's preset capacity. Hence, despite its name, negative capability is only negative because it defies erroneous dichotomies, rigid beliefs, and total faith in one's own ideas (Gunderman, 2021). It involves challenging our presumptions, sitting with our doubts, and refusing to accept snap judgments. Negative capability not only fosters more creativity but also fosters humility and curiosity in us. Taking the time to consider issues from several angles is also a wise move. Shakespeare's comedies, for instance, are rife with erroneous identities and gender confusion. subsequently, Keats reminds us that if we can avoid neatly fitting people into assumed classifications and stop thinking that we know everything there is to know about them, we are most probably to discover new insights (Kumar, 2014).

The value of humility is further demonstrated by negative capability, which Keats defined as a "capability of submission." As Socrates points out in Plato's "Apology," those who believe they already know everything are the least likely to discover anything new. In the case of J.K. Rowling's Harry Potter, most readers are conscious that magic doesn't exist in real life, but Rowling thrusts her audience headfirst into a world filled of enormous creatures, dwarves, goblins, and ghosts, fully expecting her fans to keep up with her. Even after she clarifies some of the jargon, readers are still left wondering about the origins of magic, the reason why certain magicians are born of Muggle parents, and the origin of the term "Muggle." It's only an element of the plot and the setting in which the events take place. Rowling's incredible fabrication sets her novels apart from ordinary commercial works and catapults the seven Harry Potter series into the pinnacle of literature. Readers who enjoy Harry Potter are transported to a different realm that is superior to our own. The author's ability to blend imagination and reality is what makes her successful. Rowling gives her own story, characters, and location a rich depth by incorporating aspects of mystery, mythology, fairy tales, and folklore. She reimagines the classic mythology with a series of breathtaking turns to satisfy the curiosity of the readers (Shawn, 2012).

Indeed, according to John Keats, there are a lot of mysteries in the universe that can never be fully understood, which implies we will never be able to control our surroundings. But if we accept this loss of control, there are a lot of advantages that might come from it. The following are a few of the key advantages of negative capability:

2.Increased curiosity: We will inherently become more genuinely curious about the world and ourselves when we allow ourselves to be open to the secrets of the world and unresolved

mysteries. Why do things function as they do? Why do we think the things that we do? Do we have any other means of navigating our minds? Instead of jumping to what seems to be the ideal answer to our questions, negative capacity encourages us to savor the process of discovery.

3. Better creativity: Any kind of designer can benefit greatly from having a certain level of insecurity since it can help to unlock complicated emotions and may even lead to higher levels of creativity.

4. Deeper humility: Negative capability deters conceit and promotes personal development in tandem with ongoing education. We are more likely to see ourselves as ongoing works in progress and our knowledge as always expanding when we acknowledge that we don't know what we don't know.

Consequently, the fundamental analysis of Harry Potter novel in this paper will be fully based on the benefits mentioned above, as it represents the focus of the negative capability theory. To sum up, the concept of the writer's impersonality has been linked to Keats's conception of Negative Capability. Keats's "Negative Capability" is fully embodied in the Harry Potter books by J.K. Rowling, who gives up her own innate consciousness when writing, lets her imagination run wild, and immerses herself fully in the emotion of the moment. The readers' grasp of "Negative Capability" can enable them to decipher other writers' meanings in addition to offering a greater understanding of Keats's goal and the emotions that lie beneath his writings (Le Cunff, 2023).

2. Discussion

When examining questionable or dubious passages in a literary work from the viewpoint of the reader rather than the author, the answer may appear clear-cut and unoffensive at first, but a literary mystery cannot be unraveled without considering the idea of close reading, which eliminates a wide range of expectations from the reading process in order to reach the point at which these passages are disclosed (Alquraidhy, 2012). Keats wrote Negative Capability to caution himself and other writers that while imagination is the key to a beneficial literary work, one must paralyze awareness, empty one's soul of pain, avoid eagerly returning to one's roots, and be able to live in uncertainty and confusion if they wish to have a stable flow of imagination. With Harry Potter, J.K. Rowling combined a richly detailed magical universe, relatable characters, and captivating narration to capture the imagination of people all around the world. Readers of various ages were drawn to her writing style because it combined aspects of mystery, fantasies, excitement, and coming-of-age topics:

“The book is really about the power of the imagination.

What Harry is learning to do is to develop his full potential.”

Thereby, the ability to imagine drives the writer to understand how readers will respond to intriguing turning points in the story or enigmatic incidents for which there is no clear explanation. This urge is what drives the writer to produce literary works that captivate readers

and encourage them to use their imaginations and minds to constantly seek out compelling information. Within this lies the role of negative capability, which is connected to fiction in one way or another and gives rise to a variety of assumptions and interpretations regarding the ambiguity of events and the reader's persistent doubt that any answer could be an illusion or that an unexpected explanation could be the piece that completes the puzzle. As a result, this essay will examine the Harry Potter book from this theoretical perspective. To make this clearer, the advantages of the theory discussed in the introduction will help to make this possible.

2.1. Increased curiosity

The first few pages of the Harry Potter series show the proper kind of curiosity. There is growing evidence that understanding well-lived lives requires a healthy curiosity. To have a better understanding of this, try to picture your existence without the sense of curiosity. There would be no introspection, investigation of the self and the outside world, quest for meaning in life, enjoyment of the arts, scientific endeavors, innovation, and, to some extent, personal development. Curiosity and anxiety are the predominant response inclinations when faced with novelty and difficulty. There is a plethora of research on anxiety, but curiosity has not received as much attention as it should. In Harry Potter, J.K. Rowling aimed to capture some of the essential characteristics of curiosity, demonstrate how it differs from other positive feelings, characteristics, and processes, reinforce the idea that curiosity is linked to flourishing in important areas of life, and highlight how much more has to be learned:

“Curiosity is not a sin....

But we should exercise caution with our curiosity...”

The protagonist of the story lives in a cupboard beneath his aunt and uncle's staircase and is, like a character we'll meet later in the book, "treated like vermin." What's intriguing, though, is the rationale behind his treatment as such. Readers may assume that the reason his aunt and uncle treat him badly is because they fear for their son Dudley. However, the real reason they don't regard him as a threat is that he would likely take something from Dudley, such as money or time, or he would likely compete with Dudley in school. Rather, since he comes from an uncertain world that cannot be controlled inside the secure boundaries of middle-class British respectability that they have laboriously built around their family, they perceive him as a challenge to Dudley (O'Malley, 1999).

Rowling makes it clear that the family's source of income is a drill company, and that Harry's uncle is portrayed as lacking a neck which is the anatomical feature that allows us to swivel our heads in any direction and see beyond what is immediately in front of us. In contrast, Harry's aunt is said to have a very long neck, which she utilizes to observe every one of her neighbors and stoke her desire for gossip. Thus, one family member does not have the necessary tool to assist him see, while the other has it but does not use it appropriately. In the meantime, their kid represents the exact kind of digital captivity that Littlejohn talks about. Dudley is characterized as having ridiculous tantrums over missing TV episodes or not getting a new

video game system. Rowling's touch does become softer in later books, which is probably deliberate since her readership grew older with the books.

On the other hand, Hogwarts provides the counterbalance to the deadening limitations of the Dursleys, whose name reveals as much about the characters as their real decisions and deeds. Since no one has ever fully learned everything there is to know about the school, it is a place of endless intrigue. Headmaster Albus Dumbledore informs another wizard in a later book in the series that he would never think of knowing all of Hogwarts' secrets. However, this curiosity is more than just a passing interest or a project of idleness. It's a curiosity focused on creation and based on the uncomplicated belief that there is value in learning about the world (Meador, 2015).

Rubeus Hagrid tells Harry, "You're a wizard," in one of the most iconic moments from the first book. That's precisely the charm of the books, in which those phrases raise just as many questions in Harry's head as they do in the readers. Particularly in a time with as much data as ours, curiosity may undoubtedly take nasty shapes. However, Rowling's series' heroes offer us a different idea of curiosity, one that is "untroubled in its seeking" and merely presumes that the universe is fascinating, beautiful, and deserving of investigation.

2.2. Better creativity

Everything in J. K. Rowling's writing is original and creative, from the world-building to the story and mystery. When you read the book for the first time, it's like investigating a world that looks a lot like our own, complete with conflicts between good and evil, misfits who attempt to do good, and lots of originality and imagination. Everything in the novel introduces something novel and invigorating to the fantasy genre, starting from the moment Harry leaves his house on Privet Drive and ending with the epilogue's last words. There is something new about how Hogwarts students go to platform 9 $\frac{3}{4}$ and how they eat with magical food and floating candles. J. K. Rowling has built an incredible and thrilling world. It piques readers' interest and sparks their creativity. Readers are compelled to finish the series as soon as possible because there is so much to discover throughout. Rowling's creativity is so strong that it surpasses all of the tropes and contradictions that plague the Harry Potter series (Scudder, 2023).

Upon examining Rowling's writing method, it is evident that she penned the guidelines for the enchanted realm she was crafting, as well as the limitations that the characters faced. She wrote the story she intended to convey, not with an eye toward an audience. She was greatly inspired by her life circumstances, family, and early years. When she was six years old, she began writing a series of stories about rabbits and realized she wanted to be a writer. She started writing Harry Potter not long after her mother's multiple sclerosis death. Speaking on how her passing influenced Rowling's most recent book, she remarked, "Her death appears on almost every page of the Harry Potter books." Harry spends at least half of his voyage grappling with death and all of its manifestations, as well as what it means to pass away. What endures after death? It appears on each and every page. Her own experiences inform the feelings she gives her characters, and she draws inspiration for her made-up universe from "existing categories and concepts." Her mistakes also had an impact on her creative process. J.K. Rowling was battling depression and a failing marriage while she wrote Harry Potter. She talked on the advantages of failure in her 2008 Harvard Commencement speech, stating that she never would have succeeded to such an extent if not for all of her difficulties. This idea is comparable to

Lehrer's reading, which highlights the value of scientific failure and the need to learn from it. Had it not been for her mistakes and rejection, the world might not have been introduced to the magical realm of Harry Potter. Its primary characteristic is its capacity to create another reality, comparable to the world of wizards, witches, and Hogwarts (ibid).

2.3. Deeper humility

Many instructors utilize Bloom's taxonomy to gauge how well students have understood a concept, Multiple Intelligences to choose the right activities for assignments, and The Elements of Teaching characteristics to assist choose the best teachers. Similar to this, several intelligences can be used to illustrate how pupils remember material, why McGonagall is a great teacher, and why the Weasley twins only received three owls each despite having learned some extremely difficult wizardry. Although the educational scenarios presented in the Harry Potter series are fictional, they appear to be comparable to what teachers and students go through today. It is challenging to read the novels without being reminded of actual educators who, like Snape, seemed to use every mistake their students made as an excuse to make them look bad, or who, like Dumbledore, were utterly incompetent in their subject matter, or who focused more on the pursuit of knowledge than following rules and regulations, like Lockhart. It is reasonable to suppose that the lessons learned at Hogwarts can be applied in real life because the teachers there employ effective teaching methods that are representational of actual ones. Even with unicorns, flying broomsticks, and love potions, teaching and learning are shown realistically in the books. In that sense, despite the term "realistic fiction" being contradictory, the Harry Potter series is realistic fiction. It is entirely feasible for imaginative writing to possess "realistic in subject and manner" qualities (Vranova, 2016).

The seven-year battle between Harry Potter and Voldemort would be all that most readers would know about the series, but education plays a major role in how readers learn about, comprehend, and ultimately triumph over this struggle. Even if there isn't a real Harry Potter, pupils in contemporary classrooms could benefit from Dumbledore's teaching techniques. Knowledge acquisition, or lack thereof, is not the result of magic, but rather the performance of the teachers. A lot of critics find it hard to evaluate Harry Potter as realistic fiction because of its fantastic machinery, but more often than not, characters are depicted engaging in real-world behaviors (like having crushes on classmates, moaning about homework, or criticizing their appearance) rather than engaging in magical activities (like changing into animals, flying on broomsticks, or creating potions). The series is easier to accept as realistic because they are classroom stories. Novels with boarding schools as the setting, as opposed to day schools, are known as school stories. Harry Potter author J. K. Rowling is a former teacher who may still have opinions about what constitutes a true education (ibid).

Compared to other school stories, the Harry Potter series spends a greater amount of time in the classroom, indicating that Rowling wants the education described in the text to be important. Additionally didactic, or demonstrating a moral doctrine, are school stories. Literature for kids and young adults is also didactic. Authors who work in these overlapping categories aim to impart morals and characteristics to younger readers. Such messages are sent between professors and students because the environment is a boarding school. Rowling may discuss her views on boarding schools, the drawbacks of standardized testing, the abuse of authority and control in the classroom, and the process of learning along the way. It is challenging to

contend that Rowling does not value education given how prevalent real teaching and learning are in the books. Though they may not realize it, a large portion of the literature written for children and teenagers is meant to instruct them. As a result, writers frequently employ repetition to convey ideas to younger readers and unsolved issues to convey ideas to older readers. Authors teach young readers the same thing repeatedly in the hopes that they would eventually get the notion, much as parents frequently have to explain things to their kids several times before they truly understand them. Rereading the same thing over and over again can become tedious, therefore authors set their characters in different scenarios while still communicating the same idea. For instance, Harry encounters Voldemort and/or his minions in almost every novel. To beat them, Harry depends on his abilities and his friends' help. Since learning new things and forming wholesome relationships help Harry avoid death multiple times, these must be crucial components of surviving in the real world (Shawn, 2012).

Harry's intended audience ages together with him. The books contain challenging and frequently unresolved themes, like as the battle to defeat Voldemort or character deaths, in an effort to appeal to teenagers more. Since young adult readers are not as naive as to believe that life is like that in the actual world, they are more prone to get tired with neat endings and situations that can be fixed quickly. The Harry Potter books are more identifiable because of their protracted struggles, tragic ends, and messy wrap-ups. The universe of the latter Harry Potter books is a reflection of the actual world, with deaths and unresolved conflicts occurring frequently. While it would be uncommon for educators to design their curricula exclusively around education portrayed in fiction, it would also be foolish to overlook the education that occurs in such works of fiction. Rowling is undoubtedly conveying concepts of successful education (Alvarez, 2016).

Conclusion

This paper comes to the conclusion that Keats's pursuit of "Negative Capability" is represented in J.K. Rowling's Harry Potter, which called on writers to be natural, functioning, and appropriate in embracing any uncertainty or disappointment, to let go of the prevalent dogma in their minds, and to not be anxious to discover the truth and the cause of things. If writers can achieve this, they will be better able to integrate into their surroundings and free their minds to develop an unrestricted imagination. It is more vital to explore the fleeting beauty of a moment than it is to understand how or why it exists.

Consequently, Rowling allowed her imagination to run wild by experiencing a variety of trying times and issues in her life, which undoubtedly influenced how she saw the world and, as a result, the Harry Potter books as well. As opposed to many other writers, Rowling was able to draw in readers from all over the world with her captivating writing style, intricate and mysterious plot, and complex characters. These readers were enthralled with the distinct world she had created and, most importantly, could relate to the characters in her books. This was primarily made possible by the plot's intricacy as well as the characters' complicated morality and ambiguity; as a result, the story comes across as realistic and simpler to relate to.

In light of the events of the Harry Potter series, mystery serves to both complicate and expand meaning, potentially allowing readers to revisit novels multiple times without ever feeling as though they are obvious or stale. A literary work's uncertainty frequently contributes to its

subtle power or keeps it engaging, challenging, and intriguing over time. We may find that even after reading a book several times, there is still something unclear and intriguing about it. In fact, this study concludes by making the case that one of the most important abilities or attitudes to acquire when reading fiction or any literary work is the capacity to maintain openness to possible ambiguity rather than striving to determine the "proper" meaning.

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توانایی نیکاری جۆن کیتس له پرسى هارى پوتەر له نووسینى ج. ک. رولینگ

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پوخته

شاعره ئینگلیزییه‌کان، جۆن کیتس، له یه‌کتر خۆى نووسراوه‌یه‌کی به‌رز، له ساڵى 1817، هه‌ولێ پێشکه‌وتن بکات له پەسه‌نه‌ی "توانایی نیکاری" به‌رز دروست ده‌کات. ئەم ئیپینیه به‌رز ده‌کات به‌ره‌و پێش‌توانایی نوسەر، "که شه‌کسپیر به‌ شێوه‌یه‌کی به‌رزى خاوه‌نه"، له‌گه‌ڵ برده‌وه‌ی "شکه و په‌رسه‌کان و گه‌وره‌یه‌تى، بن هه‌ولێ ناپشان بۆ گه‌یشتن به‌ره‌و راستی و پوونى".
فکره‌ی توانایی نیکاری به‌رز ده‌کات به‌ره‌و پێش‌توانا له ناو چه‌مکه‌ی گه‌وره‌ی یان هه‌نگاوه. ئەم نیشانی ئه‌و په‌یوه‌ندیده‌یه‌ که زانیاری نه‌کامله‌کان به‌رگرتن و تاوتوێ زانیاری نوێ به‌ شێوه‌یه‌کی به‌رز بکریت تا بۆ فه‌رمی نوێ توانا به‌رز کردار بکریت. ئەه‌ نجامیدا، رولینگه له په‌یوه‌ندیدانی زۆر شت له جیهانی خۆی، وه‌ک سه‌رچوونی جادو یان شێوه‌یه‌کی چه‌ند کاتیک مندالیک له باپیرانی خۆم جادو نه‌داوی بچینه ئه‌نجام.
فایده‌ی پێویست له‌و په‌یوه‌ندیدانه به‌ره‌و پێش‌سروشتی زانیاری و خه‌ون به‌رز بکات به‌ره‌و پێش‌به‌رز به‌رز بکریت له تاقی کردنه‌وه‌ی نووسه‌ر و په‌یوه‌ندیدانی باوه‌ر به‌رز به‌رز بکریت به‌ره‌و پێش‌زانیاری ناخوێنه به‌ره‌و کوردنه‌وه به‌ره‌و پێش‌گه‌یشته‌وه‌ی نووسه‌ر جیاواز.
وشه سه‌ره‌کیه‌کان: هێزه نه‌گه‌تێف، ج. ک. رۆلینگ، هه‌رى پۆتەر

"القدرة السلبية لجون كيتس في سلسلة هاري بوتر لج. ك. رولینگ"

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ملخص

الشاعر الإنجليزي جون كيتس هو الذي صاغ مصطلح "القدرة السلبية" لأول مرة في رسالة كتبها إلى إخوته جورج وتوم في عام 1817. ويشير هذا المصطلح إلى قدرة الكاتب، التي امتلكها شكسبير بشكل هائل، على تحمل "الشكوك والألغاز والغموض، دون أي محاولة متهورة للوصول إلى الحقيقة والمنطق".
تشير فكرة القدرة السلبية إلى القدرة على الوجود داخل عالم الغموض أو التكيف مع الأسئلة غير المجابة. إنها تقبل هذه المعرفة غير المكتملة وتشجع على توليد الشكوك بشكل متعمد من أجل تعزيز الفضول والانفتاح تجاه سرد أكبر وأكثر خيالاً. ونتيجة لذلك، تقضي رولینگ وقتاً في شرح العديد من الأشياء في عالمها، حيث تظل العديد من ميزات هذا العالم غامضة، مثل أصول السحر أو الطريقة التي يحصل بها الطفل المولود لأبوين غير سحريين على جينات السحرة.
الفائدة الممكنة من هذه الدراسة هي أنها توسع فهم القارئ والباحث للأفكار والاحتمالات المتعلقة بالعمل الأدبي من منظور سلبي من خلال مطالبتهم بالثقة بالكاتب بأن السرد الكامل لا يزال يمكن أن يروى حتى في غياب المعرفة الكاملة حول كل تفاصيل بيئة القصة.
الكلمات المفتاحية: المقدرة السلبية؛ ج. كيه. رولینگ؛ هاري بوتر