

Harry Potter with Chinese Characteristics

Plagiarism between Orientalism and Occidentalism

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Abstract Chinese bogus books are commonly treated as matters of copyright infringement. Using the example of two of the *Harry Potter* fakes that were published in the PRC in 2002, it is argued that there are sufficient grounds to consider these fakes as pieces of art in themselves. As fakes, they simultaneously employ two strategies: they use the value of the original (as a commercial tool to increase readership), but at the same time, they want to break out of this narrow frame in order to be recognized as a fake, that is, as an original that only appears as a counterfeit. On this basis, it becomes obvious that these *Harry Potter* texts mirror recent trends of both popular culture and elite discussions. Using the Orientalism/Occidentalism framework, this article shows how the different notions of “China” and “the West” employed can be seen as indications for the “Chineseness” of the text: the West is nothing but an image to convey a message on the state of affairs in China.

Keywords contemporary Chinese literature, plagiarism, *Harry Potter* fakes, *The Hobbit*, fantasy

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The *Harry Potter* series has been one of the best-known and most hotly debated international cultural phenomena in recent years. Not only has it achieved immense commercial success, it has also been transformed into an object of international interest¹ as well as of worldwide parody and counterfeiting: vast amounts of fan fiction are being produced and made available online,² and parodies can be purchased.³ Furthermore, the publication of unauthorized translations, imitations, and pirated books has become pervasive in many parts of the world.⁴ These books not only alter the meaning of *Harry Potter*, but also infringe J. K. Rowling's copyright interests.

In China, things have been carried even further. The counterfeit industry broke another record by releasing several different versions of the fifth

volume—long before the English original had been completed. *Hali Bote yu Baozoulong, Harry Potter and Leopard Walk up to Dragon* [sic] (hereafter *Baozoulong*)⁵ was published in April 2002 under the name of J. K. Luolin (i.e. a parody of Rowling). *Hali Bote yu Ciwawa, Hali Bote youxia Zhongguo* (Harry Potter and the porcelain doll, Harry Potter travels through China as a knight-errant, hereafter *Ciwawa*)⁶ by Zhang Bin appeared in November of the same year. At least two more Chinese fifth volumes have appeared, which, however, I have not yet seen myself: *Harry Potter and the Golden Turtle* and *Harry Potter and the Crystal Vase*.⁷ It seems that in all except *Ciwawa*, we are confronted with plagiarism not only of the text itself, but also of the paratext. The jacket of *Baozoulong* states that J. K. Rowling is the author of the book, and provides a photograph and biography of the author which are identical to those in the authorized Chinese translations of the series—only the lesser quality of the picture is a giveaway, indicating that it must be a reprint. On top of this, all four books were even published under a fake publisher: the publishing house on the cover was not related to the one that had actually printed it.⁸ Similarly, a number of Chinese “sixth volumes” circulated in China well before the publication of the authorized English version on 16 July 2005.⁹ At least one unauthorized translation of the English text was available on the market more than a month before the release of the official translation in mid-October of the same year,¹⁰ suggesting the development of *Harry Potter* plagiarism into a popular Chinese pastime that is not alien to the Chinese literary tradition. Writing sequels, prequels, or alternate endings to famous novels attests to the popularity of those books, as for example the classic novels *Dream of Red Mansions* or *Water Margin*,¹¹ and also modern works such as Lu Xun’s *The True Story of Ah Q*.¹²

These *Harry Potter* fakes do, of course, infringe the original author’s moral and intellectual property rights. At the same time, though, they constitute independent works of art, even though they operate through the intellectual and commercial power of a strong intertext. The employment of an allonym, the name of a famous person, but also its uncovering, is a well-calculated risk that can raise public interest in the text and thus boost sales.¹³ I understand “fake” as a nonnormative term, relating to the creative recycling of existing material. For this reason I opt for a definition of the term that has been developed in art history, according to which a fake pursues the strategy to draw attention to its double status of belonging to the category of the “original work of art” and, at the same time, to that of the “counterfeit.”¹⁴

The history of plagiarism similarly suggests a neutral reading of the term fake. In both Europe and China plagiarism in the field of the arts increased over the centuries as old, “authentic” pieces of art became status symbols.¹⁵ On top of this commercially motivated tradition of faking sought-after items, the highly reproductive character of many aspects of the Chinese tradition should not be forgotten: the classics were memorized for the civil examinations, calligraphy and painting were learned through copying the masters. This and a different political culture resulted in a different outlook on intellectual property, elements of which are still valid today.¹⁶ In communist China, intellectual property was regarded as public property, and not private—which in many ways resonates with Confucian attitudes on the subject.¹⁷ This might also be one of the reasons why the Western concept of copyright is only reluctantly introduced into China.¹⁸ Based on these assumptions I propose an analysis of the *Harry Potter* fakes not simply as an economic and legal dispute, but as a cross-cultural and multidimensional phenomenon.

As the analysis will show, *Harry Potter* and its sinification can be seen as exemplifying many of the processes related to the reception and transformation of texts and cultural events in China. I argue that many authors—in trying to “copy” the “Western” format of *Harry Potter* texts for what seem to be commercial reasons—transform the underlying concept into something new. The books are set in the context of the initial, authorized books. Very early on, though, distinct Chinese elements are introduced, both in terms of content and form. In that way, the bogus versions break with certain central elements of the original *Harry Potter* series. It can be argued that these fakes very much resemble fan fiction (which can be found mostly on the internet): they employ characters from the original work, yet place them into new contexts or Alternative Universes, thus creating their own original characters, as well as out-of-character situations, in which characters such as Harry or Hermione behave in ways that are inconsistent with their original character. Yet, other than fan fiction these fakes are published (albeit only on the black market) for profit as real books—and they claim to be the original.

Through this mix of elements from the *Harry Potter* canon with new elements, we can detect the authors’ perspective on “China,” “the West”—and on readers’ expectations. In talking about China vs. the West I do not purport to make any essentialist claims of what China or the West is in reality. Nor do I assert that the two are clearly separate entities. Previously Western symbols such as Coca Cola have become so much a part of Chinese everyday life that

in today's globalized world one cannot talk about it as a purely Western image anymore. Nonetheless, I argue that the concept still plays a vital role in (popular) imagination, which can be seen in the essentialist claims these texts make about China and the West. Therefore, Western and Chinese symbols are inseparable, and these notions are mobilized and understood as rhetorical devices by the authors of the texts under discussion—they need the West to make statements about China and vice versa.

In reading any text operating with images of China and the West one needs to carefully examine these images and the symbols used to convey them. To analyze how far Western influence has penetrated into Chinese society and how far “Chineseness” has been preserved or modified in the texts discussed, it is useful to employ Said's Orientalism framework.¹⁹ Even though his theory was developed with reference to the countries of the Middle East, it can be used for a better understanding of China, too. After all, the processes of Western dominance and mediation of cultural values and symbols were similar. Images of the Orient have been significantly formulated, established, and transmitted by Westerners. Western cultural prestige gives such images an almost irresistible persuasive force, and they thus approximate a form of cultural imperialism. In a further step, however, Orientalism is even more successful, for “the modern Orient, in short, participates in his own Orientalizing,”²⁰ that is, Orientals accept as their own the images of the Orient conveyed to them by others. In China, Orientalism (*dongfangzhuyi*) became a subject of intellectual debate from mid-1993 onwards. Prompted by “the ideology of Oriental supremacy,” there was a call for the “formulation of a self-defining Orientalism to combat the ‘Orientalizing West’”²¹—a call to Chinese intellectuals to fight actively for what were felt to be Chinese values. In a similar manner, Occidentalism can be employed to argue a case beyond the confines of the concept of imperialism: images of the West can be used as negative or positive examples of what China should strive to be—or not to be. Analyzing the controversy around the TV series *Heshang* (River elegy), Chen Xiaomei argues that the practices of both “Orientalism and Occidentalism must be seen as signifying practices having no permanent or essential content.”²² Thus, it is obvious that Chinese texts of the 1990s and later employing images and symbols from China and the West can be analyzed in light of the dichotomy of the concepts of Orientalism and Occidentalism—each example modifying the exact content and form of the model. In the following, I will discuss two Chinese *Harry Potter* fakes with an emphasis on aspects of “Westernness”/“Chineseness.” The ideas relating to

Orientalism/Occidentalism will then be revisited and an analysis of the texts in light of these concepts will be provided.

A case of twofold plagiarism—*Hali Bote yu Baozoulong*

The book and its context

Hali Bote yu Baozoulong and the other *Harry Potter* fakes are part of the worldwide *Harry Potter* fever that began after the publication of the first *Harry Potter* book in Great Britain in 1997. The publication of the English books was followed by their translation into foreign languages, including Chinese (from September 2000 onwards²³). A further step was the transformation of the original books into films. This transposition into a different medium made the “text” available to even more people and thus increased its popularity. It should be added that the films were released at the same time as and in competition with the *Lord of the Rings* trilogy. As a result of the commercial success of these films, Tolkien’s *The Hobbit* was translated and published in mainland China in 2002,²⁴ a year later than in Taiwan.²⁵ In brief, *Lord of the Rings* and the *Harry Potter* series are related in terms of content (adventure, fantasy, struggle between good and evil), form (film event, accompanied by merchandizing), and timing (released around Christmas). The link between Tolkien and Rowling’s *Harry Potter* series is a strong one. Since Tolkien is one of the most influential writers of fantasy,²⁶ most texts of this genre are more or less directly linked to him. Next, I will discuss *Baozoulong*, and after a synopsis of the plot, I will analyze Chinese and Western aspects of the text and then move on to a detailed analysis of one chapter.

Plot

Baozoulong describes how Harry Potter and his companions complete a practical training in the summer holidays before their fifth year at Hogwarts School of Witchcraft and Wizardry. They are assigned the task of challenging Baozoulong Gemao,²⁷ the elder brother of Voldemort (*Fudimou*) the most evil of all wizards. However, even before they set off, Gemao already casts an evil spell on Harry and his classmates—Hermione (*Hemin*), Ron (*Luo’en*), and Draco Malfoy (*Ma’erfu*)—all of whom shrink to about half their size. Harry is described as having a rather big stomach, he is also dressed in bright colors (chiefly green and yellow)—but goes about barefoot because he has tough

soles (p. 13).²⁸ Moreover, Harry and the other students lose their magic power and the bond of friendship that exists between them.

On their journey these adventurers are joined by Wormtail (*Chongweiba*, or Peter Pettigrew, *Xiao'aixing Bide*), a classmate of Harry's parents, and nine dwarves who are referred to as the treasure hunters. So altogether there are 14 personae. Their meeting is organized by an old and wise but slightly cranky wizard by the name of Gandalf (*Ganda'erfu*). *Baozoulong* is, in fact, a bold fake of Tolkien's *The Hobbit*, in which a few elements of Harry Potter's world are inserted: Tolkien's 13 dwarves are replaced by nine treasure hunters and five adventurers, namely the characters from *Harry Potter*. The overall storyline is the same as in *The Hobbit*. Only the end differs. Before returning home Harry has to finally face his enemy Gemao who has in fact been severely injured by Bard (*Bake*) in the battle of Esgaroth. In the meantime, the dragon has recovered at least to some extent and lurks in the background. It comes as no surprise to the reader, that Harry—after much shedding of blood and an exhausting fight—vanquishes his enemy, thus takes revenge for his parents and finally completes their mission.

Western traits of *Baozoulong*

At first sight *Baozoulong* appears as a Western-oriented product. In casual remarks, the country is referred to as England (pp. 15, 161). The plot is set in what could be Harry Potter's original surroundings, in which the characters and gadgets from Rowling's *Harry Potter* series appear. We meet Hermione, Ron, Malfoy, Moaning Myrtle, and Professor Dumbledore. Of course, Harry's aunt and uncle, as well as other Muggles, that is, people without magic, in general are referred to at length. Messenger owls appear throughout the book. The young wizards ride on broomsticks and have Harry's Marauder's Map (*huozhe ditu*) and his Invisibility Cloak at their disposal.

However, surroundings, characters, and plot are mostly taken from another Western book, Tolkien's *The Hobbit*, thereby creating out-of-character situations. Apart from the *Harry Potter* elements just mentioned, almost everything can be traced back to *The Hobbit*. First of all, the characters and places that are not from the *Harry Potter* repertoire are taken from Tolkien.²⁹ Second, the plot of *Baozoulong* hardly deviates from that of *The Hobbit*. Lastly, a comparison of *Baozoulong* and the mainland Chinese translation of *The Hobbit*³⁰ proves that *Baozoulong* is not merely inspired by Tolkien: many passages of the text are taken directly from the translation concerned.

There are, nonetheless, remarkable differences. The most obvious ones are the introductory and final chapters, which provide the link between Rowling and Tolkien. Whereas most passages of *Baozoulong* can be traced back directly to the PRC translation of *The Hobbit*, others are slightly altered by means of punctuation and wording, or omission of sentences and parts of sentences. At times, synonyms are employed and the sentence structure is altered. Moreover, the content is modified by adding several passages of different length into the Tolkien framework. Second, *Baozoulong* uses different Chinese characters to transliterate the names of some persons.³¹ Third, the chapter headings differ considerably. Whereas the first of these differences may be considered a matter of artistic freedom, I regard the last two devices a means to conceal the extent of plagiarism.

As pointed out, *The Hobbit* and the *Harry Potter* sequels are closely connected. The movie *The Fellowship of the Ring*, the follow-up to *The Hobbit*, was simultaneously released with *Harry Potter and the Philosopher's Stone*.³² They belong to the genre of fantasy literature and contain distinct fantasy elements such as the employment of messenger birds throughout the book. The Forbidden Forest with its giant spiders is strongly reminiscent of the world of Mirkwood in *The Lord of the Rings*. Professor Dumbledore reminds the reader of the wizard Gandalf. Therefore, Rowling's reverting to fantasy topoi induces strong similarities between her work and Tolkien's. *Baozoulong* reinforces this by utilizing and thus combining elements of both of these Western works. In that way, by connecting with two different Western texts, the fake *Harry Potter/Hobbit* becomes even more Western than its Western counterparts.

Regarding the contents of *Baozoulong*, there are no obvious hints to Chinese literary traditions. The story is said to take place in England (p. 161). Harry Potter compares himself to Robin Hood (pp. 135, 149). In order to give an idea of the value of the treasure inside the dragon's cave, it is said to be even more valuable than the possessions of Queen Elizabeth (p. 149). *Rui'en* (Thorin) describes the Arkenstone (*Akenbaoshi*) as more precious than the London Science Museum (p. 171). The seemingly most Western instance, though, occurs when one of the dwarves dreams of having something to eat at Kentucky Fried Chicken (*Kendeji*, p. 172), that is, at a Western fast-food restaurant.

In this way we can detect a twofold reinforcement of the book's Westernness: the original Western topoi of *Harry Potter* are transferred into the setting of another Western opus, *The Hobbit*. A second Westernization occurs in form of the clear references to England and the modern world just

described earlier. Not only does Tolkien (for obvious reasons) not make any mention of Kentucky Fried Chicken, but *The Hobbit* is set in a world of fantasy in Middle-earth, which can be identified as England, since Tolkien declares it to be in the northwest of the old world. Also, Tolkien described the Hobbits as “rustic English people” of small size.³³ However, the author at no time explicitly spells out the name of the implied country in *The Hobbit*, unlike the author of *Baozoulong*. Nor does Tolkien refer to real persons such as Queen Elizabeth (who, by the way, had yet to become queen at the time of Tolkien’s writing). Thus, *The Hobbit* is a decidedly Western opus because of its roots in the Western literary tradition, but the plot takes place in a fantasy medieval world largely unrelated to the author’s and the readers’ realities. Looking at *Baozoulong* one wonders why the Chinese fake seems to be emphasizing Western elements much more than the Western originals it purports to copy.

Harry Potter with Chinese characteristics

Perhaps a more pertinent question is how far *Baozoulong* can be read as a distinctly Chinese text. Most examples in the preceding discussion that were chosen as indications of the Western character of the text can be interpreted in the exact opposite way. Considering the popularity of fast-food chains in both China and the West, any youngster dreaming of a hamburger in the West would be more likely to imagine a McDonald’s restaurant, rather than Kentucky Fried Chicken. In China, however, for a number of reasons McDonald’s is only slowly catching up with *Kendeji* (Kentucky Fried Chicken) in terms of popularity and visibility, the latter having opened its first restaurant in November 1987, five years earlier than McDonald’s.³⁴ This is to say, *Kendeji* can be interpreted as symbolizing in 2002 the *most* Western example of a fast-food restaurant for a Chinese reader, whereas for the Westerner it is simply one among many chains—and certainly not the most famous one.

Moreover, there is no universal meaning embodied in either Kentucky Fried Chicken or McDonald’s. Though the identification with the Western brand name remains an important trait, these chains adapt to the Chinese market by adjusting their menus and marketing to Chinese taste, and by adopting Chinese names—one of the reasons why *Kendeji* was much more successful at the outset than *Maidanglao* (McDonald’s).³⁵ Even though both chains operate with palpably international labels and images, they constantly change and transform themselves according to local circumstance. From

that perspective, the reference to *Kendeji* distinctly situates the narrative in a Chinese context.

The strongest evidence of Chineseness, though, occurs at the level of form. Having indicated previously that large stretches of *Baozoulong* are taken straight from the translation of *The Hobbit*, it seems questionable to view it as typically Chinese. Rather, form and structure belong to the genres of Western fantasy and adventure literature. I would argue, however, that the average Chinese reader, irrespective of whether or not he or she is familiar with *The Hobbit*, will read the book in the light of traditional knight-errant fiction (*wuxia xiaoshuo*). Even though the structure is derived from *The Hobbit*, *Baozoulong* can be seen as bearing strong similarities to the structure of Chinese knight-errant novels. The plot is episodic. The narrator directly addresses the reader with the pronoun you (*ni*) (e.g. pp. 14, 139, 156). Time and again, the narrative is prolonged through songs that are being sung, especially by the dwarves. Also, the importance of honor, typical of *wuxia xiaoshuo*,³⁶ can be detected—Harry Potter not only dutifully wants to complete his school assignment, but at the same time he wants to fulfill his parents' mission (it was his mother who severely injured one of Gemao's eyes, as the novel says), and thus take revenge for their deaths.

By comparing Harry Potter to Robin Hood, the author adds a double-twist (which can also similarly be argued in the case of *Kendeji*). The author chooses a knight-errant who is distinctly Western—but at the same time well known also in China. Thus, by using a Western figure he can make the readers believe in the alleged authenticity of the text. At the same time this underscores the affinity of the text to Chinese knight-errant stories. Just as this Chinese novel can be seen to operate a twofold Westernization, its use of Westernness leads to a reinforcement of its Chineseness.

“Water and Fire” (*shui yu huo*)—a close reading of chapter 15

To illustrate the arguments made so far, I will now turn to an interpretation of chapter 15 of *Baozoulong* that corresponds to chapter 14 “Fire and Water” in *The Hobbit*. The plot tells us how Gemao attacks Esgaroth (*Changhu zhi cheng*) and is—at least temporarily—defeated, as well as how law and order are restored in the town afterwards. We learn about events that Harry and his companions are *not* involved in. In this way, we are introduced to the world of Muggles—which functions as an alternative to Harry's world, that

is, the world of wizardry. It can also be seen as a representation of the “normal world”: Chinese reality. Even though the characters are said to be “the people of England, and also kindhearted” (p. 161), I consider it feasible to read the chapter as an image of today’s China. Moreover, as has been shown earlier, the book and its contents can be read as being more Chinese than Western—even though the author purports to want the reader to believe it to be the exact opposite. To prove this I will interpret this picture of the normal world in relation to Chinese reality. Moreover, a close comparison of the differences between “Water and Fire” and “Fire and Water” will reinforce my suggested interpretation of the chapter as a depiction not of some fantasy world, but as an image of the real world—and, possibly, the Chinese reality.

As in the rest of the book, in chapter 15, some stretches of the text are directly transferred from the Chinese translation of *The Hobbit*. The most obvious difference lies in the different endings: whereas Tolkien’s Smaug is killed for good, Gemao is only severely injured: “If he lost his life that easily, he would not be the undisputed black wizard of the past and of today” (p. 162). He is waiting to settle with Harry. This change was necessary for the broader plot. Whereas in Tolkien’s novel, Bilbo’s adventure is the central part of the story, in *Baozoulong* the conflict between Harry and Gemao as well as the implied wider context of the conflict between him and Voldemort are fundamental. Moreover, to have Harry Potter’s main adversary killed 40 pages before the end of the book, and not by the main hero, does not fit into the concept of a *Harry Potter* novel. Thus, this change to Tolkien’s story reinforces its likeness to one of Rowling’s.

Other elements of the story that deviate from the Tolkien text serve as markers that the story is set in the modern world. The warlike atmosphere of the fight against Gemao is heightened by comparing him to an F-16 (p. 158). Modern political concepts replace those of Tolkien’s “timeless” world: his master (*touling*³⁷) is changed to “the head of the highest administrative organ” (*zui gao xingzheng zhangguan*, p. 157). In *Baozoulong*, Bard is not called a king.³⁸ Whereas in Tolkien, the Elvenking sends out scouts (*zhenchabing*³⁹) to help the people of Esgaroth, in *Baozoulong* the elves employ spies (*jiandie*, p. 161). The assertion mentioned earlier that the people are “the people of England” is, likewise, not to be found in Tolkien (pp. 161, 162).⁴⁰ The most astonishing difference in wording, though, occurs in the description of Dale. In Tolkien’s original “Dale is now freed by [Bard’s] valour,”⁴¹ which is translated into Chinese as *jiefang* (liberated).⁴² In *Baozoulong*, however, the

wording is changed to “there is no more danger” (*mei you weixian le*, p. 160). However, in China the verb *jiefang* has a strong link to political liberation. So strong a link that it probably cannot be used to describe a liberation that does not result in the rule of a communist party. These changes in wording transfer the story into the modern world, and, what is more, the words used (or not used) have distinctly Chinese implications.

On the surface, these elements can be seen as examples of the twofold Westernization of the Western text: elements of the (Western) novel *The Hobbit* are bestowed upon the (Western) Harry Potter. Then the Chinese translation of *The Hobbit* is further westernized by explicitly setting it in England, in contrast to Tolkien. This can be seen as the author’s attempt to strengthen the resemblance of the text to the one by Rowling. Whereas Tolkien created a whole fantasy world that could be anywhere or nowhere, Rowling’s *Harry Potter* series takes place at specified locations in the UK. Places such as Diagon Alley are, of course, not real ones to be found on a street map, but they are identified as being in London, that is England. Thus England in *Baozoulong* stands as a marker for the world of Harry Potter.

Still, the text might be read as a critique of the Chinese situation. The criticism is directed against the mayor (and not, as in Tolkien, against the Master), and is much more concrete than in *The Hobbit*. A comparison of the two texts makes this evident. The accusation of the mayor is almost taken directly from the Chinese translation.⁴³ However, the question “Isn’t this a waste of people’s tax money?” (p. 159) is added to underline the gravity of the situation. Similarly, the people’s cry for Bard is changed. In *The Hobbit*, the scene reads as follows:

“We will have King Bard!” the people near at hand shouted in reply. “We have had enough of the old men and the money-counters!” And people further off took up the cry: “Up the Bowman, and down with Moneybags,” till the clamour echoed along the shore.⁴⁴

In *Baozoulong*, it is as follows (p. 160):

“We want to have re-elections? [sic]”

“We want to carry out [a process of] impeachment!”

“We want Bake to lead everybody!”

People nearby shouted loudly: “What person of virtue and prestige! They’re nothing but a bunch of corrupt and rotten guys. We’ve suffered enough already!”

People far away also began to shout loudly: “Up Bake, down with bureaucratism!” The sound of the slogan echoed for a long time between the two shores of the river.

How Bake/Bard then go on to administer the town also differs markedly. Tolkien’s Bard does it in the following way:

Meanwhile Bard took the lead, and ordered things as he wished, though always in the Master’s name, and he had a hard task to govern the people and direct the preparations for their protection and housing.⁴⁵

For Bake in *Baozoulong*, things look somewhat different (p. 161):

Bake was elected the new mayor by the crowd, [and] according to his own wishes, he directed everybody to rebuild the hometown. Even though he did all this under the title of mayor, taking care of these muggles, directing them to build houses, to repair roads, or to make preparations to prevent calamities were definitely no easy tasks.

We can thus detect a different vocabulary in the Chinese book. The terms refer to a modern society and describe how it is administered. Second, corruption and political leaders who do not take action to solve problems are a rather prominent feature of today’s China. For this reason, I would suggest that the chapter be read as one that indirectly reflects today’s China rather than England.

Having established China as the point of reference, a question that remains to be addressed is how a Chinese reader not familiar with *The Hobbit* might read this highly political scene. Therefore, I propose a Chinese reading of the text that considers exclusively the *Harry Potter* context. *Changhu zhi cheng* (corresponding to Esgaroth) is a geographically isolated city that constitutes an alternative world to that of the wizards. It contrasts sharply with the dark forests and the evil spirits. Rather, it is inhabited by Muggles (*maguamen*). Even though the town is established as the “other” world to that of the wizards, both wizards and Muggles are faced with the same enemy: Gemao. The geographical isolation seems idyllic if not utopian, and it reminds the reader of “Chinese utopias”—Tao Yuanming’s *Taohuayuan ji* as well as Shen Congwen’s *Biancheng*⁴⁶—and thus reinforces the Chineseness of the text.

Likewise, both Harry and Bake/Bard are both outsiders and heroes. Bake is a descendant of Daierwang (the King of Dale), who back then fled from Voldemort and Gemao (p. 158); Harry also is an outsider to the wizard world

because he grew up among Muggles, and just like Bake he is the son of courageous parents—and faced with the task of living up to everybody's hopes that he will one day vanquish the evil enemy.

Gemao's attack—an extraordinary event—serves as a catalyst for conflict. Even in the idyllic setting, opposition emerges and it becomes clear that there is inherent conflict (which, by the way, constitutes another parallel to *Biancheng* which is also not an eternal paradise). Faced with the attack, the authorities are shown to be incompetent: the head of the administration only gives the order to tear down the bridge, and then disappears from the narrative. His order is followed by the police force blowing their horn—but apparently doing nothing else (p. 157).

At first sight, the tumultuous scene following the victory over Gemao can be seen as a minor rebellion against the city's authorities. On closer analysis, however, the people's conception of society proves to be rather conservative, which might also be traced to Chinese reality. The townspeople criticize their leaders for corruption, waste of tax money, and bureaucratism. The mayor is said to be interested only in his own benefit—in a situation of extreme danger this results in a complete collapse of order, and danger is only averted because the people themselves take things into their own hands and because the hero Bake, a Muggle with a magic arrow, severely injures the dragon. Following this, the people call for a replacement of the old authority. Translated into contemporary Chinese reality, this signifies an articulation of dissatisfaction with the corruption of the Chinese political elite and a call for abolition of that political class.

However, this does not happen. Instead, the mayor distracts the crowd's attention and implies that Harry and his companions are to blame (p. 160):

Why do you reproach me? After all, what wrong did I do? Who was it who stirred up the black wizard? Who was it who received our generous presents and selfless help? Who was it who made us believe that those ideas from ancient songs could become real? Who was it who used our good-heartedness,⁴⁷ our innocent fancies? [And] as retribution, did they give us gold? [Now that] the black wizard turned our beautiful town into ruin, who should compensate our losses? Who should help our orphans and widows?⁴⁸

This can again be seen as an indirect reflection of the Chinese situation: the authorities try to divert attention away from problems, instead of solving them or taking responsibility for past mistakes.

Still, the portrayal of the people's conduct, when interpreted from the perspective of Chinese reality, can serve as a critique as well. After all, the people let themselves be diverted and they follow any collective feeling being aroused. Beyond that, the people seem to be as materialistically oriented as their leaders: they begin to dream of the treasure—and want it for themselves. This already sets the scene for the later conflict between Muggles and dwarves, both of whom are just as keen on the treasure.

In the city on the lake, order is restored, Bake is finally elected the new mayor, and his predecessor is assigned another leading position in the rebuilding of the town. There has been only a minor reshuffling of officials, but no structural reforms, and nobody is held responsible for corruption. It seems that under these conditions and with a population as easily manipulated as that of the city the only feasible way is to opt for a strong government. This can therefore be read as a high degree of the Chinese population's internalization of the CCP's political values. As an unofficial publication the author is under no constraints concerning the content of his writing. Accordingly, one might expect him or her to write more openly than in official publications. However, since even this text is very much in line with the government, it can be seen as an indication of the deep intrusion of post-1989 propaganda into Chinese society.

Final remarks on *Baozoulong*

Apart from a few very noticeable inconsistencies,⁴⁹ it can be argued that this text reduces the fundamental themes of the original *Harry Potter* series to absurdity: through the evil spell that is cast on them, Harry and his classmates lose both their magical abilities and their friendship. Magic is a theme throughout since, naturally enough, the loss of their supernatural abilities bothers Harry and his classmates. They pass through regions that are under spells, they are confronted with people who possess magic powers, they recall things learned from books in school (or at least recall that they did not pay enough attention, when certain topics were covered in class), and they identify themselves as students of Hogwarts School of Witchcraft and Wizardry. Even though they are said to have lost their magic powers, they are still able to ride on brooms. Harry recovers some of his abilities in the course of events, and certain tools such as brooms, the Marauder's Map, the Invisibility Cloak, and the Magic Ring are at their disposal. It seems that this is as little magic as is necessary for a book on wizards.

The second theme which is absent in *Baozoulong* is friendship. In terms of suspense, this absence is—in my view—the most disabling weakness of the book. Deprived of strong interpersonal relationships the characters appear somewhat dull and flat, and there is no development of their personalities. Thus the reader is deprived of any dynamics among the children-turned-hobbits. They do not voluntarily help each other in situations of danger, nor do they experience situations of conflict among themselves, such as the recurring arguments between Hermione and Ron in the original series, or the constant hostility of Harry, Ron, and Hermione versus Draco. In *Baozoulong*, Harry and Draco are said to have been friends, even though at times they were in competition with each other. The ties of friendship between Harry and his classmates are only restored in the last chapter through a magic drink the teachers of their school have concocted. It seems as though a bond such as friendship can be switched on and off at will—and, what's more, according to the wishes of persons not directly involved. (It is Gemao who “switches it off,” and the teachers, however well intentioned their decision may be, “switch it on” again.) Hence friendships—and all interpersonal relationships—are not a matter of personal decision making and maturing, but the result of outsiders' arbitrary interventions.

Transfer to the Chinese context—*Hali Bote yu Ciwawa*

Hali Bote yu Ciwawa, *Hali Bote youxia Zhongguo*, the second *Harry Potter* counterfeit, can be seen as another debate on notions of China and the West. It is, however, conceptualized in a completely different manner. Whereas *Baozoulong* pretends to be set in the Western context, but can still be read as a distinctly Chinese text, *Ciwawa* appears to be Chinese at first glance, but turns out to be closer to the original in terms of structure and form. As its subtitle suggests, *Ciwawa* aims at a twofold transportation of *Harry Potter* into the Chinese world. Harry travels to China and he does so in the manner of a *youxia*, the traditional Chinese knight-errant. In terms of form, however, this book is much closer to the English original: elaborate songs and a narrator are absent, and the story is much more straightforward. Thus, it can be argued that both *Baozoulong* and *Ciwawa* contain elements that can be defined as Chinese/Western—but each of them aims at its own and very distinct way of consolidating both traditions.

Plot

The action also takes place during Harry's summer holidays. He arrives in China as a stowaway on a boat with a troupe of Chinese circus artistes. He befriends two children his own age who are part of the troupe: Xingxing, a girl, and Longlong, a boy. Even before landing, a conflict arises between Harry and Tao Qipao, another member of the troupe. The latter molests Xingxing and Longlong whenever he can, and Harry realizes that Tao Qipao, whose wizard name is Yan Daomo, is to be his Eastern challenger (*dongfang kexing*). Having arrived in China, the children have to find two magic tools before they can stand up to the enemy: a magic Yuhua stone (*Yuhuashi*⁵⁰) from Nanjing, and the Ciwawa, an enchanted porcelain doll. With the help of the stone, the spell that was cast on the doll is lifted, and it turns out that both are in fact living creatures. The doll used to be the angel who 1000 years ago fought the last battle against Tao Qipao, severely injuring him (and after transforming her into a porcelain doll he needed 1000 years to recover). Also, Xingxing and Longlong are no ordinary children, but wizards, though, not yet aware of their nature: Longlong is the Eastern wizard child "Muscleman Long"⁵¹ (*dongfang motong Long Lishi*), Xingxing is the wizarding world's Eastern princess "Tan Xiangxing"⁵² (*mofa shijie de dongfang gongzhu Tan Xiangxing*).

In the meantime, Voldemort, aided by Peter Pettigrew (also called Wormtail/*Chongweiba*), won over Tao Qipao and instructs him in wizardry so that, eventually, he will vanquish Harry Potter. A number of adventures serve as preparations for the final encounter and bring the children closer to it. In these, they meet with characters from the original Harry Potter series, such as the owl Hedwig, or—through letters—Professor Dumbledore. But they also come across Chinese wizards. In these encounters, the positive outcome is time and time again attributable to Xingxing's cleverness. She understands the psyche of her opponents well and, thus, manipulates them through smart persuasion. In this way several would-be enemies side with the children against Voldemort and his gang. Not surprisingly the final encounter ends with a victory over the forces of evil.

Harry Potter with Chinese characteristics: Harry Potter as a foreign tourist

Ciwawa is more explicitly Chinese than *Baozoulong*—Harry does not have an Invisibility Cloak, but, instead, a magic wok that renders the people

underneath invisible. Whereas this stage prop seems mere irony, Yuhuashi—the stone that is transformed into a living creature, and in the end chooses to become a stone again—can be intertextually related to the stone in the Chinese classic novel *Dream of Red Chambers* (*Honglouloumeng*). A parallel can be seen in the function of both stones. In *Honglouloumeng* the stone transforms into a person named Baoyu who is born with the stone in his mouth. Because of the stone, Baoyu is endowed with extraordinary sensitivity. In *Ciwawa*, Yuhuashi is also transformed into a human character. In the last great battle between good and evil wizards, 1000 years before, he had been afflicted by an evil curse and thus been transformed into a stone. Throughout the book, he constantly changes shape, and in the end returns to his stone existence resting on the bed of Xuanwu Lake. Whereas in *Honglouloumeng*, the transformation might have Daoist or Buddhist implications,⁵³ here the retransformation into a stone alludes to a rather parodic subtext. After Longlong explains that 1000 years in Xuanwu Lake were insufficient, Xingxing adds, “[he] misses [his] little fish sisters and [his] little shrimp sisters” (p. 211).

These adventures set the text into the tradition of Chinese adventure stories/knight-errant stories (*wuxia xiaoshuo*), as hinted by the word *youxia* in the subtitle. After Harry’s arrival in China he roams through the country with his new friends, and they experience adventures in the style of traditional Chinese stories about knight-errants. Their visits to specific places reinforce the Chinese flavor of the text. From Tianjin (where the boat arrived), they first travel to Nanjing, in search of the magic Yuhua stone. This search takes them first to Yuhuatai, then to the monastery on Jiming hill (Jiming shan), until they finally find the stone in Xuanwu Lake (Xuanwu hu).⁵⁴ They then plan to go to Jingde zhen, which is famous for its china (and they thus suspect that the porcelain doll would be there), but find out through yet another adventure that the doll is in Beijing.⁵⁵ The owner of the porcelain doll got her for free as part of a deal at Liulichang, a well-known market for antiquities. The final fight with Voldemort, Wormtail, and Tao Qipao then takes place on top of Mount Tai (Taishan). All these places resonate with different parts of the Chinese tradition: Beijing, of course, is the seat of the power—so it comes as no surprise that the doll, which is the key to victory over the forces of evil, and thus to power, is to be found there. Jingde zhen is renowned for high standards in craft and for world-famous chinaware that was sought after by Chinese as well as European rulers long ago. Taishan is one of the five sacred mountains, used for imperial ceremonies, and it is referred to in the writings of Confucius, Li Bai, and even Mao Zedong.

Nanjing, also an imperial capital, relates to the Buddhist tradition, and it is where Jiming Monastery (*Jiming si*) is located. As a historical site, Xuanwu Lake symbolizes Chinese ancient history, whereas Yuhuatai is prominent in recent history as the location of a memorial for the (communist) martyrs of a Kuomintang massacre, and is thus a place of pilgrimage for busloads of Chinese tourists, even though at the time of Harry and his friends' arrival there were fewer people than usual (p. 63). Just like the real Yuhuatai, Yuhuashi is linked to a massacre, albeit one that occurred 1000 years ago.

The symbols evoked are relevant not only to the Chinese tradition. The settings mentioned are tourist sites that foreigners are interested in, at least in the author's imagination. The choice of locations serves as an identification tag for Chinese readers who consider such places truly Chinese. Even though most of them might not have visited those places themselves, they will easily recognize the symbolic value. Moreover, Harry Potter is portrayed as a tourist traveling through modern China. Thus, readers can identify with Harry imagining themselves to be roaming the country in the same manner, or they can see Harry as a foreign tourist, who—by visiting different sites important in the Chinese tradition—acknowledges their importance and prominence.

For all the magic and wizardry involved, the text offers more than enough clues for us to conclude that the place of action is *contemporary* China: Harry and his friends discuss taking a taxi, and then ride in one (pp. 57, 87); the person owning the doll had purchased her at Liulichang market (p. 113), drives a motor vehicle (*jiaochē*), and lives in quarters protected by security guards (*ba'ān*, p. 102).

Roaming through China, Harry appears to be the model tourist. First of all, he enjoys Chinese food such as the Nanjing specialty *doufunao* (a kind of bean curd jelly), but has problems using chopsticks, and thus simply uses his hands to eat Chinese dumplings (p. 62). He likes the food so much, that he even intends to invite Hedwig, his owl, to a meal (p. 64). Second, Harry has no problems communicating in Chinese. Nevertheless, he causes much amusement among his friends in one instance, when he uses an incorrect measure word (p. 45).⁵⁶ Third, he is very conscious of himself as a foreigner, and he is apprehensive about not knowing how to conduct himself in China. He is described as being still unfamiliar with China (p. 49), repeatedly says so himself, and follows his friends' suggestions (pp. 63, 66). Lastly, he reflects on the different behavior of Chinese and Westerners (p. 76).

Ciwawa as site of nationalistic discourse

The book is a constant reflection on the differences between East and West, though in the guise of the wizarding world. The reader gets a foretaste of the impending confrontation when Harry and his companions meet the Wizard Saint (Mosheng) who lives as a Daoist recluse, and who bestows magical powers on Xingxing and Longlong (pp. 141–2):

“Hum,” the Wizard Saint shook slightly his head, “Harry, you shouldn’t have come to the East, you shouldn’t have come to China.”

Dumbfounded, Harry hastily asked: “Why so?”

“The Eastern wizarding world has actually been calm, and your arrival might stir up waves. Thus, the Eastern wizarding world won’t be peaceful anymore.”

“This ... I’m sorry,” Harry didn’t know what to do.

“Forget about it. You are not entirely to blame for this. A thousand years, the Eastern wizarding world has already been peaceful for a thousand years, and some waves are inevitably going to be stirred up,” the Wizard Saint sighed, “with the coming of Yan Daomo⁵⁷ winds carrying the carnage of war will inevitably blow through the Eastern wizarding world.”

The Eastern wizarding world is portrayed as peaceful, and thus endowed with positive qualities—and the difference with the West is implied. There is no sharp antagonism yet, and it is not only Harry who is to be blamed for what is about to happen, but also Tao Qipao, his opponent.

This then leads to the final battle on Mount Tai at the end of the book which can be read as a confrontation between East and West. Voldemort has gathered a crowd of evil Eastern wizards on the mountain top. Before his arrival, they discuss what had happened so far, and why, after all, a Western wizard has asked them to be there; they doubt whether a Westerner can be trusted (pp. 196–7). Following this, Voldemort turns out to have planned an intrigue: by leaving the young Eastern wizards to his allies of the Eastern wizarding world, he and his Western companions would have less trouble killing Harry (p. 199).

However, Voldemort did not anticipate that the confrontation between East and West could be turned against him. Once again, Xingxing’s clever arguments make her opponents side with her (pp. 199–200):

Pointing to the Dark Lord (*shenmiren*) she said: “Old wizard, you don’t want to incite them. Our Eastern wizarding world has actually been living in peace and concord for a thousand years. We have all become used to this peaceful life. But you force of evil from the Western wizarding world! Destroying this peaceful life of

our Eastern wizarding world and bringing chaos to our Eastern wizarding world, really is a malicious intent!" She looked at those wizards of the Eastern wizarding world, "You wizards, how come you all don't have any brains? Don't you want to continue your peaceful life? After listening to the incitation of a Western wizard today and becoming our enemies, do you really believe you can defeat me and Musclemann Long? ... You better think, if you let a Western wizard sow the seeds of discord and become our enemies, what that may lead to in the end!"

Not only does she point out that the source of evil comes from the West, she also underlines, that the East is a place of harmony and concord, quite opposed to the West. She makes her point even more strongly by constantly emphasizing East and West. In reply to her persuasive arguments, Voldemort angrily declares, "In the wizarding world, there has never been any peaceful existence. Don't listen to this little girl's weird talk! If you want to dominate the Eastern wizarding world, you should all get down to work with me!" (p. 200). After the Eastern wizards point out that they in fact prefer their long-lasting tranquility, Voldemort continues angrily, "As you please! If in the future any incident should occur in your Eastern wizarding world, [just] don't you come and ask me to help you!" Yulinguai⁵⁸ replied: "Well this, you needn't worry about. The affairs of our Eastern wizarding world, we can solve them ourselves. Excuse me, but I have to return home and have a good nap."

Moreover, Xingxing accuses Tao Qipao (p. 203), "You obey the order of a Western wizard to commit murder for him—what kind of a being are you?" He retorts with a similar question to Longlong who wants to defend his friend Harry: "Pah! Do you want to become my enemy for the sake of a foreign brat?"

These scenes are indications for what could be called the globalization of conflicts in the wizarding world. A new regionalism is being articulated by the Eastern protagonists: a reluctance to be involved in conflicts that originate in other parts of the world and that may destroy one's own peace and harmony. Since the East retains its peacefulness the line of conflict is modified. The East stands for good, the West for evil forces. In fact, Harry Potter and a couple of other wizards that are against Voldemort come from the West. However, Xingxing's argument wins her Eastern wizard colleagues over. Since the West is seen as the source of evil, the Eastern wizards' policy of disassociating themselves from the West can easily be understood.

This final scene is a telling example of Chinese nationalism not only because of the debate on the differences among the Eastern and Western

wizarding worlds. Looking at the characters only underscores these findings. The action mostly takes place among the Eastern characters, they are the true heroes of the hour. Voldemort and Wormtail appear as bystanders who incite Tao Qipao to move on and kill Harry. Wormtail launches an attack by sending out poisonous insects. This frightens Yulinguai and his Western friend Damoding so badly that they do not know how to escape. Harry offers to hide them under his magic wok, which they happily accept and thus hide until the danger is over (pp. 206–9). “At this moment Harry, even though he was [rather] small and weak, [felt he] had a heroic spirit” (p. 207). Nevertheless, there is nothing he can do; rather he has to be protected by his Chinese friends (p. 207). Now the Eastern wizards dominate the action. Xingxing, Longlong, Yuhuashi, and Ciwawa make their opponents flee from the scene. Since they are strong, united, and fearless, they finally succeed—and “on the mountain top quiet is recovered” (p. 209). Thus, it is not only a victory of good over evil, but also of East over West. In this way, the analogy of East equals good and West equals evil is reinforced—and, in the way, it is a victory of women over men, since the most outstanding figures are Xingxing and Ciwawa.

Considering the book’s date of publication, the parallel to the real world is just too obvious: this vision of East and West reflects Chinese nationalism that has been growing stronger over the recent years. Whereas the West stands for evil, Chinese peacefulness and striving for harmony appears as an implicit allusion to certain parts of the Chinese tradition: ideas such as the Great Harmony (*datong*), Daoist, or Buddhist nonviolence seem to resonate in the text, even though there is no direct reference to them. The West, however, is portrayed as the imperialist aggressor, be it the Western powers invading China since the 19th century, or the USA who bombed the Chinese embassy in Belgrade in 1999, in response to which the Chinese government staged huge mass demonstrations in the PRC. Just the same, it might be read in reference to and as a critique of the USA as *the* superpower at the beginning of the 21st century, willing to invade all countries it considers part of the Axis of Evil. I would argue, in this case, for a reading in light of the 1999 events. As in *Baozoulong* with its call for a strong government this passage, too, can be read as an example of the high effectiveness of Chinese propaganda. It is, after all, a publication that bypasses the official system of censorship. But still, it is very much in line with the government’s position. Thus it continues the pro-Chineseness and the anti-Americanism of several texts of the 1990s,

such as *Zhongguo keyi shuo bu* (China can say no⁵⁹) or the TV series *Beijingren zai Niuyue* (A Beijinger in New York⁶⁰).

Read in this way, the conclusion to be drawn for China is not to get involved in violence incited by the West, and, moreover, to act according to the implied traditions of nonviolence, and thus not to harbor dreams of becoming a military superpower itself. On the other hand, this isolationist position contradicts Chinese current politics. After all, the government leadership is trying to join international organizations wherever possible—can this then be read as a call to retreat from international agreements such as the WTO? I think this is open for the reader to decide—the author might use his/her book as a tacit assault against WTO. After all, the Chinese pirating industry, of which the text discussed constitutes an example, has perhaps most to fear from China's ratification of the trade agreement.

The last chapter modifies the idea of direct confrontation between East and West. Longlong bids Harry farewell with the following words: "No matter whether it be the Eastern wizarding world or the Western wizarding world, to oppose black magic (*hei modao*) is our joint responsibility" (p. 210). Shortly after, the Chinese children send a letter to Harry that ends with the appeal, "Harry, let us continue to strive together for peace and tranquility in the Eastern and Western wizarding worlds!" (p. 212). In this way, the antagonism of the previous chapter is dissolved, and the utopian dream of a joint worldwide struggle of good against evil is brought to the fore. Nonetheless, this does not undo the confrontation, but proves the existence of a continuing antagonism and the need to fight against it.

Western traits of *Hali Bote yu Ciwawa*

Having read *Ciwawa* in terms of its Chineseness, I will now offer a different reading. In this, I attempt to show, how—in trying to be Chinese—the book can be seen as essentially Western.

Not only is the form much closer to the original *Harry Potter* series, there are no songs as in the "Tolkien-Rowling" book, and the story is much more straightforward in that there are fewer adventures that happen outside the main plot. Also, we meet characters that the reader of the original *Harry Potter* books is familiar with: Hedwig, delivering letters from Professor Dumbledore and Professor Snape; in the beginning, a house elf chooses Harry as his new master (pp. 14–5); and Harry's main opponent is still Voldemort, aided by Wormtail Peter Pettigrew.⁶¹ And, of course, the

Dursleys, Harry's Muggle relatives, keep harassing him at the beginning and end of the story.

Harry's friends are, of course, new characters. However, they resemble his friends at Hogwarts School of Witchcraft and Wizardry. In this way, Xingxing and Longlong could also be called the Eastern wizarding world's Hermione and Ron. In the course of events, Xingxing becomes the dominating character: her enormous intelligence helps them in many situations. First, her argumentation is strong and, second, she understands the psychological disposition of her adversaries. For example, she considers Voldemort's sarcastic grin frightening, as long as he is furious, she does not fear him (p. 179). These insights enable her to argue in such a way as to persuade her adversaries to side with her and her companions (pp. 96, 172, 179). Realizing the power she has through her intelligence she becomes less and less fearful as the story progresses (as Longlong realizes on p. 106). Longlong, by contrast, is somewhat pale in comparison. All in all, he can similarly be characterized as a nice person and loyal friend to both Harry and Xingxing. Lastly, Tao Qipao can be seen as the "Eastern wizarding world's 'Draco Malfoy.'" He is also a member of the Chinese circus, of the same age as Harry and his companions—and in the past he frequently molested Xingxing and Longlong. He naturally becomes Harry's enemy on account of Harry's friendship with the two Chinese children. And it was also decreed by Providence that Tao Qipao would become Harry's Eastern challenger long before either of them became aware of this.

Conclusion: Harry Potter between Occidentalism and Orientalism

From the different readings the Chinese *Harry Potter* texts offer, it becomes obvious that plagiarism should not be reduced to the question of copyright infringement. Of course, one possible analysis of the Harry Potter fever that resulted in the publication of titles such as *Harry Potter and the Crystal Vase*, *Harry Potter and the Golden Turtle*, *Harry Potter and the Dream of City*, and *Harry Potter and the Spun Sugar*, or the previously discussed *Hali Bote yu Baozoulong* and *Hali Bote yu Ciwawa* would focus on economic aspects. According to this analysis, authors and publishers copy a successful (Western) formula, add a couple of individual and new elements, and thus try to maximize profit by trying to deceive readers and make them believe that the works are authentic. This, of course, can explain the economic

success—but, I believe, it is only part of the story. The rapid sell-out of the bogus books is also due to the appeal they have to the readers as an alternative to the original books. And—in the Chinese case, like in other nationalized versions—its being distinctly Chinese contributes to the overwhelming success of the fakes. Not only can readers relate better to a Harry Potter who roams through China, and has to rely on his Chinese friends, who time and again are superior, but I also believe that the idea of a Harry Potter produced in China in itself increases its attraction. Now, the Chinese have their very own Harry Potter—just as some years ago, the slogan *Zhongguoren ziji de kele* (the Chinese Coke) proved to be a good selling point for Wahaha, a Chinese beverage manufacturer. This type of fake globalization results in “counterfeiting as well as appropriating. . . . That is, counter-feit products appropriate the power of globalization to disseminate themselves.”⁶² In selling the products, both Wahaha and the different authors of the counterfeit *Harry Potter* novels play on different notions of China and the West: the respective product has to appear as distinctly Chinese, but at the same time it needs to have a close association with a Western brand.

The extent to which beverages and books differ remains to be assessed. The marketing might be similar, but perception and effect differ considerably, since books operate on several different dramatic layers and can be interpreted in different ways. This is why I have offered different readings of the novels in the preceding.

One way of interpreting the Harry Potter fever in China in general would be to see it—as proposed by Said—as a symbol for Western imperialistic cultural practices. Thus, Harry Potter has to be viewed as a Western product—very much like Coca Cola, McDonald’s, and Nike—that tries to dominate consumer societies all over the world. In this interpretation, China has no other role than to consume the Western product by buying and reading a *Harry Potter* novel. The bogus books, though, stand for another twist that can be seen in the light of the Orientalist discourse. By trying to imitate the Western format, authors accept and thus support Western dominance. In that light, they would be more imperialist than the original cultural imperialists from the West. Their practices could be termed self-orientalist. After all, their writing affirms Western hegemony. However, as I have shown, these imitations are not only about straightforward copying, even though on the surface it seemed very much to be the case.

Hali Bote yu Baozoulong can thus be read as an example of Occidentalism, as a praise of the West, ignoring or at least depreciating anything Chinese.

The lack of references to China, however, can just as well mean that the *Other*, that is, the West as portrayed in the fantasy worlds of *Harry Potter* and *The Hobbit* is intended to be read as a vision of the contemporary situation in China. At the same time, though, the book can be considered in view of what I would term Western anti-Occidentalism. This is to say that images of the Occident are being manipulated so as to serve as a negative example for the Chinese audience. This is reinforced by giving it a (counterfeited) Western authorship, thus letting it appear as an indigenous Western cultural product. In the case of *Baozoulong*, the average Chinese reader might not be aware of *The Hobbit* as an intertext, but might still consider it to be a book of Western authorship. Thus a Chinese reader can read it as a Western book offering a rather negative vision of the West: black magic, evil forces, lurking dangers, the lack of friendship, and seemingly unending struggle and conflict. At the same time, certain aspects of content and form discussed earlier, such as the songs or the dwarf longing for food from Kentucky Fried Chicken, indirectly render the text more Chinese than the reader will consciously be aware of. Thus, we are facing a (pseudo) Western anti-Occidental text with Chinese characteristics.

Hali Bote yu Ciwawa is anti-Occidental in a different manner: there is a Chinese author, and Chinese characters are most important to the narrative, whereas Harry Potter's importance is reduced; after all, he is not familiar with Chinese ways of handling matters. The West is portrayed as the aggressor—an image that fits in with what is perceived as the Western cultural, political, economic, and military dominance in the world. This negative image of the West is in line with other cultural texts that display more or less explicit anti-Americanism, such as *A Beijinger in New York* or *China Can Say No*. However, the form of the novel is—as argued earlier—much closer to the original so that we might term this as an example of implicit Chinese anti-Occidentalism with explicit Western characteristics.

From this, it is obvious that the debate on the *Harry Potter* fakes should not be conceived as a matter of copyright infringement only. Rather, the counterfeit texts offer a number of different readings (and I am sure that there will be more than those elaborated here)—and thus offer different interpretations of *Harry Potter* and different visions of the world: Western dominance versus Chinese moral and strategic superiority; and the West as the source of evil or as a location for imagination and as the *Other*. These readings offer a better understanding not only of the *Harry Potter* phenomenon but also of the Chinese reality and its perception by both Chinese readers and authors.

Notes

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¹ French intellectuals are debating whether to brand it a “capitalist universe” or a “ferocious critique of consumer society and the world of free enterprise,” see John Lichfield, “Magic of Harry Potter Escapes the Frigid Gaze of French Philosophers,” *The Independent*, 5 July 2004, 20.

² For example, *Harry Potter und der Stein des Drachen* (Harry Potter and the dragon’s stone), *Harry Potter und der Erbe von Slytherin* (Harry Potter and the heir of Slytherin), and *Harry Potter und der Bund des Falken* (Harry Potter and the order of the hawk), see Thomas Luka, *Harry Potter und der Stein des Drachen* (Harry Potter and the dragon’s stone), <<http://www.muenster.de/%7Elukath/dst.htm>>, accessed 16 July 2004. Further sequels are *HP and the Paradigm of Uncertainty*, *The Show That Never Ends*, as well as the not yet completed *The Hero with a Thousand Faces*, and *Draco Dormiens, Draco Sinister*, and *Draco Veritas*. Another series of Harry Potter stories includes *Harry Potter and the Psychic Serpent*, *Harry Potter and the Time of Good Intentions*, *Harry Potter and the Triangle Prophecy*, and *The Lost Generation (1975–1982)*, see “Harry Potter Storyst,” <<http://www.uni-mainz.de/~sprec000/Ablage/Liesmich.html>>, accessed 5 August 2004.

³ See Michael Gerber, *Barry Trotter and the Shameless Parody* (London: Gollancz, 2003); Michael Gerber, *Barry Trotter and the Unnecessary Sequel* (London: Gollancz, 2003); and Jane R. Rohling, *Larry Otter und der Knüppel aus dem Sack* (Larry Otter and a club out of a sack) (N.p.: Books on Demand, n.d.).

⁴ Harry Potter fever has smitten even Chile and Venezuela, the translator of a pirated version of *Harry Potter and the Order of the Phoenix* apologized for not translating certain parts on grounds that he does not understand them (see the official Harry Potter homepage The Hogwarts Wire, <<http://www.hogwartswire.com/bk5news.html>>, accessed 2 July 2004. In Russia, Dmitri Yemets has invented the magician Tania Grotter, a young girl with astonishing biographical resemblances to the world-famous Harry Potter starring in the book *Tania Grotter and the Magic Doublebass*. The book has rapidly turned into a bestseller in Russia and has become known to the Western world as a case of copyright infringement. In Belarus, readers can enjoy *Porri Gatter and the Stone Philosopher*. Bengali literature now boasts of *Harry Potter in Calcutta*; see Tim Wu, “Harry Potter and the International Order of Copyright—Should *Tanya Grotter and the Magic Double Bass* Be Banned?,” 27 June 2003, <<http://slate.msn.com/id/2084960>>, accessed 2 July 2004; Alex Rodriguez, “Harry Potter Parody Causes Concern,” *The Chicago Tribune*, 9 December 2002, <<http://www.cchronicle.com/back/2002-12-09/arts6.html>>, accessed 2 July 2004.

⁵ J. K. Luolin, *Hali Bote yu Baozoulong, Harry Potter and Leopard Walk up to Dragon* [sic], trans. Ma Yuping (Hohot: Neimenggu chubanshe, 2002).

⁶ Zhang Bin, *Hali Bote yu Ciwawa, Hali Bote youxia Zhongguo* (Harry Potter and the porcelain doll, Harry Potter travels through China as a knight-errant) (Beijing: Zhongguo mangwen chubanshe, 2002).

⁷ Oliver August and Jack Malvern, "Harry Potter Wins an Easy Battle against Chinese Pirates," 4 November 2002, <<http://www.boalt.org/biplog/archive/000107.htm>> accessed 2 July 2004; John Pomfret, "It's Harry Potter versus the Pirates," *The Washington Post*, 2 November 2002, <<http://www.iht.com/articles/75686.html>>, accessed 2 July 2004.

⁸ Private correspondence with Neil Blair, J. K. Rowling's lawyer involved in the copyright case in China. It should be mentioned that the translation into Chinese of the official English version of Volume 5—after its long-awaited final publication—also happened in a way quite unanticipated by the commercially involved parties: volunteers translated parts of it and made this collective translation available to the public on the internet before the publication of the official translation; see homepage The Hogwarts Wire.

⁹ Another volume was set in a fantasy world in early 2005; see J. K. Luolin, *Hali Bote yu Meng Zhicheng, Harry Potter and the Dream of City* [sic], trans. Ma Ainong, Ma Aixin, and Cai Wen (Beijing: Renmin wenxue chubanshe, 2004). Simultaneously, another volume portrays Harry as a grown-up FBI agent who does not like to kill; see J. K. Luolin, *Hali Bote yu mianhualang, Harry Potter and the Spun Sugar*, trans. Ma Ainong, Ma Aixin, and Cai Wen (Beijing: Renmin wenxue chubanshe, 2004). One book even carried the original title of the sixth volume, nonetheless telling the story of Harry as a young student from the countryside who won a part-time work scholarship to a renowned wizard school; J. K. Luolin, *Hali Bote yu Hanxueqin Wangzi, Harry Potter and Half-Blood Prince* [sic], trans. Ma Ainong, Ma Aixin, and Cai Wen (Beijing: Renmin wenxue chubanshe, 2004).

¹⁰ Comparison of the two versions shows numerous mistakes and stylistic inconsistencies in the unauthorized version which attests to the hurried and sloppy process in which the translation was compiled. See Joanne K. Rowling, *Hali Bote yu hunxue wangzi, Harry Potter and the half blood prince* [sic], trans. Ma Ainong, Ma Aixin, and Cai Wen (Beijing: Renmin wenxue chubanshe, 2005); Joanne K. Rowling, *Hali Bote yu hunxue wangzi* (Harry Potter and the half-blood prince), trans. Ma Ainong and Ma Aixin (Beijing: Renmin wenxue chubanshe, 2005).

¹¹ On Chinese, Korean, and Japanese sequels to *Shuihu zhuan*, see Ellen Widmer, "Island Paradises: Travel and Utopia in Three Asian Offshots of *Shuihu zhuan*," *Sino-Japanese Studies* 13, no. 1 (2000): 20–33.

¹² Paul B. Foster, "Ah Q Progeny—*Son of Ah Q, Modern Ah Q, Miss Ah Q, Sequels to Ah Q*—Post-49 Creative Intersections with the Ah Q Discourse," *Modern Chinese Literature and Culture* 16, no. 2 (2004): 184–234.

¹³ Judy Anderson, *Plagiarism, Copyright Violation and Other Thefts of Intellectual Property: An Annotated Bibliography with a Lengthy Introduction* (Jefferson, NC: McFarland, 1998), 13.

¹⁴ Stefan Römer, *Künstlerische Strategien des Fake: Kritik von Original und Fälschung* (Artificial strategies of the fake: criticism of original and counterfeit) (Cologne: DuMont, 2001), 17.

¹⁵ In the case of chinaware in 17th and 18th centuries, there is evidence of the Arabs and the Western world producing fakes of Chinese porcelain: Mark Jones, ed., *Fake? The Art of Deception* (London: British Museum Publications, 1990); for China, see Craig Clunas, "Faking in the East," in *Fake? The Art of Deception*, ed. Mark Jones (London: British Museum Publications, 1990), 99–101.

¹⁶ William P. Alford, *To Steal a Book Is an Elegant Offense: Intellectual Property Law in Chinese Civilization* (Stanford, CA: Stanford University Press, 1995), 9–29.

¹⁷ Ibid. 56–92.

¹⁸ Recent changes in the Chinese intellectual property regime and their implementation are thoroughly discussed by Andrew C. Mertha in his recent study *The Politics of Piracy, Intellectual Property in Contemporary China* (Ithaca, NY: Cornell University Press, 2005).

¹⁹ Edward W. Said, *Orientalism: Western Conceptions of the Orient, with a New Afterword* (London: Penguin, 1995).

²⁰ Ibid., 325.

²¹ Geremie R. Barmé, *In the Red: On Contemporary Chinese Culture* (New York: Columbia University Press, 1999), 263.

²² Xiaomei Chen, *Occidentalism: A Theory of Counter-Discourse in Post-Mao China* (Lanham, MD: Rowman & Littlefield, 2002), 47.

²³ Until 2005, the first volume of the series sold 5 million authorized copies in China, see Ye Qingzhou, *Changxiaoshu* (Bestseller) (Beijing: Beijing gongye daxue chubanshe, 2005), 174. For the efforts made by the People's Literature Publishing House to prevent the circulation of pirated copies of their translation of the series see Shuyu Kong, *Consuming Literature: Best Sellers and the Commercialization of Literary Production in Contemporary China* (Stanford, CA: Stanford University Press, 2005), 138–9.

²⁴ Tuo'erjin, *Mojie qianzhuan: Huobiteren* (The hobbit), trans. Li Yao (Nanjing: Yilin, 2002). The link between the films and this version of *The Hobbit* are reinforced through the layout of the book. The pictures on the cover and in the book are adapted from the film, and on the top of each page we find a symbol, integrated into which are the words "Lord of the Rings." Also, the title of the book can be loosely translated as "the events before the Lord of the Rings."

²⁵ Tuo'erjin, *Mojie qianzhuan: Habiren lixianji* (The hobbit, or, there and back again), trans. Zhu Xueheng (Taipei: Lianjing, 2001), <<http://boreas.myhost.com/book/mhx/tolkien/or0.htm>>, accessed 12 August 2004. These are, in fact, two independent translations of the same text.

²⁶ Daniel Timmons, "Introduction," in J. R. R. Tolkien and His Literary Resonances: *Views of Middle-earth*, ed. George Clark and Daniel Timmons (Westport, CT: Greenwood Press, 2000), 3.

²⁷ Throughout the book, this evil creature is referred to as Gemao, Baozoulong, or in full as Baozoulong Gemao. Judging from the odd name, I interpret Gemao as a personal name and Baozoulong as the name of his species. This means he is a Baozou Dragon named Gemao. Similarly the Chinese name for Tolkien's dragon Smaug reads Simaoge, which makes Gemao a simple variation of that name. This, plus the fact that no leopard appears in the book, renders the English subtitle of the book complete nonsense; rather, it should be translated as "Harry Potter and Baozoulong." See also footnote 49 below.

²⁸ Page numbers in the text refer to the text analyzed, i.e. here it is *Hali Bote yu Baozoulong*.

²⁹ These are Gandalf (*Ganda'erfu*), the dwarves with Thorin (*Rui'en*) as their head, Smaug (*Gemao*), Gollum (*Gelumumu*), the Muggle people from the lake town Esgaroth such as the rather corrupt master and the hero Bard (*Bake*) from Dale (*Dai'er*), Elrond (*Ai'erluode*) and the elves (*jingling*) from Rivendell (*Laiwendai'er*), the River Running (*Laning he*), and the Misty Mountains (*Yunwu shan*). I refer here to the names as they appear in the English version of *The Hobbit*. Added in brackets are the names as they appear in *Baozoulong*, which are not always the same as in the Chinese translation of *The Hobbit*.

³⁰ Tuo'erjin, *Mojie qianzhuan*.

³¹ E.g. Gandalf (*Gangduo'erfu*), Bard (*Bade*), and Beorn (*Bei'ao'en*) who is transliterated as Beishen in the translation of *The Hobbit*.

³² I consider the date of the release of the English film version as a significant date also for the PRC, since the speed at which the Chinese pirating industry operates is so fast that almost any film reaches the Chinese market within hours of its premiere.

³³ Humphrey Carpenter, *J. R. R. Tolkien: A Biography* (London: George Allen & Unwin, 1977), 176.

³⁴ Eriberto P. Lozada, "Globalized Childhood? Kentucky Fried Chicken in Beijing," in *Feeding China's Little Emperors: Food, Children and Social Change*, ed. Jing Jun (Stanford, CA: Stanford University Press, 2000), 114–34, 117; Yunxiang Yan, "McDonald's in Beijing: The Localization of Americana," in *Golden Arches East: McDonald's in East Asia*, ed. James L. Watson (Stanford, CA: Stanford University Press, 1997), 39.

³⁵ *Ibid.*

³⁶ Geremie R. Barmé, "TRINKET, a Common Property," in *The Question of Reception: Martial Arts Fiction in English Translation*, ed. Liu Ching-chih (Hong Kong: CLT, 1997), 41–64, 54.

³⁷ Tuo'erjin, *Mojie qianzhuan: Huobiteren*, 211, 214.

³⁸ *Ibid.*, 213.

³⁹ *Ibid.*, 216.

⁴⁰ *Ibid.*, 217.

⁴¹ J. R. R. Tolkien, *The Hobbit, or There and Back Again* (London: Harper Collins, 1999), 233, my emphasis.

⁴² Tuo'erjin, *Mojie qianzhuan: Huobiteren*, 214.

⁴³ "He may have a good head for business—especially his own business," some said angrily, "but he is no good when anything serious happens, he is of no use, isn't this a waste of people's tax money?" (p. 159). Only the part "some said angrily" differs, which in the original reads "some murmured" (Tolkien, *The Hobbit*, 232). This, however, does not significantly change the content.

⁴⁴ Tolkien, *The Hobbit*, 233.

⁴⁵ *Ibid.*, 234.

⁴⁶ The locations of both of these texts are in what is Hunan province today. The texts are related not only through their absolute location, but also as imagined places where people live in a remote area and in a manner unhampered by the respective author's contemporary society. Thus, Tao Yuanming's (pp. 365–427) *Taohuayuanji* describes an imagined utopia (Toru Haga, "Peach Blossom Spring versus Utopia," in *Ideal Places in History East and West*, ed. Toru Haga [Kyoto: International Research Center for Japanese Studies, 1995], 1–11). The writings of Shen Congwen (1902–1988) have been linked to the *Taohuayuanji*, and Shen himself mocks Chinese intellectuals' obsession with the text (David Der-wei Wang, "Imaginary Nostalgia: Shen Congwen, Song Zelai, Mo Yan, and Li Yongping," in *From May Fourth to June Fourth: Fiction and Film in Twentieth-Century China*, ed. Ellen Widmer and David Der-wei Wang [Cambridge, MA: Harvard University Press, 1993], 107–32, 114–15). *Biancheng* broaches the issue of utopianism, yet, the life in nature described is not so much an ideal state of nature than a state of freedom from urban pathologies (see Jeffrey C. Kinkley, *The Odyssey of Shen Congwen* [Stanford, CA: Stanford University Press, 1987], 164). However, the isolated places of both narratives appear to be idealized places of nostalgic imagination and greater harmony that are linked to the golden ages of the past. In this it becomes obvious that both are not visions of a

futuristic society, but, rather, idealized versions of the past. Thus, they are not to be seen as utopias as understood in the West.

⁴⁷ The Chinese text has a full stop here, which I consider to be a typographical error.

⁴⁸ To illustrate the closeness between *Baozoulong* and *The Hobbit*, compare this with the parallel passage in *The Hobbit* (p. 233):

“Why do I get all your blame? For what fault am I to be deposed? Who aroused the dragon from his slumber, I might ask? Who obtained of us rich gifts and ample help, and led us to believe that old songs could come true? Who played on our soft hearts and our pleasant fancies? What sort of gold have they sent down the river to reward us? Dragon-fire and ruin! From whom should we claim the recompense of our damage, and aid for our widows and orphans?”

⁴⁹ Numerous mistakes point to the probably hurried and sloppy manner in which the book was written and published. These include typographical errors, punctuation, the mixing up of Chinese characters (especially for the names of places and persons), and the sometimes odd endings of paragraphs. Titles of chapters 12, 16, and 18 in the book differ from those in the table of contents. The English subtitle makes no sense and only serves as proof that those involved in the production of the book barely seemed to know any English at all. See, for example, a short excerpt from the English-language copyright statement: “Harry Potter and Leopard Walk up to Draton ... Jacket artc 2002 by Mery grmdPre ... Warner Bros. C2002.”

More importantly, the contents of the book also show inconsistencies that irritate the reader. Characterizations of persons and locations are not always constant. Examples are: (1) Gandalf praises Harry Potter as a talented wizard, just as in the Tolkien version Bilbo is praised as a first-class burglar. However, the sense of this simple exchange of words is not sustained throughout the book. Thus, in the encounter of Harry and the trolls, when Harry hesitates instead of immediately stealing something from the trolls, the Chinese text comments on his action: “A really first-class and legendary burglar would at this point have picked the trolls’ pockets” (p. 35; compare to Tolkien, *The Hobbit*, p. 34). Whereas in Tolkien’s original text this is a logical comment, in the Harry Potter book, it is not very meaningful. After all, why should a first-class wizard behave like a burglar? (2) Gollum is first characterized as not being able to distinguish between you (*ni*) and he (*ta*). Lacking contact with the human world he simply has not learned this distinction and thus addresses Harry with the pronoun he (p. 62). Only four pages later, though, Gollum seems to have learned the new expression, since from then on he continuously uses it and addresses Harry with the pronoun you. However, this learning process is in no way verbalized or rendered understandable. (3) Another striking example of the lack of logic in certain details can be found in chapter eight. Here, Harry and his companions are alerted of the dangers that await them after entering the Dark Forest (*hei senlin*) on which Voldemort has cast an evil spell, so that no food or water originating there can be safely consumed. They are also told not to use hunting rifles since the forest is an environmentally protected area and any transgression of rules will immediately attract the attention of the environmental police. Of course Harry and his companions do not want to get into conflict with the police (p. 91)—but a deadly dangerous forest under an evil spell is not easily reconciled with the institution of a police force for the protection of the environment.

⁵⁰ Yuhua stones (*Yuhuashi*) are small stones (1–8 cm) produced in the Nanjing area and renowned for their beauty which are associated with Yuhuatai, a hill in the southern outskirts of Nanjing, just outside Nanzhonghuamen.

⁵¹ Alternatively, his name could be translated even further to “Muscleman Dragon.”

⁵² Her name can be read as Sandalwood Star. At the same time it reads as a regular Chinese name—Tan Xiangxing—which is why I have chosen to refer to her in this way.

⁵³ C. T. Hsia, *The Classic Chinese Novel: A Critical Introduction* (New York: Columbia University Press, 1968), 287–8.

⁵⁴ Xuanwu Lake has been a historical site ever since the time of the Three Kingdoms. In 1911, it was transformed into a public park. Today the park is adjacent to the Zhongshan recreation area, in the eastern part of Nanjing.

⁵⁵ Actually, the city is only referred to as Jingcheng, capital.

⁵⁶ After arriving in China, Xingxing and Longlong are concerned that Harry will be unable to join them in China as he does not have the proper papers to enter in a legal way. He knows, however, that he only has to wait till nightfall and then follow them on his broom. Not wanting to tell them the whole truth, he dispels their worries:

“Don’t worry! Just take care of yourselves and go ashore, I will find a way,” Harry said, “give me your address, so I can find you. You are my first friend since I came to China” (*di yi wei pengyou*).

“There are two of us”, said Xingxing.

“Right, [you] are my first couple of friends” (*di yi pi pengyou*), Harry said laughingly (p. 45, emphasis added).

⁵⁷ He means Tao Qipao.

⁵⁸ One of the Eastern wizards. His name translates as Fish-scale-monster, Yulinguai.

⁵⁹ Song Qiang, Zhang Zangzang, and Qiao Bian, *Zhongguo keyi shuo bu: Lengzhan houshidai de zhengzhi yu qinggan jueze* (China can say no: political and emotional alternatives after the Cold War). Beijing: Zhonghua gongshang lianhe, 1996.

⁶⁰ Barmé, *In the Red*, 275–7; Claire Huot, *China’s New Cultural Scene: A Handbook of Change* (Durham, NC: Duke University Press, 2000), 60–4.

⁶¹ Wormtail siding with the evil wizard, by the way, is also more in line with Rowling than his being a good wizard as in *Baouzoulong*.

⁶² Hsiao-hung Chang, “Fake Logos, Fake Theory, Fake Globalization,” *Inter-Asia Cultural Studies* 5, no. 2 (2004): 233.

⁶³ Here, I refer to the mainland Chinese translation of *The Hobbit*.

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Glossary

Ai'erluode	埃尔罗得	Elrond
Akenbaoshi	阿肯宝石	Arkenstone
Bade	巴德	Bard, <i>Hobbit</i> ⁶³
Bake	巴克	Bard, <i>Baozoulong</i>
<i>bao'an</i>	保安	
Baoyu	宝玉	
Baozoulong	豹走龙戈毛	
Gemao		
Bei'ao'en	贝奥恩	Beorn, <i>Hobbit</i>
Beishen	贝什	Beorn, <i>Baozoulong</i>
<i>Biancheng</i>	边城	
Changhu zhi cheng	长湖之城	Esgaroth
Chongweiba	虫尾巴	Wormtail
Ciwawa	瓷娃娃	
Damoding	大魔丁	
<i>datong</i>	大同	
Dai'er	代尔	Dale
<i>di yi pi pengyou</i>	第一批朋友	
<i>di yi wei pengyou</i>	第一位朋友	
<i>dongfangzhuyi</i>	东方主义	
<i>dongfang kexing</i>	东方克星	
<i>dongfang motong</i>	东方魔童“龙力	
Longlishi	士”	
<i>doufunao</i>	豆腐脑	
Ganda'erfu	干达尔夫	Gandalf, <i>Baozoulong</i>
Gangduo'erfu	刚多尔夫	Gandalf, <i>Hobbit</i>
Gelumu	戈鲁木	Gollum
Gemao	戈毛	

Fudimou	伏地魔	Voldemort
<i>Hali Bote yu baozoulong</i>	哈利波特与豹走 龙	
<i>Hali Bote yu Ciwawa, Hali Bote youxia Zhongguo</i>	哈利波特与瓷娃 娃, 哈利波特游 侠中国	
<i>Hali Bote yu meng zhi cheng</i>	哈利波特与梦之 城	
Heshang	河殇	River Elegy
Hemin	赫敏	Hermione
<i>hei modao</i>	黑魔道	
<i>hei senlin</i>	黑森林	
<i>huozhe ditu</i>	活者地图	Marauder's Map
<i>jiandie</i>	间谍	
<i>jiaochē</i>	轿车	
<i>jiefang</i>	解放	
Jiming shan	鸡鸣山	
Jiming si	鸡鸣寺	
Jingcheng	京城	
Jingde zhen	景德镇	
<i>jingling</i>	精灵	
Kendeji	肯德基	Kentucky Fried Chicken
Laiwendai'er	来文代尔	Rivendell
Laning he	拉宁河	River Running
Li Bai	李白	
Liulichang	琉璃场	
Longlong	龙龙	
Luo'en	罗恩	Ron
Luolin	罗琳	

<i>maguamen</i>	麻瓜们	
Ma'erfu	马尔福	Draco Malfoy
Maidanglao	麦当劳	McDonald's
<i>mei you weixian le</i>	没有危险了	
<i>mofa shijie de dongfang gongzhu</i>	魔法世界的东方公主“檀香星”	
Tanxiangxing		
Mosheng	魔圣	
Nanzhonghuamen	南中华门	
Rui'en	瑞恩	Thorin
Shen Congwen	沈从文	
Shenmiren	神秘人	
<i>shui yu huo</i>	水与火	
Simaoge	斯毛戈	Smaug
Taishan	泰山	
Tao Qipao	陶气泡	
<i>Taohuayuan ji</i>	桃花源记	
Tao Yuanming	陶渊明	
<i>touling</i>	头领	
Tuo'erjin	托尔金	
Wahaha	娃哈哈	
<i>wuxia xiaoshuo</i>	武侠小说	
Xiao'aixing Bide	小矮星彼得	Peter Pettigrew
Xingxing	星星	
Xuanwu hu	玄武湖	
Yan Daomo	魔道魔	
<i>youxia</i>	游侠	
Yuhuashi	雨花石	
Yuhuatai	雨花台	
Yulinguai	玉鳞怪	

Yunwu shan

云雾山

Misty
Mountains

Zhang Bin

张斌

zhenchabing

侦察兵

*Zhongguoren ziji
de kele*

中国人自己的可

乐

*zui gao xingzheng
zhangguan*

最高行政长官