

## Transcript

### Episode 4.4

#### Book 4, Chapter 4: Back to the Burrow

Caroline: You're listening to Harry Potter After 2020, an HP chapter reread podcast wherein two friends who read the books way back in the day as adults revisit the series through a post-2020 lens. Your hosts are Lorrie Kim, author of *Snape: The Definitive Analysis*, and JC, an educator and long-time HP fan. I'm your editor, Caroline. In this episode, Lorrie and JC tackle Book Four, Chapter Four: Back to the Burrow.

Lorrie: Back to the Burrow. Culture clash! The Weasleys meet the Dursleys and hijinks ensue.

JC: Yes.

Lorrie: That's it.

JC: That's it, right.

Lorrie: That's the chapter.

JC: I really like that you picked out 'culture clash' as a big theme here, because that really stood out to me through this chapter in a lot of different ways. Obviously, there's the clash between the Dursleys and the Weasleys (which is really fun), but one of the things that stood out to me from the beginning of the chapter is that Harry has a calendar on his wall where he's counting down the days until he goes back to Hogwarts. As we are recording this, it's late August and kids are either about to go back to school or have already gone back to school. I'm trying to think about any kid that I can imagine who would be counting down the days until school starts in that way, and I can't imagine any kid I know going, "Yes! School starts in five more days!" It says a lot about Harry's life that that's what he's counting down for. He cannot wait until it's time to go back to Hogwarts.

Lorrie: Yeah. Harry's counting down and this is exciting for him, because the validation of having witnesses is such a fantasy. If you're a kid who is pretty much powerless and you think, 'Wow, if people only knew what I'm going through here,' it's a dream coming true. Actually, I found it pretty touching when Uncle Vernon put on his best suit. Yeah, he's gearing up for a fight, but oh, he's nervous.

JC: Yeah, that fear and that tension... The first half of this chapter is really building up this tension. The Dursleys are really nervous and afraid, and there's a lot of trepidation about meeting wizards. It's interesting because from Harry's perspective, he's seen them act this way around magic his whole life. 'What are they afraid of?' was the question I was asking myself. There's the top level of they don't want anyone to look at them and think that they're weird or abnormal; they want to be completely normal. This idea that someone might notice that this strange car of people comes up and they're going into their house, like, 'Oh, my God! What are the neighbors going to think?' There's that level of it.

Lorrie: Yeah.

JC: But underneath it, there's this level of they know they've mistreated Harry, and that there are people (who have the power to punish them for that) who are coming to their house, so there's a lot of fear around that, too. It's very interesting.

Lorrie: Yeah. They have not been monitored -- they've been able to pretend to themselves that they're not -- but this is a site visit.

JC: Oh, uh-huh.

Lorrie: They're going to be judged, and they have been free to pretend that there's no judgment and that they can just get away with anything they want. No, it's a reckoning. This has been the boundaries and the denial that they artificially constructed because that's what they needed to go about their lives, but when wizards say, "We're coming," that overrides their boundaries and it shows that their denial is artificial.

JC: Yeah.

Lorrie: Yeah. They're going to be judged -- and nobody likes being judged -- and their consciences are quite guilty.

JC: Yes. All right. Another thing that's standing out to me, too, is their ignorance of the wizarding world, despite the fact that Petunia had a sister who grew up in this world. It's this very intentional ignorance of people that are different from them.

Lorrie: Yes.

JC: They don't even want to understand. They just know those people are abnormal and they want nothing to do with it.

Lorrie: Right.

JC: And that's a metaphor for a lot of things.

Lorrie: Right, because it didn't have to be this way.

JC: It didn't have to be this way, and I cannot help but have my brain go back to the author and the author's transphobia here. "No, I'm going to remain ignorant about the experiences of this group of people. I just need it for my own reasons and I'm not going to listen."

Lorrie: Yeah.

JC: She's created this example of small-minded people and how they operate in the world. And... yeah.

Lorrie: Yeah.

JC: Just the irony of that.

Lorrie: The reinforcing of insularity.

JC: Yeah.

Lorrie: Because that was one of the first responses to transphobia from TERFpocalypse: groups, individuals and organizations trying to reach out, saying, "Okay, you don't actually have it correct here. What you're saying about people is not true. On our own dime, we will come; just hear us out. We have explanations." The way that she completely shut that down is like, 'Okay, that is a clear message.' Whatever fantasy people have -- "If only she would talk to people" -- well, that's not what she's open to. Okay. The horse will not be led to water here.

JC: Yeah. So yeah, I find that really interesting, too. Any time that I read about the Dursleys ever in this series now, it's going to draw me back to that. That's a reading that I would not have taken pre-2020 or late 2019. It would never have occurred to me. I know that plenty of people have read the series and have seen these things, and I just wasn't reading it on that level -- my privilege put me in a position where I didn't have to, I understand that -- but when it became impossible to ignore or to not notice anymore, that changed my reading of all these scenes with the Dursleys.

Lorrie: Yeah.

JC: And there's some ways in which the Dursleys were more humanized for me because of that.

Lorrie: Yes!

JC: They stopped being caricatures. They started being real people. We've talked about that before, but they started to become much more human to me as a result.

Lorrie: Well, one of the stark lessons of TERFpocalypse is that whole feeling of, "But... but how could she have turned into this when we know she understood the destructiveness of refusing to have empathy for whole groups of people? If that happened to her... what happened to her, could that happen to me?" That's been really destabilizing, because of course with all of us, there's some group of people where we're ignorant, we have prejudices. That is how humans are, and we can try our best to educate ourselves and keep remembering, 'No, we're human on the inside. There's sacred light in all beings that we should recognize and honor in each other.' It's hard. "What happened to her? I thought she was better than that." I thought, 'Maybe I'm not better than this. Shoot. What do I have to do to protect myself so that I don't do this to other people?'

JC: Yeah.

Lorrie: Anyway, yeah. Here are the Dursleys with, I find, a very relatable fear of judgment. I don't want people coming into my house and judging how I do things because I know there's stuff I do wrong. Oof. Yeah, my conscience is not clear on a number of fronts.

JC: You mentioned before that Uncle Vernon puts on the suit, right?

Lorrie: Yeah.

JC: The way that that was framed in the book actually struck me in a very interesting way. He puts on the suit... My read was to intimidate the Weasleys. He wanted to look important, and it made me think of Trump.

Lorrie: Yeah.

JC: There was something about it that felt very Trump-like in that moment.

Lorrie: Yeah.

JC: 'I'm going to look a certain way. I'm going to have the toupée, I'm going to have the orange makeup, I'm going to dress a particular way, I'm going to do the manly pose. I'm projecting this front of something that I want people to believe about me, regardless of what's happening on the inside.' That struck a note with me.

Lorrie: It's the default, what you go to whether or not it makes sense in context. It actually also reminds me of nature shows, when there are animals that don't understand that what they're looking at is their own reflection in a mirror; you get a pugnacious male of the species who's going to fight somebody off, so they blow themselves up and make threatening poses and they fail to intimidate the creature in the mirror. It's just a standoff; we're humans thinking, 'Oh, we're so superior.' We know that it's just a reflection, but we do the same thing.

JC: That's true. So Vernon and Petunia are afraid, they know that they're going to be judged and all this stuff. Dudley, on the other hand... It's heavily implied that he's thinking about the fact that the last time he encountered wizards, they gave him a pig tail. That reference back to the pig tail -- his hands are described as 'porky', he's always putting his hands over his butt as if that's going to be a protection -- he's made to look a particular way that really was unsettling to me, because (at least in this chapter or at least so far in this book) we haven't really had any indication that Dudley's being as cruel to Harry as he has in the past. Dudley's just existing here. Poor Dudley is being forced to be on this horrific diet. Dudley's suffering.

Lorrie: Yeah.

JC: Now these wizards are going to come back, and who knows what's going to happen to him this time. I felt for Dudley here. I felt like the author was picking on him, bullying him in a way that just felt out of place.

Lorrie: Well, it's a reminder that when he got the pig's tail, it wasn't for anything he had done. It was just that Hagrid looked at him and thought, 'Wow, this kid looks like a pig,' and did this to him when it was actually his parents who deserved punishment.

JC: Yeah, and the same thing happens in this chapter.

Lorrie: Yeah, so he's just there. The thing about him... It's funny and played for laughs that he's walking sideways and covering his butt. I feel like this book has outgrown that humor, because in the children's fable that was *Sorcerer's Stone*... Okay, bullies get turned into pigs. But we've just had the opening chapter of this book that is pure adult novel, and this joke about Dudley not presenting his backside is... I don't know. It's outgrown. It's been outgrown.

JC: Yeah. I think that's a really important point, and that's probably part of why it felt so off to me there.

Lorrie: We're having a genre clash, but that actually is on-theme because genre clashes are among my favorite things as a literature geek. The series is undergoing puberty right now...

JC: Interesting.

Lorrie: Switching from a children's series into an older series, and that's exactly what it's like to be pubescent. One moment, you're super-adult; another moment, you're childish in a way that's really out of sync with how physically adult-like you've become. You switch back and forth, and it's disorienting and graceless.

JC: Do you think that's intentional on the part of the author?

Lorrie: No.

JC: Okay.

Lorrie: No.

JC: It just is.

Lorrie: No. I think that's inevitable if you're an ambitious person who's going to write a huge epic that's going to grow up along with the characters and the readers. I don't think I could do any better. There might be authors who can pull that off perfectly -- hats off to them! -- but I wouldn't blame any author for being pretty good but not perfect on that score, especially with so very much detail. As we see, there's so much world-building; there's so much sudden explosion of growth in the universe of this world in this volume, it's going to be messy.

JC: Yeah. It is, yeah, and it's about to get messier.

Lorrie: Oh, yeah.

JC: It's interesting to me that the Weasleys being late is a thing that Vernon and Petunia really latch onto here. Five o'clock comes and goes and they haven't come, and no one knows how they're going to arrive.

Lorrie: Oh, so tense!

JC: Even Harry's like, 'How *are* they going to arrive?' Harry's like, 'Huh.'

Lorrie: 'None of us thought to ask.'

JC: Yeah. 'I didn't think to ask how they're going to arrive. Are they going to show up in the car? What's going to happen?'

Lorrie: Yeah.

JC: It's very interesting that when it's clear that the Weasleys are late, this gives Vernon and Petunia fuel to say, "Oh, these people... they have no concern. What if we had plans or something? They have no concern for us." It's interesting that they're looking for an opportunity to look down on these people even more.

Lorrie: They're so tense.

JC: Yeah. For sure.

Lorrie: It's not fair to them. Oh, my God.

JC: But it's interesting, too, that this idea of being late is almost the worst. Well, things will get worse, but at that moment it's like, "Oh, that tells us all we need to know about these people. You don't know what common courtesy is? You're just flaunting the fact that you have all these powers." It's very interesting to me that that was a thing that really stuck out to the Dursleys. "Oh, they're late!"

Lorrie: Oh, God. Actually, that's also something that I find this author writes really well: how unbearable it is when you're already tense, and the time stretches and stretches. Harry, because of the Tri-wizard Tournament, is going to have that experience all year long.

JC: Yeah. Uh-huh, that's true.

Lorrie: Oh, God, I'm already tense.

JC: And then we get the moment that the Weasleys arrive. In retrospect, after you've read it, it's like, 'Of course, they're going to come by Floo. That makes sense.' The first time Harry even encountered traveling by Floo was with the Weasleys. It totally makes sense they would do that, and Arthur had gone to the trouble of connecting their fireplace to the Floo network just for an hour without even having this idea that Muggles might board up their fireplace because they don't use it anymore.

Lorrie: He could have done a little research into that first.

JC: He could have checked with Harry.

Lorrie: Yeah, but that's good, too: showing that when there's this much cross-cultural change, you don't even know what you have to ask about. You don't know what rules you're breaking until people look at you like you're in the wrong. I also love the consistency and the characterization of Mr. Weasley. He's always doing these petty rule violations and admitting to them like he thinks that everybody understands. That's good characterization. Of course, he wasn't supposed to do that, and he thinks that it's fine anyway because he has connections.

JC: Right. Exactly.

Lorrie: But that puts him in the shaky position of lecturing others who might do rule violations later in this chapter.

JC: Yes. Then there's an interesting moment here, where clearly they've all piled into the fireplace.

Lorrie: Yes!

JC: Which... I don't know, there's some pocket dimension here where everyone can fit. The average fireplace is tiny, so we're already stretching like our imaginations here -- this image of them all behind the boards -- and the thing that occurs to Arthur to do is to destroy it, explode it outwards. What else could he have done? He had Floo powder. He could have sent everybody back and they could have said, "Sorry, Harry, we're going to make another plan." There's other things they could have done, but no, the way that he decides to is, "I'm just going to destroy the living room, and then I'll just put it all back at the end." The Dursleys don't know that.

Lorrie: Hehe.

JC: Talk about culture clashes! "Of course, I'll just destroy all this now and then I'll put it back the way it was before. It'll be fine."

Lorrie: Right, because anyone can do that.

JC: Yeah. It's the worst possible impression they could have made with their entrance. It's hard to imagine a worse entrance, honestly, where they're late, they're coming in this unusual way the Dursleys have no clue about. They destroy their living room...

Lorrie: The spotless living room, yes.

JC: The spotless living room, they destroy it, and then it goes on from there.

Lorrie: Well, I guess the boundaries that the Dursleys had put up between them and the magical world really were artificial and easy to destroy. Hmm. Oh, my goodness, it's like it's related to the fear of snakes coming up out of the toilet to bite you in the butt.

JC: Oh, wow. Interesting.

Lorrie: It's like, 'Oh, I didn't even know that was a point of vulnerability. They're coming out of the fireplace! Oh, no!' Anyway...

JC: You just mentioned that Arthur Weasley seems to be the kind of guy who breaks small rules constantly and thinks that that's fine. The number of rules that they are breaking around doing magic in front of Muggles here is massive. Now, it is true that these are Muggles who have had exposure to wizards in theory, but I'm just thinking: how many rules is Arthur actually breaking by destroying this living room?

Lorrie: Oh, God.

JC: Oh, my gosh, and it wasn't his intention originally. "Oh, we'll just stop by their fireplace. They won't be surprised because they know about this," and none of that happens. He's really broken a lot of rules here. Going back to your point about how he does this with impunity in the way that your average mediocre white man would: it's like, 'Oh, of course, I could break all these rules. It'll be fine. I can fix it.'

Lorrie: 'I guess...'

JC: 'I guess I have that kind of...' It strikes me as that.

Lorrie: Well, he's the one in charge of the office that would get the complaints.

JC: True.

Lorrie: Actually, he probably followed protocol: Okay, this is family of a wizard, so yeah, they have exemptions. You have to do magic in front of those people so that they know to send their kid to Hogwarts and believe you. They obviously know that magic exists and he sent notice ahead of time, so probably he's within the rules.

JC: The letter of the law.

Lorrie: Yes, that he wrote, right?

JC: Yeah.

Lorrie: But I do have sympathy for him, having just spent time in another country, even one that I know, where I know how stressful it is to think that you've done everything you can to comply with local customs, but you know that you'll find out the hard way that you didn't get it all. You don't even know, when you do something wrong, if it was just funny and stupid or if you're going to get arrested.

JC: Yeah. Yeah.

Lorrie: I just didn't know.

JC: Right, exactly.

Lorrie: So the Weasley twins have a plan: they have come prepared with an extremely tempting, beautifully colored bag of trick sweets. I have to say: I don't think it's Dudley's fault that when he sees these that he goes for them. Yeah, he's gluttonous and he shouldn't, but this is exactly the same way that Harry and Ron reacted in the previous book to the Firebolt, where Hermione is like, "This came without a note. Aren't you going to check it out first?" and they're like, "No, shut up, can't resist." This is just how humans are. Crabbe and Goyle eating plump chocolate cakes laced with sleeping potions. Yeah. "Ooh, shiny!" We want what we want. That's how we're wired. That's also really smart of the twins; if they understand this constant about human nature, then they already are great marketers.

JC: Yeah. I love the way that they like, "Oops!" and the candy spills over. "Oh, sorry, we'll just gather all this up."

Lorrie: "I'm sure I got all of them."

JC: "I spilled candy everywhere." Exactly.

Lorrie: Yeah. They know how to make them pretty and alluring, just how humans like things, and yeah, Dudley does what humans do. Yeah, I don't like that it's implied that it's because he's so fat and gluttonous, but honestly, who wouldn't? This is just how we are.

JC: The poor kid's been eating a quarter of a grapefruit for every meal.

Lorrie: Oh, my goodness, that's true. Yes.

JC: He's hungry.

Lorrie: I love, too, that this pays tribute to the storytelling convention: never ever eat or drink anything that a magical creature offers you. Just don't. You just don't know. What could happen? Nothing good. Don't do it. Yeah, this is more of a storytelling genre. Oh, yeah. Yeah. Well, I guess Dudley's never going to do that again.

JC: Yeah. The Ton-Tongue Toffee... It's interesting because from Fred and George's perspective, they make a joke later about, 'Oh, we were just testing out our product.' For them it's a joke, and they're thinking about all the stories that Harry has told them about Dudley and they're like, 'It's our chance to get a little revenge on Harry's behalf.' On the other side of it, from Dudley's perspective, he has been waiting for someone to do something awful to him because this happened the last time he came into contact with wizards.

Lorrie: Yes.



JC: He doesn't do anything. He doesn't do anything to provoke this.

Lorrie: He has not been offensive.

JC: Yeah, he hasn't. He hasn't done anything. Just like in the first book: at that point, he had not done anything. He reacts as you said: he eats the candy because he's hungry, and then this happens to him again. The next time I think that Dudley comes into contact with magical creatures, it's dementors in the next book.

Lorrie: Oh, my goodness. Yeah.

JC: Dudley coming into contact with the magical world is not going well for him.

Lorrie: It is good to show, "Don't look down on other cultures. Be properly afraid and respectful, because no matter how superior you might feel to them, everyone has their own power."

JC: For sure. And the interesting thing, too: Arthur's like, "Okay, I can fix this." First of all, it's probably going to wear off after a short amount of time because this is a joke candy, but they're refusing Arthur's help. It's unclear to me how it resolves in the end, but they're trying to pull his tongue out because they think that there's something in his throat.

Lorrie: It's so scary. Well, the pig tail didn't resolve.

JC: Right. The pig tail didn't resolve, so they don't have any reason to think that this will as well.

Lorrie: No, no, they don't. Also, in their defense, they don't even know this, but Fred and George haven't even tested this yet. Dudley is their first subject.

JC: Wow.

Lorrie: So in theory, it's supposed to wear off.

JC: But who knows, right?

Lorrie: Yeah.

JC: And there's all these things being thrown and there's all this stuff. When Harry actually physically leaves the house, it's like he's leaving a war zone.

Lorrie: Yeah.

JC: When he steps into the fireplace, it's like, 'Holy crap, everything's coming down!'

Lorrie: And he really wishes he could stay for the end of this, because this is hilarious.

JC: Yeah. Anytime the Dursleys are getting a little bit of it back is good for Harry. Yeah, it was really interesting how the chaos escalated and escalated until Harry steps into the fire, and the last thing that he sees is Mr. Weasley standing there with his wand. He's like, "I'm going to fix this. Just go!"

Lorrie: Yeah. Oi yai yai.

JC: But before that, we have the whole moment of Mr. Weasley, in the middle of all of this chaos, being shocked that the Dursleys weren't even going to say goodbye to Harry.

Lorrie: Yeah. To me, that's actually the big payoff of this chapter. It's a sudden serious moment. We can laugh (and I do laugh) at the undoubtedly hideous china figurines being shattered and Dudley's tongue. We can laugh at that, but the real seriousness that's underneath all of this is, "You treat this child *how*? Nothing short of gunpoint will force you to acknowledge that this is abuse? You can't abuse children like this." "Oh, yeah, I can. Watch me." "Well, not if I've got this wand trained on you." It's very like, "The lawyers make me do it." That is such a fantasy. When you are powerless and people who have control over you can do whatever they want to you, it's such a fantasy. 'Does somebody know I'm here? Is somebody going to come back me up? Can someone just witness, please?' Looking at your abusers, like, "Oh, do you think you would still be so certain of yourselves if you knew you were being judged?" Yeah, no. Judgment -- external watchdogs -- it's a force for good. It's not friendly, but sometimes you need it.

JC: Yeah. Harry has the sense there that Mr. Dursley is being shamed into saying goodbye.

Lorrie: Yeah.

JC: On the other hand --

Lorrie: Coerced.

JC: Yeah, he's being coerced into it. On the other hand, it is absolutely chaos. This is the kind of chaos that when we go to the Burrow in the next chapter, we see more of this kind of chaos. Okay, let me back it up for a second. I have one kid and we're all kind of introverted people in my family, so our house is always quiet. I'm not intending to compare us to the Dursleys, but it's quiet because there's three of us and we all have our space and we do our own thing. When my kiddo had his seventh birthday, I had this idea that I was going to have a *Star Wars*-themed birthday party at my house. It is the only time I've ever had a birthday party at my house ever after this, and I invited five other seven-year-old boys.

Lorrie: Seven-year-olds. Yes.

JC: Oh, my God. I had six- and seven-year-old boys, and I had planned this whole *Star Wars*-themed party and it was just chaos. I remember the moment when I realized this is all falling apart. First of all, one mom (when she dropped her son off) smiled at me and said, "Good luck!" And I was like, "Huh?!"

Lorrie: Oh, boy.

JC: "What does that mean?!" And then one mom actually stayed because she...

Lorrie: Good woman.

JC: I think she could sense that I was going to need some help, and I was like, "I'm a teacher. I can handle --" No, I could not handle this, so the mom who stayed... it turned out it was great because her kid was the one who was the livewire who really needed...

Lorrie: Wow.

JC: But my memory of when it had all gone to shit was that I had carefully constructed this hallway: I'd taken red streamers to make them look like laser beams, so it was a hallway and the kids had to climb three of them carefully and not touch them. It's like, "Ooh, you're going to be a Jedi and you're trying to climb through all the laser beams." They all loved this; everybody did it

and everybody was having so much fun. And then this one kid, who was the last one through... What he did was he screamed at the top of his lungs and then ran through the whole thing and took it all down, and then my kid started to cry.

Lorrie: Awww! I'm so glad he was the last one.

JC: And I looked at his mom, and she looked at me with this look of horror on her face. She was like, "I'm so sorry." I just remember thinking, 'Why did I think this was a good idea?!' They were whacking each other with lightsabers and everything. It was awful.

Lorrie: I was wondering when lightsabers were going to come into this story.

JC: Oh, yeah, the lightsabers came in. We made them out of pool noodles, and they were whacking each other really hard with them. That's the image that I have. When those kids left, we all just went, "Ugh." I sat down and I thought, 'Never again.' This image of the Dursleys having all of this in their house is like me with all those kids; when they left, the house was a disaster, but I was still like, 'Oh, my God, thank God they're gone.' But if you grow up in a house where you've got five or six kids, you're probably used to a certain kind of chaos constantly going on. It's not going to faze you. Arthur is not that fazed; he's so unfazed that he's able to notice that they didn't say goodbye to Harry. There's chaos happening around him... Doesn't faze him. He's used to it.

Lorrie: Yeah.

JC: So there's also that aspect of the scene that I find really funny. It's like a seventh birthday party.

Lorrie: Yeah. He has had opportunity to grow... to have eyes in the back of his head and all that.

JC: And it's fine. There's all this chaos happening. It's fine. "Yeah, of course we're going to be able to fix it. No problem. And say goodbye to your nephew!"

Lorrie: Yeah.

JC: "What's wrong with you people?!" Yeah.

Lorrie: Yeah.

JC: And the Dursleys, it's going to take them a week to recover from this, if not more. They're traumatized. Oh, my God.

Lorrie: I don't blame them.

JC: Yeah.

Lorrie: Nobody told them any of this would happen. What I loved most about the awful thing that happens to Dudley, this body-horror thing of his tongue turning into something terrifying: that's the first announcement of one of the major themes in this volume that puberty is a time of monstrous, uncontrollable body changes. They're horrifying and inconsistent. However your body changes on the outside, at all times you're going to have to somehow square it, coordinate it with who you feel like you are on the inside. Who you are on the inside is changing, too, but these bodily changes are no respecter of anything. Are they changing in tandem with who you are on the inside? No! Nothing is following any sort of orderly plan. You're not in charge of it.

Harry and his cohorts are going through puberty this year. We'll keep seeing that theme in every way throughout the volume while Voldemort is returning into a corporeal form.

JC: Oh.

Lorrie: As we will see later, his followers who have Dark Marks will notice their Dark Marks growing darker all year. There's really only so much they can keep up their denial that they have this in their past and there's no outrunning it, the same way that the Dursleys can pretend that magic doesn't exist and it's been false the whole time. They have put so much effort into suppressing Harry unsuccessfully, but it'll come bursting through. Wow, adolescence is going to do that to you also. Yeah, not being able to control your body as it changes? Ooh, that is horror. That's a major source of horror as a genre to me. Also, the unwieldiness of this book that we've gone from neatly contained, slowly growing books in size, from *Sorcerer's Stone* to *Chamber of Secrets* to *Prisoner of Azkaban*, and then suddenly this book...

JC: This one's spilling over.

Lorrie: Yeah. That actually goes along with the theme to me. Not on purpose; no, this author is expanding her universe. It's necessary, it's thrilling, but it can't really be controlled or contained; it's unwieldy and it doesn't all fit.

JC: This chapter ends with Harry leaving this chaos, stepping into the Floo, and doing the spinning thing; he's going down the drain here or whatever, leaving Arthur behind to try to fix this. The mystery -- it's not really a mystery, but we're left with this question of, 'Oh, my God, what happened in that house?' But now Harry's stepped back into the magical world.

Lorrie: Yeah. One way or another, he's been whisked away. He doesn't have to suffer with them this year anymore.

JC: Yep. Next up, we're going to find out what happens next, I guess.

Lorrie: Yeah. We're going to see the formal naming of this body change/trickster mental space, Weasley's Wizard Wheezes, which eventually will become a brick-and-mortar store. But at this point, no, we're formalizing the fact that this is a thing. This is a whole concept of trickster changes that's going to be really essential to Harry's story -- to his functioning, to his sanity -- and it's not safe. But it's very funny, so we'll talk about that next!

JC: Okay, looking forward to it!

Caroline: You've been listening to Harry Potter After 2020 with hosts Lorrie Kim and JC. You can find show notes for this and all other episodes at [HPAfter2020.com](http://HPAfter2020.com). There, you will also find ways to support the show, contact the hosts, and more. If you like what you heard, consider giving us a review on Apple Podcasts or wherever you get your podcasts. Harry Potter After 2020 is produced and edited by Lorrie Kim and Caroline Rinaldy. Original music was composed by C.L. Smith. Thank you for listening.