

## **Analyzing Political Economy of Harry Potter and its Global Reflections**

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### **Abstract**

This article aims to analyze the political economy of Harry Potter and its global implications by examining how Harry Potter is used by corporations as a means of exploitation. Key points include the monopolization of the media industry which has led to the commoditizing of characters such as Harry Potter to become global phenomenon. The paper also looks at how Harry Potter as a product of exploitation prepares children to become part of consumption driven societies or cultures? Large media organizations chase cultural products, dominate the entertainment industry and create the market value from these cultural products. Harry Potter is undoubtedly an example of this approach. It is not just a literary work or a film, but an alternative reality. This article will analyze in depth how an initially unpopular literary work, which was rejected by a publishing house, later, is commoditized to turn over an immeasurable profit. This is achieved by establishing an understanding of 'Political Economy', 'Globalization' and how they are relevant in the case of Harry Potter as a product in a consumer driven mediascape.

**Keyword:** *Harry Potter, Political Economy, Globalization, Consumption Culture, Monopoly*

### **Introduction**

Political economy is a very old term which is subject to many disciplines today. Although Mayerne-Turquet mentions the term in the book *La Monarchie Aristodemokratique*, it was used for the first time in 1615 by Antoine de Montchretien in his book *Traicte*

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*de l'economiepolitique*. (King, 1948: 230). In general meaning, the political economy is understood as a relation between economic activities and social and cultural forces. However, defining what is political economy in a broad sense is very challenging. Nancy Folbre emphasizes on heterodoxy of political economy and believes that traditional way of regarding economy is no longer useful so that people are interested in the new economic world with mixing new approaches to unify new models (Cantillon, 2016). At this point, Folbre states that the term political economy is contested and anyone who is interested in it has a specific definition (Cantillon, 2016). According to John Ruskin, political economy is to figure valuable consumption methods that connected with social consumption (May, 2010). Ellen Wood (1981) notes that politics and economics need to be considered together to solve social problems. In a similar way, Ruskin thinks that the division between politics and economics is not scientific, but rather it is a political move to provide socioeconomic justice and human welfare (May, 2010).

In the broad sense, from Marxists perspective, political economy links relationships between ideology, economy and societies. After industrial revolution and neo-liberal politics were emerged, scholars and economist used political economy approaches to analyze the power of capitalists in terms of production and its impact in order to provide sustainable consumer. As capitalist system seeks to commoditize tangible and intangible products, we can see its impact on media and cultural goods. As it will be mention in the following pages, it is connected with the terms of hegemony and globalization.

Political economists indigenize Marxist approach and use superstructure and infrastructure dichotomy. In this context, media has a crucial role in unconscious consumption to provide larger profits for institutions. At this point, we do not merely deal with what is commoditized but also commoditization of societies. Smythe (1960) similarly highlights that the media's crucial role is not solely about selling cultural product or ideology to customer but also selling audiences to advertisers. In this respect, as it will be mentioned in following pages, is it possible to adduce the agreement between Warner Bros and Coca Cola on Harry Potter?

Weisskopf (2014) urges that capitalist economy seeks to understand how changes may bring necessary outcomes to economic and political institutions. Within this context, Shoemaker & Rosse (1991) highlight that media has a duty to create false consciousness on people and control societies by legitimization of certain things. In doing so, media plays significant roles to create "needs" for people. Karl Marx criticizes political economic approach and sees it as a formation of a system of exploitation (Marx, 2015). The bizarre point is that when all this happens, there is consent. In other words, people are mostly not aware that certain goods or cultural products with certain ideologies are actually being dictated to them for the sake of institutions and states. Briefly, political economy within our perspective in this paper pays attention to cultural products and their political and social reflections regarding their commoditization.

Williams (1997: 136) urges that modern communication systems are key institutions to distribute industrial products. Therefore, according to him, capitalist economic activities and cultural production act jointly. Today, we deal with film and TV industry that have created cultural products to get the attention of billions of people. In parallel, millions of beamers and witch brooms are sold to fans in the world to look alike Harry Potter or Darth Wader. With this approach, in this paper, our aim is to analyze the political economy of Harry Potter and its global reflections. However, in doing so, we need to regard the relationship between globalization and political economy by considering exploitation and cultural imperialism along with analysis of Harry Potter.

### **Political Economy, Globalization and Harry Potter**

The story of Harry Potter started in Edinburgh by single mother J.K Rowling. The first book of Harry Potter's journey was not considered good literature and as a result, it was rejected by some publishers in London. The London publishing house Bloomsbury accepted to publish this novel in 1997. Bloomsbury reports show that 763.000 copies had been sold in 1998, and just after one year, 1.3 million copies were additionally sold (Nel, 2001).

As a wizard story, Harry Potter novels focus on the acceptance of a child who lost his mother and father to the school of witchcraft. After the success of Harry Potter novels, it was quickly translated into many languages and presented to the whole world. Harry Potter's dangerous but exciting

adventures were not merely loved by children, but also by many adults. Bloomsbury wanted to enlarge profits over Harry Potter novels, so they offered the black cover version for those who wanted to read this book without feeling ashamed. This success of Harry Potter in a short time has created a product of exploitation for capitalist institutions. In this context, the number of books expected to be seven in the first place was increased to 8 in 2016 with the book *Harry Potter and the Cursed Child* as an adaptation from theatre plays of the Harry Potter story.

In order to understand its political economy along with its global success, we should analyze what has been done to enlarge the Harry Potter brands revenue and introduce Harry Potter as a phenomenon to the world. Millions of people today are waiting for Harry Potter's next book, movie or game. Despite all this, Harry Potter's book publishing rights were bought by Bloomsburg, at a low price of 3,300 dollars (Cowell, 2005). In a short time period, Harry Potter novels have carried their domain to the international market. The book was acquired in 1997 by American book publisher Random House for more than 100,000 dollars (Reynolds, 1997). Despite all these profits and success, the author of the book J.K Rowling states that she is uncomfortable with the commodification of Harry Potter (Blake, 2002; Waetjen & Gibson, 2007). However, according to the report, Rowling has had a deal with Warner Bros to get 5% of box office gross of Harry Potter movies along with different percentages from other franchise products (Waetjen & Gibson, 2007).

Before understanding how Harry Potter became globally successful, it is important to highlight the merger of two companies, Time Warner and AOL to analyze political economy of Harry Potter. AOL acquired Time Warner with full rights for 166 million dollars in 2000 (Reid, 2000). This merchandising created the AOL-Time Warner Empire. Waetjen and Gibson (2007) mention that Harry Potter is not a Toy Story because it is a dark, class-based and racist world, therefore it is not so easy to open it to the market. If we look at it from another perspective, in Harry Potter's novels, aristocracy and pure race concepts are often used as well. In this context, as well as economic implications of Harry Potter brand, it is significant to analyze ideological implications of it over children.

AOL Time Warner does obtain Harry Potter's movie, licensing and merchandising rights except for the publishing book rights. The first movie *Harry Potter and the Sorcerer's Stone* was produced in AOL Warner Bros studios and sold to the 3.672 theaters for 8200 screens in America (Nexon & Neumann, 2006). At the same time, Time Warner magazines like *Time* and *Entertainment Weekly* give pages for Harry Potter commercials and content along with ad appearances on Time Warner's cable system. In addition, Warner Music Group sold sound tracks of Harry Potter films as CD. However, the global rights of Harry Potter have started with AOL company. (Nexon & Neumann, 2006). The ABC Nightly News Report mentions that Harry Potter is more than a book or movie, Harry Potter is a "wizard" of global cooperate strategy (Nexon & Neumann, 2006). The success of Harry Potter films and books also helps Time Warner

to develop merchandise items like watches, posters, Lego, quid ditch goggles (Nexon & Neumann, 2006).

With this approach, statements of Panitch and Gindin (2012) is significant as global capitalism is created by American state. However, they believe that it is not created by business groups but American state who allows acting institutions behalf of capital. Therefore, Panitch & Gindin (2012), in the article *Globalization and the American State*, regards America as a key reason of global capitalism. Mandel (1979) prefers to name global capitalism as late capitalism, Giddens (1990) calls high modernity. Sreberny (1991) mentions that international communication has been dominated by cultural imperialism. Win Wanders (1991: 98) states that Americans exploit our conscious. In another approach, Hollywood's place cannot be shown geographically, and we cannot know exactly where it is (Bordwell et al., 1988). In this respect, Americanization is tent to link with commoditization (Appadurai, 1990).

In this context, we need to regard what happened after Harry Potter became a global-cultural product. Briefly, Harry Potter is used as an alternative lifestyle to get the largest revenue but in a broader sense, it created something more important on behalf of American-British culture hegemony. A sentence is attributed to Stalin, alleging that if it was possible to control American cinema industry, there would be no need to spread communism to the world (Miller et al, 2012: 9) In this respect, Eric Hobsbawn (1998) considers Hollywood as a for victory for America and its lifestyle. In a similar perspective, Kissinger urges that globalization is another title of American hegemony

(Laxer, 2003; Miller et al., 2012). From a different point of view, Garnham (1986) states that culture industry is about global market rather than a national one.

After these statements, when we return to political economy of Harry Potter, Warner Bros has played a significant role to increase international awareness and profit from Harry Potter. Warner Bros is one of leading distributors of film and television programs to international television and film market. Their contents are dubbed and subtitled in more than 40 languages and distributed in more than 175 countries and they released more than 600 films around the world (“Company Overview”, 2017). Therefore, the global entertainment company increase global awareness of Harry Potter and maximize its brand profits. As a success story of globalization, *Harry Potter and the Prisoner of Azkaban* surpassed 200 million dollars gross profit in its opening week alone (Nexon & Neumann, 2006). As of 2005, more than 300 million Harry Potter novels were sold, and Harry Potter's merchandise revenue had reached over 500 million dollars. (Global Potter Sales Top 300m Mark, 2005).

The success of Harry Potter books in UK and Time Warner's purchase of film rights have converted Harry Potter into a subject of exploitation. The masses who are influenced by popular culture, regard Harry Potter as an alternative world and escape from troubles of capitalist life. Many children have purchased Harry Potter's witch broom, toy or wand to feel him/herself in Harry's world. The life of a naturally rich sorcerer and his story with full of discrimination are endeared to millions of children and adult. Harry Potter was not a real hero,



however for many children Harry Potter is considered as a real phenomenon due to successful marketing campaigns of corporations. In a sense, the Harry Potter brand continued to exist within the capitalist system due to the success of global marketing strategies. Today, even in countries that are far from wizard culture, millions of children can relate to Harry Potter. Institutions that exploit people as workforces also exploit their money for cultural products. Mass media are being used intensely when doing so. Lash & Lury (2007) state that culture does not work as hegemony or ideology, but the emergence of things become media. What Herbert Marcuse alleges that in this sense is significant as industrial societies that use technology and science can always dominate people and societies (Şan & Hira, 2007). Marcuse emphasizes on the exploitation of capitalist system and how the system created false needs for people who live in misery and injustice (Swingewood, 1996). In this context, culture industry helps to the capitalist system to continue, and besides political economy of Harry Potter illustrates significant clues in order to understand the capitalist system or culture imperialism over other cultures or subcultures.

Adorno and Horkheimer (1979) emphasize on the concept of the cultural industry and commodification of cultures. Their impact on cultures was discussed along with transformation of the entertainment industry as well. With a similar approach, cultural and artistic products are considered in parallel with consumerism and how the system makes masses ready to purchase these products (Çağan, 2003).

According to Marcuse et al., (1975), people's standards and behavior are shaped by the culture industry. In this context, the mass media reduce the forms of opinion that differ according to cultures such as politics, religion, art and make them commercially and globally viable (Marcuse et al., 1975). At this point, understanding Harry Potter's global success and its political economy are substantial.

In another context, Waetjen & Gibson (2007) consider the similarities in Harry Potter's witchcraft world, arising from the myth that products will change our lives. According to the authors, Harry Potter's shopping in the witchcraft world is equivalent to a shopping madness that actually controls our lives in real life. Waetjen & Gibson (2007) exemplify How Harry Potter looks at an advertisement entitled as "No Pain, No Stain" and his desire to get flying broom. They also emphasize on how buying the broom makes Harry Potter happy and popular. It is not hard to say that those who follow Harry Potter and relate themselves with him will feel same happiness to get this broom in real life. At this point, the movie highlights the happiness behind consumerism and commercialize the product broom as a franchise toy at the same time. This opportunity could not be missed by mass media corporations in the capitalist world to enlarge profit behalf of Warner Bros.

In the Harry Potter story, class division and evaluation of products are also important. Harry's cousin Dudley wants everything to be perfect for his birthday like good food and lots of valuable gifts. Dudley is happy, but only two missing gifts hurt him and he is not satisfied. On the other hand, Harry wears

second hand clothes and plays with broken toys, and as a result, lives a sad and unhappy life. Dudley's birthdays' scenes show the class division, and how consumption can bring happiness to people. Since the audience is mostly young for the Harry Potter brand, it is important to understand the relationship between consumption and happiness in order to understand what the actual message of Harry Potter is. On the other hand, when Harry learns that he has also money and is able to buy expensive products in the wizard world, we watch the same satisfaction in Harry's face due to his expensive purchases. At this point, besides Harry Potter is merchandise, its movie increases the meaning of merchandises by using the storyline as buying products brings satisfaction.

Additionally, in the Harry Potter story, if the sorcerers' mother and father are not of wizard origin, the story uses the word "muggle", which means that these people are not a pure race. However, if parents of a young sorcerer are pure wizard, this sorcerer is considered pure race. Waetjen & Gibson (2007) highlights that in Harry Potter novels, the author Rowling provides class inequality, discrimination, and power of consumption but tragically, she regards that as fun and humor. The more interesting incident is Oxford English Dictionary added the word "muggle" to their word list (Barton et al., 2005). In addition, Johnson (2017) criticizes Rowling's story as "anarchic capitalism" by exemplifying how students at Hogwarts are allowed to go Hogsmeade which is a shopping street for spending money.

Garhnam (1986) states that when we buy newspaper or magazine, we simultaneously take part in economic exchange but also take part in the ideological formation. At that point, one of the significance of mass media within capitalist society is to spread certain ideologies to dominate societies. The domination is not only about cultural imperialism but also economic. Sreberny mentions that many of media corporations are American and when globalization became an important topic in 1989, foreign revenue of American corporations accounted 38% (Sreberny, 2006). There are twenty-four companies that dominate media industry including Time Warner and these profit-driven companies are controlled by few people (Herman & Chomsky, 2010). What Waetjen & Gibson (2007) exemplify at this juncture is significant as putting forward Harry Potter's ideology and political economy.

Meehan (2004) states that promotion, licensing and production are linked to each other in global world. Neumann and Nexon (2006) argue media conglomerates that include production, distribution and exhibition under one umbrella, and Harry Potter's marketing company Warner Bros is one of the important examples of the umbrella media industry.

Additionally, Smythe (1997) notes that cultural and informational goods are not always directly sold to audiences, but also audiences are sold to advertisers. Even though there was no product placement in movies, Coca Cola paid 100 million dollars for advertising rights of Harry Potter (Blake, 2002). The investment of Coca Cola was considerably wise because Harry Potter's the first movie reached the highest gross of first week

ever by 93 million dollars in the US and 16 million dollars in the UK (Blake, 2002). Coca Cola wanted to use the name Harry Potter along with its own brand after the commercial deal had made with Warner Bros. However, Rowling has refused that Harry Potter and any other characters will be shown drinking coke. Due to this situation, Coca Cola started the project of Coca Cola library with “live the magic” motto (Nel, 2005). The apparent aim was to improve children's reading habits, but the main purpose was to get Coca Cola to reach the consumer. Rowling had not only against Coca Cola, but also had a negative attitude about other franchise products. Even in many interviews, Rowling did not hesitate to state that if Harry Potter toys are bad, the families should not buy them to their children (Nel, 2005). However, Rowling, who is extremely conscious about the consumption of children, could not prevent a mental production from becoming a global value. In addition, Rowling seemed to be against to consumerism, albeit, she has inversely praised consumerism with Harry Potter’s stories. In short, her Harry Potter stories contradict with her speeches.

Dan Wasserman’s cartoon illustrates how Harry Potter has become a subject of the culture industry (Nel, 2005). While a child holds a Harry Potter book, there are restaurants around which sells food like “Happy Harry Meals”, “Harry Fries” and an optician selling “Harry Frames”. In the caricature, Harry Potter has gone so far into our lives that even in the litter box there is a Harry Potter theme park advertisement (Nel, 2005). These aggressive marketing strategies for Harry Potter discomferts Rowling as a book may lose its literary legacy. In

other worlds, Rowling does not prefer to see Harry Potter as a subject of exploitation. Yet, how were separating Harry Potter literary and its merchandise possible?

Pennington (2002) states that Harry Potter is a contemporary capitalist product. According to him, we can purchase its movies, toys, Legos or broom sticks beside reading its novels. In this situation, how it is possible to regard Harry Potter as only literacy legacy? Another question is how Harry Potter as a hype gets global awareness and mentioned as a global product? Zipes (2013) sites that as institutions control mass media, literature for young has been transformed into market demands. He states that Harry Potter books direct people to commodity consumption. In this context, according to Blake (2002) capitalism is about being global and the much Harry Potter translated to languages, exploitation by institutions have done over again. Nel (2005) asserts that the primary reason for Harry Potter success is due to cooperate conglomerates which control mass media. Similarly, Blake (2002) states that Harry's global success is due to PR campaigns that cost millions of dollars in total. Harry Potter has been introduced to people as a special kid with special talents, and his novels, films and even sweets sold to people worldwide. According to Blake (2002) in a narrow sense, Harry Potter was a hype to get the largest profit for corporations. In a similar perspective, Brown and Patterson (2005) mention that Harry Potter is regarded as "marketing manufactured monster", albeit it satisfies its customers.

At this point, we need to return the analyze of institutions on Harry Potter brand in broad sense. Rowling made

her first agreement with Bloomsbury for first Harry Potter book rights. However, along with Bloomsbury, there are 64 publishers around the world that have the Harry Potter's publishing rights in different languages (Gunelius, 2008). This also affects another sector like shipping and paper companies as well as sites like Amazon and eBay for online selling. The most important impact of Harry's Potter's global awareness was due to novels as it was the first product. There were 400 million of Harry Potter books sold worldwide in 64 different languages (Gunelius, 2010). After 10 years of Harry Potter published, J.K Rowling became one of the most influential woman as Harry Potter's merchandise value reached 1 billion worldwide (Brown & Petterson, 2010). As of 2010, Harry Potter brand was worth 4 billion dollars and that makes it one of the most valuable franchise worldwide. (Brown and Petterson, 2010; Gunelius, 2008). Gunelius (2008) notes that due to the loyalty and love of children and adults to Harry Potter, word of mouth and online buzz marketing helped Harry Potter to break geographical borders. With the widespread use of the internet, role-playing games also played role in reaching more people. One of the largest interactive entertainment company Electronic Arts awarded Harry Potter's interactive rights to develop and distribute video games for game consoles and online platforms. ("EA Awarded Worldwide Interactive Rights for Harry Potter Books and Films in Agreement with Warner Bros. Consumer Products", 2000). The agreement was another step to generate revenue from the Harry Potter brand, which has millions of fans. In this context, millions of Harry Potter fans would continue to be exploited by another

entertainment company with a different product. People additionally wear costumes in parties like Harry Potter or any other characters in Harry Potter story like glass or scar tattoo.

Warner Bros also aims to draw Children into their online shopping sites to make fans in Harry's wizarding world. WBCP who is a global merchandising organization has played a significant role to draw fans into consumption. From home decors to toys, they have brought Harry's fantastic worlds to reality. At this point, harrypotter.com and wb.shop.com sell wand, replicas and many other licensed products. One Harry's replica wand in online store is 42 dollars and that is more expensive than the Rowling's novels. It can be noted that Harry Potter fans aim to bring Harry Potter to life with certain organizations. This is actually what culture industry aims. Lash and Lury (2007) states that culture is no longer representation or superstructure but rather it is ubiquitous in daily life. Adorno and Rabinbach (1975) highlight that culture industry's all branches and products are for consumption and produced in a plan. Olgun (2013) urges that the system gives us what we cannot really live or experience. He exemplified this statement with a sequence from Matrix movie, even though Cypher knows he does not actually eat a beef, but he enjoys even its just in his mind. At the point, cultural products are not more than that today. We want an alternative reality to live. What Universal did in this approach has critical significance. Harry Potter theme park which opened in 2009 created awareness globally. Universal's Harry Potter theme park also affects some travel and car rental agency (Gunelius, 2008).



People want to consume more and more to get rid of burden of capitalist system, however, the culture industry creates an illusion for people about their freedom and free will choices. Adorno and Horkheimer (1979) state that, the rulers no longer force us as they did before, but if we are different and act “abnormal”, the system excludes and considers us stranger to societies. We should not be surprised that Harry Potter creates 4 billion dollars in brand value at this point by the domination of Time Warner on mass media. At this point, it is important to highlight Time Warner’s motto “The World is Our Audience” (Sreberny, 2006). In Herman and Chomsky’s propaganda model (1988), there are five ingredients that need to be consider in order to understand how propaganda emerges (Herman & Chomsky, 2010). One of the ingredients is the size of ownership and domination of mass media firms. With this approach, Time Warner has 27.36 billion-dollar revenues in 2014 and ranked as 8<sup>th</sup> biggest global entertainment company (Fitzgerald, 2016). The company has three operating organizations as HBO, Warner Bros. and Turner Broadcasting System and 4.57 billion only media revenue even after hiving off Time Inc. in 2016 (“The 30 biggest media companies in the world”, 2016). At this point, besides domination of Time Warner in media and entertainment industry, its cooperation with companies like Universal, Electronic Arts and other franchises bring forth a brand as Harry Potter.

Apart from all this information and evaluations, Nexon and Neumann (2006) consider that Harry Potter series have well-formed character to reach global success. According to Nexon

and Neumann (2006), villains in the Harry Potter series does not offend anyone in the global and cultural context and therefore it is globally loved. However, a story that reconciles such discrimination and consumerism has naturally received many criticisms. A mass of teachers and librarians struggling to remove Harry Potter novels from schools (Jenkins, 2006). On the other side, a project “daily prophet” developed by Heather Lawyer on the internet is an important example of how the distribution channels of Harry Potter differentiated and how Warner Bros challenged against it. Lawyer factitiously published online school journal “The daily prophet” with the help of 102 children from different parts of the world. Lawyer created a world through this internet newspaper, literally writing a series of stories in parallel with the events in the Harry Potter series, bringing children to Hogward Wizard School. However, Warner Bros intervened in this platform by citing rights violations. These two incidents that recently mentioned, called “Potter Wars” in literature (Jenkins, 2006).

### **Copyright and Trademarks Issue**

Garnham (1986) highlights that along with the emergence of cultural commodities, economic contradictions are raised. In this context, copyrights attempt to protect the uniqueness of the mental product and its commercial and reproduction rights (Garnham, 1986). At that point, in order to minimize these contradictions, Warner Bros preferred to obtain Harry Potter’s trademarks rather than copyrights. Although trademark protects rights of broomstick toys to Harry Legos along with book rights, copyrights protect only novel rights for a fixed time period

(Schwabach, 2008). At this point, how it is possible to mention Harry Potter as a literary legacy and ignore its merchandise value.

There was another Potter war between Steve Vander Ark and Warner Bros. Steve Vender Ark created an online Harry Potter encyclopedia which includes places, names, and words specifically used in Harry Potter stories. It has had little revenue and thousands of fans including Rowling and Warner Bros (Cohen et al., 2002). The website Lexicon was indubitably enlarging Harry Potter's global success and its recognition. However, when Ark signed a deal to publish encyclopedia as a book form with RDR, Warner Bros and Rowling rejected the idea and went to court (Cohen et al., 2002). Warner Bros. and Rowling have seen no problem when Lexicon serves the Harry Potter brand for no revenue purpose, however, when Ark wanted to turn his work into a commodity, he was sued by Warner Bros. Another battle was between publisher Bloomsbury and supermarkets chain ASDA. ASDA did loss leading sells with lower prices in order to gain independent booksellers, but Bloomsbury went to court to protect its legal rights (Stevenson, 2008).

Against the capitalist world's profit-driven approach, with the emergence of the internet, fanfictions provide alternative opportunities to enjoy certain cultural production (Schwabach, 2008). Schwabach (2008) states that fan fictions may combat against commercialized cultural products. At this point, the battle between institutions and fans will extensively seem to continue in the near future.

## **Conclusion**

As it is mentioned above, Rowling as a single mother wrote a novel Harry Potter, and today with the help of media and entertainment companies, it became a global phenomenon. One cultural product in Britain has become a dream of millions of people worldwide. Since Time Warner as a one of leading media and entertainment company has signed a deal to obtain trade mark of Harry Potter, millions of people have watched Harry's movies, read Harry's novels, played Legos, bought Harry's broom sticks and ate Harry's jellybeans. This local novel has globally become marketing monsters and dominated life of many children. On the other hand, inversely, Time Warner global marketing strategies caused an increase in book sales. When the seventh (final) book *Harry Potter and the Deathly Hallows* released in 2007, the first day of its release, 2.640.146 copies (including 790.622 copies of adult version) were sold in Britain (Stevenson, 2008). It was one of the top book launch so far as the value of sales reached 42 million dollars (Stevenson, 2008). Scholastic also sold 8.3 million *Harry Potter and the Deathly Hallows* copies in United States in the first day of its release (Stevenson, 2008). As it can be noted, Time Warner did not only create a global brand, but also global literacy thanks to Time Warner's global domination. As a result of that, due to global domination of profit-oriented entertainment and media companies, our cultural identity is destroyed and driven out. Gray (1998) states that globalization is a delusion to create a single civilization and destroy many of traditions and cultures. Liberal political scientist Barber (2001) also claims that the world

is stuck between jihad and McWorld with the spread of American popular culture. Jameson (1991) in parallel states that the standardization and destroying local and traditional forms provided with American television, American music and films.

At the point, it was significant to analyze the political economy of Harry Potter along with the term globalization in order to understand how entertainment and media companies have an impact in our daily life. For that reason, Harry Potter brand has significant importance to highlight how Western cultural values and consumerism dictated to us by global entertainment companies. In other words, we have examined in this paper, how a novel has reached global success with the help of global entertainment companies. However, the critical question should be for further papers, could alternative media products obtain global success without the power of giant entertainment industry?

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