

Title: *Negotiating Narrative: Dialogic dynamics of Known, Unknown and Believed in “Harry Potter and the Deathly Hallows”*.

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According to the Theory of the Known, Unknown, Believed (Bongelli, Zuczkowski 2008, Zuczkowski, Bongelli, Riccioni 2011, Riccioni, Bongelli, Zuczkowski forthcoming), the multitude of evidential and epistemic markers can ultimately be reduced to three basic ones reflecting the evidential and epistemic worlds of the Known, the Unknown, and the Believed. Within this framework, verbal communication can be considered as an exchange of information originating in one of the three evidential and epistemic worlds and addressing a different one.

This study investigates the interaction of Known, Unknown and Believed in the final book of J.K. Rowling’s *Harry Potter* series. When viewed as the finale of an episodic epic (Philip 2010), *Deathly Hallows* can be seen to present several significant pivot points in the overarching narrative, the one examined here being the first to concern plot (rather than character) development (Philip 2011): in Chapter 9, the three principal characters find themselves severed from all adult protection and guidance, most notably from their mentor Dumbledore whose death has left them with a task to complete, the precise nature and extent of which is altogether unknown. The trio are forced to piece together half-remembered conversations and fragmentary encyclopaedic knowledge, bequeathed objects with unexplained significance, much supposition about “what Dumbledore would have wanted”, i.e. the Known, the Unknown and the Believed, in order to decide their course of action. An analysis of the narrative dynamics in the dialogues at the above mentioned (and other) pivotal points in *Deathly Hallows* can reveal how the evidential and epistemic worlds interact to construct the narrative thread of this final book whose function is not only to entertain but to resolve the conflicts and uncertainties of the series as a whole.