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“Academic Hocus Pocus: A Muggle’s Critical Analysis of Harry Potter via Systemic Functional Grammar and Discourse Analysis”

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Schüen Olivia Su

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## **List of abbreviations**

<b>DA</b>	Discourse Analysis
<b>CDA</b>	Critical Discourse Analysis
<b>CDS</b>	Critical Discourse Studies
<b>SFG</b>	Systemic Functional Grammar
<b>SFL</b>	Systemic Functional Linguistics
<b>CL</b>	Corpus Linguistics

# 1. Introduction

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Words are, in my not so humble opinion,  
our most inexhaustible source of magic,  
capable of both influencing injury and remedying it.  
– **Harry Potter and the Deathly Hallows Part 2**

22 years ago, the first book of the Harry Potter series, *Harry Potter and the Sorcerer's Stone* has been published; and yet readers, scholars and researchers alike are still enjoying and critically analyzing J.K. Rowling's hepatology. All around the world people crave to repeatedly dive into J.K Rowling's universe of menacing wizards, forbidden forests, and magical wonder. If there ever was a working charm-spell, it is "J.K. Rowling's initial incantation" (Rowling 1997: 42 qtd. in Birk, Burkhard & Gymnich 2017: 8), when she wrote the first book of the series, *Harry Potter and the Sorcerer's Stone*. The whole series spans seven books, which took J.K. Rowling more than a decade to write (see McKenna 2011: 356).

There are only few people who have not come across Harry Potter in one way or another, as a book or film, game or app, or even in the form of more trivial items such as clothes, lunch boxes and earrings. As of February 2018, more than 500 million books have been sold all over the world in 80 languages (see The Pottermore News Team, 2018), placing the Harry Potter series among history's most translated and sold books. Moreover, the last four books of the series set new records as the fastest-selling books of all time (Stevenson 2008: 279). The last book of the installment, *Harry Potter and the Deathly Hallows*, has been sold over 15 million times within the first 24 hours of its initial release. The books about a "scrawny, bespectacled boy who discovered he could do magic" (Glassmann 2015: 19) are not only mere bestsellers, but they are rather to be seen as a global phenomenon. In the span of a decade, J.K. Rowling's wizarding series left a "profound and enduring effect on the publishing industry" (ibid: 19).

However, what has made this book series so successful? The success of the series is attributed to many different points, from the recognizability to the reader and the coming-of-age setting, to the clever construction of a serial 'Hero's Journey' for children. Nevertheless, I propose that the success of the series does not lie in its narrative only, but is achieved by the reader's innate fascination with ideologies: the good versus the bad, the

old versus the new, rebellion versus rules and, so on. The Harry Potter universe offers plenty of ideologies hidden within and between the lines of the text.

In the first book, *Harry Potter and the Sorcerer's Stone*, Harry enters the world of magic aged eleven. When looking at this book in isolation, it can be seen as a typical children's fantasy storybook (McKenna 2001: 358). The world of "magical flamboyance, fantastical creatures, exotic spells, supernatural adventures" (ibid: 358) and more. Moreover, the first book of the installment is especially appealing to younger children as it offers a well-ordered moral universe. There is little to no moral ambiguity to be found; everything is in order; on the one hand, there is the evil, malevolent main antagonist Lord Voldemort and on the other hand, we find the white-bearded mentor Dumbledore.

Such a simple and brittle opposition between good and evil is the necessary mainstay of a young child's fiction as it deals with the moral in its immediacy; notions of good and evil are implicit and immediate in the same way that food tastes either pleasant or horrible. Good and evil are in fact the moral equivalents of sense sensations; they are immediately realizable in consciousness and require no wider contextual panorama or retrospective from which their nature is to be derived. Young children necessarily experience the world in this way, in its immediacy and superficiality: light is lively and pleasurable whereas dark is menacing; ugly gremlins are bad though beautiful angels are good, and so on and so forth. Most successful young children's books are successful, precisely and paradoxically, because they express the superficial and the immediate, in just such a way as to resonate with young children (ibid: 359).

However, while the first book of the installment, *Harry Potter and the Sorcerer's Stone*, is written for children and has 223 pages, the seventh and last book of the series, which can be seen as a Young Adult Novel already, covers 607 pages. The books become gradually more challenging and intransparent concerning the represented opposition between good, and evil. While in the first book, the differences are rendered bland and obvious, in the subsequent novels the distinction between good and evil is becoming increasingly indistinguishable. Hogwarts, the School of Witchcraft and Wizardry, that Harry enters in the first book, was always a safe haven for the adventurers throughout the Harry Potter series, an "archipelago of impenetrable goodness" (ibid: 360), but from the fifth book onwards Hogwarts becomes more and more menacing and unwelcoming.

Not only did the books become longer, but also as the readership grows in age, the ideologies represented in the books 'grow' with them. As Harry Potter, the hero of the books, grows older as the series progresses, so do the readers that follow his journey - and with them, their ideologies.



The main goal of this thesis is firstly, to discover any given and reveal any hidden ideologies, which are semantically encoded, but also pragmatically prevalent in the text, and secondly, to evaluate how these ideologies might impact young readers, or in other words, if they have any ideological effect on young readers. To de-code and illustrate these given as well as hidden ideologies, I will employ a corpus-based Critical Discourse Analysis for several reasons. Wodak and Meyer (2009: 3) claim that “CDA is characterized by the common interests in de-mystifying ideologies and power through systematic and retroductable investigation of semiotic data (written, spoken or visual)”. According to Fairclough (see 1989 qtd. in Goatly 2008: 41), “Critical Discourse Analysis has to embrace both semantic encoding and pragmatic inference/propositional attitude”. As the objective of this thesis is to reveal the ideologies encoded between the lines of and behind the Harry Potter texts, applying the analyzing techniques that CDA offers appears self-evident.

There are three different kinds of ideological perspectives, introduced by Goatly (2008: 42), which I will focus on. I am going to use a combination of Corpus Analysis techniques and Systemic Functional Grammar in order to discover and reveal any given or hidden ideologies. Firstly, I will take a deductive approach, analyzing “external ideologies” (ibid: 42), examining the text for immediate sexist or speciesist ideologies. Secondly, I will investigate the “internal ideological preoccupations” (ibid: 42), like Hogwarts’ obsession with rules and the fierce competition between the students. Lastly, I want to focus on “covert ideologies”, which usually are not evident by taking a cursory glance at the text only (see ibid: 42).

Corpus analysis uses techniques to reveal certain regularities in the “patterns of language in texts over and above those which are determined by grammar” (Widdowson 2007: 113). In order to investigate and analyze the de-contextualized surface of the texts, techniques such as the calculation of word frequencies and concordancing are convenient and at hand. CDA in alliance with a systemic functional lexico-grammatical analysis and corpora analysis offer a more in-depth, contextualized approach, in order to achieve this thesis’ aim: to reveal, illustrate and deconstruct any given or hidden ideologies.

## 2. Theoretical Framework and Literature Review

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In this chapter, the theoretical framework for this thesis will be introduced, outlined and summarized. This includes the introduction of the most relevant approaches of Discourse Analysis, Critical Discourse Analysis and Systemic Functional Grammar.

Firstly, a brief definition and overview of the most important objectives of Discourse Analysis will be given. The social-constructivist perspective of DA and the difference between text and discourse will be discussed. Secondly, CDA will be introduced and I will attempt to give a definition of this multifaceted theory. Additionally, the essential notions of CDA, criticism, ideology and power, will be described. Moreover, several perspectives, views and approaches of CDA will be presented.

In the second half of this chapter, I will introduce Michael Halliday's Systemic Functional Grammar, taking a closer look at the transitivity framework and sketching the most essential metafunctions for this thesis.

### 2.1. Introduction - Discourse Analysis

What is Discourse Analysis?

This is a crucial question with a supposedly simple and delicate answer: discourse analysis is often described as the analysis of language beyond the sentence-level (see Fairclough 2003a; Widdowson 2007; Wodak & Meyer 2009). Nevertheless, this short answer does not offer a satisfying solution to the question what Discourse Analysis encompasses. In order to be able to provide a much more satisfying answer, the term *discourse* must be defined first. Hence, as stated above, discourse analysts seem to discuss and describe texts, the structures beyond the sentence level. However, discourse analysis is much more than that because there is a fine borderline between texts and discourse, which I will elaborate on in the following chapter.

#### Text vs. Discourse

We have the ability to “identify a piece of language as a text as soon as we recognize that it has been produced for a communicative purpose” (Widdowson 2007: 4). Moreover, we can even identify texts in unknown languages; one just has to think of the common experience of coming across menus, public notices, advertisements, and other texts while

being in foreign countries. Widdowson introduces his example of the public notice “KEEP OFF THE GRASS” (2007: 4), explaining that while we may know what the word ‘grass’ denotes, we do not necessarily know what it refers to when it occurs in the phrase ‘the grass’ (The definite article ‘the’ implies that what is being referred to is a matter of shared knowledge). We obviously know that ‘the grass’ on the public notice is referring to the grass in the immediate vicinity of the notice. Nevertheless, how are we so sure of something so seemingly obvious? Widdowson explains that what we do here is to “establish reference by relating the text to the context in which it is located” (2007: 4), but not only do we relate the text to the “actual situational context in which we find it”, but we also relate to “the abstract cultural context of what we know to be conventional” (2007: 5). Hence, we automatically and unconsciously make assumptions that the referred grass on the notice was probably freshly mowed and it might be better to move our nap between classes to another patch. Another example of text that Widdowson gives would be the label “KEEP AWAY FROM CHILDREN” commonly found on medicine bottles. We know that this warning is referring to the content of the bottle, not the bottle itself or the literal general advice to keep away from young people at all times (see *ibid*: 6).

Texts usually have a function, a social purpose, to persuade, entertain, inform and so on. People usually utilize texts to convey a meaning, message or purpose. These complex communicative purposes are what we call discourses which underlie every text and are the reason why texts are produced in the first place (see *ibid*: 6). The receiver and producer of texts are in constant communication with each other. In order to make meaning out of the text, they have to “interpret the text as a discourse” (*ibid*: 6). Therefore, discourse can either come in spoken, written, visual or auditory form and is what producer as well as receiver make of a text. To summarize succinctly, discourse analysis looks at texts in their social and cultural context and deals with the different meanings that a text can have.

Additionally, Gee (2015: 1) defines two different categories of discourse definition, the so-called discourse with capital “D” and lowercase “d”:

The notion of “Big ‘D’ Discourse” [...] is meant to capture the ways in which people enact and recognize socially and historically significant identities or “kinds of people” through well-integrated combinations of language, actions, interactions, objects, tools, technologies, beliefs, and values. The notion stresses how “discourse” (language in use among people) is always also a “conversation” among different historically formed Discourses (that is, a “conversation” among different socially and historically significant kinds of people or social groups). The notion of “Big ‘D’ Discourse” sets a larger

context for the analysis of “discourse” (with a little “d”), that is, the analysis of language in use.

Gee suggests differentiating between discourse as a text and discourse as language in use. Primarily, discourse with a lowercase ‘d’ focuses on the language features as well as linguistic attributes of texts, whereas Discourse with a capital ‘D’ looks at text within social and cultural contexts, analyzing the role and function of language and texts within them (see Gee 2014: 25). For the purpose of this thesis, we will look into both variants of discourse.

## 2.2. Discourse from a social-constructivist perspective

As already established, discourse cannot be narrowed down to simply texts alone, discourse is rather defined by the interplay of many different factors: the roles of the people involved, the communicative purpose which occurs, the ongoing social setting, as well as the personal interpretation of the receiver(s) and producer(s). Social constructivists often view discourse as the “social construction of reality” (Johnstone 2002, cited in Paltridge 2006: 9), connecting language, social context and text, implying that discourse ‘creates’ the world surrounding us. Discourse has to be seen as a communicative unit influenced by social and cultural practices, but simultaneously also influencing and forming these practices. Thus, people utilize discourse to interpret, understand and make meaning of the world surrounding them, but at the same time, this meaning-making process influences discourse. Hence, it can be said that the people and the language they are using do not only shape discourse, but it also shapes the language people use (see Johnstone 2002, cited in Paltridge 2006: 9).

Moreover, Kress, who is working in the field of Multimodal Discourse Analysis, goes one-step further and claims that the meaning-making process in this modern day and age exceeds the boundaries of language. He suggests that language is not the only factor by which we communicate and create meaning, but that there are many other resources for representing meaning, like images, sound, and videos (see Kress 2014: 32). He proposes that different meanings can be created when different senses are involved. The interpretation and production of meaning through the five senses of seeing, hearing, smelling, tasting and touching will always vary. Thus, it is utterly important that all senses are considered and since they matter evenly when making meaning. Kress claims,

“discourse alone is not sufficient to provide a full account of meaning in social situations and practices” (2014:37).

In conclusion, we can say that Discourse Analysis focuses on analyzing language beyond the sentence-level and is particularly interested in objectives like language in use, meaning making, communication and interaction within social-cultural settings and the creation of social identities. However, discourse is ever changing and lately, Discourse Analysis is seen as a complex multimodal process which allows us to deconstruct texts, make meaning of texts within their social settings and interpret interactions, conversations and power relations regardless of in what form and size it comes. Most importantly, language issues should always be analyzed from a certain textually oriented view, while not neglecting the fact that language is always settled in social contexts - thus, language should never be explained without regarding its social meaning and function in the specific setting (see Cameron & Kulick 2003).

## 2.3. Critical Discourse Analysis

Discourse Analysis and Critical Discourse Analysis are closely related. Both approaches see language as an action, however critical discourse analysts are convinced that texts produce a particular ideology. Hence, analysts are especially interested in analyzing and elaborating on the texts’ relationship to power, dominance and inequality.

When looking at Critical Discourse Analysis (henceforth CDA), one cannot ignore the works of Teun van Dijk, Norman Fairclough and Ruth Wodak. CDA is an interdisciplinary analysis approach, having its roots in “[t]ext linguistics, Anthropology, Philosophy, Socio-Psychology, Cognitive Science, Literary Studies and Sociolinguistics, as well as in Applied Linguistics and Pragmatics” (Wodak & Meyer 2009: 1). CDA does not belong and is not restricted to one single discipline but should be seen as a rather versatile and broad concept, which, as Flowerdew (2008: 197) points out, “is not a theory *per se*, but [CDA] draws on a range of theories and uses a variety of methods” [original emphasis].

Wodak and van Dijk (Van Dijk 2007a; Wodak 2008a cited in Wodak & Meyer 2009: 2) argue that despite the different approaches to CDA and the variety that it offers, all studies, which utilize CDA, have at least seven dimensions in common:

Firstly, they all share an interest in authentic language use, a “natural occurring language used by real language users” (Wodak 2009: 3). Secondly, most of the disciplines that utilize CDA, like conversation analysis, psycho-and sociolinguistics, new fields and subdisciplines of semiotics, pragmatics and many more, focus on analyzing utterances, texts, conversations, speech acts and discourses within social contexts rather than on isolated words and sentences (see Wodak & Meyer 2009:3). Thirdly, all disciplines extend linguistics beyond the sentence grammar level towards “a study of action and interaction” (ibid: 3). Furthermore, not only written or spoken texts are matter of the analysis, but also the “non-verbal (e.g. semiotic, multimodal, visual) aspects of interaction and communication gestures, images, films, the internet, and multimedia” (ibid: 3). Additionally, Wodak and van Dijk argue that disciplines using CDA focus mostly on “dynamic (socio)-cognitive or interactional moves and strategies” (ibid: 3). Moreover, similar to DA, CDA is interested in studying function of “social, cultural, situative and cognitive contexts of language use” (ibid: 3). And the seventh and last point identified by Wodak and van Dijk is that all those disciplines analyze a vast number of “phenomena of text grammar and language use like: coherence, anaphora, topics, macrostructures, speech acts, interactions, turn-taking, signs, politeness, argumentation, rhetoric, mental models, and many other aspects of text and discourse.”(ibid: 3).

So, what exactly defines Critical Discourse Analysis?

The main difference between Discourse Analysis and Critical Discourse Analysis is that the latter is a “constitutive, problem-oriented, interdisciplinary approach” (Wodak 2009: 2). Consequently, CDA is “not interested in investigating a linguistic unit per se” (ibid: 1), but rather wants to study social phenomena within a social context.

### 2.3.1. Critique, Ideology and Power

CDA deals with concepts such as critique, ideology and power. It is a common misunderstanding that CDA only investigates serious or ‘negative’ social and political events. However, any social phenomenon “lends itself to critical investigation, to be challenged and not taken for granted” (Wodak 2009: 2). The term ‘critical’ can be traced back to the Frankfurt School and the seminal essay of Mark Horkheimer in 1937 in which he argues that any social theory should focus on critiquing the current society and aim to change society as a whole, in contrast to traditional theory which aims to understand, describe and explain society.

Van Dijk describes CDA as a field of research which is interested in critically studying and analyzing written or spoken texts in the aspect of power and ideology (see van Dijk, 1993a). He claims that linguistic systems, alias discourse structures, always carry and mediate social and political ideology, dominance, inequality and bias (van Dijk, 1993a). Moreover, Fairclough defines discourse as a form of “social practice” (2003b:15). “Social practice” in Fairclough’s sense understands language as an important factor of shaping of the current social system, however, language is always simultaneously being determined by the reigning social structure, condition and relation.

In other words:

CDA sees discourse – language use in speech and writing – as a form of ‘social practice’. Describing discourse as social practice implies a dialectical relationship between a particular discursive event and the situation(s), institution(s) and social structure(s), which frame it: The discursive event is shaped by them, but it also shapes them. That is, discourse is socially constitutive as well as socially conditioned – it constitutes situations, objects of knowledge, and the social identities of and relationships between people and groups of people. It is constitutive both in the sense that it helps to sustain and reproduce the social status quo, and in the sense that it contributes to transforming it. Since discourse is so socially consequential, it gives rise to important issues of power. Discursive practices may have major ideological effects – that is, they can help produce and reproduce unequal power relations between (for instance) social classes, women and men, and ethnic/cultural majorities and minorities through the ways in which they represent things and position people (Fairclough and Wodak, 1997: 258).

Therefore, the main goal of CDA, according to Fairclough and Wodak, is to demystify “ideologies and power through systematic and retroductable investigation of semiotic data (written, spoken or visual)” (Wodak 2009: 3). There are many different kinds of ideologies that CDA is interested in demystifying. One example would be the less obvious type of ideology, hidden everyday beliefs which often appear disguised as conceptual metaphors and analogies, thus being interesting from a linguistic perspective: “life is a journey, social organizations are plants, love is war, et cetera” (see Lakoff 1987). Another type of ideology was defined by van Dijk (1998) who sees ideologies as synonymous to worldviews that constitute “social cognition”: “schematically organized complexes of representations and attitudes with regard to certain aspects of social world, e.g. the schema [...] whites have about blacks” (van Dijk 1993b: 258). Whereas Fairclough has a more Marxist view of ideologies:

Ideologies are representations of aspects of the world which contribute to establishing and maintaining relations of power, domination and exploitation.

They may be enacted in ways of interaction (and therefore in genres) and inculcated in ways of being identities (and therefore styles). Analysis of texts [...] is an important aspect of ideological analysis and critique (Fairclough, 2003a:218).

Ultimately, CDA strives to encourage self-reflection in order to enable people to liberate themselves from forms of domination of any kind, hence the name of the approach. Critical theorists seek to deconstruct ideologies and dominating regimes and to “create awareness in agents of their own needs and interests”. In other words, they desire to produce “enlightenment and emancipation” through their work (see Wodak 2009: 7).

Concluding, CDA allows researchers and linguists to describe how discourses work and function in historical, social, cultural or even political contexts. As already mentioned, there are a myriad of ways to approach and interpret CDA. In the following subsections, I will present and review the works of three pioneers in CDA, Norman Fairclough, Teun van Dijk and Ruth Wodak, whose frameworks have shaped the CDA development. And although their methods, approaches and perspectives may differ, it can be said that all of them share a common focus.

### 2.3.2. Fairclough’s view of CDA

“It is not uncommon for textbooks on language  
to have sections on the relationship 'between' language and society,  
as if these were two independent entities  
which just happen to come into contact occasionally.  
My view is that there is not an external relationship 'between' language and society,  
but an internal and dialectical relationship.”  
— Norman Fairclough (1989: 19)

Norman Fairclough is one of the founding fathers of CDA. He sees language and social practices as closely related and argues that CDA aims to “critically illustrate the possible reasons or effects of the certain use of discursive strategies in social context” (Fairclough 1995). Opposed to the ‘classic’ linguist view that discourse analysis focuses on analyzing texts above the sentence level, Fairclough sees CDA as the analysis of how texts work within socio cultural practices: “[d]iscourse analysis is not a ‘level’ of analysis as say, phonology or lexico-grammar, but an exploration of how ‘texts’ at all levels work within socio-cultural practices” (Fairclough 1995: ix).

He is interested in the relations between language, power, and ideology and how those factors interplay. His CDA work on power relations reflects adaption of Halliday’s



functional-systemic linguistics (see Halliday 1978). In other words, Fairclough believes that, among others, the lexis, grammar, semantics, presuppositions, implications, phonology - all formal features of texts - are chosen deliberately, underlying certain ideological hegemonic strategies (see Halliday 1978).

As a founding father of CDA, Fairclough (1989:5) sums up the idea of “critical language study” as the “processes of analyzing linguistic elements in order to reveal connections between language, power and ideology that are hidden from people”. He developed a three-dimensional framework of CDA in order to show how the three levels of discourse are interconnected. Thus, the framework comprises CDA of “(spoken or written) language texts, analysis of discourse practice (processes of text production, distribution and consumption) and analysis of discursive events as instances of sociocultural practice” (Fairclough 1995: 2). He is convinced that these three dimensions of analysis: discourse, as language text, practice and sociocultural practice are linked and interdependent. He calls this ‘orders of discourse’, referring to Foucault. In other words, any society or social domain is (hierarchically) structured due to various types of practices. For example, in a university domain, one can find various types of discourse, typically discourses of the seminar rooms, the professor’s offices and the common rooms. Fairclough (1995: 36-7) further claims that it is important to consider and research the relations between the discourses and the social institutions they are associated with. Moreover, he explains that the social structures we find are not necessarily fixed, but are constantly changing and evolving, depending on and determined by the “changing relationships of power at the level of social institutions or of the society” (Fairclough 1989: 24). Furthermore, Fairclough (2003b: 128) claims that every Critical Discourse Analysis involves at least three steps: describing, interpreting, and explaining. Firstly, the process of describing the texts of interest allows the analyst to deconstruct the text and identify its core parts. Secondly, when interpreting the texts, one is not focusing on the text only, but also considers the context in which the text occurs, therefore, situating the text historically and culturally. Subsequently, interpreting always involves examining the surface of the text “(including the phonology, grammar and lexis of the text), the meaning of utterances (pragmatics and semantics), local coherence (establishing meaningful connections between utterances), and exploring the text’s structure” (Fairclough 2003b: 129). Finally, the last step - explanation - is intended to “portray a discourse as part of a social process, as a social

practice, showing how it is determined by social structures, and what reproductive effects discourse can cumulatively have on those structures, sustaining them or changing them” (Fairclough 1989: 163).

Fairclough claims that power is not an absolute and one-way phenomenon, implying that, indeed, the dominated group does not always accept being overpowered. He describes those in power as the ones with “the capacity to control orders of discourse” (1989: 25). He even goes one-step further and points out that these power struggles within social groups and classes are “inherent and necessary” (1989: 28) in our social system. The power struggles between men and women, ethnic groupings or even between the dominated and the dominating are all related to discourse and prove how powerful language can be. Sharing this opinion with van Dijk, Fairclough claims that language is “both a site of and a stake in class struggle and those who exercise power through language must constantly be involved in struggle with others to defend (or lose) their position” (1989: 29).

### 2.3.3. CDA through Van Dijk’s lens

Teun Adrianus van Dijk is another prominent researcher of CDA, contributed to various fields of linguistic investigation, among others in the fields of text linguistics, DA, and CDA.

Van Dijk prefers the term *Critical Discourse Studies* (henceforth CDS) to the term *CDA*, explaining that CDS is a “critical perspective, position or attitude within the discipline of multidisciplinary Discourse Studies”. He criticizes that CDA is ‘only’ a slightly more critical approach of DA, which is usually only analyzing on a textual level. However, he claims that CDS not only includes critical analysis, but also considers critical theory and critical applications (van Dijk 2009: 63). Van Dijk (see 1998) claims that CDA offers analytical tools in order to uncover the discursive strategies of inequality, dominance and power used in texts. The tools offered by CDA or CDS allow us to understand how ideologies, power and dominance are created, maintained and eventually changed through texts.

Van Dijk mostly focuses on how language and social cognition interplay and how their relationship influences power, power distribution, and power abuse in Western societies (van Dijk 1993a; 1993b; 2009), therefore, he calls his approach the socio-cognitive approach to CDS (see van Dijk 2009). He argues that social relations, and

therefore discourse, are cognitively mediated. Van Dijk defines discourse as aggregation of “knowledge, beliefs, attitudes, and ideologies of [the] participants” (Van Dijk 2009: 64), whereas he defines ideology as the “common mental representation that belongs to a specific social group” (Kamila 2004: 37). According to van Dijk (see 2001: 356) such ideologies often appear in our everyday speech and text. The shared values of a social group and the expression of those, via practices and norms (such as democracy, justice and freedom), represent such ideologies. These ideologies are manifested and displayed in the organization and practice of a society and social groups.

Furthermore, van Dijk (2001:363) explains that there are differences of interest between linguistics- and social-oriented analysis when approaching the analysis of text and talk. While linguistics focused approaches usually disregard sociological and political theories in their analysis, social and political sciences tend to avoid the meticulous linguistic analysis of discourses (see van Dijk 2001: 363). He claims that his socio-cognitive approach to CDS aims to merge these two approaches. Van Dijk (1993b) sees CDA as a multidisciplinary approach focusing on the analysis of the two levels of social order: the micro and macro level. The micro level includes linguistic features, whereas “power, dominance, and inequality in cultural, social and political contexts” (Van Dijk 1993b) can be seen as part of the macro level.

#### 2.3.4. Wodak’s view on CDA

Another representative of the field is Ruth Wodak, an Austrian linguist who is best known for her elaborated take on CDA, also called the discourse-historical approach.

Her approach is a problem-oriented and interdisciplinary analysis method, combining historical and social aspects with a thorough linguistic analysis. Similar to Fairclough, Wodak believes that discourse should not be seen as separated from social practice: “discourses as linguistic social practices can be seen as constituting non-discursive and discursive social practices and, at the same time, as being constituted by them” (Wodak 2001:66). Furthermore, Wodak claims that discourses and texts are under heavy influence of social-psychological variables. Titscher et al (see Titscher et al. 2000, cited in Shukry 2010: 18) describe that these features constitute “the speech situation, the status of the participants, time and place, sociological variables (status within a group, age, professional socialization), psychological determinants (experience, routine) and other

extra linguistic factors such as culture, gender, class membership and speech situations and personality”. Wodak’s discourse-historical approach primarily studies political discourses, utilizing linguistic theories to draw conclusions, gain insight, and illustrate results (Meyer 2001: 22).

The sociolinguistic study of language devised by Wodak incorporates the investigation of the historical context of the analyzed discourse, thus allowing an investigation of the historical timeline of the analyzed discourse and the interconnections between “genres, texts, discourse and fields of action” (Wodak & Meyer 2009 qtd. in Hakhverdyan 2017: 14). Her approach is closely related to the social theory, sharing the opinion that “social representations [...] can be viewed as a connection between personal, cognitive and social systems (Meyer 2001: 21). An example for the dialectical relationship between these three systems would be

Wodak’s CDA-based work on prejudice and racism discourse. She analyzed the publicly accessible discourses of the 1986 presidential campaign of Kurt Waldheim, who was a controversial Austrian president affiliated with Nazi organizations. Comparing the local and American media reporting and looking into different media (print, radio, television), she found that ‘elite’ discourses could easily influence ‘public’ discourses, which usually automatically lead to prejudiced practices. This influence can be ascribed to and illustrated by the frequently used ‘we’ discourse, implying inclusion and constructing the political enemies as ‘other’. Wodak found a number of strategies quintessential for the ‘we’ discourse, inter alia “justification, blaming the victim, trivialisation, denial, and allusions” (see Mohammed Shukry 2010: 19). Wodak and Meyer (2001: 21) share their opinion with social theorists that discourse participants mainly rely on “social representations”, which can be defined as collective social perceptions, shared opinions among a group of people. Nevertheless, Wodak proclaims that instead of trusting and underlying the given “social representations”, one should rather develop individual conceptual tools in order to solve certain (social) problems, as each problem is unique (Meyer 2001: 22).

Wodak’s CDA method is useful when it comes to analyzing discursive strategies and moves. She suggests that firstly, one has to look into the ‘meanings’ in the discourse, analyzing the contents within the discourse. Secondly, comes the examining the given discursive strategies, which she defines as the “intentional plan of practices adopted to

achieve a particular social, political, psychological or linguistic aim” (2001: 73). Finally, comes the studying and denoting the different deliberately chosen linguistic constructions, which includes the analysis of the lexical items in use.

Furthermore, Wodak (2008: 297-298) highlights four concepts within the CDA practice. Firstly, she emphasizes the concept of critique, which she interprets as “having distance to the data, embedding the data in the social, making the political stance explicit, and having a focus on self-reflection as scholars undertaking research”. Secondly, she stresses the concept of power, which, within CDA, does not view language as a powerful tool at first place, but rather as a tool, which potentially can become powerful, if used by dominant authorities. Thirdly, she includes the concept of history, which is particularly important to Wodak’s interpretation of CDA. Lastly, the concept of ideology should be mentioned.

### 2.3.5. Criticizing CDA

Today, some theorists criticize the CDA approach. One of them, Michael Billig, points out that CDA has become an established academic discipline with its own rituals and institutional practices comparable to any other academic discipline, but nevertheless is a hypocritical, ‘uncritical’ approach. He claims that “the use of acronyms such as CDA might serve the same purposes as in other traditional, non-critical disciplines; namely to exclude outsiders and to mystify the functions and intentions of the research” (Wodak & Meyer 2009: 4). Furthermore, in his most recent work, Billig criticizes and accuses CDA scholars, who criticize the extensive use of imprecise nominalizations in texts and accuses them of the extensive use of nominalizations themselves (see Billig 2008).

I advocate that we should be examining nominalizing (not nominalization), representing (not representations), repressing (not repression) and so on. [...] There is no reason for supposing that for academics, writing their academic articles, the active forms are psychologically primary. In my article and in this reply, I have struggled to resist the grammatical forms with which my fingers are so familiar. I have redrafted, often with a struggle, many sentences which spontaneously spilled out in the passive form. I have probably used the first person singular here more times than I have done in all the rest of my publications put together. And so now, I do not want to end by promoting a new label. To adapt a very famous phrase, the point is not to categorize language, but to change it. (Billig 2008, cited in Wodak & Meyer 2009: 4).

Even though I cannot elaborate on Billig’s work in this thesis due to the lack of space, I believe that Billig’s criticism is not only important for CDA research, but for any

theoretical approach, discipline, theory, school or group. Billig argues, that once the approach is established “one might forget the basic desiderata and become corrupted by the system” (Billig 2003, cited in Wodak & Meyer 2009: 4). However, the beauty of CDA is, that “studies in CDA are multifarious, deriv[ing] from different theoretical background, oriented towards different data and methodologies” (ibid: 5). Therefore, as mentioned before, CDA does not provide one single theory or methodology, but depending on the research interest and approach, researchers using CDA are free to utilize a variety of grammatical approaches. “The heterogeneity of methodological and theoretical approaches” (ibid: 5) allow for a rich and fruitful research and confirm van Dijk’s claim that these approaches “are at most a shared perspective on doing linguistic, semiotic or discourse analysis” (Van Dijk, 1993a: 131).

## 2.4. Systemic Functional Grammar (SFG)

“I see it as part of the development of the field. I would always emphasize how much I share with other linguists: I’ve never either felt particularly distinct or wanted to be distinct. I never saw myself as a theorist; I only became interested in theory, in the first place, because, in the theoretical approaches that I had access to, I didn’t find certain areas developed enough to enable me to explore the questions that I was interested in”. (Thompson 1998: 133) -Michael Halliday’s answer to the question how he sees his own work fit into the development of linguistics as a whole

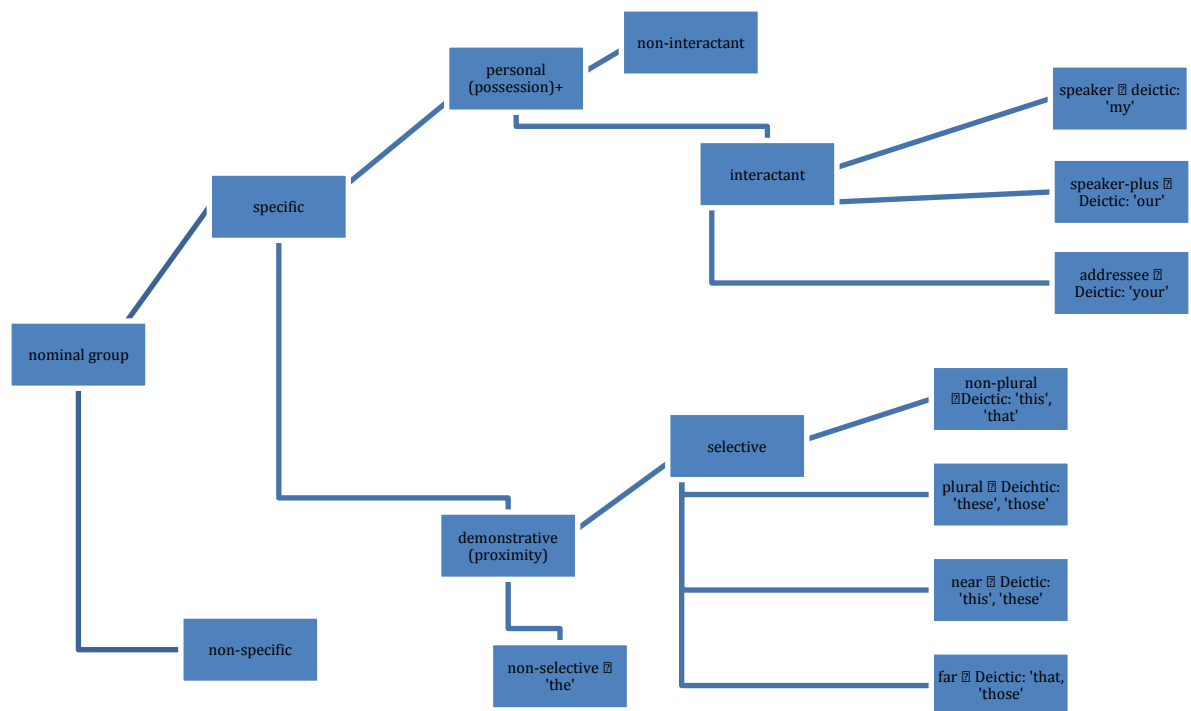
SFG was developed by Michael Alexander Kirkwood Halliday and can be seen as a form of grammatical description, a framework for analyzing, studying, deconstructing and describing texts and language in use. Primarily, SFG is especially interested in language how language functions. Systemic functional analysts see language as semiotic, a system of meaning, as well as semogenic, a system if meaning creating. The approach views “language as resource that is fundamentally shaped by the uses that people make of it” (Götzsche 2009: 225). It aims to “explain the forms of language in terms of the meanings that they express” (Götzsche 2009: 225).

Systemic Functional Grammar derives its name from its two main features. First, the systemic feature. As opposed to many other approaches, SFG prioritizes the paradigmatic (vertical), instead of the syntagmatic (horizontal) dimension of a structure. Grammatical structures are the outcome of the available set of choices the speaker makes. According to Götzsche, these choices “can most economically be shown in the form of systems: if A is the case, there is a choice between B and C; if B is chosen, there is then a

choice between D, E and F; but if C is chosen, there is then a choice between G and H” (2009: 226). Moreover, he argues that systems embody the Saussurean concept of ‘valeur’, in other words, any linguistic form has meaning “by virtue of the other possible forms that could have been chosen instead” (2009: 226). In Halliday’s words: “[systemic theory] is a theory of meaning as choice, by which a language, or any other semiotic system, is interpreted as networks of interlocking options [...] whatever is chosen in one system becomes the way into a set of choices in another, and go on as far as we need to, or as far as we can in the time available, or as far as we know how.” (Halliday 1985: xiv)

Second, SFG focuses on meaning over form. The priority is set on describing how words are used in order to express meaning. Hence, the function a linguistic form has, is more important than what the form actually consists of, making this particular grammar ‘functional’. Therefore, SFG is oriented towards function and semantics, rather than formality and syntactics.

To give an example of the systematic nature of this particular grammar, one can look at the choices one has, when it comes to determiners, illustrated in Figure 1. The choice one has between the different determiners (e.g. ‘the’ and ‘a’) is called a system, labelled determination, whereas the “entry condition”, the linguistic context in which these choices apply, is, in this case, the nominal group (see Götzsche 2009: 226). So, the first choice one has, is between specific (‘the banana’) and non-specific (‘a banana’) determiners. Each choice opens another set of choices until the so-called “realization” (the outcome of choices from available structures) is reached. For example, the choice “chain”: ‘specific → personal → interactant → addressee’ leads us to the deictic determiner form ‘your banana’, whereas another possible chain would be ‘specific → demonstrative → selective → near + plural’ would lead us to ‘these bananas’. Some choices can be made simultaneously, such as choosing from two subsystems, rather than choosing between multiple exclusive options. Thus, we can make the choice between near and far and between plural and non-plural simultaneously. Figure 1, taken from Götzsche (2009: 227), illustrates just a small part of Halliday’s determination system; a complete version of the system can be found as Figure 6-2 in Halliday and Matthiessen (2006: 313).



**Figure 1.:** Part of the system of Determination in English (Götzsche 2009: 227)

As mentioned before, SFG, in contrast to many other form-oriented approaches, focuses rather on the meaning of linguistic forms and “is designed mapping the relationships between forms and meanings in a consistent way” (Götzsche 2009: 227). Even the labels introduced by the meaning focused SFG-approach, illustrated in Figure 1, indicate that our lexical item choice is meaning making: “for example, whether the nominal group is being determined, or specified, in terms of possession or of location in relation to the speaker” (Götzsche 2009: 227). Halliday (1985) proposes, that purely syntactic items carry meaning, such as the label ‘subject’ is expressing “the entity which is represented as responsible for the validity of the proposition expressed in the clause (that is, the proposition is represented as true for, or applicable to, this entity)” (Götzsche 2009: 227).

Since, as stated above, SFG is interested in analyzing the communicative function of utterance, which, nevertheless, can only be fully understood in relation to their meaning in context. Hence, “the grammar has to be designed in such a way that the analyst can ‘shunt’ between specific choices at clause level or below and the context within which the utterance is used” (Götzsche 2009: 228). To give an example, an interrogative, such as “Why aren’t you leaving?” can be understood and function as question, however, there are certain situations and contexts where it could function as a command instead. Therefore, the context is of crucial importance, as it includes information on who the interactants are,



what their social background (relationship) is, if there are any cultural factors in play, and, so on. In SFG, the context is included in the analysis of utterances, as the grammar explores reasons on how likely it is and why particular meanings are expressed in this particular way at this particular point within an interaction (see Halliday 1985).

### 2.4.1. Halliday's Metafunctions

In SFG, all language is shaped and organized in and around three complementary metafunctions. These three groupings of systems realize different types of related meaning and Halliday calls them the 'ideational', 'interpersonal' and 'textual' metafunction. The ideational function is then further divided into experiential and logical functions. Even though they are closely connected, we should see them as different dimensions of a clause. Each metafunction analyzes clauses differently, creating different structures composed from a different set of elements.

In the ideational metafunction, clauses are classified into Participants, Process and Circumstances, focusing on people and things, actions, and places, times and circumstances in which events occur. In the interpersonal metafunction, a clause is analyzed and split into Mood and Residue, focusing on the social relationship of the interactors, examining how speakers express their viewpoint, and how they influence each other's views or behavior. Additionally, it looks at how interactants form bonds, negotiate, ask for things and instruct. In the textual metafunction, clauses are classified into Theme and Rheme, theme being the point of departure, and rheme the goal of the discourse. The textual metafunctions investigate how ideas are linked together into cohesive and coherent 'waves' of communication. Figure 2, taken from Matthiessen & Bateman (1991), illustrates the so-called metafunctional layering, displaying all the discussed metafunctions.

	In this job,	Anne,	we	are	working	with silver.
<b><u>Textual</u></b>	Theme		Rheme			
<b><u>Interpersonal</u></b>		Vocative	Mood		Residue	
			Subject	Finite		
<b><u>Ideational</u></b>	Locative		Actor	Process	Manner	

Figure 2.: Metafunctional layering by Matthiessen & Bateman 1991

### 2.4.2. Halliday's Transitivity System

The traditional view of transitivity was conceived as the grammatical feature whether a verb takes a direct object or not. However, Halliday re-developed the traditional concept and claimed that whether the verb takes an object or not should not be of prime consideration (Halliday, 1976: 159). In SFL, transitivity is a major component in experiential function of the clause and deals with the “transmission of ideas representing ‘processes’ or ‘experiences’, such as actions, events, processes of consciousness and relations” (1985: 53). Primarily, transitivity is concerned with the transmission of world-view, which is represented in the meaning of a clause and it aims to analyze and illustrate how speakers encode their mental image of the world and reality within their language.

There are three components of the concept of transitivity which Halliday calls the “transitivity process”: the process itself, participants within this process, and the circumstances associated with the process (1985: 33). Furthermore, Halliday claims that all three components are usually expressed via different groups. Processes are usually realized by verbal groups, participant(s), which correspond to the process referred to in the verb, are realized by nominal groups and circumstance(s) by adverbial group(s) or prepositional phrase(s) (Halliday 1985: 101).

Halliday proposes six different process ‘types’ in the transitivity system of the English language. He splits these types into two groups, the major and the minor group. However, each of these six ‘types’ can be further divided into even more delicate types. These will be left out since they are beyond the scope of this thesis (see Götzsche 2009: 229).

<b><u>3 Major Types</u></b>	<b><u>3 Minor Types</u></b>
Material process <i>The gardener dug a hole</i>	Verbal process <i>I persuaded my mother to see a doctor</i>
Mental process <i>She has forgotten to leave the key</i>	Existential process <i>There were a lot of people cheering for my team</i>
Relational process <i>Bananas taste delicious</i>	Behavioral process <i>She watched television</i>

### Material Process

Material processes represent what is happening in the world, which actions and events are going on (see Goatly 2008: 13). They are the processes of Doing, Causing - one entity is doing something, possibly to another entity (Halliday 1985: 103). These types of processes involve two participants: The Actor, which is obligatory, as he is the ‘doer’ of the process expressed in the clause, and the Goal, which is the entity affected by the process.

<i>Colonel Mustard</i>	<i>killed</i>	<i>the women</i>	<i>very cruelly</i>	<i>in the living room</i>
Actor	Process (material)	Goal	Circumstance	
			Manner	Place

### Mental Process

Mental Processes represent primarily the processes of sensing, encompassing our ‘interior world’, representing what people are perceiving, feeling and thinking. There are usually two participants, the sensor, the one who perceives, and the phenomenon, which is perceived. (Halliday 1985: 106-111). There are three different kinds of mental processes. The mental cognition processes usually involve mental actions, which are associated with the use of mind, such as thinking, forgetting, and knowing. The perception processes, which are usually considered involuntary, state where the sensor is exposed to auditory or visual sensations non-volitionally.

Lastly the affection processes such as fearing, wishing and loving should be mentioned.

<b><u>Cognition:</u></b>	<i>Nobody</i>	<i>knows</i>	<i>what to do</i>
	Sensor	Mental process	Phenomenon
<b><u>Perception:</u></b>	<i>I</i>	<i>see</i>	<i>the train approaching</i>
	Sensor	Mental Process	Phenomenon
<b><u>Affection:</u></b>	<i>She</i>	<i>desired</i>	<i>a good grade</i>
	Sensor	Mental Process	Phenomenon

### Relational Process

Relational Processes express the notion of ‘being’, ‘becoming’ and ‘having’, in other words, representing the “state of thing which exist and what relations they have to each

other” (Goatly 2008: 13). “The fundamental meaning of clauses expressing such processes is that something *is*” [my emphasis] (Abed 2013: 3). The relational process indicates that the relationship between the participants simply ‘is’, without further implying that one participant affects another in any other way. There are two patterns: the identifying pattern and the attributive pattern, which subdivides into the attributive, circumstantial and possessive processes.

	<i>Your cat</i>	<i>is</i>	<i>adorable</i>
<b><u>Attributive Pattern</u></b>	Carrier	Attributing	Attributive
	<i>University</i>	<i>is</i>	<i>at Schottentor</i>
<b><u>Circumstantial Pattern</u></b>	Carrier		Circumstance
	<i>This pen</i>	<i>is</i>	<i>mine</i>
<b><u>Possessive Pattern</u></b>	Possessed		Possessor
	<i>John</i>	<i>is</i>	<i>the killer</i>
<b><u>Identifying Pattern</u></b>	Identified Token	Identifying	Identifier Value

### **Verbal processes**

Verbal processes relate to “any kind of symbolic exchange of meaning” (Halliday 1985: 129). In other words, verbal processes represent “how people are communicating or expressing their perceptions, feelings and thoughts” (Goatly 2008: 13). This type involves two obligatory participants, the first one the Sayer, who is speaking, and the second can be of two kinds, either the Verbiage, which is the said thing, the verbalization, itself, the Receiver, the one who the Sayer is addressing.

<i>She</i>	<i>told</i>	<i>me</i>	<i>that it was windy</i>
Sayer		Target	Verbiage

### **Behavioral Process**

Behavioral processes are characteristically (human) physical and physiological behaviors, such as breathing, smiling, coughing, dreaming and, so on. As Goatly (2008: 3) claims,

behavioral processes represent “behaving as a result of an inner process or state”. This type of process is seen to be closely related to the material and mental processes. “The Behaver is a conscious sensor, but the process expresses a meaning of doing” (Abed 2013: 3). Usually, the clauses involving behavioral processes only have one participant.

<i>Barbara</i>	<i>is</i>	<i>reading</i>
Behaver		

### **Existential Process**

Nomen est omen, the existential processes represent that something exists or occurs. These clauses typically need verbs of existence such as ‘be’ and are followed by noun phrases taken the role of the existent. The existent is often a ‘phenomenon’ or an event and is often followed by a ‘circumstance’.

<i>There is</i>	<i>a man</i>	<i>at the door</i>
Existential	Existent	Circumstance

## 3. Methodology

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In the following chapter, I will firstly, provide a brief overview of the chosen texts, ultimately to facilitate and simplify the access of the characters and plot developments under analysis. Secondly, as the subtitle indicates, I will then go on with briefly illustrating the chosen methodology and present my research strategy in order to attain the objectives of this thesis, revealing and analyzing the process and development of the hidden ideologies in the Harry Potter books. Finally, I will introduce the concordance program used.

### 3.1. Introducing the texts

The following paragraphs are not to be seen as plot summary of the books only, but rather serve as guidelines and assistance for interpreting the succeeding analysis chapter in terms of content. I chose to summarize the first, the fourth and the last book of the series as I believe those illustrate and outline the Harry Potter series sufficiently and can be seen as representative of the whole series.

The series focuses on the life of the orphaned Harry Potter, who learns that he is a wizard at his eleventh birthday and thus has to become a student at Hogwarts, a magical boarding school for young wizards and witches. There he meets his friends and closest allies, discovers the truth about his parents' deaths and eventually learns that his ultimate quest is to defeat the Dark Lord, he-who-must-not-be-named, Lord Voldemort, the evilest dark wizard of all time.

### 3.1.1. *Harry Potter and the Sorcerer's Stone*

In the first book of the series, *Harry Potter and the Sorcerer's Stone*, we are introduced to the protagonist of the story, the young wizard Harry Potter, who is ten years old at the beginning of the series. Despite being the son of the famous, respected and powerful magicians Lily Evans and James Potter, traumata, mobbing, and pain scarred the first ten years of Harry's life. It is unbeknown to him that the magical world exists, or that he himself is a wizard. He is "The Boy Who Lived" (Rowling 1998: 1), famous and admired by many, as he is the only living being that survived a death-curse, an event which I will explain below.

Harry starts his adventure in the midst of tragedy – orphaned. After the tragic death of his magical parents, who were killed by the most famous dark wizard Lord Voldemort, Harry is left to live with the only living relatives he has, the muggle family Dursley, consisting of his uncaring aunt Petunia, her hateful husband Vernon, and their spoiled son Dudley. Petunia Dursley is the non-magical sister of Harry's late mother Lily and the only living relative of Harry. Despite an initial hesitation to take Harry in, the Dursleys eventually reluctantly adopt him. They are so-called "muggles", a term introduced by Rowling for non-magical, 'normal' people who are not aware "of the existence of the wizarding world" (see <https://www.pottermore.com/collection/muggles>). On Harry's eleventh birthday, Hagrid, the half-giant gatekeeper of Hogwarts, arrives and reveals that Harry is actually a wizard and is invited to the Hogwarts School of Witchcraft and Wizardry. Furthermore, he sheds light on Harry's past, informing the young boy that his parents were not killed in a car accident, but murdered by the dark wizard Lord Voldemort when they tried to save Harry. Harry did not only survive the attack but is also the sole survivor of the so-called "Avada Kedavra"-killing curse, acquiring a lightning-bolt shaped scar on his forehead and henceforth being famous in the wizarding world. The scar hurts

him from time to time, whenever he feels Voldemort's presence. Furthermore, due to Voldemort's failed attempt to kill Harry, they are now mentally connected with each other and Harry possesses the power to kill Voldemort, as the famous prophecy by Sybill Trelawney, a gifted Seer, says:

The one with the power to vanquish the Dark Lord approaches... born to those who have thrice defied him, born as the seventh month dies... and the Dark Lord will mark him as his equal, but he will have power the Dark Lord knows not... and either must die at the hand of the other for neither can live while the other survives... (Rowling 2003: 437)

When Harry arrives at Hogwarts, he learns that students are being sorted into one of the four Hogwarts-houses: Gryffindor, Hufflepuff, Ravenclaw, and Slytherin. Harry is placed into Gryffindor, the same house as his parents. The houses are to be seen as separate living and learning communities, and even as "something of a family within Hogwarts" (ibid: 105) for the students. His sorting to Gryffindor allows Harry to form friendships with Ron Weasley and Hermione Granger, two of the main characters in the series. The houses ought to compete with each other every school year, earning and losing points by various activities. Each house gets the chance to win the yearly House Cup and competes to win the seasonal Quidditch Cup. Quidditch being the most well known and popular wizarding sport played on magical flying broomsticks. Harry learns that he is a gifted flyer, being recruited as the youngest Quidditch player in the magical history of Gryffindor, gaining him even more fame and admiration.

Next to his close friendship with Hermione Granger and Ron Weasley, he develops a deep mentor-student relationship with headmaster and greatest wizard of all time, Albus Dumbledore. Dumbledore arguably spends most of his time with guiding and teaching Harry about any aspects of life, from being a good person, to being an even greater wizard. The profession of headmaster of Hogwarts is inherently connotated with the features of a mentor and a teacher. This role, however, also implies an authority that is established between the headmaster and the students of the school. Yet no barrier between him and Harry is ever created during the daily routine of Harry's education. Harry is often allowed to enter Dumbledore's office where the headmaster takes the time to share personal stories with him and to answer all of his burning questions. Most of Harry's training by Dumbledore is comprised of conversations containing advice of primarily moral nature. "You fail to recognize that it matters not what someone is born, but *what* they grow to be!" (Rowling 2000: 95; my emphasis). He tries to teach Harry how to become a better person

and how to gain the ability to make own decisions, wanting to help him overcoming the main conflict of the hepatology - defeating Lord Voldemort. Near the end of *Harry Potter and the Sorcerer's Stone* Harry tries to protect the Sorcerer's Stone (or Philosopher's stone in the British version) and meets Professor Quirrell, teacher of the subject Defense Against the Dark Arts, in the room where the stone is supposed to be hidden. It is when Harry meets his nemesis for the first time, that Quirrell un-wraps his turban, revealing Voldemort's face on the back of his head. The Dark Lord needs the Stone in order to regain his body and powers, so they fight for the Stone until Harry becomes the victor of the confrontation. The following books all deal with Harry's struggle with his day-to-day life and his battle with Lord Voldemort.

### 3.1.2. *Harry Potter and the Goblet of Fire*

*Harry Potter and the Goblet of Fire*, J.K. Rowling's fourth installment of the boy-wizard saga, is almost twice as long as each of the first three books. It is also perceived by many as a 'transition book', as it is considerably darker than its predecessors. The protagonists begin to mature, there are lives at stake for the first time in the series and the main antagonist, Lord Voldemort, whose return to the mortal realm has not been confirmed yet, finally manages to create a new body and stops "being a series of disembodied threats and sight gags and turns into a corporeal villain" (Johnson 2011:1). This book is especially important for my analysis as it depicts the underlying ideology of rivalry and competitiveness exceptionally well. Rowling creates a whole tournament in order to illustrate the rivalry not only within magical schools, but also between magical schools.

At the beginning of the book, Harry is forced to compete in the so-called Triwizard Tournament, a prestigious magical contest held every five years between the three largest most prestigious wizarding schools in Europe: the Hogwarts School of Witchcraft and Wizardry, the Durmstrang Institute and the Beauxbatons Academy of Magic. The infamous tournament is renowned for being extremely dangerous; therefore, only students who are seventeen-years-old or older are allowed to participate. The winner of the prestigious tournament is promised eternal glory, the Triwizard Cup and 1000 Galleons prize-money. As the tournament is so dangerous and often results in champions being hurt or mutilated, the competition discontinued after the 1790s. However, many students wanted to revive the Triwizard tournament and eventually succeeded in the 1994-1995 school year. The



schools usually take turns hosting the tournament, and at said year, the competition was held at Hogwarts.

At this point of the story, the 14-year-old Harry Potter already protected the Sorcerer's Stone from Lord Voldemort in his first year at Hogwarts, battled the Basilisk monster in the Chamber of Secrets in his second year, and found out the truth about Sirius Black, his godfather, who was wrongly framed for betraying Harry's parents in his third year.

In his fourth year, Harry and his friends are excited to witness the Triwizard Tournament and curious who is going to have the honor to represent Hogwarts in the contest. The Goblet of Fire, the eponymous magical giant chalice of the book, selects one champion, a student of each institute, representing their respective school. At Halloween, the Goblet chooses Fleur Delacour of Beauxbatons, Viktor Krum of Durmstrang, and finally Cedric Diggory of Hogwarts as competitors. However, surprisingly, it spits out Harry's name as well, even though he is too young to participate. Harry's nomination evokes anger and jealousy of many, especially his best friend Ron becomes envious and suspicious. Ron believes that Harry somehow cheated in order to be nominated, as underage students cannot enter the tournament as headmaster Dumbledore created a magical barrier, and minors cannot pass that barrier to get to the cup and enter their names. The selected champions have to compete in three dangerous tasks, carefully designed to test their "magical prowess – their daring – their powers of deduction – and, of course, their ability to cope with danger" (Rowling 2000: 167).

After competing in various tasks and solving different difficult riddles, the champions finally contest for the Triwizard Cup in one final test - a hedge maze. The Cup is hidden within the maze and whoever finds and touches it first is the winner of the contest. In the maze, Harry defeats Krum, who was put under a spell to stop his fellow competitors, in order to save Cedric. Harry and Cedric decide to touch the Triwizard Cup at the same time as an act of friendship. They are then teleported to the graveyard of Little Hangleton, which was Lord Voldemort's plan from the beginning, as the Cup was enchanted to be a portkey, a magical object which teleports anyone who touches it to a specific location. Voldemort's plan is to perform a forbidden dark ritual in order to reconstitute a body for himself, where following ingredients are needed:

Bone of the father, unknowingly given, you will renew your son! Flesh of the servant, willingly sacrificed, you will revive your master. Blood of the enemy, forcibly taken, you will resurrect your foe (Rowling 2000: 450).

A hooded man immediately kills Cedric and Harry is being tied up. The man appears to be Wormtail, the one who actually betrayed the Potters to the Dark Lord. Wormtail performs the ritual in order to reawaken his master. Voldemort, now finally back to life, then challenges Harry to a duel, during which Harry successfully disarms him, grabs Cedric's body, touches the trophy, and ports back to Hogwarts. Harry is devastated and shaken as he just lost a friend, and saw his archenemy rise from the 'dead'. Alastor Moody, the new Defense Against the Dark Arts Professor, who was helping Harry during the whole competition with valuable tips and tricks, carries Harry into the castle and reveals that he is actually Barty Crouch Junior, one of Voldemort's supporters, disguised as Alastor Moody. He prepares to kill Harry but is interrupted by Dumbledore and other teachers. Barty Crouch Junior is then sentenced to death and Harry is sent to his room. Shortly after, Dumbledore is having an argument with Cornelius Fudge, the Minister of Magic, who is in charge of the Ministry of Magic, the main governing system of the British wizarding world. Dumbledore warns Fudge that Voldemort is back and that certain precautions have to be taken in order to save the magical world from another wizarding war. However, Fudge does not believe that Voldemort is truly back, as the only one who saw him is Harry, who, in his opinion, is only a teenager who is not to be taken seriously.

The book ends with Dumbledore's speech, telling all Hogwarts' students that the Dark Lord is back, and that Cedric was murdered by him, he goes on with encouraging every student of any wizarding school to stay strong and united:

"The Ministry of Magic," Dumbledore continued, "does not wish me to tell you this. It is possible that some of your parents will be horrified that I have done so – either because they will not believe that Lord Voldemort has returned, or because they think I should not tell you so, young as you are. It is my belief, however, that the truth is generally preferable to lies, and that any attempt to pretend that Cedric died as the result of an accident, or some sort of blunder of his own, is an insult to his memory." [...] I say to you all, once again – in the light of Lord Voldemort's return, we are only as strong as we are united, as weak as we are divided (Rowling 2000: 471-472)

### 3.1.3. *Harry Potter and the Deathly Hallows*

*Harry Potter and the Deathly Hallows* is the seventh and final book of the series and starts right after the events of the previous novel *Harry Potter and the Half-blood Prince*. Harry has to deal with the death of Dumbledore who was killed by Severus Snape, a professor at Hogwarts and seemingly a support of Voldemort. Harry is now in immediate danger, as the Dark Lord is growing stronger and stronger and Harry's most powerful protector was murdered. He is forced to run with his best friends Hermione and Ron. Together they search for Voldemort's horcruxes, magical objects created to attain immortality. Horcruxes are "parts of a soul" hidden in everyday objects and are created by committing murder. They are considered to be the darkest form of magic and not many wizards or witches know about them. Voldemort made seven Horcruxes, meaning that his soul was split into eight pieces and seven of those pieces are hidden in objects. Only if all Horcruxes are destroyed is Voldemort vulnerable and can be killed.

Lord Voldemort, known for being the most powerful, cruel and dangerous dark wizard of all time, has one single goal: to dominate all Muggles, Muggle-borns, Half-bloods and "low" magical creatures. He thinks of them as inferior beings, born to be the slaves of so-called "pure-blood" wizards and witches. Harry, Ron, and Hermione want to stop Voldemort's ambitions by destroying all Horcruxes, making the Dark Lord vulnerable. Harry and his friends succeed in destroying four horcruxes when Harry senses that the last Horcrux is hidden in Hogwarts, but with Dumbledore dead and Snape being the new headmaster, the school is now full of so-called Death Eaters, a term for Voldemort's ardent followers and subordinates. Back in Hogwarts, Harry learns that he himself is a Horcrux that Voldemort unwillingly and unknowingly created. 17 years ago, when the Dark Lord fired a killing curse at Harry and failed to kill him when Harry was a baby, a piece of the Dark Lord's soul was trapped inside the little boy. Fearless, Harry decides to meet Voldemort in the Forbidden Forest, a dark forest located at the borders of Hogwarts' grounds, and is determined to sacrifice himself in order to save his fellow schoolmates and the wizarding world, as all Horcruxes have to be destroyed in order to kill Voldemort. Believing that he died after facing the Dark Lord, Harry finds himself in a place that looks like London's King's Cross Station speaking to Dumbledore. Dumbledore reveals that Harry can return to life if he wanted, as Voldemort did not kill Harry, but instead killed his own Horcrux. Harry reawakens and plays dead when he is taken back to Hogwarts by

Voldemort. Voldemort demands surrender and celebrates his victory over Hogwarts. However, the students and teachers defy the Dark Lord and Neville, a friend of Harry's and fellow Gryffindor, succeeds in killing Voldemort's snake, the last Horcrux, making Voldemort vulnerable. Harry reveals that he is still alive and challenges Voldemort to a duel and wins. When that happens, the wizarding world can finally be restored in peace. The novel can be seen as a 'frame story', as it ends by making a full cycle with an epilogue set nineteen years later with Harry sending his children off to Hogwarts at the King's Cross Station, ending with the words: "The scar had not pained Harry for nineteen years. All was well" (Rowling 2007: 638).

### 3.2. Research Methodology

As mentioned before, the ideological perspectives that I am going to focus on are introduced by Goatly (see 2008: 41-58). Goatly claims that when analyzing a text critically, one can reveal and identify various types of ideological perspectives with the help of word frequency data and concordancing. One ideological perspective introduced by him that I want to look into are external ideologies, ideologies which are shaped and produced by social practices. I am using a deductive approach, scanning the text for sexist or speciesist ideologies in order to reveal any external ideologies within the Harry Potter series.

Furthermore, I intend to analyze the text for any internal ideological preoccupations that are only become apparent by reading and analyzing texts thoroughly. In our case, that is the ideology of educational competitiveness and unhealthy rivalry (see *ibid.*: 42). Moreover, Goatly suggests that one could also take a more inductive approach, keeping an 'open mind', looking carefully "at concordance and word frequency data to attempt to find hidden ideologies that may not be apparent from reading the text" (*ibid.*: 41) only. Such inductive latent ideological perspectives that might not be apparent immediately can be found in the Harry Potter series too, such as the often unsuccessfully attempted self-control of the heroes and the obsession with periods of time or the power over time.

To analyze and illustrate these ideologies, I use the computer software AntConc to compile a key word and frequency list. I selected categories and tokens, such as personal pronouns which were mentioned five times or more. Then, I investigated concordancing and the most common patterns in which these target words feature as either participant or circumstance by analyzing the concordance data by applying Systemic Functional

Grammar. In the following chapters, I will elaborate on how and why the following methodology is used.

### 3.3. Corpus Compilation: AntConc - Corpus Analysis Software

AntConc is an advanced open source concordance software program developed and provided by Laurence Anthony in order to make text analysis more accessible and easier. AntConc has overall seven text analysis utilities overall, simultaneously employable to multiple text documents, including a concordance module, a cluster tool, and a keyword list function.

The first step of my analysis is to create a word frequency list. The list is supposed to show the either high or low frequency of (re-)occurring words in the chosen texts, “words which occur either with a significantly higher frequency (positive keywords) or with a significantly lower frequency (negative keywords) in a text or collection of texts” (Scott 1997: 236). Such lists offer discerning insight of the main themes and ideologies of the chosen text and thus certain implications can be made. Additionally, it is important to distinguish between types and tokens when it comes to words. Tokens represent all the occurrences of every single word form (Nation 2001:7), while types only display how often one single word form occurs (Hunston 2002: 17). However, target words alone do not suffice to show relevant results concerning the ideologies represented in the text; they need to be further analyzed within the context they are used in, in order to illustrate meaningful and significant results. This is when concordance comes into play. Concordance lists are primarily a listing of target words extracted from any given texts, but nevertheless still indicating the contexts in which they are used in (see Scott 2001: 50). This format of information presentation is called KWIC (Keyword In Context), demonstrating the behavior and context of the searched keywords (Hunston 2002: 41). Moreover, concordance tools illustrate typical collocations, a collocation being “the tendency of two words to co-occur” (Hunston 2002: 68) too, by identifying the words that are most common to appear near the searched target word (its ‘common collocates’). After accessing the concordance lines for the chosen tokens and categories, I investigated the most common patterns and clauses in which the words commonly appear (the number in square brackets illustrates how often the chosen tokens appear).

### 3.4. Corpora, CDA and their Misinterpretation

In this chapter, I intend to question and at the same time validate the corpora-based Critical Discourse Analysis method used for my analysis of the Harry Potter texts. To do this, I would like to introduce an ongoing debate whether Corpus Linguistics and Critical Discourse analysis are compoundable. Widdowson (see 2000: 3-25) questions whether descriptions of language use based on corpora data can be actually used for interpreting texts. He claims that when interpreting or analyzing texts, pragmatics should play a crucial role, but corpora and concordancing do not consider pragmatics at all and only work on the surface of texts. Widdowson acknowledges that CL reveals “reality about language usage” (ibid: 6) and that it is an “immensely important development in descriptive linguistics” (ibid:6), but he simultaneously points out that what CL reveals is ‘contrary’ to the language-users ‘intuition’:

But this achievement of corpus analysis at the same time necessarily defines its limitations. For one thing, since what is revealed is contrary to intuition, then it cannot represent the reality of first person awareness. We get third person facts of what people do, but not the facts of what people know, nor what they think they do: they come from the perspective of the observer looking on, not the introspective of the insider. [...] [Corpus linguistics] can only analyse the textual traces of the processes whereby meaning is achieved: it cannot account for the complex interplay of linguistic and contextual factors whereby discourse is enacted (ibid: 6-7).

Thus, the limitation that Widdowson defines for CL is that whatever is revealed by the corpora findings, does not correspond to the speaker’s intuitions and therefore any conclusion taken from the data would be either incomplete or even inaccurate. Moreover, Widdowson goes on by referring to Hymes’ claim (see Hymes: 1972) that “corpus analysis deals with the textually attested, but not with the encoded possible, nor the contextually appropriate” (Widdowson 2000: 7).

Furthermore, Widdowson repeatedly argues that corpus linguistics only provides analyses based on descriptions of texts as products, completely ignoring “discourse as process” (ibid: 6-10). He claims that the analyzed texts are taken out of its social context of inference and interpretation, they are seen as “static semantic patchwork” (ibid: 22), hence we are only left with analyzing “textual traces” (ibid: 21) of the discourse process. Stubbs, one of the ‘fathers’ of discourse analysis, claims that even if that is perfectly true there is no problem at all with looking at final products only. He compares corpus linguistics with geology, pointing out that while both disciplines are interested in processes

which are not directly visible, in order to describe said processes, geologists and corpus linguists look at the observable products: rocks, or in our case utterances and word combinations.

Naturally, geologic processes are not observable as they usually only occur across extensive periods of time. However, what is indeed observable are the products that are left behind by such processes: individual rocks and geologic and geographic formations. They are highly variable due to the distinctive influences of various local environments. Stubbs argues, that corpus linguists are similar to geologists, corpus linguists are interested in processes which are not directly detectable as “they are instantiated across the language use of many different speakers and writers” (Stubbs 2001: 154). However, like geology, corpus linguists can examine the individual products, like utterances and word combinations. These products are formed by the different processes and are “observable traces of general patterns of collocation and colligation” (ibid: 155). Just like rocks and geologic and geographic formations, word combinations and utterances are highly variable due to different local socio-linguistic contexts.

In conclusion, Stubbs argues that even though corpus linguists, similar to geologists work with finished products only, that does not necessarily mean that they do not consider the process or exclude any analysis including assumptions about processes.

Nevertheless, we know that (C)DA does indeed deal with the “encoded possible” and discourses. To recall, discourse analysis as I defined it at the beginning of this thesis focuses on three major fields of investigation:

1. the study of language in use, focusing on traditional linguistics, phrase structures and syntax,
2. the study of linguistic structure beyond the sentence, analyzing how longer bodies of text are constructed and organized,
3. the socio-cultural focus, where social practices and ideological assumptions within certain communication events are of interest.

Similarly to Discourse Analysis, Corpus Linguistic Studies are interested in the description of particular linguistic forms in certain contexts (see Biber, Connor & Upton 2007: 2). Corpus Linguistics focuses on the study of language use - a crucial part of Discourse Analysis too. For example, words taken from the corpus are described within the collocations found in the context. Sinclair (1991:17) defines Corpus Linguistics as tool to

identify the main and typical features of a language within a corpus, while corpus being a “collection of written or spoken texts” (Oxford Learners Dictionary).

However, despite their similarities, some scholars consider CL and DA as incompatible. Biber, Connor & Upton (2007: 2) argue that while DA, when seen as the study of linguistic structure beyond the sentence, is usually focusing on analyzing one single text only, therefore resulting in a “qualitative linguistic description of textual organization”, corpus studies rather focus on analyzing all texts within a corpus, therefore “utilizing quantitative measures to identify the typical distributional patterns that occur across texts”. Similarly, Widdowson (2000: 6) defines corpus linguistics as “the quantitative analysis of text *en masse*” [original emphasis] and critical linguistics as “the qualitative analysis of particular texts”. Both individually focus on revealing something radical about language: corpus studies about the language that people produce, and critical analysis about what people actually mean by it. Leech (2000: 67, quoted in Flowerdew 2014: 175) goes on by claiming that,

[w]hile DA emphasizes the integrity of the text, corpus linguistics tends to use representative samples: while DA is primarily qualitative, corpus linguistics is essentially quantitative; while DA focuses on the contents expressed by language, corpus linguistics is interested in language per se.

However, as we know, corpus linguistics work a lot with concordances and statistical analysis, and what is a concordance line if not a fragment of language in use, an illustration of Saussure’s *parole*? Concordancing makes it possible to observe such language in use not only syntagmatically, but possibly also paradigmatically by illustrating how much constraint paradigmatic choices are put under (see Stubbs 2001: 152). To summarize, concordances exposes repetitions of language which probably were not recognizable to the speakers/readers. The revelation of repetitions of language patterns on the other hand, reveals the “routine nature of language use” (ibid: 152).

Furthermore, Flowerdew (2014: 179) argues that the combination of quantitative features of CL and the qualitative investigation of DA is conceivably compatible and a practical method in order to “uncover the non-obvious meaning, unavailable to conscious awareness, in the discourse(s) under investigation”. Additionally, Mautner (2009: 123) claims that there are three major contributions that analyzing corpora brings to CDA. First, the corpus enlarges the amount of data that discourse analysts analyze. Second, at the same time, a researcher’s bias is reduced by the amount of authentic data that becomes accessible due to corpora. Third, due to advanced software and computer programs available,



researchers are enabled to study important patterns and functions of discourse, combining the quantitative aspects of corpus with the qualitative aspects of CDA effortlessly. Additionally, Biber, Connor & Upton (2007: 239) claim that “most recent discourse studies of language use are based on analysis of a corpus, and conversely, most studies in corpus linguistics describe how lexical/grammatical features are used in discourse”. Stubbs (2001: 154) confirms this claim by saying that “corpus linguistics is trying to develop observational, empirical methods of studying meaning, which are open to the same tests as are applied in other disciplines”.

In my opinion, the differences between the methods can be seen as complementary strengths, which allow for rich insights into “the discourse organizational patterns of a text” (ibid: 242).

## 4. Analysis

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### 4.1. External deductive Ideology

#### 4.1.1. Women and men

The whole Harry Potter series is a collection of children's and young adult novels that are heavily dominated by male representation. Even if two of the three main characters are male, Harry and his best friend Ron, the salient discrepancy of occurrence between the male and female third person pronoun is still tremendous. When looking at the word frequency list, *he* is placed fourth rank in all three books, while *she* is only found between the 28<sup>th</sup> and 43<sup>rd</sup> rank. In *Harry Potter and the Sorcerer's Stone*, *he* occurs 1760 times, while *she* comes in 43<sup>rd</sup> and occurs 252 times. The same astonishing discrepancy goes for the two other texts. *He* occurs 4165 times in *Harry Potter and the Goblet of Fire*, while *she* is placed 28<sup>th</sup> occurring 933 times, showing slightly fewer diverging results than in the first book. In the last book of the series, *Harry Potter and the Deathly Hallows*, *he* occurred 4255 times and *she*, placed 30<sup>th</sup>, 1047 times. Additionally, as the series progresses and new characters are introduced progressively another astonishing imbalance becomes evident as women are less and less represented. In the first four books of the series there are 35 male characters and 29 female characters, while by the end of the series we count 201 male characters and only 115 females, making it quite obvious that men dominate the series (Heilman & Donaldson 2009: 141).

Furthermore, the two most outstanding and talented witches, Minerva McGonagall and Hermione Granger, who are described as more powerful than their male counterparts, are merely branded as supporters of the male protagonists and much less impactful (ibid: 146). Besides, Eccleshare (2002: 87) claims, next to her observation that female students are nearly never mentioned throughout the books even though Hogwarts is a mixed-gender school, that the readers' only introduction to a group of female students is when they are mocked by Harry and Ron for showing a high interest in the subject Divination (Rowling 1999b: 121).

For further analysis, I took Goatly's (2008: 46) approach and looked at "the degree to which women are stereotypically associated with the expression of emotion" in behavioral processes. Lexical items like *bursting into tears*, *scream*, *cry*, *burst out* occur approximately three times more often with females than with males in the Harry Potter series, even when bearing in mind that the male pronoun appears four to seven times more often than the female pronouns in clauses (see Goatly 2008: 46). Throughout the series, females *cry*, look *tearful*, *burst into tears* or have *stains of tears* 146 times, while males only shed tears 77 times. To exemplify, almost exclusively all instances of "crying" (in the sense of shedding tears, not shouting) are all associated with women: "Gran was crying, she was so happy" (Rowling 1998: 66); "Winky was crying so hard that her sobs echoed around the clearing" (Rowling 2000: 89); "Tonks was crying silently into a handkerchief" (Rowling 2008: 71). Interestingly, there is only one exception, where a male character regularly sheds tears: "Hagrid was so shocked, he stopped crying" (Rowling 1998: 160); "Hagrid stood there with his eyes red and swollen; tears splashing down the front of his leather waistcoat" (Rowling 1999a: 141); "More tears leaked out down his cheeks and into his tangled beard" (Rowling 2000: 298); "Harry could feel Hagrid's arms trembling with the force of his heaving sobs; great tears splashed down upon him as Hagrid cradled Harry in his arms" (Rowling 2007: 613). Hagrid is Harry's first friend and an important one too, serving as a 'gatekeeper' of Harry's real identity. Hagrid is the one who personally picks Harry up when the Dursleys were trying to hide him away, as they did not approve of him going to Hogwarts. De Rosa even claims that "Hagrid [...] physically nurture[s] Harry throughout the series" (2003: 167), and the choice of words here is crucial. De Rosa, by deliberately choosing the word "nurturing", implies that Hagrid acts as some sort of "surrogate parent", almost being a 'surrogate mother' (ibid: 167), baking Harry his first birthday cake on his eleventh birthday, giving him important symbolic presents like Hedwig and a family photo album, and making Harry connect with his family and heritage for the first time. Moreover, he tries to keep Harry out of trouble and guides him through his first school day at Hogwarts like a mother would, buying him all necessary 'school equipment', like a wand, robes, books and a cauldron. Goatly describes Hagrid as "the most lachrymose of the male characters, conforming to the stereotype of the gentle maudlin giant" (2008: 46). Moreover, according to Anne Collins Smith (2010: 340), Hagrid should have been a female character. Smith made a list of contrasting pairs of characteristics, in

order to illustrate gender stereotypes in Harry Potter. While the first noun refers to a stereotypical male characteristic, the second one shall describe a stereotype female characteristic: Control/Love, Individualism/Community, Hierarchy/Networking, Domination/Sharing, Competition/Cooperation, Independence/INterdependence Aggression/Compassion, and finally Reason/Emotion (2010: 341-342). Thus, even though Hagrid is described as “a giant of a man” with “a shaggy mane of hair and a wild, tangled beard” (Rowling 1998: 55), he seems to be breaking male gender stereotypes. Despite looking massive, tough and strong, he is illustrated as more sensitive as many female characters, crying at weddings (Rowling 2007: 121) and showing compassion and emotion for all kinds of sentient beings.

In contrast to Hagrid, the protagonist himself barely cries. The first time Harry cries is close to the end of the fourth book, when he meets his nemesis Lord Voldemort: “Harry was tied; he fell to the foot of it and lay there, crumpled up and crying” (Rowling 2000: 422). And at the end of the last book, when Professor Snape dies: “He turned back to Snape, and his eyes were full of tears” (Rowling 2007: 580).

Tears in the series usually belong to Hermione or are associated with other females in the book. Furthermore, when looking at lexical items like “screaming”, “shrieking”, and “shouting” as Behavioral Processes, one gets similar results. Hermione, one of the few female heroes is by far the most frequent Behaver or Actor associated with screaming and crying, closely followed by a line of antagonists like Mrs. Dursley, Dudley, Malfoy or Voldemort. Interestingly, Harry does not scream, shriek or even shout, but rather “[h]ad to clap his hands to his mouth to stop himself from screaming” (Rowling 1998: 109).

Overall, crying, screaming and shrieking are predominantly female activities, as the behavioral processes associated with emotion are disproportionately ascribed to the female characters in the book. Moreover, screaming and shrieking seem to be negatively connoted, as, besides Hermione, mostly “bad” characters shriek, scream and shout. Even though Rowling has successfully created a rich universe with convincing and lovable characters, one cannot ignore the fact that the series is sprinkled with underdeveloped, insubstantial and meagre female characters who suffer from gender discrimination. Critics accused Rowling for replicating the current cultural stereotypes about men and women in her books by placing women into the background and therefore assigning them a secondary position only (see Heilman & Donaldson 2002: 139).

#### 4.1.2. Racism and speciesism

“Differences of habit and language are nothing at all  
if our aims are identical and our hearts are open”  
(Rowling 2000: 723).

There are many different creatures living in the world of Harry Potter and some are considered more respectable than others are. These “Beings”, a classification term used by the ‘British Ministry of Magic’, are divided into different specific categories often based on blood purity. The blood status is a concept to distinguish between magical families or even within the family trees to determine the different levels of magical-endowment. So, in the wizarding world racism does not concern skin color, religion or culture, but instead the purity and status of one’s blood.

One differentiates between Muggle-born, wizards or witches who are born to non-magical parents, Half-bloods, wizards or witches who do have Muggle or Muggle-born people in their family tree, Squibs, non-magical children born to magical parents, and finally pure-blood wizards, wizards or witches who claim to have no Muggles or Muggle-borns in their family tree. Other than that, the wizarding world of magic offers everything that a fantasy-loving heart desires, from elves to giants, goblins to vampires, werewolves to merpeople.

However, even though there is such a diversity of cultures, species and beings, the Harry Potter-novels are full of instances of racism, Othering and exploitation, are not only evident in the plot and narrative, but also illustrated in the language. As explained in the previous chapter, racial issues are a significant conflict represented in the whole series, especially during the second half. In the following section, I discuss the different issues with racism and speciesism found in the texts.

##### 4.1.2.1. Beings

And what would you say, Royal, to those listeners who reply that in these dangerous times, it should be “wizards first”?” asked Lee. ‘I’d say that it’s one short step from “wizards first” to “pure-bloods first”, and then to “Death Eaters”,’ replied Kingsley. ‘We’re all human, aren’t we? Every human life is worth the same, and worth saving’  
(Rowling 2007: 357).

It is a common tendency of pure-blood wizards to be proud of their blood status and to discriminate any magical beings that are not pure-blooded. Especially during the reign of the Dark Lord such behavior is encouraged. Pure-blooded wizards such as Lucius Malfoy

and his son Draco Malfoy treat Muggle-borns or Half-blooded wizards like second-class humans, believing that they are lower-tier wizards and witches. Jackie C. Horne, among many other theorists, argue that the Harry Potter-saga is not a simple constructed magical fantasy tale, but that the author is trying to teach the reader, through the adventures of Harry and his friends, the dangerous consequences of racism (2010: 76). Luisa Grijalva Marza even goes so far as to say that the Harry Potter series is “not only for children or literary scholars but for political scientists and policy makers too” (2012: 426).

Racial ideology and “the simultaneous power and danger of racial and genetic politics” (Barrett 2012: 59) is an important theme in Rowling’s series (Barrett 2012: 59). Already a few pages in, when Harry is introduced into the world of magic in the first book, he, and therefore the reader, is introduced to the issue of racial ideology when Draco Malfoy is discussing the blood status of wizards and witches:

I really don't think they should let the other sort [Muggle-borns] in, do you? They're just not the same, they've never been brought up to know our ways. Some of them have never even heard of Hogwarts until they get the letter, imagine. I think they should keep it in the old wizarding families (Rowling 1998: 89).

However, it is not until the second book until racial differences are integrated as part of the main plot and even the main focus in the later books. In the second book, *Harry Potter and the Chamber of Secrets*, the term “mudblood” is introduced when Malfoy insults Hermione as such:

‘It's about the most insulting thing he could think of,’ gasped Ron, coming back up. ‘Mudblood's a really foul name for someone who was Muggle-born - you know, non-magic parents. There are some wizards - like Malfoy's family - who think they're better than everyone else because they're what people call pure-blood’ (Rowling 1998a: 127).

This pejorative term, also called epithet, is extremely common in the last book. From the 42 times that the term occurs in total, it occurs 26 times in *Harry Potter and the Deathly Hallows*. Death Eaters such as Bellatrix and Draco Malfoy mostly use it. Concordance lines for mudbloods represent them as slimy, lying and filthy and they mostly used as insult alongside ‘filth’, ‘traitor’ and ‘scum’. Furthermore, the word is often associated with Hermione due to her heritage.

Nevertheless, this issue of racism also concerns other sentient beings. Not only do mixed-blooded wizards and witches experience racism and are clearly disadvantaged, but house-elves, goblins, giants and werewolves are disadvantaged and examples of race

discrimination too. House-elves are usually enslaved by witches and wizards, goblins are mistreated and mistrusted, werewolves are shunned by every magical being and giants are perceived as dense and mindless. Some theorists even compare this issue addressed in Harry Potter to the African-American enslavement in the Southern states of the United States in the 17th to 19th centuries (see Peppers-Bates & Rust 2012). The enslaved elves are something deeply rooted in the magical realm, a seemingly overlooked issue. Most elves are so-called house-elves bound to their master, serving their whole life fulfilling any wishes their master has. They are obedient and loyal to the families they are serving, going so far that if they misunderstand a command or fail to carry out an instruction, they punish themselves by ironing their hands, hitting themselves, throwing their heads against the wall and so on (Rowling 1999a: 356-357). There is a clear hierarchy when it comes to wizards, witches and elves. An example would be Kreacher, the elf of the Black family whose greatest wish is to have his head nailed on a wall in the Black mansion next to all the former Black house-elves when he dies (see Rowling 2003: 43). House elves are often found as Actors in transitive material process clauses: they busy themselves, clean the house or serve their master.

The issue of the enslavement of elves seems to be so deeply embedded into the wizarding world that even kind-hearted wizards like the Weasleys do not consider the house-elf enslavement to be a matter worth discussing. Ron is convinced that elves love to be bossed around and are only happy when serving their respective family (Rowling 1999a: 30). Most wizards and witches are oblivious of the oppression and are on the same page with Ron, truly believing that enslavement is something that house-elves desire and crave. From the reader's perspective, the issue becomes even more acute and pressing, when Winky, a house-elf employed at Hogwarts, expresses her gratitude for being enslaved: "House-elves is [sic] not supposed to have fun, Harry Potter", said Winky firmly, from behind her hands. "House-elves does [sic] what they is told" (Rowling 2000: 84).

Hermione Granger, growing up in the Muggle-world, provides an outside view of the whole situation and is shocked by the treatment of the house-elves (see Möller 2014: 2). When she asks one of the Hogwarts' ghosts about the Hogwarts house-elves' working conditions, the ghost just comments: "Sick leave and pensions?" he said, pushing his head back onto his shoulders and securing it once with his ruff. 'House-elves don't want sick leave and pensions!' (Rowling 2000: 202). Hermione's answer as an outsider is clear and

straightforward: ‘Slave labor,’ said Hermione, breathing hard through her nose. ‘That’s what made this dinner. Slave labor’” (ibid: 202). She knows that the ingrained opinion of the house-elf slavery is wrong and manages to change the view of many wizards, one of them being Ron Weasley. Being aware of the bad treatment of elves, Hermione starts a campaign to fight for the rights of house-elves and calls it S.P.E.W. - Society for the Promotion of Elfish Welfare. However, not every elf is happy with their newly gained freedom. Winky does not enjoy being a free elf at all, being insulted by Hermione’s question about how much she earns now as a free elf: “[Winky] has not sunk so low as that! Winky is properly ashamed of being free” (Rowling 2000: 321).

Nevertheless, even though Rowling was praised for tackling important issues like racism in her Young Adult novels at first, critics accuse her for losing interest in the topic (Dendle 2009: 165). Dendle criticized that the issue of racism towards house-elves is briefly touched upon in the fourth novel, but is never mentioned again in the series afterwards. According to him, Rowling only introduced “lesser creatures”, who are exploited by wizards and witches on a regular basis, for a comic relief effect (Dendle 2009: 166).

Conclusively, the main purpose of house-elves is to serve and obey, they are mostly mentioned or are significant when serving their master. Furthermore, wizards and witches do not seem to consider the enslavement of house-elves as a problem in contrast to the blood status discrimination issue.

#### 4.1.2.2. Animals

The world of Harry Potter is full of animals in all sizes, shapes and forms. Whether in ordinary life, school lessons or in the wild, animals seem to be everywhere. Animals even play a substantial part in every Hogwarts’ student’s life, as students are allowed to keep an animal companion. They can choose between three animals: owls, frogs and cats. Students are allowed to use owls to communicate with the world outside of Hogwarts through letters.

Concordance lines for owls, Hedwig (Harry’s owl), and Errol (Ron’s owl) usually depict them as flying [2]: they swoop [8], flutter [5], and soar [5], as they usually regularly drop and deliver post for their owners. Goatly (2008: 43) argues that owls as Actors of these intransitive material process clauses are not powerful enough to affect another participant. However, like in transitive clauses as Actors with goals, owls get more power. They arrive [3] with news, drop [5] and deliver [3] letters, newspaper and parcels, and



occasionally bring [7] dead mice, notes and parcels. However, human characters, the owners of owls, are always the force activating and sending the owl's away. The owls serve as Goals that the human Actors send [14] away with letters, parcels and messages (see *ibid*: 43). Moreover, owls are also frequently Phenomena of affective Mental processes, as they are by far the favorite companion of Hogwarts' students, students either *have* or *want* owls (*ibid*: 44).

Interestingly, when looking at the animal realm of the Harry Potter-series, everyday ordinary animals, like cats, toads, rats, or even snakes, seem to have a bad reputation at Hogwarts and generally in the Harry Potter-universe, whereas mythological animals like the phoenix, the unicorn or the griffin are loved and admired. However, one has to keep in mind that even though mythological creatures are admired, they are still exploited and used for various reasons. For example, witches and wizards use various parts of the unicorn for potions. Unicorn hair is a key ingredient for the making of wands. Moreover, unicorn blood can be used in order to keep a hurt person alive, granting the consumer some sort of immortality, but "you will have but a half-life, a cursed life, from the moment the blood touches your lips" (Rowling 1998: 136). The same goes for the phoenix. Even if Phoenix are regarded as fascinating creatures and are highly admired, their special abilities are often made use of by wizards and witches. They have unmatched regeneration abilities, can be reborn, can lift heavy loads, can disappear and reappear at will and, most importantly, their tears have potent healing capabilities. Animals, regardless of their reputation, seem to be regularly exploited by wizards and witches. Even special ordinary" pets like Ron's rat Scabbers, his owl Errol or Mr. Argus Filch's, the caretaker, cat Mrs. Norris are viewed negatively. Goatly (*ibid*:44) analyzed that ordinary animals as actors in transitive material processes usually are considered destructive: "[Scabbers] is chewing my sheets" (Rowling 1998: 68); "As a surprise for Harry, they had painted a large banner on one of the sheets Scabbers had ruined" (*ibid*: 97), or even vicious: "Harry had a nasty feeling they were going to end up as Mrs. Norris's Christmas dinner" (*ibid*: 107); "Mrs. Norris was hissing and trying to bat them with her paws" (Rowling 2007: 526). Adjectives associated with ordinary pets are usually negative: *old*, *scrawny*, *feeble* and *useless*.

Nevertheless, as the story progresses and Lord Voldemort and the war against him is becoming increasingly important, animals seem to disappear and to increasingly lose significance. The focus shifts from Harry's school life and adventures with his friends to

more serious matters. Whereas the first five books always start with a lonely Harry being stuck with the Dursleys during summer break, his only friend being his owl Hedwig, as his uncle Vernon tends to hide all messages and letters he gets from his friends during the holidays, the sixth book, *Harry Potter and the Half-Blood prince*, opens right at the time and place where its predecessor ended. Harry is at the British Ministry of Magic discussing the imminent danger of Lord Voldemort's return. Voldemort's return is certainly foreshadowing changes in the story: The Horcrux chase and the fight against discrimination of Muggleborns take center stage while the importance of animals slowly fades. An example would be Mrs. Norris, the cat of caretaker Argus Filch, appears 13 out of 14 times in *Harry Potter and the Sorcerer's Stone*, and one time in *Harry Potter and the Deathly Hallows*. Hermione's cat Crookshanks and Ron's rat Scabbers no longer play a part in the story in the second half of the series and Harry's owl Hedwig even dies in the last part. As Harry and his friends grow older, their problems grow with them, from finding a date for the Yule Ball, a formal Christmas celebration, to defeating the evil wizard the world has seen.

In conclusion, non-magical animals are generally depicted as negative. They are either being exploited by their humans, or seen as vicious, destructive and violent. Moreover, as the pace of the story changes, animals seem to completely disappear from the narrative losing the little significance that they had.

#### 4.1.2.3. Plants

Plants play an interesting and contradicting role in the Harry Potter universe. On the one hand, they are seen as essential, Herbology being a mandatory and core class taught in Hogwarts, while on the other hand, plants are always looked down upon and are being marginalized. Non-magical plants are commonly Circumstantial Adjuncts, a given example would be grass: on to the grass, over the grass, off the grass. The same goes for ordinary trees, they are usually Circumstantial Adjuncts: behind the tree, up a tree, past the tree, in the trees, and, so on. However, these ordinary non-magical plants, just like animals are usually regarded negatively. They are mainly impediments to vision, and are associated with being dark, thick and sinister.

The Forbidden Forest, also called Dark Forest, on the borders of Hogwarts, is full of such trees. The Forest is described as massive, thick with trees like beeches, oaks, pines, and sycamores (see [https://harrypotter.fandom.com/wiki/Forbidden\\_Forest](https://harrypotter.fandom.com/wiki/Forbidden_Forest)). The Dark

Forest is interesting in many aspects, it is not only an essential place for the plot, but looking and analyzing it through a Systemic Functional lens demonstrates various interesting details too. True to its name, the Forbidden Forest is portrayed as a sinister place, dark and dangerous, the trees in the forest seem to always “sway darkly”, as this very expression can be found multiple times in the first and fifth book of the series (see Rowling 1998:77; 2003: 154). The trees are considered as evil and dark, hiding whatever is lurking in the forest: “The dark, rustling treetops of the Forbidden Forest” (Rowling 2000: 354). Goatly emphasizes that when the Dark Forest serves as Token in Relational Processes; its Values are always negative: “black and silent”, “not safe”, “full of dangerous beasts” (see Goatly 2008: 45). Moreover, he claims that as Circumstance of location, the forest is where evil lurks: “where Voldemort’s waiting” (Rowling 1998: 137) or the unknown is lurking (ibid: 136). In *Harry Potter and the Sorcerer’s Stone*, Harry met Lord Voldemort for the first time disguised as a “hooded figure” in the Forbidden Forest. In the last part, *Harry Potter and the Deathly Hallows*, Harry meets Lord Voldemort again in the Forbidden Forest, this time ready to sacrifice himself in order to save his friends. Meeting the Dark Lord for the first time in the first book, then seemingly dying from the Death Curse fired by Lord Voldemort in the last book, it can be said that the Forbidden Forest is an important place, where Harry’s adventure begins and ends.

“Magical” plants can be regarded as an exception to the negatively conceived counterparts. In *Harry Potter and the Goblet of Fire*, where chosen ‘champions’ of different magic schools compete with each other during different challenges, Harry learns that the second task requires him to find something he cares about from merpeople who live in the depths of the Black Lake. Therefore, he uses ‘gillyweed’, a plant that when eaten makes the consumer grow gills and fins, making it possible for Harry to dive freely into the Black Lake for a limited amount of time: “Mr. Harry Potter used Gillyweed to great effect (Rowling 2000: 333); “You saved my life with that Gillyweed” (ibid: 351). Another example would be the magical Mandrake, or Mandragora, a sentient plant with anthropomorphic roots. The plant’s root resembles humans not only in its looks, but also in their growth and behavior. The scream of an uprooted, mature mandrake can be fatal and they are a key ingredient for a restorative draught, which restores people who have been transfigured, cursed or petrified. In *Harry Potter and the Chamber of Secrets* Harry’s class is repotting infant Mandrakes, which look like wrinkled babies. To protect themselves

from the cry of these mandrakes, they wear earmuffs, because even though the screams of infant mandrakes are not strong enough to kill yet, they are still powerful enough to knock anyone out for a couple of hours. Moreover, they are used to brew the potion to save the students who were attacked by the monster of the chamber. Furthermore, in *Harry Potter and the Deathly Hallows*, Prof. Sprout, the Herbology Professor of Hogwarts, carries some potted plants up to the battlegrounds during the preparations of the battle of Hogwarts against Voldemort. The plants will be cast down on the Death Eaters and attackers, while their cry will certainly incapacitate the enemies.

Another example would be the Whomping Willow, a very valuable, extremely violent, and rare magical sentient tree. Whomping Willows are incredibly dangerous, as they will immediately attack anything and anyone who comes within range of their branches. At the beginning of the new semester in Harry's second year, they could not take the train to Hogwarts, so they decided to take Ron's father's flying car in order to get to Hogwarts in time. They accidentally crash-landed the car into the Whomping Willow, which is planted on Hogwarts' ground, close to the castle, and experienced the wrath of this dangerous tree firsthand:

"What's happen-?" Ron gasped, staring through the windscreen, and Harry looked around just in time to see a branch as thick as a python smash into it. The tree they had hit was attacking them. Its trunk was bent almost double, and its gnarled boughs were pummelling every inch of the car it could reach. "Aaargh!" said Ron, as another twisted limb punched a large dent into his door; the windscreen was now trembling under a hail of blows from knuckle-like twigs and a branch as thick as a battering ram was pounding furiously on the roof, which seemed to be caving in – "Run for it!" Ron shouted, throwing his full weight against his door, but next second, he had been knocked backwards into Harry's lap by a vicious upper cut from another branch. [...] "Can you believe our luck?" said Ron miserably, bending down to pick up Scabbers the rat. "Of all the trees we could've hit, we had to get one that hits back." He glanced over his shoulder at the ancient tree, which was still flailing its branches threateningly (Rowling 1999a: 50).

The tree afflicted damage to various items over the course of Harry's school life, not only did Mr. Weasley's car was heavily damaged, but Harry's broomstick, the Nimbus 2000 was destroyed:

"Did someone get my Nimbus?" [...] "Well ... when you fell off, it got blown away," said Hermione hesitantly. "And?" "And it hit – it hit – oh, Harry – it hit the Whomping Willow." Harry's insides lurched. The Whomping Willow was a very violent tree which stood alone in the middle of the grounds. "And?" he said, dreading the answer. "Well, you know the Whomping Willow," said Ron. "It – it doesn't like being hit." [...] Slowly, [Hermione] reached down for a bag

at her feet, turned it upside down and tipped a dozen bits of splintered wood and twig onto the bed, the only remains of Harry's faithful, finally beaten broomstick (Rowling 1999b: 119).

However, not just objects got damaged, destroyed or beaten by the Whopping Willow, also students suffered damage:

"I'm sorry about your broomstick. Is there any chance of fixing it?" "No," said Harry. "The tree smashed it to bits." Lupin sighed. "They planted the Whomping Willow the same year that I arrived at Hogwarts. People used to play a game, trying to get near enough to touch the trunk. In the end, a boy called Davey Gudgeon nearly lost an eye, and we were forbidden to go near it. No broomstick would have a chance." (Rowling 1999b: 122)

Even though the Whopping Willow is seen as dangerous and threatening, wizards and witches seem to be very fond of this deciduous tree:

"I noticed, in my search of the park, that considerable damage seems to have been done to a very valuable Whomping Willow," Snape went on. "That tree did more damage to us than we –" Ron blurted out (Rowling 1999a: 53).

When Harry and Ron injured the tree during their crash landing in the beginning of their second year, the professors were very concerned about the well-being of the tree and Herbology Professor Sprout personally made sure to patch the Willow up again. The tree's branches serve as its limbs and have the same function as human arm. However, if any damage is applied to them, the healing treatment is similar to humans, they require casks and bandages.

In conclusion, it can be said that even though magical plants, just like magical creatures tend to be less threatening and menacing than ordinary plants and creatures, both are mainly being exploited by wizards and witches. Magical plants are only valued, treasured and used if they are exploitable or offer some sort of magical benefit (see Goatly 2008: 46).

## 4.2. Overt ideological categories

Turning to the more obvious overt ideological perspectives which the books adopt, I intend to focus on several points which seem important to me, like the unhealthy rivalry and forced competition represented in the series (see Goatly 2008: 47).

#### 4.2.1. Conventions, Rules and Rebellion

There are several overt ideologies represented in the Harry Potter series for the reader to discover. One specific point that I choose to discuss is how Rowling depicts the idea of rules, conventions and normalcy in her series. While Rowling illustrates the clean, orderly and organized as negative, chaos, rule breaking and simplicity seem to be positive.

The Dursleys are damned for their obsession with the normal and conventional. Their wish for the ordinary and obsession with being and staying normal are in contrast with any other family in the series. Blunt and Dowling (2006: 126) argue that certain house structures, social relations and ‘hierarchies’ are idealized today, especially in the western world. They say that the “heterosexual nuclear family” who ideally lives “in a detached, owner-occupied dwelling in a suburban location” (ibid: 101) are commonly admired and idealized. The Dursleys, the family that Harry stays with during his childhood, can certainly be seen as such a family, living in a suburban house at Privet Drive 4, and even the distribution of the gender roles within the family is apparently stereotypical. This is also in agreement with Mallet’s (2005: 74) argument saying that there is an ideologically laden perception of the heterosexual couple living in the ‘ideal’ (suburban) home that not only implies, but also promotes certain gendered roles and relationships. Petunia is clearly responsible for domestic work like cooking and cleaning, and Vernon, as the ‘breadwinner’ and provider, is responsible for “fixing the home”, the yard, and garage (see Blunt & Dowling 2006: 110-116). Richard Adams sums it up: “They are representative of a certain social milieu of the 1990s [...]. The Dursleys are Rowling’s epitome of modern middle class: crass, mean-spirited and grasping, living in a detached house in the suburb of Little Whining. Vernon works in middle management while Petunia is a curtain-twitching housewife” (2003).

According to Fenske (2008: 110), Privet Drive 4, the street that the Dursleys live in, is named after a plant associated with small-mindedness and unimaginativeness. Moreover, there is a phonetic resemblance to “private”, which “alludes to Harry’s isolation when he is with his family”. Elizabeth D. Schafer (2000: 55) describes the Dursleys as “repulsive, ignorant, arrogant, narcissistic, greedy, mean-spirited, humorless people who seem to have no souls” (55). The Dursley’s home is perfectly tidy, awfully ordinary, and most importantly unsurprising, “[Privet Drive] is the very last place you would expect astonishing things to happen” (Rowling 1998: 24). Fenske (2008: 110) argues that Harry’s

childhood was dominated by consistency, order, and cleanliness. Even after 11 years of living in Privet Drive 4, the streets and houses had hardly changed.

Privet Drive had hardly changed at all. The sun rose on the same tidy front gardens and lit up the brass number four on the Dursley's front door; it crept into their living-room, which was almost exactly the same as it had been on the night [of Harry's arrival]. Only the photography on the mantelpiece really showed how much time had passed" (Rowling 1998: 25).

For Harry, Privet Drive represents narrowness and the feeling of being (literally) trapped, living under the stairs in a cupboard, the meals being passed through a cat flap under the door, just like a prison. Harry's cupboard is described as small, dark, and full of spiders (Rowling 1998: 1-2), not necessarily a place that could be described as homely. Later on, Vernon does not even hesitate to bar Harry's only window (Rowling 1999a: 28). The Dursleys hate everything "unDursleyish" (Rowling 1998:3) and despise anything that is not "as perfect as their home" (ibid: 3). From their perspective, Harry is a threat to their traditional "normal" and "ordinary" life. His extraordinary abilities are a clear danger to their interpretation of convention, mostly because he is perceived as 'different'. Harry being different becomes even more threatening after the events on his eleventh birthday. The Dursleys desperately try to bring Harry under control again after his first year in Hogwarts and try to forbid the magic that he has learnt there, Vernon even forbidding him the mentioning of the word 'magic' within the house: "WHAT HAVE I TOLD YOU ABOUT SAYING THE 'M' WORD IN OUR HOUSE? [...] I WARNED YOU! I WILL NOT TOLERATE MENTION OF YOUR ABNORMALITY UNDER THIS ROOF!" (Rowling 1999a: 2). Overall, it can be said that the Dursleys love the ordinary, the orderly, and the controllable, while hating the weird, unpredictable, and extraordinary. In fact, many of the concordance lines for *normal* or *ordinary* feature the Dursleys: "Mr. and Mrs. Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much" (Rowling 1998: 1); "Mrs Dursley had had a nice, normal day" (Rowling 1998: 3); "Mr Dursley, however, had a perfectly normal, owl-free morning" (ibid: 2). While the Dursleys are not the only ones associated with the ordinary and normalcy, as mentioned before, their concordance lines verify that they are easily irritated by anything that falls out of what they perceive as conventional: "his eyes fell on a huddle of these weirdos standing quite close by" (ibid: 2); "Mr. Dursley couldn't bear people who dressed in funny clothes" (ibid: 2); "your parents, well, they were weirdos, no denying it" (ibid: 30).

Hogwarts, the school of Witchcraft and Wizardry, is obsessed with rules and conventions as well, a necessity, as they want to keep their students safe, maintain order, and encourage proper learning. However, even though Hogwarts regularly controls, protects and regulates their students so they do not break any rules, ‘rules’ paradoxically most often take the participant role of Goal with the verb *break*[19] within the ivy overgrown halls of Hogwarts. Additionally, the obsession with rules becomes evident by the “overwording of modals of obligation (prohibition) must and should” (Goatly 2008: 48): “You mustn’t go wandering around the school at night” (Rowling 1998: 100); “First years should note that the forest on the grounds is forbidden to all pupils” (ibid:84); “no magic should be used between classes in the corridors” (ibid:84). Nonetheless, even though the two main sources of influence for Harry, his home in Privet Drive 4 and Hogwarts, hold the opinion that rules are obligatory in order to shape the life of young adults, Harry and his friends break several rules every semester. Moreover, instead of being punished for breaking rules, Harry is often rewarded for his rebellious behavior. He truly believes that if rules are conflicting with what he feels is morally right, people would be better off to rebel against than to submit to them, J.K. Rowling therefore seems to argue that breaking rules is necessary in order to do what is right in a particular situation, since rules are dogmatic ways of regulating reality without taking any variation (i.e. context) into account. Harry is even regularly encouraged to disregard rules. He receives the Invisibility cloak, a rare and valuable magical garment, at Christmas from Albus Dumbledore. The invisibility cloak allows its wearer to become invisible, and while Dumbledore just tells Harry to “use it well”, it is apparent that if Harry uses the cloak for a “good purpose”, it does not matter which rules he breaks. With the help of the cloak, Harry, amongst other things, breaks into the restricted section of the library, helps Hagrid to hide the dragon he was not supposed to raise, while Dumbledore always confirms that he believes Harry is making the right choices. Moreover, Dumbledore does not only encourage Harry and his friends to break rules, but he himself breaks rules from time to time too. The House Cup is a yearly award given to the House, which collected the most points throughout the school year by answering questions correctly, doing deeds and winning Quidditch games. Nevertheless, points can be deducted again due to misbehaving or rule breaking. At the end of the first book, *Harry Potter and the Sorcerer’s Stone*, the House-Cup is supposed to be won by Slytherin as they collected the most points throughout the year. Everyone is in a celebratory



mood, the grand hall is decorated with Slytherin's logo and colors, but Albus Dumbledore, the headmaster of the school, has other plans. He goes on with the ceremony, pretending that Slytherin had won, only then to distribute the exact amount of points needed for Gryffindor to win, mocking Slytherin students and breaking the rules. Another example of rule-breaking by a person of authority would be Professor McGonagall. During the events of *Harry Potter and the Prisoner of Azkaban*, our protagonists are in their third year and Hermione Granger, the gifted witch with a brilliant mind, wished that she could attend more classes than time allows. Professor McGonagall, Deputy Headmistress and Head of House Gryffindor, granted her that wish by giving her a Time-turner, a magical device that allows travelling through time, making her swear not to tell anyone.

In conclusion, the only rule and convention that seems to matter throughout the Harry Potter series is that it is okay to break rules for a greater good. Even though the Dursleys' house and Hogwarts are depicted as a "world of tight and tyrannical control" (Goatly 2008: 48) and both are well respected, the strict rules and conventions are broken and lifted by Harry and his friends and sometimes even people of authority.

#### 4.2.2. Competition

The main theme in the Harry Potter series is competition. From the rivalry and competition between the different houses and the highly competitive sport Quidditch, to the main theme of the good competing against the evil. The Tables 1 and 2, adapted from Goatly (2008: 49) and adjusted to the examined material, illustrate how predominant and important words associated with competitiveness are. The Tables show that particularly the houses of Hogwarts are in heavy competition with each other, whereas "academic competition", as in exams, is seen as rather unimportant.

There is great rivalry between the four Hogwarts houses of Gryffindor, Slytherin, Ravenclaw and Hufflepuff. The houses are based on the four founders of Hogwarts, Godric Gryffindor, Salazar Slytherin, Rowena Ravenclaw and Helga Hufflepuff. Each house values and "possesses" unique qualities: Gryffindor values bravery and chivalry in its students, Hufflepuff values fair play and patience, Ravenclaw students are usually highly intelligent and witty, while Slytherin students are seen as ambitious and cunning. Each house is competing in Quidditch matches with each other and they are fighting in the annual House Cup competition. The strongest house rivalry is found between Gryffindor and

Slytherin: “Gryffindor and Slytherin students loathed each other on principle” (Rowling 2005: 135). This rivalry goes all the way back to the founding days of Hogwarts. Godric Gryffindor and Salazar Slytherin were great friends until the latter started to mistrust and dislike Muggle-born students, going even so far that he proposed they should no longer be accepted at Hogwarts. The other founds did not agree with Salazar, particularly Gryffindor. The two most likely had a violent argument over the subject, they dueled and a civil war broke out between the two houses when Slytherin chose to leave the school eventually. This long-running feud has changed into the passionate rivalry between the two houses. Interestingly, the rivalry exists not only between the students, but also between the respective teachers of the houses. For example, Severus Snape, Head of house Slytherin, tends to take points away from Gryffindor, while Dumbledore, great fan of house Gryffindor, usually rewards Gryffindor students.

Furthermore, sportive events like Quidditch matches are in the focus. A keyword in this case would be ‘points which acts as Goal or Value in Material or Relational (Possessive) processes (Goatly 2008: 50), commonly used with the verbs ‘lose’ [16], e.g.: “And Gryffindor really can’t afford to lose any more points, can it?” (Rowling 1998:141); ‘earn’ [10], for example: “Gryffindor have just taken the lead for the House Cup – you earned fifty points” (Rowling 1999a: 119); and ‘award’[8], e.g. “We award her twenty-five points” (Rowling 2000: 332).

As briefly mentioned before, the climax and resolution of the competitions throughout the year takes place when the headmaster awards the house which collected the most points with the House cup. However, in Harry’s first year, Dumbledore publicly embarrassed Slytherin students by awarding Gryffindor last-minute points:

Now, as I understand it, the house cup here needs awarding, and the points stand thus: In fourth place, Gryffindor, with three hundred and twelve points; in third, Hufflepuff, with three hundred and fifty-two; Ravenclaw has four hundred and twenty-six and Slytherin, four hundred and seventy-two.” A storm of cheering and stamping broke out from the Slytherin table. Harry could see Draco Malfoy banging his goblet on the table. It was a sickening sight. “Yes, Yes, well done, Slytherin,” said Dumbledore. “However, recent events must be taken into account.” The room went very still. The Slytherins’ smiles faded a little. “Ahem,” said Dumbledore. “I have a few last-minute points to dish out. Let me see. Yes. [...] He then went on with changing the decorations of the Grand Hall from tributes in honor of the house Slytherin, to the ones of Gryffindor, Dumbledore even changed the majestic emblematic animal, Slytherin’s the snake, to a lion: “He clapped his hands. In an instant, the green

hangings became scarlet and the silver became gold; the huge Slytherin serpent vanished and a towering Gryffindor lion took its place” (Rowling 1998: 161).

This illustrates Hogwarts’ obsession with winning, competition and rivalry. Competition is definitely a main aspect of the life in Hogwarts.

**Table 1.:** Frequency of house tokens

<b>Lexical item</b>	<b>Frequency</b>
Gryffindor	602
Slytherin	350
Ravenclaw	144
Hufflepuff	118

**Table 2.:** Frequency of competition associated tokens

<b>Lexical item</b>	<b>Frequency</b>
Quidditch	428
Cup	269
lost	265
team	257
match	195
points	159
play	90
game	70
win	68
exam	52
trophy	14

### 4.3. Inductive representations and ideologies found in Harry Potter

The inductive method of reading texts primarily serves to reveal any representation or ideology through concordance data which might be left undiscovered through ordinary reading (see Goatly 2008: 42-58).

#### 4.3.1. The Chaos

In contrast to the highly restricted life at the Dursleys and the rules and conventions apparent in Hogwarts one can definitely be contrasted with the Weasley family. Even though the Weasleys are considered to be a prominent pureblood wizarding family, they are very different from the Malfoys, for example. The Weasleys live in a house called ‘the Burrow’ which stands in strong contrast to the Hogwarts castle or the perfect suburban house of the Dursleys:

It looked as though it had once been a large stone pigpen, but extra rooms had been added here and there until it was several stories high and so crooked it looked as though it were held up by magic (which, Harry reminded himself, it probably was). Four or five chimneys were perched on top of the red roof. A lopsided sign stuck in the ground near the entrance read (Rowling 1999a: 22)

While the Dursleys like everything to be clean, orderly and organized, “the Weasley’s house burst with strange and unexpected” (Rowling 1999a: 51). Every room in the house is individually designed, Ron’s room, for example, being in a “violent shade of orange”, completely plastered with posters of his favorite Quidditch Team the “Chudley Cannons”.

‘It’s a bit small,’ said Ron quickly. [...] And I’m right underneath the ghouls in the attic; he’s always banging on the pipes and groaning...’ But Harry, grinning widely, said, ‘This is the best house I’ve ever been in.’ Ron’s ears went pink” (ibid: 61).

While the Burrow seems to be not as impressive as the Hogwarts castle or the Dursleys’ house, Harry loves it. Schafer (2000: 87) explains that the “Burrow represents everything that Harry craves, especially because everyone who resides there wants him to stay and enjoy life, unlike the punitive and exclusive Dursleys”. The Weasleys are one of a kind and Harry’s home away from home. They do not follow any rules, or conventions and are therefore the ideal family, even though they sink into chaos from time to time.

Furthermore, Harry is fascinated by the magic going on in the house, Molly Weasley cooking and cleaning with the help of her wand, and Fred, George, and Ron doing garden work, scaring off real gnomes. Fenske (2008: 182) argues that the Weasleys are

Harry's perfect surrogate family, uniting all positive qualities established by Rowling in her novels, "they are chaotic, free-spirited, live on a rather small family income, and enjoy a pleasant life as long as possible and fight against evil". Moreover, they "represent compassion and innate goodness, justice and tolerance" (ibid: 182), sharing the same values with Harry's late parents, a possible reason why Harry feels so connected to the Weasleys. The Weasleys, in contrast to the Dursleys, are neither conventional nor ordinary and thus seem like the idealized family in the series.

#### 4.3.2. Mastery of Self. The Self-control

"“Master yourself!’ spat Snape.  
'Control your anger, your emotions, discipline your mind!’"  
(Rowling 2003: 281)

Goatly (2008: 52) asserts that even though the widespread presence of rules and conventions (the house and the points system are all obvious and noticeable by a superficial reading of the novel) one has to keep in mind that the submission to rules, conventions, and competing in different tournaments all require some sort of self-control and self-prohibition. He argues that this sort of self-control and self-prohibitions is discernible by the concordance lines for *not* or the clitic “-n’t”, respectively. Over the course of the series Harry and his friends often make promises to themselves “not to meddle” or “not to act out” anymore in order to stop losing points and winning the House Cup. Harry's resolution for the first three years in Hogwarts is “not to interfere in anything that didn't concern him” (Rowling 1998: 130). Harry and his friends are often enjoined not to interrupt, not to laugh or even not to worry too much. Nevertheless, our protagonists often struggle with putting themselves under control and find themselves unsuccessfully trying to hold onto the given rules and conventions. They could not help [24] *grinning*, *noticing*, *laughing* or even *thinking*. For example, our heroes frequently overhear conversations that they are not supposed to listen to: “couldn't help overhearing what you and Malfoy were saying –”(Rowling 1998: 81); “I – er – I heard you and Mrs Weasley talking last night. I couldn't help hearing,” Harry added quickly” (Rowling 1999a:48). Furthermore, Harry frequently has to grin after doing something forbidden: “Harry couldn't help it. He grinned, too” (Rowling 1999a: 57); Harry watched as the top sixteen cards of his deck went to the discard pile and couldn't help but smile (Rowling 2000: 102).

In conclusion, Goatly (ibid: 52) infers that the external system of rules and conventions, which are imposed by Hogwarts' school hierarchy, the Dursleys and Harry's surroundings in general, evoke the attempts at self-control of our protagonists, but nevertheless can be transgressed when there is great pressure.

#### 4.3.3. Time after Time

"Mysterious thing, time. Powerful, and when meddled with, dangerous."

— **Harry Potter and the Prisoner of Azkaban**

Time is the most frequently occurring word in any general-purpose corpus of English (see Goatly 2008:52). Besides, time is an important concept in the Harry Potter series, the heptalogy is a story with its own pace. Rowling has created a completely new series concept by structuring the books in a way that each novel is one school year in Harry's life. That implies every development that comes with a natural aging process, such as the figures growing older together with the readership. The network of relationships of the figures is continuously modeled and expanded, their biographies and stories are gradually revealed through time. Each school year is divided into terms and holidays. During the term, students neatly follow their timetabled periods. At the end of the term, there are tests and important Quidditch matches. Birthdays and Christmases are recurring and annually celebrated. During the winter holidays students are allowed to stay at the school, while during the summer holidays they are required to return home.

**Table 3.:** Frequency of time-related lexis

Time	1754
last	1073
year(s)	559(537)
long	1063
night(s)	593(14)
moment(s)	907(95)
Next	712
old	742

day(s)	475(237)
Week(s)	176(125)
hour(s)	208(166)
Morning(s)	312(1)
Minutes	125(304)
late	161
Second(s)	515(194)
Christmas	210
season(s)	15(0)

What one can assume when examining the analyzed concordance lines is that our heroes are often late as there is simply never enough time to get things done. ‘Late’ is particularly frequent as a Value in Relational Clauses (see *ibid*: 54): “They were running very late, and tempers were running high (Rowling 1999a: 45-46); “They were a bit late arriving at Hagrid’s hut” (Rowling 1998: 126); “It’s too late for that” (Rowling 2007:427); “Harry, I’d better hurry, I’m going to be late for Binns” (Rowling 2000: 403). It seems like our protagonists are always in a hurry as there is usually never enough time to be on time: “There was no time to relax that night” (Rowling 2003: 372); “But we haven’t got time to stand around!” (*ibid*: 15); “Harry barely had time for anything but Quidditch and homework” (Rowling 1999a: 164); “He barely had time to glance around” (Rowling 2007: 457). Additionally, the lack of time and our heroes’ race against it is highlighted and demonstrated by its frequent occurrence in the Circumstantial Adjunct ‘in time’: “Malfoy only just got out of the way in time” (Rowling 1998: 79); “Harry reached his wand just in time” (Rowling 1999a: 193); “All of them looked upward in time to see the crystal chandelier tremble” (Rowling 2007: 405); “The only person missing was Hermione, who turned up just in time for the lesson” (Rowling 2000: 137); “Ginny, who had flung her arms up in front of her face just in time” (Rowling 2003: 101). However, time is highly valued, thus when given the role of Goal in a sentence, time is seen as commodity or even as gift: “An’ gives them time ter test out the firs’ present an’ fnd out it’s a good one [sic]” (Rowling 2003: 226); “which gave Harry time to dry his eyes on the sheet” (Rowling 1998: 157); “giving Harry time to run around it (*ibid*: 92).

Summing up, time in the fictional world of Harry Potter is as highly valuable and seen as a powerful and neglected resource, as it is in our world.

## 5. Summary

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“Really, Dumbledore, you think you can explain all this in a letter?  
These people will never understand him! He’ll be famous – a legend  
– I wouldn’t be surprised if today was known as Harry Potter day in the future  
– there will be books written about Harry  
– every child in our world will know his name!”  
- (Rowling 1998: 7)

The main goal of this diploma thesis is to analyze the Harry Potter series for given or hidden ideologies. In order to do that, I employed a corpus-based Critical Discourse Analysis and analyzed chosen text passages via Halliday’s Systemic Functional Grammar. Despite the criticism towards combining CDA and Corpus Analysis, I am confident that combining both approaches would result in the most thorough and insightful text analysis. I am certain that the combined approach of CDA, Corpus Analysis and SFG accessed and revealed the presented ideologies successfully. I am aware that it is very unlikely to scrutinize every feature, every hidden or overt ideology of a text, even for small text samples, let alone the seven books series in question. Additionally, I realize that there are plenty of ideologies that are left unmentioned, however analyzing every particular ideological perspective that the texts have to offer is simply not on the grounds of feasibility and would be beyond the scope of this thesis. Consequently, not every feature or ideology was under special scrutiny, however I believe that the disregarded ideologies and themes of the series offer great opportunities for the upcoming research in the field.

As mentioned before, the purpose of this thesis is to discover any ideology or ideological intentions deliberately or unintentionally hidden within the text. The world of Harry Potter is 21 years old by now and is still attractive to both juvenile and mature readers. Moreover, the studies on Harry Potter are still flourishing, offering great research material for theorists of any field. In this chapter, I will briefly summarize the findings based on the corpus analysis, SFG, CDA and DA, and conclude on what we have established so far.



### 1. External deductive Ideologies

Our first ideological category was the external deductive ideologies. I looked at how women and men are depicted within the Harry Potter universe, how plants, animals and 'race' are characterized, and I found that the world of Harry Potter is indeed similar to ours when it comes to sexist stereotypes. Women are supposed to cry, nurture, scream and shout, while men are illustrated as more stoic. Furthermore, beings, animals and plants are associated with being either dangerous or ordinary, almost boring, but in any case, exploitable. Furthermore, even though magical creatures and plants are held in high regard and reputation, they are still exploited because of the many practical uses they have. Goatly (2008: 42- 7), who analyzed the first book of the installment, came to the same conclusion that "the stance [...] is fundamentally sexist, and certainly speciesist", which has not changed for the following six books for the series.

### 2. Overt ideological categories

One of the most remarkable overt ideologies found in the Harry Potter series would be the excessive emphasis on rules, conventions and prohibitions. However, not only are the rules themselves in focus, but also the breaking of the said rules. The protagonists are regularly breaking rules in order to achieve their goals, but also for the greater good. Rule-breaking, misbehavior and overstepping boundaries are probably particularly interesting and fascinating for juvenile readers. The popular themes of anarchy and rebellion are often represented in Young Adult Novels, as they seem to be particularly appealing to the audience.

The concept of the different Hogwarts houses gives readers the opportunity to identify with one of the four communities and support their house; just like sports fans support their favorite team. Hence, Rowling's narration has allowed readers not only to identify themselves with the main characters, but also with one of the four houses. The fierce competition and rivalry between the houses are certainly thrilling and exciting for young fans and readers. Readers can position themselves in the narrative however, they want to.

### 3. Inductive ideological perspective

There are numerous ideologies which cannot be disclosed without reading between the lines. For example, the self-control of the protagonists comes hand in hand with the external rules and conventions imposed on them. Goatly (ibid: 56) speaks of a mirror image, rules and conventions go hand in hand with a certain self-control. It is questionable if young

readers recognize such covert ideology of self-control and even if it is indeed recognized, to what extent it affects young minds is still unclear.

Furthermore, the importance of time is often highlighted in the novels. Harry and his friends are in desperate need of time all the time and it seems like time is always short. The race against time can be of interest for both, juvenile and mature readers simultaneously, as both young and adults are familiar with the problem that there is never enough time for the important things in life.

Following this summary, I conclude that the Harry Potter series is full of given and hidden ideologies that are just waiting to be explored. This thesis shows that some of the illustrated ideologies may contribute to the success of the series, as juvenile readers can easily identify themselves with plenty of the depicted ideological beliefs. However, to what extent the language and ideologies have influence on the series' success is not being investigated, as that would be beyond the scope of this research.

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## Abstract

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22 years after the publication of *Harry Potter and the Sorcerer's Stone*, the first book of the Harry Potter saga, young wizard Harry is still fascinating readers, scholars and researchers alike. The success of the series has been attributed to many different aspects from the recognizability to the reader and the popular coming-of-age setting.

In my thesis, I explore, analyze and argue how ideologies represented in the text have a great influence on the success of the series. The main goal of this thesis is firstly, to reveal the said ideologies and secondly, to evaluate on how these ideologies might impact young readers. I focused on the three ideological perspectives introduced by Goatly (2008: 42): the external, internal, and finally, the covert ideologies. In order to discover hidden ideologies within the text, a combination of Corpus Analysis techniques, Systemic Functional Grammar and (Critical) Discourse Analysis is used.

The results show a vast number of ideologies represented throughout the Harry Potter series. From sexist stereotypes, unhealthy rivalry practiced by the students of Hogwarts, to the obsession with rules, time and self-control – the Harry Potter series is full of given and hidden ideologies modeled to attract the young and mature readers. These findings lead to the conclusion that language and the ideologies represented by language do have an influence on the series' success, as juvenile readers can easily identify themselves with plenty of the analyzed ideological beliefs.

Keywords: Corpus Linguistics, Critical Discourse Analysis, Harry Potter, Ideologies

## Zusammenfassung

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22 Jahre nach der Veröffentlichung des ersten Bandes der siebenteiligen Harry Potter Romanreihe, sind LeserInnen, Fans und ForscherInnen immer noch fasziniert von dem Nachwuchszauberer Harry Potter. Der Erfolg der Serie wird vielen verschiedenen Faktoren zugeschrieben, vom Wiedererkennungswert der Hauptfiguren zu der cleveren und populären Interpretation des Entwicklungsromans. Die vorliegende Arbeit analysiert wie bestimmte im Text auftretende Ideologien ebenfalls einen Anteil an dem Erfolg der Serie haben. Das Hauptaugenmerk liegt dabei auf dem Entdecken versteckter Ideologien und der

Bewertung inwiefern jene Ideologien Einfluss auf junge LeserInnen ausüben. Im Vordergrund steht die Analyse drei verschiedener ideologischer Blickwinkel: Der externen, internen und verborgenen Ideologie (siehe Goatly 2008: 42). Um all jene verdeckte Ideologien aufzudecken, wurde eine Kombination von Korpusanalyse, Systemisch-funktionaler Grammatik und (Kritischer) Diskursanalyse angewandt.

Die Forschungsergebnisse zeigen eine große Anzahl an Ideologien, die im Harry Potter Universum vertreten werden, auf. Von Geschlechtsstereotypen, über verbissenen Konkurrenzkämpfen, zu der Besessenheit von Regeln, Zeit und Selbstkontrolle – die Harry Potter Buchreihe ist voll von versteckten ideologischen Perspektiven, die junge und erwachsene LeserInnen förmlich anziehen. Die Ergebnisse der Analyse weisen darauf hin, dass sowohl die Sprache, als auch die in der Sprache vertretenen Ideologien, einen gewissen Einfluss auf den Erfolg der Serie haben, da somit jugendlichen LeserInnen ermöglicht wird sich mit vielen der vertretenen ideologischen Grundüberzeugungen zu identifizieren.

Schlagwörter: Korpuslinguistik, Kritische Diskursanalyse, Harry Potter, Ideologien