

Harry Potter and The Philosopher's Stone: A Systemic Functional Analysis

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ABSTRACT: Gender-stereotyped roles of female and male characters are common in literature. Seeing that *Harry Potter* series has gained much popularity especially among children and teenagers, this qualitative paper attempts to investigate to what extent does the author, J. K. Rowling, confirm or challenge the gender stereotypes in the portrayal of the main male and female characters through her lexical (words) and grammatical (nouns, verbs, adjective and adverbs) choices. Halliday's transitivity system is used to examine the lexis and structures that Rowling chose to describe the characters in her novel. Several scenes which contain descriptions about the main male and female characters were analyzed. Analysis of the excerpts from the novel showed that both the male and female main characters are portrayed seemingly with either feminine or masculine roles.

Keywords: Transitivity, MAK Halliday, Harry Potter, Masculinity/Femininity, Processes and Participants

Introduction

Socialization is one of the essential processes where children acquire certain roles and behaviours, including gender roles. Other than parents' and teachers' intentional or unintentional efforts in shaping the beliefs about gender roles in the children, mass media such as books, television, radio, etc. to which children are exposed every day, play an important role as well in spreading beliefs of the roles that they are expected to play in the society. These shared beliefs often take the form of oversimplified gender role stereotypes (Kortenhaus & Demarest, 1993).

According to Berk (2003, p. 520), gender stereotypes are "widely held beliefs about characteristics deemed appropriate for males and females", which reflect gender roles in everyday behaviour. Block (1973, p. 512) explained the concept of gender role as "a constellation of qualities an individual understand to characterize males and females in his or her culture". Similarly, Golombok and Fivush (1994, p. 3) stated that

"gender role includes the behaviours and attitudes considered appropriate for males or females in a particular culture." From these statements, one can deduce that gender stereotypes consist of multiple domains, including personality traits, physical characteristics, occupations, role behaviours, social relations, attitudes and interests (Berk, 2003; Block, 1973; Golombok and Fivush, 1994). Golombok and Fivush (1994) further commented that these different aspects of gender stereotypes are interrelated: a female is expected to have certain personalities (gentle, sensitive, emotional), possess certain physical characteristics (weak, graceful), and hold certain nurturing-type of occupation (nurse, kindergarten teacher).

According to a British national daily newspaper, *The Guardian* (Flood, 2011, May 6), it was found that the number of male main characters in literary genre far exceeds females in a new research, pointing to "symbolic annihilation of women and girls". Besides, in children's literature, male characters are generally

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portrayed with characteristics of strongly aggressive, initiative, competent, etc. while female characters showed many passive characteristics, such as dependent, lacking competence, needing help and protection, etc. (Frasher & Walker, 1972). Females are also perceived to be nurturant, dependent, and submissive, i.e. females exhibit traits that are viewed as less desirable or useful by the society (Dino, Barnett & Howard, 1984; Spence & Helmreich, 1980). The analysis of the portrayal of male and female characters in children's literature (Anderson and Hamilton, 2005; Oskamp, Kaufman and Wolterbeek, 1996), as well as in the illustrated picture books that preschoolers love to read (Barnett, 1986; Vu, 2008; Weitzman, Eifler, Hokada, & Ross, 1972) reveal these gender stereotypes.

The main corpus of this paper is the first book of Harry Potter series - Harry Potter and the Philosopher's Stone. As what Professor McGonagall had predicted about Harry Potter's future that "every child in our world will know his name!", the series about the young wizard has gained much popularity especially among children and teenagers. Ever since the first novel was published in 1997, the best-selling series has been translated into 73 languages and was sold more than 450 million copies (USA Today, 2014). Thus, what the author J. K. Rowling has written in the series can cause a great impact on her readers, so much so that it may even shape the children's beliefs on gender roles. Thus, this paper would investigate to what extent does Rowling confirm or confront the gender stereotypes in the portrayal of her main male and female characters in the novel as reflected in her lexical and grammatical choices when describing these characters or the events surrounding them.

In an attempt to find out whether Rowling's writing reflected gender stereotypes or not, several questions are designed which are listed as follows:

- 1) How are the main male and female characters being portrayed in the novel?
- 2) How are the grammatical processes and participants being used to describe the male and female characters?
- 3) Are the gender stereotypes being promoted or challenged by J. K. Rowling's choice of words?

2. Related Literature and Theories

In this section, the theories that this paper are based on are explained, including the notion of gender stereotypes, John Stephen's Description of Masculinity and Femininity (1996), Halliday's Systemic Functional Grammar (SFG) and the transitivity framework. Besides, various studies looking into different genres of literary works on gender stereotypes are explored in order to present the results of past researches.

2.1 Related Literature

Studies on gender stereotypes in different genres of literary work revealed male characters having more practical actions and played more participant roles than female characters (Barnett, 1986; Gallardo, 2006; Gharbavi & Mousavi, 2012); female characters being portrayed as more emotional (Anderson & Hamilton, 2005; Barnett, 1986); female characters engaging in stereotypical domestic chores or activities (Dickman & Murnen, 2004) and being portrayed as timid or shy (Oskamp, Kaufman & Wolterbeek, 1996).

There have been studies conducted on Harry Potter series to examine whether gender stereotypes exist in the books or not. Filippa Tsatsa (2013) suggested in her study that one plausible explanation to the question why Harry Potter series has become so popular among young and adult readers would be that the author of the series, J.K Rowling (1997) has made her readers feel comfortable with the recognizable characters presented to them. When a reader is familiar with the cultural situations and gender roles in a literary work, he or she would feel pleasure, or as how Roland Barthes (1975) calls it 'plaisir'. Judith Butler's theory of gender as something performative (1999) aimed to examine the gender roles and stereotypes in the Harry Potter novels, which are closely related to the notion of plaisir.

In an attempt to answer the questions "How are the three main characters portrayed in the story when it comes to gender and how do they change throughout the series?", "Do the books build on clichés and stereotypes when it comes to gender?" and "Are men and women, or boys and girls, portrayed as equal or unequal in the books?", Tsatsa (2013) adopted Judith Butler's theory of gender as performative and studied the scenes in the novel which covered where the three main characters performed their gender in everyday activities and when they interacted with each other or other characters in a visible way. She structured her paper based on the schema for masculinity and femininity found in John Stephens' essay "Gender, Genre and Children's Literature" (1996), using the dichotomies of inner strength / outer beauty, violent / non-violent, unemotional / emotional, protective /

vulnerable, competitive / sharing and independent / dependent. The findings show that Harry could be seen as a part of the hegemonic masculinity while Ron’s masculinity was at odds with some signs of feminine emotions. Hermione, on the other hand, most often showed signs of feminine characteristics but could also be seen as the strongest character of the three. The three main characters showed signs of both female and male characteristics thus indirectly questioning a simplistic binary thinking as no one has either all male features or all female features. Both male and female main characters were portrayed as equal in the Harry Potter books; they exhibited complex gender roles and demonstrated gender awareness.

In his essay *Gender, Genre and Children's Literature* (1996; as cited in Tsatsa, 2013), John Stephens constructed a schema for masculinity and femininity. According to Stephens, “socially desirable” males and females conform to the stereotypes attributed to them in order to be considered appropriate, in which masculine traits are generally superior to feminine ones. If a female challenges the stereotypes and shows signs of masculinity, she is often being compelled to revert back to the norm (1996; as cited in Tsatsa, 2013). The archetypal traits of male and female are shown as follows:

Male characteristics	Female characteristics
Strong	Beautiful
Violent	Non-violent
Unemotional	Emotional
Aggressive/Authoritarian	Submissive
Transgressive	Obedient
Competitive	Sharing
Rapacious	Caring
Protective	Vulnerable
Powerful	Powerless
Player	Prize
Independent	Dependent
Active	Passive
Analytical	Synthesizing
Rational	Intuitive

Figure 1: Stephens’ descriptions of masculinity and femininity (1996, p. 18)

Interestingly, SFG is not often used to analyse how the characters are portrayed by the authors and whether the characters portray stereotypical roles, which is the reason why this study has used SFG’s transitivity framework to explore the character portrayal and gender stereotypes in Harry Potter novel. By using the transitivity framework in examining the processes, participants and circumstances in the text, one can systematically investigate and judge whether Harry

Potter’s lexis and structures are gender-stereotyped or not.

2.2 Halliday’s Systemic Functional Grammar (SFG)

Systemic functional grammar (SFG) is used to examine the gender stereotypes in Harry Potter. SFG is a useful instrument in terms of exploring critical linguistics and analysing the representational functions of discourse because, unlike formalists’ approach of using grammar as a set of formal rules describing how a language should be structured, it attempts to establish a relationship between syntax and semantics. The “father” of SFG, Michael Halliday (1970, 1994), has argued that language is a social semiotic system, and that pragmatics and lexico-grammar are interrelated. He classified the functional areas of language that serve the social and personal needs into three continuously interconnected meta-functions, the ideational, interpersonal and textual. SFG would be helpful in revealing J. K. Rowling’s ideologies and representational meanings in terms of her choices of descriptive words and grammatical structures in Harry Potter.

2.2.1. Transitivity Framework

Halliday’s transitivity framework is chosen to analyze the interaction between the main characters in Harry Potter. The processes (‘verbs’), participants (‘nouns’ as subjects or objects) and circumstances (‘adverbs’) that Rowling used to describe the characters are studied in order to encode the representational or experiential meanings of the clauses from the chosen excerpts. Transitivity is the lexico-grammatical realization of the ideational meta-function proposed by Halliday (1994), which is based on the process type realised by the main verb in the clause. The structure of this framework can be separated into:

- A lexical verb - referring to a type of Process
- Subject and Object(s) / Complements realised by Noun Phrases - in active voice, representing the Participants corresponding to the Process referred to in the verb
- Adverbials or Adjuncts - representing Circumstances

Halliday (1994) had suggested a total of six process types, three of which are main processes (material, mental and relational) and the other three are minor process types (existential, verbal, and behavioural), which can be placed on the boundaries of the main process types. Each process is associated with its own participants, the entities involved in the process. In

other words, the role of participants is dependent upon the main verb in a clause corresponding to the type of process. Each of the processes and their participants are described as follows (Halliday, 1994):

- **Material:** represents what is occurring in the world, what actions and events are taking place. Actor is the participant who causes the action while Goal is the receiver of the action.
- **Mental:** represents how people are perceiving, feeling and thinking. The one who feels or thinks is known as *Senser*.
- **Relational:** relates to participant roles *Token* and *Value*, as well as *possessor* and *possessed*, representing the state of the things which exist and what relations they have to each other. This process involves *Carrier* and *Attribute*, where carrier is identified by reference to the attribute. Other roles in relational process are *Possessor* and *Possessed*, which is identified by the verb "has".
- **Existential** (located between material and relational processes): represents what exists in the world, by which phenomena of all kinds are simply recognised to 'be' - to exist, or to happen. Existential is the only participant in this process, and is usually identified by an empty Subject "There".
- **Verbal** (located between relational and mental processes): represents how people are communicating or expressing their perceptions, feelings and thoughts. The typical participant roles are *Sayer* and *Recipient*, where *Sayer* is the one who speaks and *Recipient* is the one who receives the message.
- **Behavioural** (located between mental and material processes): represents outer manifestations of inner workings, the acting out of processes of consciousness and physiological states. *Behaver* is the only participant being involved in this process.

Out of these six processes, only the three main processes are studied, namely; material, mental, and relational.

The purpose of analysing material processes is to reveal who (either the male main character or the female main character) is described by the author as the 'agent' or 'doer' of the action (the Actor) and 'patient' or 'receiver' of the action (the Goal), in order to see who is the character that is presented or described as more powerful or active. As for mental processes, the rationale behind is to find out who is depicted as the one who feels and thinks, and also to see whether the male or women main characters are depicted to

experience stereotypical feelings. Lastly, analysing relational processes could help to determine the different attributes associated to the male and female main characters as Carriers.

3. Methodology

3.1. Research Design

The qualitative research design is used in this paper. Rowling's lexical and grammatical choices are examined in order to find out whether she has reinforced gender stereotypes in her novel or not. The transitivity framework by Halliday is adopted to examine the processes, participants and circumstances (that is, the grammatical choices) found in the novel.

3.2. Corpus

The corpus of this paper is the first book of Harry Potter series - *Harry Potter and the Philosopher's Stone*. Published in 1997, it is regarded as the best-selling book series which has been translated into 73 languages and was sold more than 450 million copies (USA Today, 2014). Hence, this book has been chosen for the study.

3.3. Sampling Method

Purposeful sampling is used in this paper, instead of exploring the whole novel. In purposeful sampling, "researchers intentionally select individuals and sites to learn or understand the central phenomenon" (Creswell, 2012, p. 206). Scenes that contain the physical attributes or characteristics of male and female main characters in *Harry Potter* and then the words and grammatical choices are examined whether they reflect gender stereotypes or not.

3.4. Data Collection and Analysis

After identifying and isolating the scenes to be studied, the process, participants and circumstances found in the clauses are examined by using the transitivity framework. The number of processes and the different types of participants associated to the main male and female characters of the novel are counted. Also, the attributes or adjectives being used to describe the main male and female characters are listed down and tabulated into a table according to the description given by Stephen (1996).

The steps of data collection and analysis are as follows:

- **Step 1: Pinpoint** scenes which contain descriptions about the main male and female characters

- Step 2: List down the adjectives being used to describe the main male and female characters
- Step 3: Tabulate the adjectives into a table accordingly
- Step 4: Interpret and discuss the assumptions that can be drawn from the data
- Step 5: Identify the process, participants and circumstances in the clauses by using the transitivity framework
- Step 6: Count the number of processes and the different types of participants associated to male and female characters
- Step 7: Interpret and discuss the assumptions that can be drawn from the data
- Step 8: Discuss the ideologies behind J. K. Rowling’s representations of genders
- Step 9: Forward some conclusions based on data and discussion

4. Analysis and Discussion of Findings

4.1. The Portrayal of the Main Characters According to Gender

The male and female’s traits in each scenario extracted from the novel would be classified according to Stephens’ descriptions of femininity/masculinity as shown in Figure 1.

Table 1. Analysis of the Characteristics of the Main Characters in Each Scenario

Scenario	How The Characters Are Being Portrayed
1	• Harry: not strong; powerless; vulnerable; passive
2	• Harry: powerless; vulnerable; passive
3	• Harry: passive • Hermione: active; competitive; aggressive • Ron: passive
4	• Hermione: aggressive; obedient; competitive • Ron: emotional
5	• Harry: powerless • Hermione: competitive
6	• Harry: powerless; transgressive • Hermione: competitive; active; powerless; obedient
7	• Harry: protective; aggressive; violent • Hermione: aggressive; obedient; powerless

17	• Harry: active; aggressive; authoritarian; analytical; emotional • Hermione: passive; caring • Ron: passive
18	• Harry: powerless; authoritarian • Hermione: powerful; non-violent; caring; emotional • Ron: emotional
19	• Harry: protective; independent; active; vulnerable; powerless; analytical • Hermione: passive; vulnerable; aggressive; competitive • Ron: active; vulnerable; powerless; emotional
20	• Harry: passive; dependent • Hermione: passive; dependent • Ron: active; analytical; independent
21	• Harry: powerless; passive; active; authoritarian; protective • Hermione: powerful; analytical; active; emotional; submissive
22	• Hermione: emotional • Ron: emotional

8	• Harry: transgressive; authoritarian • Hermione: aggressive; obedient • Ron: transgressive; violent; aggressive
9	• Harry: transgressive; authoritarian • Hermione: aggressive; competitive; powerless; dependent • Ron: transgressive; emotional
10	• Harry: vulnerable; active; intuitive • Hermione: vulnerable; passive; analytical • Ron: vulnerable; passive
11	• Harry: unemotional • Hermione: emotional; obedient; aggressive • Ron: unemotional
12	• Hermione: authoritarian; aggressive; competitive; emotional • Ron: emotional
13	• Harry: protective; vulnerable; active • Hermione: vulnerable; powerless; passive • Ron: protective; vulnerable; passive
14	• Harry: vulnerable; powerless • Hermione: analytical; active; independent; aggressive; transgressive • Ron: passive; powerless
15	• Harry: emotional; rapacious
16	• Harry: sharing; caring • Hermione: aggressive; caring • Ron: emotional

4.1.1. Harry (male)

According to Stephens’ schema, males are supposed to be physically strong; Harry, however, is depicted as “small and skinny” in Scenario 1 Line 1 (S1L1). On top of that, he is powerless due to the reason that he is

living under his aunt's family's roof and thus, he is often being oppressed by his aunt and cousin, such as being punched on the nose (S1L1&2), being forced into his cousin's old sweater (S2L10&11), etc. He shows no signs of revolting against them, but instead, he often feels relieved when he is not being punished (S2L14&15). In terms of knowledge, he is also portrayed as powerless because he does not know much about magic in his first year. For instance, he cannot answer Professor Snape's questions in the class (S6L7, 13, 19&20), nor does he know what to do when his broom is being jinxed (S14L8&9) or when he needs to perform spells (S18L7&8; S19L38). Perhaps it is because Harry has never seen his family before, he becomes emotional when family comes into the picture (S15L3&4; S17L24-30). Even though Harry is portrayed as vulnerable along with his friends sometimes, he often plays the active leader role who leads the others. For example, when the gang flees away from being chased by Filch, the caretaker of the school for wandering around at night, Harry requests his friends to follow him (S10L1, 2, 5&10). Likewise, when they are being attacked by the troll, he gives commands to his friends such as "Confuse it!" (S13L10) and "Come on, run, run!" (S13L15&16).

Other than that, Harry possesses mostly male traits throughout the novel. To him, it seems like school rules are not meant to be followed. Ever since he starts schooling in Hogwarts, he has been breaking school rules for countless times. He agrees to have a wizard duel with his opponent, Malfoy at midnight and discusses it with Ron in S8. It is against the school rules as students are not allowed to wander around the school at night. Also in S18, it can be seen that his friend, Neville stops him and the others from going out their dormitory at late night, not to mention that the place that they are heading to is forbidden for students. Besides, Harry is protective when someone needs to be protected. In S13 where Hermione is being trapped in the girls' bathroom with the troll, he fights the troll bravely even though he is placed in a vulnerable position as well. Again, he is shown to be protective as well as having aggressive and violent behaviour at the same time when he helps Neville to get back his remembrall from Malfoy in S7. He called, "Give it here, or I'll knock you off that broom!" (S7L13&14). When Harry and his friends are involved in dangerous situations, he is willing to be the first who takes risk so that his friends are being protected. For instance, he volunteers himself to go under a tunnel under a trapdoor in which the depth is unknown (S19L6-8). He then enjoins Ron not to follow him but to send a letter to the headmaster, Dumbledore if anything happens to him (S19L14&15). Harry is also portrayed as a leader who gives orders. For example, he asks Hermione to

keep an eye on Professor Snape (S17L2-4) and Ron to stay outside the corridor with him (S17L8&9). He also commands Hermione to "do something" when they are being blocked by Neville from going out (S18L7).

4.1.2. Hermione (female)

In the beginning of the novel, Hermione is associated with strong male characteristics. For example, she is active in making a move to introduce herself to the others and lead the conversation in S3L7&8. Although she comes from a non-magical family, she does not feel inferior with her family background at all. In fact, she is very competitive in her studies that she "learns all her course books by heart" (S3L6&7). Not only that, she likes to show off her knowledge in front of her classmates by reciting what she knows (S5L4-6) and answering the professors' questions (S6L6, 7, 10, 11&19; S9L10&11). Perhaps, because of her wit and knowledge, Hermione is confident enough to confront the boys (Harry and Ron). In S4, 7, 8, 9&11, she accuses the boys for breaking rules and she even tries to stop them. For instance:

"You haven't been fighting, have you? You'll be in trouble before we even get there!" (S4L3&4)

"No! Madam Hooch told us not to move – you'll get us all into trouble." (S7L4&5)

"I almost told your brother, Percy – he's a prefect, he'd put a stop to this." (S9L3&4)

Hermione is also depicted as a girl with strong analytical skills, who often comes out with a solution to a problem. From S14L1-6, it can be seen that she figures out Professor Snape is the one who interferes with Harry's broomstick. She then puts flames on Snape's robes in order to save Harry from the jinx (S14L19&20). Again in S21, she manages to solve the riddle and figure out which bottles of potion are safe to drink; and she is confident with her answer, which can be seen from L26&27 where Harry asks "You are sure which is which, aren't you?" and she replies "Positive".

Hermione's female characteristic of being obedient is shown when she is afraid of breaking rules and getting into troubles. However, when she advises the boys not to break the school rules, she is always being neglected which then shows her being powerless. For example, she warns the boys that "you mustn't go wandering around the school at night, think of the points you'll lose Gryffindor if you're caught, and you're bound to be" but all she receives is Harry's retort that it is none of her business (S8L5-8). Also, she is being ignored by Professor Snape when she raises her hand up to answer his question (S6L8) but she is

being very obedient to the point that she does not say the answer out without the professor's permission. Even though Hermione is smart and knows a lot of spells, she is helpless when she is being attacked by the troll but can only wait for the boys to come over to rescue her. She is described as being about to faint (S13L8&9), and she is stunned with her mouth opened with terror (S13L16&17). She is also portrayed as vulnerable when she refuses to be the first to go down the tunnel (S19L2). Moreover, she plays more of a passive and submissive role in the trio, i.e. a follower. For example, in S10 where they are being chased by the caretaker, Filch, she follows Harry whenever he goes. In addition, she agrees to watch over Professor Snape as Harry has asked her to in S17. Also in S20, she follows whatever Ron tells her to do because she is not good with chess. Hermione is a caring girl as well who stands up and helps those who are in need. She helps Neville by performing the counter curse when the others are laughing at him (S16L1&2) and urges him to report the incident to Professor McGonagall (S16L5&6). Her non-violent side is shown in S18 when she performs the harmless full Body-Bind spell to stop Neville from blocking their way instead of some other spells that might hurt him. Except for S11 in which she is filled with anger, her emotions are of sadness, sympathy and joy. For instance, she cries when she overhears Ron talking bad about her with Harry (S12L8-11) and she feels miserable and sorry when she has to put a spell on Neville (S18L8, 9&15). She is also emotional when she is being praised in front of the whole school, in which Harry "strongly suspected she had burst into tears" (S22L7-10). It can be said that Hermione has shown more female characteristics such as being vulnerable, submissive, passive, caring, etc. after she has become friends with Harry and Ron.

4.1.3. Ron (male)

Ron seems to be the weakest character among the three. He is not as knowledgeable as Hermione is, nor does he possess Harry's leadership. As a result, he is powerless in terms of knowledge who depends on Hermione to save Harry from the jinxed broom (S14L6, 7&15) and being a follower who follows the lead of Harry in many scenarios. Throughout the novel, he is generally depicted as emotional with mostly anger and annoyance, except for S22 in which he feels embarrassed with the headmaster's praise (L1&2). In S9 where Hermione interferes with Harry and his outing, and also in S12 where Hermione corrects him from reading the wrong pronunciation, he expresses his frustration. Again in S19 when Hermione exclaimed that there is no wood for her to make a fire, he yelled at her, "HAVE YOU GONE MAD? ARE YOU A WITCH OR NOT?" (L42&43). Being Harry's best

friend in Hogwarts, Ron experiences almost everything Harry has experienced. He often breaks the rules as Harry does, and also takes part in saving Hermione from the troll. However, he has full confidence if he is good in what he is doing, i.e. playing chess game. In S20 for example, he plays as the leader who assigns respective chess roles for Harry and Hermione confidently (L14&15) and guides them on the steps later. On a side note, his violent side is shown when he suggests Harry to punch Malfoy on the nose (S8L2).

4.1.4. Interpretation and Discussion of Findings

From the portrayal of the main characters in the novel, it is shown that the characters do not really follow the traditional stereotypical traits of male and female, in which males are strongly aggressive, competent and taking initiative while females are more dependent, lacking competence and needing help and protection (Fraser & Walker, 1972). In *Harry Potter and the Philosopher's Stone*, both the male characters Harry and Ron are not as aggressive as Hermione is, nor are they as competent as Hermione in terms of knowledge. Hermione, on the other hand, offers help to the others more often than receiving help from the others. The analysis, however, has somehow reflected Diekman and Murnen's finding that non-sexist books do not show male characters possessing female gender roles but only portray female characters adopting masculinity, and that female stereotypic personality is shown similarly in both sexist and non-sexist books (Diekman & Murnen, 2004). This can be seen from Hermione being more vulnerable than the boys are and thus, she needs more protection. Also, she is more caring who often provides emotional support like the other females do. On the other hand, although Harry and Ron are portrayed being emotional as well, their emotions are often associated with frustration and irritation but not so much on sorrow and misery.

It is also interesting to note how Hermione is not being favoured by the boys until they save her from the troll. In the beginning of the novel, she is a bothersome know-it-all to them who interferes with their business. Is it really her cleverness that cause Harry and Ron to dislike her? Or could it be the fact that she is a girl who is not vulnerable but shows strength and competence that the boys do not possess instead? The boys befriend her only after they rescue her from being killed by the troll, where she is depicted as a vulnerable girl. This can be seen as the point where Hermione starts to display stereotypical female gender roles. In other words, she has to conform to the norms in order to be desirable, which corresponds to Stephens' statement that if a female subverts the stereotypes and shows signs of masculinity, she is often being compelled

to revert back to the norm (1996; as cited in Tsatsa, 2013).

4.2. Processes and Participants Involved in the Scenarios

In this section, only the three main processes, i.e. Material, Mental and Relational process, which involve the three main characters are studied. In other words, Verbal, Behavioural, Existential, as well as processes realized by objects and the characters other than the main ones are not included. The analysis of processes and participants involved in each scenario is shown as follows:

Table 2. Analysis of the Processes and Participants Realised by the Characters in Each Scenario

Processes Scenario	Material (Actor)	Material (Goal)	Mental (Senser)	Mental (Phenomenon)	Relational (Carrier)
1	Harry: 1	Harry: 1	-	-	Harry: 3
2	Harry: 1	Harry: 3	-	-	-
3	Ron: 1	-	Harry: 1	Ron: 1	Harry: 1
4	Harry: 1	Hermione: 1	-	-	-
5	Harry: 1	-	Harry: 2	-	Harry: 1
6	Harry: 4 Hermione: 3 Ron: 1	Hermione: 2	Harry: 1	Ron: 1	Hermione: 2
7	Harry: 6	Hermione: 1	Harry: 2	-	-
8	Hermione: 1	Ron: 1	Harry: 1 Ron: 1	-	-
9	Harry: 3 Hermione: 2 Ron: 1	Hermione: 1	Harry: 2 Hermione: 1 Ron: 1	Hermione: 1	-
10	Harry: 1	Hermione: 1 Ron: 1	Harry: 1	Hermione: 1	-
11	Hermione: 2	-	-	-	-
12	Hermione: 2	Harry: 1	Harry: 1	Hermione: 1	Ron: 2
13	Harry: 6 Hermione: 1 Ron: 4	Hermione: 1	-	-	Hermione: 1
14	Hermione: 4 Ron: 2	Harry: 1	-	-	-
15	-	Harry: 1	Harry: 1	-	Harry: 1
16	Harry: 2	-	-	-	-
17	Harry: 2 Ron: 1	Hermione: 1 Ron: 1	Harry: 1 Hermione: 2 Ron: 1	Harry: 1 Hermione: 1 Ron: 1	Harry: 2
18	Harry: 1 Hermione: 3 Ron: 1	Hermione: 1	-	-	-
19	Harry: 6 Hermione: 5 Ron: 5	Harry: 1 Ron: 2	Harry: 2 Hermione: 1 Ron: 1	Ron: 1	-
20	Ron: 2	Harry: 1	-	-	Harry: 1 Hermione: 1
21	Harry: 2 Hermione: 7	Harry: 1	Harry: 1	-	-
22	Hermione: 1	-	-	-	Ron: 1
Total	86	25	24	9	16

Then, the occurrences of the processes realized by each of the main character are counted and tabulated as below:

Table 3. Comparison of the Occurrences of the Processes Among the Characters

Occurrences Characters (%)	Material (Actor)	Material (Goal)	Mental (Senser)	Mental (Phenomenon)	Relational (Carrier)
Harry	$\frac{37}{86} \times 100\%$ = 43.02%	$\frac{10}{25} \times 100\%$ = 40%	$\frac{16}{24} \times 100\%$ = 66.67%	$\frac{1}{9} \times 100\%$ = 11.11%	$\frac{9}{16} \times 100\%$ = 56.25%
Hermione	$\frac{31}{86} \times 100\%$ = 36.05%	$\frac{10}{25} \times 100\%$ = 40%	$\frac{4}{24} \times 100\%$ = 16.67%	$\frac{4}{9} \times 100\%$ = 44.44%	$\frac{4}{16} \times 100\%$ = 25%
Ron	$\frac{18}{86} \times 100\%$ = 20.93%	$\frac{5}{25} \times 100\%$ = 20%	$\frac{4}{24} \times 100\%$ = 16.67%	$\frac{4}{9} \times 100\%$ = 44.44%	$\frac{3}{16} \times 100\%$ = 18.75%

4.2.1. Material Process

Material process is the process of doing, which always contains an Actor (the doer who performs the action)

and may contain a Goal (the person or object being directed to). From Table 3, it is shown that Harry has the most Material process (43.02%) and the actions are mostly directed to a Goal. In other words, Harry is being identified as a doer of an action. In the following clauses,

Harry grabbed his broom. (S7)

He turned his broomstick sharply to face Malfoy... (S7)

He threw it as hard as he could against the wall. (S13)

Harry acts as the doer. Moreover, it can be seen that Harry’s actions are rough and violent which shows him being aggressive. Also, from his actions, Harry shows the power of a leader, who leads his friends through dangers and fears. For example:

Harry waved madly at the other three to follow him... (S10)

Harry pulled the door open and they ran inside. (S13)

Harry turned to the others. “Right, here’s what we’ve got to do,” ... (S16)

Even though there are 10 occurrences (40%) where Harry is being realized as the Goal, it can be said that he is still the most dominant one among the trio because none of the occurrences are directed from either Hermione or Ron. Instead, in most of the scenarios in which he is portrayed as the victim (Goal), the actions are resulted from his aunt’s family and from dangerous circumstances. For instance,

Dudley had punched him on the nose. (S1)

Aunt Petunia had been trying to force him into a revolting old sweater... (S2)

...the Weasleys flew up to try and pull Harry safely onto one of their brooms... (S14)

On the other hand, although Hermione is involved in a number of Material process (36.05%), many of her actions are not directed to a Goal as these actions are caused by her emotions. For example:

Hermione was stomping up the stairs... (S11)

Hermione marched away with her nose in the air. (S11)

...but she couldn’t move... (S12)

However, when she shows her knowledge and her caring personality, there is a Goal being directed to in her actions, which often reflects on her own. The following excerpts are shown as an illustration:

Hermione rolled up the sleeves of her gown, flicked her wand... (S12)

... and she whipped out her wand... (S19)

She suddenly dashed at Harry and threw her arms around him. (S21)

Within the scenarios where Hermione is realized as the Goal, some are directed from the boys while the others are directed from Professor Snape and the crises that she undergoes. As shown in the following excerpts,

Snape was still ignoring Hermione's quivering hand. (S6)

Harry ignored her. (S7)

Hermione was locked out of Gryffindor Tower. (S9)

The troll was advancing on her... (S13)

Hermione is depicted as being submissive and vulnerable when she is presented as the Goal.

As for Ron, many of the Material processes that he is involved in are associated with Harry. In other words, Ron often executes an action along with Harry or he follows after Harry's actions. For instance:

They sprinted back to the door and... (S13)

Harry and Ron went back to the common room. (S17)

Ron followed right away. (S19)

However, in the scenarios of rescuing Hermione from the troll and playing chess where he shows his protective and confident side, Ron's actions are independent and contain a Goal:

Ron pulled out his own wand... (S13)

He walked up to a black knight... (S20)

Ron turned to the other two. (S20)

When being realized as a Goal, except for one occurrence of being "ignored by Hermione" (S8), the other occurrences are directed from Harry, such as "Harry...waved at Ron to get his attention" (S19),

"Harry turned to the others. 'Right, here's what we've got to do,'" (S16), etc., which portray him as a follower.

4.2.2. Mental Process

Mental process is the representation of feeling, thinking and perceiving, in which the one who feels, thinks or perceives is known as Senser. From Table 3, it shows that Harry possesses the most Mental processes (66.67%). Out of the 16 occurrences, 10 of them are shown from Harry's senses, i.e. how he perceives his surroundings. For example:

Harry glanced at Ron, who look as stumped as he was... (S6)

He heard screams and gasps of girls back on the ground... (S7)

Harry caught a glimpse of her face... (S12)

There are also occurrences where Harry is depicted as a thinker, as shown in the following excerpts:

He hadn't expected something like this the moment they arrived. (S5)

He realized he'd found something he could do without being taught... (S7)

Harry thought she was probably right... (S10)

Harry is shown being emotional in two instances only, which are "he looked around anxiously" (S5) when he first arrives the school and "he stared hungrily back at them" (S15) when he first meets his parents.

Hermione and Ron have the same occurrences of Mental process (16.67%). However, none of the Mental processes are realized by Ron individually, i.e. he always perceives the world around him together with either Harry or Hermione. For instance:

The other two stared at him. (S17)

The two boys felt it loosening its grip... (S19)

Hermione, on the other hand, is shown being emotional from the Mental processes that she is involved in, for example:

Hermione wasn't going to give up that easily. (S9)

She watched in horror as the two boys fought to pull the plant off them... (S19)

There is also one occurrence which shows her being submissive, which is “She agreed to go and watch out for Snape.” (S17).

While Harry has only one instance of being the Phenomenon in S17, when “the other two stared at him”; Hermione and Ron have the same occurrences (44.44%) again when being realized as Phenomenon. For Hermione, she is being the projection as a result of Harry’s thinking. For example:

Harry couldn’t believe anyone (Hermione) could be so interfering. (S9)

Harry thought she was probably right... (S10)

As for Ron, he is always being placed in Harry’s line of sight when being realized as the Phenomenon, such as “Harry looked at Ron” (S3), “Harry glanced at Ron” (S6), and “he looked up at Ron” (S19).

4.2.3. Relational Process

Relational process represents the state of being, where the Attributes help to characterize and to label the Carrier. Harry’s relational processes take a percentage of 56.25% of the total occurrences of Relational processes. Many of the Attributes attached to Harry are about his physical appearance like “small and skinny” (S1), “pale” (S17), “his eyes were glittering” (S17), etc. Besides, there are also a number of Attributes referring to his emotions, as shown below:

Harry was relieved to see by his stunned face... (S3)

He’d never been more nervous... (S5)

He had a powerful kind of ache inside him, half joy, half terrible sadness. (S15)

As for Hermione, she is portrayed as competitive from the way she desires to answer Professor Snape’s question and also being vulnerable when she faces the troll.

Hermione Granger was on the edge of her seat... (S6)

She looked desperate to start proving that she wasn’t a dunderhead. (S6)

She was still flat against the wall... (S13)

Lastly, all the Attributes attached to Ron are resulted from his emotions, such as “in a very bad mood” (S12) for anger; “a bit uncomfortable” (S12) for uneasiness; and “purple in the face” (S22) for embarrassment.

4.2.4. Interpretation and Discussion of Findings

The transitivity analysis reveals that in general, the male characters perform more practical actions than the female character, i.e. their actions have an impact on the Goals. The Material processes show that Harry and Ron do actions that cause an effect while many of Hermione’s actions are caused by her emotions except for the actions that show her knowledge and caring personality. In terms of being realized as a Goal, Harry is more likely to be a leader in the trio than the other two, who seem to be his followers or helpers. This is because neither Hermione nor Ron’s actions are directed at Harry, while Harry’s actions have resulted them to be realized as the Goal. From the analysis of Mental processes, Harry perceives and thinks more than the other two. On the other hand, Hermione is characterized as being emotional. In regards to Relational process, Harry and Ron are being more emotional while Hermione is shown being competitive and vulnerable. The findings of Material and Mental processes are slightly different from Gallardo’s findings that the males act more whereas females perceive more (Gallardo, 2006), because in this novel, while Harry is the one who acts more, it can be said that all these three characters are relatively emotional. Also, in contrast to Gallardo’s finding in Relational processes that “the female sees herself as inferior to the male” (2006, p. 760), Hermione is being very confident with herself in terms of her knowledge and intelligence.

On a side note, Ron actually has the least processes ascribed to him, suggesting that he has the lowest visibility compared to Harry and Hermione. This somehow confirms the finding in research question 1 that he is the weakest character among the three; he usually acts and perceives with Harry or Hermione, which implies that he is a follower or helper and is passive.

4.3. Lexical Choices Used by J. K. Rowling

Within the selection process of the lexical and grammatical choices, there is always a reason why certain words are chosen instead of the others. It is interesting to see how different ideological meanings can be revealed by examining the word choices chosen by the author. According to Fairclough (1995), “representations and recontextualizations of social practice, the identities of writers and readers or the relationship between writer and reader” could be uncovered through the analysis of any sentence in a text (p. 58).

Among the four types of content words, i.e. nouns, verbs, adjectives and adverbs, only the adjectives and adverbs associated with the main characters found

in the scenarios are studied in this section because the nouns and verbs are already covered in the processes (verbs) and participants (nouns) in the previous section. Adjective refers to a class of words which act as the modifiers of nouns and pronouns while adverbs are the modifiers of verbs, primarily describing the features or qualities of the words that are being modified (Crystal & McLachlan, 2004). There are some criteria in which a word has to fulfil in order to be counted as an adjective or an adverb. These criteria are shown as follows with some examples extracted from the scenarios used in the study:

(i) An adjective can modify a noun. In a noun phrase, the word that appears between the postdeterminer and the noun is called a premodifier, which is known as the attributive function of the adjective. For example:

... they heard something that made their hearts stop – a high, petrified scream... (S13L2&3)

(ii) An adjective can appear as a complement alone, which is known as the predicative function of the adjective. For instance:

... he looked a bit uncomfortable. (S12L11&12)

(iii) An adverb usually appears with the suffix -ly attached to it. As shown in the example:

He looked around anxiously... (S5L3&4)

(iv) Sometimes, an adverb can be a phrase of words that modifies the verb. For example:

Hermione stretched her hand as high into the air as it would go without her leaving her seat... (S6L10&11)

Concepts that are denotatively similar can be connotatively different. In other words, words that have the similar meanings can have different moods, depending on the different attitudes that are associated with them generally, whether favourable or unfavourable, which in turn evoke a positive or negative affective tone. For instance, in a study conducted by Staats and Staats (1958, as cited in Jacobson, 1979), it was found that names that are associated with positive words (e.g., happy) were rated as being more pleasant than those associated with neutral words (e.g., chair), while the latter names were rated as being more pleasant than those associated with negative words (e.g., ugly). In relation to this, the extracted adjectives and adverbs are classified according to their connotations, whether they are positive, negative or neutral, based on the values associated with them in general. The following examples illustrate how the adjectives and

adverbs that are ascribed to the characters will be classified according to their connotations:

(i) Neutral connotation

“I don’t know,” said Harry quietly. (S6L19&20)

(ii) Positive connotation

Ron gritted his teeth and stepped carefully over the dog’s legs. (S19L2&3)

(iii) Negative connotation

She started looking frantically at the crowd. (S14L2)

The analysis of adjectives and adverbs are tabulated below (the words that acts as an adjective or an adverb in a phrase are italicized):

Table 4. Adjectives Associated with the Characters in Each Scenario

Scenario	Character	Adjectives		
		Positive	Negative	Neutral
1	Harry		skinny	small; thin face; knobby knees; black hair; bright green eyes
3	Ron			stunned
4	Hermione		said in a <i>sniffy</i> voice	
5	Harry		Harry’s heart gave a <i>horrible jolt</i> ; nervous	
6	Harry		stumped	
	Hermione		desperate to start proving that she wasn’t a dunderhead; <i>quivering</i> hand; her hand <i>stretching toward the dungeon ceiling</i>	
	Ron		stumped	
9	Hermione		interfering; like an angry goose	
10	Harry		horror-struck	
11	Hermione		angry	
12	Hermione		a nightmare	
	Ron			looked <i>a bit uncomfortable</i>
13	Harry	very brave	very stupid	
	Hermione		a <i>high, petrified</i> scream	
	Ron		<i>pale</i> as the Bloody Baron	
14	Ron		grey-faced	
17	Hermione		in a <i>small</i> voice	
21	Harry	amazed	embarrassed	
22	Ron		went purple in the face; like a radish with a bad sunburn	

Table 5. Adverbs Associated with the Characters in Each Scenario

Scenario	Character	Adverbs		
		Positive	Negative	Neutral
5	Harry		anxiously	
6	Harry			quietly
	Hermione		stretched her hand as <i>high into the air as it would go without her seat</i>	
9	Harry			sharply
	Hermione		shrilly	
	Ron		furiously	loudly
10	Harry		madly	
11	Hermione		disapprovingly; matched away <i>with her nose in the air</i>	
13	Harry		desperately	
14	Hermione		frantically	
	Ron		desperately	
15	Harry		stared <i>hungrily</i>	
17	Harry			whispered <i>urgently</i>
	Hermione	briskly	grimly	
18	Harry		desperately	
	Hermione		miserably	
	Ron		said in <i>exasperation</i>	
19	Hermione		anxiously; watched <i>in horror</i>	
	Ron	carefully		
20	Harry			quickly
	Hermione		nervously	
21	Harry		anxiously	

There is a total of 31 adjectives being used to represent the characters and 26 adverbs to describe their actions.

The total number of positive, negative and neutral connotations ascribed to each character and/or their actions are counted and drawn on a table:

Table 6. Comparison of the Occurrences of Adjectives Among the Characters

Characters (%)	Adjectives		
	Positive	Negative	Neutral
Harry	$\frac{2}{31} \times 100\% = 6.45\%$	$\frac{7}{31} \times 100\% = 22.58\%$	$\frac{5}{31} \times 100\% = 16.13\%$
Hermione	$\frac{0}{31} \times 100\% = 0\%$	$\frac{10}{31} \times 100\% = 32.26\%$	$\frac{0}{31} \times 100\% = 0\%$
Ron	$\frac{0}{31} \times 100\% = 0\%$	$\frac{5}{31} \times 100\% = 16.13\%$	$\frac{2}{31} \times 100\% = 6.45\%$

Table 7. Comparison of the Occurrences of Adverbs Among the Characters

Occurrences Characters (%)	Adverbs		
	Positive	Negative	Neutral
Harry	$\frac{0}{26} \times 100\% = 0\%$	$\frac{6}{26} \times 100\% = 23.08\%$	$\frac{4}{26} \times 100\% = 15.38\%$
Hermione	$\frac{1}{26} \times 100\% = 3.85\%$	$\frac{10}{26} \times 100\% = 38.46\%$	$\frac{0}{26} \times 100\% = 0\%$
Ron	$\frac{1}{26} \times 100\% = 3.85\%$	$\frac{3}{26} \times 100\% = 11.54\%$	$\frac{1}{26} \times 100\% = 3.85\%$

4.3.1. Interpretation and Discussion of Findings

From Table 6 and 7, it is shown that most of the adjectives and adverbs ascribed to the characters and their actions have a negative connotation, with Hermione having a higher number of occurrences in both figures. This further substantiates the findings of past researches that female demonstrates traits that are viewed as less desirable in general (Dino, Barnett & Howard, 1984; Spence & Helmreich, 1980). In fact, many of the negative connotations are related to emotions, implying that Hermione is being more emotional than the other two, which confirms the findings in research question 2. Moreover, she has only one positive adverb and her occurrences in positive and neutral adjectives, as well as neutral adverbs, are nil. On the other hand, Harry has the greatest number of positive and neutral adjectives and neutral adverbs.

On a side note, the negative adjectives and adverbs of Hermione and Ron are likely to be more detailed than Harry’s, which give the readers a deeper impression on these descriptions. For example, in S6, Hermione is being described sarcastically with adjectives like “her hand stretching toward the dungeon ceiling” and adverbs like “stretched her hand as high into the air as it would go without her seat”. Ron is also being portrayed to go “purple in the face” and look “like a radish with a bad sunburn” in S22. On the other hand,

the adjectives and adverbs used to describe Harry are brief and more succinct like “embarrassed” and “nervously”. Therefore, it is assumed that the author intended to make the negative connotations ascribed to Harry to go less noticed.

5. Conclusions

Based on the analysis and discussion, it is concluded that it is very hard to assert whether the author of Harry Potter and the Philosopher’s Stone, J. K. Rowling has promoted or challenged the gender stereotypes because the three main characters portray not only masculine but also feminine traits. If ever there is a difference, it is only a slight variation along the masculine-feminine continuum. In other words, in the portrayal of characters, there is no clear masculine and feminine dichotomy. In fact, there is no dichotomy. Instead there is a range of variation in the masculine-feminine continuum, in which the characters are gendered, by choice or by societal compulsion. For example, although Harry possesses a strong masculinity, he also shows femininity in terms of being powerless, vulnerable, emotional, etc. On the other hand, Hermione is being more competent and aggressive than the boys even though she is obedient, submissive and passive more often; while Ron’s masculinity (powerful and aggressive) is combined with femininity (emotional and submissive). This concurs with the findings of Tsatsa (2013) who stated that these three main characters show both male and female characteristics and, thus, they are somehow being portrayed equally in the novel: their gender roles are complex and not static.

In terms of visibility in the novel, Harry and Hermione have the similar numbers of processes ascribed to them while Ron is involved in the least processes, which implies that he is the weakest character in the trio even though he is a male. This somehow reinforces previous studies’ argument that there is a tendency towards more egalitarian roles in the portrayal of characters (Tognoli et al., 1994; Oskamp et al., 1996), seeing that the visibility of female character in this novel has increased in comparison with previous studies of children literature.

Therefore, there is no definite answer whether Rowling’s writing is stereotypical because she breaks the stereotypes in some instances while conforming them in some others. In this novel, boys are allowed to be weak while girls can be smarter than boys. At the same

time, boys are still the leaders while girls need protection.

This paper studies only the three main characters of the first book of Harry Potter series. For further research, the corpus of this paper can be expanded to all the seven books of the series as well as the other characters in order to establish a stronger judgment whether the author J. K. Rowling's writing contains gender stereotypes or not. Besides, the other processes can be examined as well other than the main ones, such as verbal process, while allows one to see who takes the floor and the effects that the Sayer might have on the listeners.

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APPENDIXES

- I. Example of Extracted Scenes from the Corpus
- II. Example of Analysis of Process and Participants

Scenario 12 (p. 127)

"You're saying it wrong," Harry heard Hermione snap. "It's *Wing-gar-dium Levi-o-sa*, make the 'gar' nice and long." "You do it, then, if you're so clever," Ron snarled. **Hermione** rolled up the sleeves of her gown, flicked her wand, and said,

Actor **Hermione** Material rolled up the sleeves of her gown, flicked her wand, and said, "*Wingardium Leviosa!*" Their feather rose off the desk and hovered about four feet above their heads. "Oh, well done!" cried Professor Flitwick, clapping. "Everyone see here, Miss Granger's done it!" **Ron** was in a very bad mood by the end of the class.

"It's no wonder no one can stand her," he said to Harry as they pushed their way into the crowded corridor, "she's a nightmare, honestly." **Someone** knocked into **Harry** as they hurried past him. It was Hermione. **Harry** caught a glimpse of her face — and was startled to see that she was in tears. "I think she heard you." "So?" said Ron, but **he** looked a bit uncomfortable. "She must've noticed she's got no friends."

Carrier Relational **he** Attribute looked a bit uncomfortable

Scenario 2 (p. 23)

- 1 Once, Aunt Petunia, tired of Harry coming back from the barbers looking as though he hadn't been at all, had taken a pair of kitchen scissors and cut his hair so short he was almost bald except for his bangs, which she left "to hide that horrible scar." Dudley had laughed himself silly at Harry, who spent a
- 5 sleepless night imagining school the next day, where he was already laughed at for his baggy clothes and taped glasses. Next morning, however, he had gotten up to find his hair exactly as it had been before Aunt Petunia had sheared it off. He had been given a week in his cupboard for this, even though he had tried to explain that he couldn't explain how it had grown back so
- 10 quickly. Another time, Aunt Petunia had been trying to force him into a revolting old sweater of Dudley's (brown with orange puff balls). The harder she tried to pull it over his head, the smaller it seemed to become, until finally it might have fitted a hand puppet, but certainly wouldn't fit Harry. Aunt Petunia had decided it must have shrunk in the wash and, to his great relief,
- 15 Harry wasn't punished.

